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TABLE OF CONTENTS.

VOL. I.

LEADING ARTICLES.		Page
BEETHOVEN, Characteristics of, by H. J. Gauntlett		21
— ditto, ditto (continued)		53
— Recollections of, by C. Potter		101
— Characteristics of, by H. Gauntlett, (continued)		117
— ditto, ditto (continued)		197
Gems of German Criticism (The Messiah)		88
— ditto (Sebastian Bach)		106
— ditto (Mozart's Requiem)		122
— ditto (Goethe and Zelter's Correspondence)		138
— ditto ditto		170
— ditto ditto		185
— ditto (Carl Löwe's Oratorio of the Seven Sleepers)		206
Instrumental Music, on, by G. Hogarth		69
Music in England, Sketch of the State of, by Samuel Wesley		1
Musical Study, on the Objects of, by Edw. Hodges, Mus. Doc.		37
— ditto (continued)		85
— ditto ditto		149
— ditto, in reply to Carrighan		203
National Music, on, by * * *		3
Organ, on the, by G. Hogarth		166
Singers, a Hint to, by * * *		41
Sebastian Bach, from Mr. Gauntlett's Lectures		181
Vocal Writers, comparative view of, by Samuel Webbe		133
CONTRIBUTORS.		
"A in Alt" on Counter-Tenors		61
Adams's (Thos.) Harmonization of the 100th Psalm		156
Carrighan's (T.) Letter to the Editor of the Musical World		152
Clarke, Charles Cowden, Song by		9
— ditto		81
— ditto		130
Coleridge, S. T., Song by		49
Gauntlett (H. J.) on the Characteristics of Beethoven		21
— ditto ditto		53
— ditto ditto		117
— ditto ditto		197
— on Sebastian Bach		181
Gauntlett (E. E.) Stanzas by		179
G. U. Letter from		75
Hodges (Dr.) on the Objects of Musical Study		37
— ditto ditto		85
— ditto ditto		149
— in Reply to Carrighan		203
Hogarth (Geo.) on Instrumental Music		69
— ditto, No. II. On the Organ		166
Parry jun. (John) Letter to the Editor		163
Potter's (Cipriani) Recollections of Beethoven		101
Webbe (Samuel) on Vocal Writers		133
Wesley (Samuel) Sketch of the State of Music in England		1
* * * on National Music		3
— a Hint to Singers		41
?? ? Letter to the Editor of the Musical World		127
OPERAS, CONCERTS, ETC.		
Academy Concerts		6
Adelphi ditto		26
Ancient ditto		5
— ditto		27
— ditto		141
— ditto		160
— ditto		174
— ditto		190
Anderson's (Mrs.) Concert		157
Bannister's ditto, Mr. Henry J.		59
Begrez's ditto, Sig.		210
Bishop's (Mrs.) ditto		188
Bonnias's ditto, Mrs.		61
— ditto		76
Bridgeman's ditto, Mrs.		26
— ditto, Mr.		77
Bruce (Miss) and Mr. Nicholson's ditto		175
Camberwell performance of Sacred Music, at St. George's		175
Commemoration of Sir Thomas Gresham		160
Cope's Concert, Mr. and Mrs		5
Cooke's ditto, Mr. T. and G. (Haydn's Abschied Sinfonia)		112
Chamber Concerts, (last of the 2nd series)		6
— ditto, (1st of the 3rd series)		61
— ditto, (2nd of the 3rd series)		93
— ditto, (3rd of the 3rd series)		143
Chatterton's, (Mr.) Concert		45
Choral Harmonists, 6th performance		5
Classical Instrumental Music, Concert of		61
— ditto		188
Derwort's Concert, Mr		125
Drury Lane, Madame de Beriot's Son-nambula		140
— Mad. de Beriot's Fidelio		174
— Miscellaneous performance of Music		191
— Mr. Balfe's Opera, 'The Maid of Artois'		112
Dulcken's Concert, Mr. Henry		127
— ditto, Madame		76
Exeter Hall Festival		94
— ditto		111
— ditto		189
Field's Concert, Mr. Cornelius		5
Festival of the Sons of the Clergy		160
Hawes's Concert, Mr.		27
Holmes's ditto, Mr.		175
Kellner's Soirée Musicale, Mr.		158

	Page		Page
King's Theatre, opening of	7	Fidelio (Piano-forte arrangement)	211
— 'Beatrice di Tenda'	27	'For me let fall a tear,' G. Hargreaves	143
— 'La Gazza Ladra'	78	Four Seasons (The), F. Ries	8
Kiallmark's Concert, Mr.	188	Fugues, Six, W. Crotch, Mus. Doc.	28
Lanza's ditto, Signor	174	'Gently glides our bark,' F. W. Horn- castle	127
London Choral Institution	143	'Good bye, sweet heart,' S. Nelson	79
Liverpool, performance of Mr. Holden's Oratorio at	61	Hamilton's Catechism	161
Meyer's Concert, Miss	127	Handel's Fugues, by H. J. Gauntlett	160
Mori's ditto, Mr.	142	'Hark, the distant village,' T. Attwood	78
Moscheles' Concert, Mr.	142	Haydn's Canzonets, W. H. Callcott	29
Muller's ditto, Mr. Thos., at Bath	77	'I cannot weep as once I wept,' Mrs. H. Shelton	62
Musicians', Royal Society of, Concert	210	'Israel is a scattered sheep,' Wm. Crotch, Mus. Doc.	79
Ole Bull's Concert, Mr.	172	La brillante, W. H. Holmes	29
— 2nd ditto	190	'La moda,' dal Mo. Cav., P. Gabussi	144
Palace, Concert at the King's	188	La serenata, Maestro Vacaj	144
Ostergaard's Concert, Miss	142	Les Regrets, C. Guynemer	46
Patten's Concert, Mr., at Winchester	77	'Like to the falling of a star,' J. Mc Mur- die, Mus. Bac.	144
Philharmonic Concert	26	L'utile et agréable, Hüntén	211
— ditto	76	Madrigals, a short Account of	8
— ditto	110	Melodies of many nations, F. W. Horn- castle	79
— ditto	141	'Music from shore,' J. Lodge	62
— ditto	173	'Oh! my own native land,' J. W. Hobbs	128
— ditto	209	'Oh! that my head were waters,' W. Crotch, Mus. Doc.	113
Quartett Concerts, 1st performance	7	'O Jesu Pastor Bonus,' C. Guynemer	62
— ditto, 2nd ditto	44	Organ Preludes, Fugues, &c., J. Seb. Bach	46
— ditto, 4th ditto	92	Orpheus, a collection of Glees, book 1.	8
Robson's Concert, Mr. Willman and Miss K.	59	— ditto, book 2.	211
Roekel's Concert, Mr. E.	188	Overture, F. M. Bartholdy	97
Royal Academy of Music	160	Psalm Tunes, Wm. Crotch, Mus. Doc.	78
Sacred Harmonic Society	210	Psalm and Hymn Tunes, &c. by J. T. Terry	211
Salaman's Concert, Mr.	6	Raumer's England in 1835	73
Sale's ditto, Mr.	126	— ditto (concluded)	108
Sala's ditto, Mad.	174	Rondeau brillant à 4 mains pour le Piano- forte, Aloys Schmitt	144
Schulz's ditto, Mr.	210	Rondino for the Piano-forte, D. Schles- inger	113
Sedlatzek and Sig. Brizzi's ditto, Mr.	158	Rondo, for the Piano-forte, on 'Ouvrez, ouvrez,' J. Moscheles	128
Shaw's ditto, Mrs. A.	174	Semiramide, Rossini	72
Subscription ditto, at Manchester	77	Signal fires, song, written and composed by the wife of a distressed clergyman	128
Societa Armonica	126	Sketches for the Piano-forte, Three Musi- cal, W. A. Bennett	62
— ditto, (4th concert)	159	Sonnet to Sleep, J. Abel	96
Thalberg's Concert, Mr.	171	Souvenirs des Concerts, J. Moscheles	128
Vaughan's ditto, Mr.	158	Studio for the Organ, Samuel S. Wesley	143
Vocal Concerts	6	Study alla fugata for the Piano-forte, F. W. Horncastle	113
— ditto, (5th)	92	The Mariner, H. Burnett	62
— ditto, (last)	126	'There is an eye that never sleeps,' T. Attwood	78
Willman's Concert, Miss K. Robson & Mr. Zampa, Herold's Opera of, at Covent Garden	7	'The Rose that all are praising,' E. J. Loder	78
— ditto, at Drury Lane	28	Three Rondos for the Violoncello and Piano-forte, G. A. Macfarren	113
		The Star Spirit, S. Nelson	78
		The Wreck Bark, E. J. Loder	62
		'The wandering wind,' E. J. Neilson	143
		'To fretful love sing lullaby,' Vaccaj	61
		Toccata for the Piano-forte, C. Czerny	143
		Variations pour le Piano-forte, Aloys Schmitt	143
		— sur un thème de Auber, C. Mayer	161
		'Wake, lady, wake,' W. B. Wilson	79
		Waltz Bijou, The, M. Strauss	8

REVIEWS.

Allegro appassionato per il Piano-forte, W. P. Beale	113
Bird of the Greenwood, E. J. Neilson	143
Blind Boy (The), H. Bonn	46
Capriccio for the Piano-forte, Miss Moun- cey	79
Compendium of Music, an Elementary, by a Lady	176
Concerto pour le Piano-forte, Beethoven	46
Concerto for the Piano-forte, H. C. Litolf	128
Dictionary of Musical Terms, J. A. Hamilton	161
Etudes Mélodiques for the Piano-forte, (Twelve) F. Hüntén	161
Exercises for the Piano-forte (Eighteen Progressive), F. Hüntén	161
'Fair Geneviève,' E. J. Loder	79
Fantasia on 'Or che in cielo,' J. Mos- cheles	97

TABLE OF CONTENTS.

v

Waltzes, Three original, G. E. Eachus	62
— Berlin, and Valse à la Scaramouche, B. Mc Kenzie	176

FOREIGN.

Ballet, a new, by Mons. Tagliani	49
Bassano (Mme. Taccani Tasceri)	186
Bellini	186
Bergamo (Musical Festival)	187
Berlin (Dr. Carl Löwe's oratorio, 'Die Sieben Schläfer'	145
— (Singing Academy)	154
— (Quartett Concerts)	177
— (Prince Radziwill's 'Faust'	187
Bonn, Anniv. of Beethoven's Birthday	144
Brunswick (Festival of the Elbe union)	187
Dresden (Mlle Sabina Heinfetter)	145
Dusseldorf	114
— (Musical Festival)	186
— ditto	211
Filipa, a pupil of Paganini	29
Frankfort on the Mayne	154
— (The Museum, &c.)	177
— (Ferdinand Ries)	177
Huguenots, Meyerbeer's	9
— Six first representations of	48
I Briganti, Mercadante's	29
Leipzig (Felix Mendelssohn)	154
— (Organ Pedals)	177
Lipinski (M.), the Violinist	80
Malibran at Milan	47
Matrimonio Segreto, Cimarosa's	47
Mendelssohn's Oratorio	8
Milan (Italian Opera in Mexico)	182
Music-stand, Mr. Mayerhossler's new in- vented	29
Naples, Donizetti	155
Paris, Lipinski's Concert	177
Parma, Paganini	145
Prague, Merk the violoncello-player	145
— Hering's Oratorio "Der Erlöser"	155
"Robert le Diable" at New Orleans	49
Trotter's (Miss Isabella) Singing at Paris	49
Vienna, Klein's Oratorio of "David"	144
— Lachner's Sinfonia Passionata	187

MISCELLANEOUS.

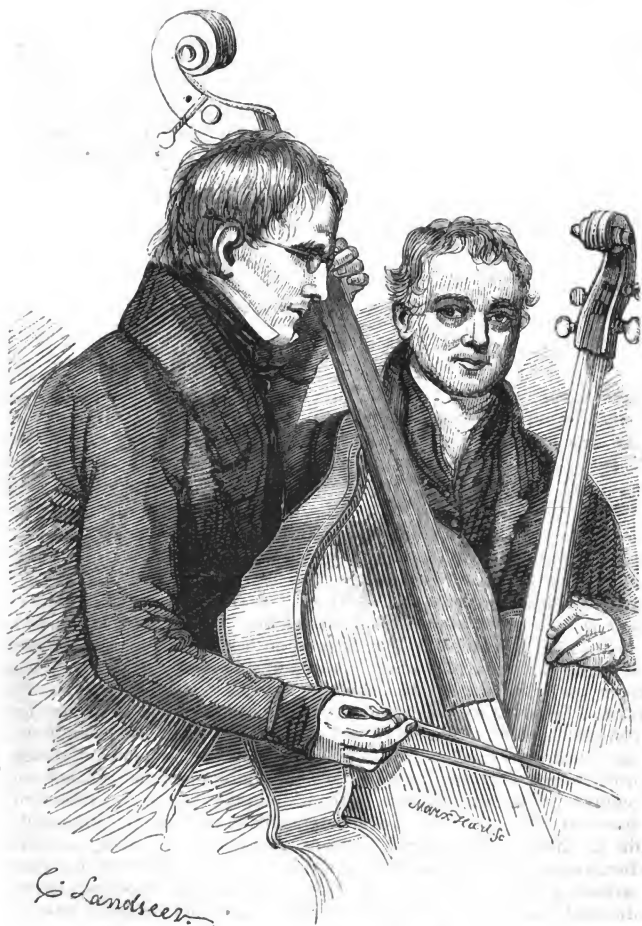
Ambrogetti	30
Ancient Concerts, establishment of	30
Barnett, Mr.	129
Baumgarten	97
Beethoven's Sinfonia Eroica	9
Bellini, Bust of	30
Boehsa's (Mr.) Music to a Ballet d'Action	80
Bridgeman's (Mrs.) Oratorio	8
Caffarelli	64
Carillons	194
Catch Club	80
— ditto	98
Catholic Chapels	47
Cervetto	30
Choral Fund, piece of Plate presented by	29
Clarone, Bass	47
Corno Inglese	114
Crotch's (Dr.) Oratorio of Judah	129
Dactylon, Herz's	128
Davies, Cecilia	29
— ditto	47
De Pinna's New Opera	114

Dog, a Musical	48
English Singers	128
English Opera House, "The Rose of the Alhambra"	193
Eolian Violin	30
Exeter Hall Festival	63
Fire in Theatres	64
"For an old song"	162
Giulia Grisi, Mlle.	80
— Ditto	114
Glee Club, Prizes	30
— ditto, Established 1786	81
— ditto	97
— ditto	129
Gresham Commemoration	49
Harmonious Blacksmith	163
Haydn, Anecdote of	178
Heinfetter, Mme. Sabina	63
Italian Opera at Paris	64
Les Huguenots, praise of, by the Gazette Musicale	29
Lesson in Music, the first	162
Lines on Harmony, the	179
Long Concert (A)	178
London Choral Institution	114
Low Voices	81
Lully's Death	178
Mahomet (the Sultan) engages Musicians from Paris	211
Malibran De Beriot	97
—	114
Melodists' Club	65
— ditto	81
— ditto	114
— ditto	130
— ditto	162
Mercadanti's "I Briganti"	193
Moscheles, Mr.	129
Mozart at Eight Years of Age	9
Music	114
"Music of the Bible," announcement of	31
Music-stand, new-invented	48
Music-meeting, Yorkshire Amateur	179
Musical Education in France	29
Musical Composition	97
Musical Criticism	194
Musical Sticks, application of 'a bundle, of'	193
National Music	63
National Music Hall	130
Objects gratifying to the eye, &c.	10
Ole-Bull, the violinist	129
— ditto	145
— ditto, does not play for Laporte	211
Opera of no note	129
Opera Singers	79
Oxford Commemoration	193
Paganini (Dr.) his Violins	30
— the Tenor-singer	31
— eclipsed	97
Pasta, Mme.	178
Pathetics eschewed	178
Philharmonic Society	80
— ditto	114
Phillips's (Mr. T.) Lectures on Music	178
— ditto ditto, at Oxford	211
Pixis, Mlle. Francilla	129
Provincial Concerts	30
Queen's (the) Concert	162
Royal Society of Musicians	114
Salomon	48
Schlesinger v. Herz	162

TABLE OF CONTENTS..

	Page		Page
Serenade, The	64		
Singers, to	162		
Society of British Musicians	48		
Spohr	8		
Strasburgh Musical Festival	68		
Tamburini's Benefit at Paris	63		
Thalberg	123		
Tivoli at Paris	199		
Vauxhall	173		
Violin (The) and its Professors	194		
Vizir (Le Grand) a song	211		
Voice, a Double	48		
Welsh Bards	47		
		POETRY.	
		Catch	65
		"Do not think my heart is gay," Song, by C. C. Clarke	81
		Harmony, Lines on, by Strode	146
		"I love the talking of the giddy breeze," Song, by C. C. Clarke	9
		Stanzas, by E. E. Gauntlett	179
		Whip-poor-Will, Song, by C. C. Clarke	130
		"Ye drinkers of stingo," Song, by S. T. Coleridge	49





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CORELLI'S SONATA, OP. 9.

Robt Lindley

Domenico Draganello

ORCHESTRAL SKETCHES.

UNDER the above title, it is the intention of the proprietors of "THE MUSICAL WORLD" to accompany each volume or quarterly part with a slight sketch of the most eminent members of the profession; to which will be appended a Memoir, of the same unpretending description, comprising, as succinctly as possible, the leading features of their professional lives.

With this view, they could not perhaps have selected two more interesting individuals, on various accounts, to head their series, than the Pylades and Orestes of the orchestra—LINDLEY and DRAGONETTI: names which have been associated together, and men who have played together, with only a few years of intermission, (about seven we believe) for nearly half a century. Upon important occasions, the one is never seen engaged without the other; and to this day you rarely see the one appear above the orchestral horizon, but the other is immediately behind. Not only are they generally the first at their post, but, for the thirty years that we remember them before the public, not a single instance occurs to our recollection of their breaking an engagement through caprice, or even delaying a performance through unpunctuality; indeed, we cannot let slip this occasion without observing, that the instrumental performers, taken as a body, are not amenable to the charge of impromptitude in their public duties. Persons accustomed to attend musical performances, and who take an interest in the peculiarities of the several artists, always notice with pleasure the interchange of congratulatory smiles that pass between these fine players when one or both have to execute a passage of unusual beauty or difficulty. In Lindley the triumph of accomplishment is more vividly expressed, and upon the surface; in Dragonetti it is more deeply seated, and subsides in the birth. The smile of Dragonetti is remarkably bland and sweet, indicating superior intelligence. We never saw it exceeded in expression, except by that of Charles Lamb; and *his* smile no one can forget who was so fortunate as to kindle its radiance.

We have taken some pains to collect particulars respecting the public life of the first-named of the above eminent artists; but a mere broad and general outline of his career is all we have succeeded in obtaining. His professional life having, with scarcely an exception, been passed

in an unvaried routine of performing in the King's Theatre, and at Concerts, public and private, and always in his own country; his habits, moreover, being simple, retiring, and unambitious—chiefly directed towards obtaining a handsome and honourable independence for his family; little, therefore, seems to be known beyond what is recorded in the following notice.

ROBERT LINDLEY

Was born at Rotheram in Yorkshire, in the year 1777. At the earliest development of the mental faculties, he evinced a strong predilection for tones and musical combinations. His father who was an amateur player on the violin, was constantly in requisition to gratify his infant cravings; and it is not a little remarkable, that at the age of four years, the child should have preferred the tones of the violoncello to those of the violin, and was only satisfied when his father consented to amuse him by playing on the former instrument. Very soon after this period of his life, his parent gave him instructions on the violin, and continued his practice till the child was nine years old, when he put him to his favourite violoncello. At this instrument he fagged away to the age of sixteen, when the admirable Cervetto happening upon some public occasion, during an engagement in the North of England, to hear young Lindley play, was so pleased with the promise of talent he evinced, that, in the true spirit of a man of genius, and real lover of his art, he proposed, and indeed undertook, to give him lessons, without any other remuneration than the pleasure he should derive from assisting a lad of talent and worthy ambition. Lindley had not long left his paternal roof and travelled southwards to advance his fortune, when he received an engagement to play in the orchestra at the Brighton theatre. This was the first stepping-stone of his public life; for the late king, George IV, at that time Prince of Wales, and who was himself a respectable performer on the violoncello, and a correct judge of ability in others, noticing Lindley's tone and execution, was so delighted with both, that he sent his commands for him to assist in a concert at the Pavilion. His next move in the profession was to the King's Theatre, where he succeeded Sperati, the principal violoncello, in the year 1794. This situation he has filled, without any intermission we believe, up to the present time; and, judging from his physical powers, and apparent uniformity of robust health, we believe and hope that he may continue many years to gratify the lovers of fine orchestral and concerto performance.

Mr. Lindley is a man of large proportions, standing very little short of six feet; and, allowing for the sedentary nature of his profession, he exhibits considerable muscular development. When seated, he seems to be shorter in stature than he is in reality; while Signor Dragonetti, on the contrary, is the very reverse of this, being not much superior to the mean standard; yet, when presiding over his noble bass, he conveys the idea of being a tall man. Mr. Lindley has all the appearance of possessing a strong relish for gastric enjoyment, with the power of indulging it. His manners are simple, homely, and wholly void of affect-

tation. As a performer on the violoncello, the prevailing feature in his playing is the rich and beautiful quality of his tone. His execution is of a highly finished character, and he stops remarkably well in tune. In concerto playing, and in accomplishing passages of extraordinary difficulty, we can conceive him to have been surpassed by Crosdill; and possibly in refinement of expression in an adagio, by his master, Cervetto; but every judge, who can remember longer than half a century, prefers Mr. Lindley's tone to that of all the great players they ever heard. The French, who boast of their violoncello players, have no one to compare with him, or we should assuredly have been honoured by a visit.

DOMENICO DRAGONETTI

Is a Venetian by birth, and was born in the year 1766. His father Pietro was a performer also upon the double-bass, and was accustomed to play at public assemblies for dancing; he also played upon a species of guitar, strung with steel wires, and at that time in general use. When only nine years old, Domenico Dragonetti was accustomed surreptitiously to purloin his father's guitar, and in a remote quarter of the house to practise upon the instrument; and such was the force of his genius, that in a short time, and without his parents being conscious of the circumstance, he had made so extraordinary a progress, as to propose accompanying Doretti, a celebrated violinist and friend of his father, who wished the latter to try over with him some of his compositions. Pietro Dragonetti not succeeding very well, the little boy offered to take his place, and to the astonishment of the father, both read and played the music fluently, accompanying Doretti's melody with chords so just and appropriate, as to resemble the efforts of a well versed practitioner. At the same time that he was practising his guitar, he induced a friendly shoemaker in his neighbourhood, an indifferent performer on the violin, whose name was Giacomo Sciaradori, to give him instructions on that instrument. The slender assistance he derived from this good-natured mechanic was sufficient for the lad, (who at that time was not twelve years old) to convert his knowledge of the violin to the practice of the double bass; and he again surprised his friends; for at a public performance with Doretti, he a second time proposed taking his father's place, and actually acquitted himself in so extraordinary a manner, that the violinist induced Pietro to allow his son to accompany him at the various concerts he attended in Venice. He now became, and naturally, the talk of the whole city. We may be sure that the novelty was not that of a boy only twelve years old, playing a trifling accompaniment upon so unmanageable an instrument (although that would have been surprising); yet this could not have been sufficient to preserve a sustained interest in his favour; but his progress towards perfection even at that period, must have been beyond all precedent, since we are informed that Berini, the *primo basso* at Venice, gave him but eleven lessons, and acknowledged that he had no farther instruction to impart to his little scholar.

At this period of his life, he made the acquaintance of the celebrated violinist Mestrino, who was his senior by several years, and

rapidly rising in his profession. We may take this opportunity of recording the opinion of Signor Dragonetti, respecting this performer, communicated only a few days since ; Mestrino, he said, was the most accomplished master of the violin he has ever heard, not even excepting the wonder of the present day, whose genius and talent no one is more competent to appreciate, or more prompt to acknowledge than himself. Mestrino's command over his instrument, and his expression, although they were perfectly wonderful ; yet these yielded to his gift in extemporising, which for fertility of invention, and for consistency of design, was miraculous.

These two friends, incited by the love of their art, and the desire of fame, commenced a series of studies together at the house of Dragonetti, consisting of scientific exercises for their several instruments ; also in practising many hours a day ; a considerable portion of which time, they employed in making practical experiments upon music not adapted to the violin or double-bass. To these exercises they added the composition of ' Capriccii,' in which they introduced passages of unusual difficulty ; and these labours occurred when our hero was under fourteen years of age ; no wonder, therefore, that this early exercise, combined with natural muscular power and energy, should have given him, in after years, the grip of a tiger when clenching the strings of his instrument. The two friends were constantly engaged at all the public and private musical parties in Venice ; and on their return home they would amuse crowds of citizens with serenading upon the violin and guitar. At the age of thirteen, Dragonetti was appointed *primo basso* at the ' Opera Buffa' in Venice ; and at fourteen obtained the same situation in the ' Grand Opera seria' at the theatre of San Benetto. Some two or three years afterwards, when at Treviso, and playing at the house of the Signori Tommasini, he received a handsome compliment from a nobleman of the name of Morisini, procurator of San Marco, who told him that he was only sure of his not being engaged in the chapel of San Marco, by there being no double-bass there comparable with him. A short time after this he was offered the situation of *primo basso* in this same chapel, but, in delicacy to his old master Berini, who held the appointment, he declined the honour ; Berini however insisted upon his accepting it, assuring him that he himself had been complimented with an increased remuneration for his services, and was perfectly willing to resign in favour of so competent a successor.

During his engagement at this chapel, and when only eighteen years of age, he received a tempting offer to enter the service of the Russian court ; and, in consequence, he applied to the Procurators of San Marco for leave to resign : they however so fully appreciated his talent, that they instantly increased his salary, and took upon themselves the office of declining his acceptance of the offer from the Court of Russia.

The next event in his life that we hear of, is, that he was engaged as a concerto player, and to take the violoncello parts in quartets, with his double bass : and, upon one occasion, being suddenly called upon to play a concerto,—and excusing himself on account of his having no music with him, his apology was so far from being admitted, that the company compelled him to play an excessively difficult concerto, written

for the bassoon. He now set himself the task of writing solos and sonatas for the double bass, in which he introduced passages that no one besides himself was able to accomplish. Some of these he had the opportunity of playing before a congregation of sovereign princes, who had been invited by the Republic to his native city, and who had constituted him one of the directors of the music festivals given on the occasion. His talent shone forth so pre-eminently, that he was sometimes called upon to play seven and eight times during the evening, and almost always his own pieces. One of these was so great a favourite with the Queen of Naples, that he was commanded to repeat it fourteen successive nights. This piece Dragonetti afterwards presented to the Queen.

The next event in his life, was his removal to Vicenza, having received an engagement to play there in the grand opera. It was in this town that he met with his renowned double-bass, the work of Gasparo di Salò, who was master to the celebrated Amati. The instrument had formerly belonged to the Convent of San Pietro. The happy Dragonetti hastened to have his prize repaired, and when finished, he proceeded to make the full trial of its power in the hall of his residence. We are informed that so great was the strength of tone he produced, that some of the servants came out of the kitchen, wondering what had caused the vibration of the brazen vessels on the shelves. They who are inclined to question this fact, should recollect that it is no uncommon occurrence with powerful voices in a room, to produce a considerable vibration of the wine glasses on the table or sideboard. Incledon's prowess in performing this feat is notorious.

From Vicenza, Dragonetti went to Padua, where he paid a visit to the monks of the convent of San Giustina. His beloved bass was of course his companion; and when in conversation with the organist, Turvini Bertoni, he ventured to hint that its third string could be made to produce as powerful a tone as the lower bass pipes of the convent organ, Bertoni treated the notion with contempt. Our *contra basso* said nothing; but, providing himself with some bass strings of enormous diameter, in the dead of a fine summer-night, when the inmates of the convent were all asleep, he stole into one of the corridors and commenced a "Solo fulminato;"—in common English, he imitated the noise of a tempest with such effect, that on the following morning every one was talking of the last night's thunder, and were not a little surprised to find that the weather had been unusually clear. On the succeeding night Dragonetti repeated his joke; one of the monks, however, running out of his dormitory, blundered over the double bass, and at once discovered the philosophy of the thunder-storm. Bertoni yielded the palm for power to the Amati bass.

Our artist was now in his twenty-fourth year, when, through the recommendation of Banti, who was at that time singing in London, he received an engagement to take the situation of principal *contra basso* at the King's Theatre; and this situation, with only one or two intervals already alluded to, he has held ever since.

The fine observation of Shelley, that "The mist of *familiarity* shuts out from us the wonder of our being," may be applied to the playing

of Dragonetti: we are so constantly in the habit of hearing his performances, that they have become a meer matter of course to us; and yet he rarely goes into an orchestra when a fine symphony is being performed, but he exhibits feats of skill that are more astonishing than those of the finest violin players. It is true that he is almost always heard in combination, and few persons but those who are practised musicians can discriminate, and at the same time appreciate, the passages he has performed. We have heard him play a solo upon one string, and felt that on the score of achievement, Paganini had accomplished little in comparison with him. We once heard him, by way of amusement, and to show the command he had over his instrument, play the *second* violin part to Mozart's Mass No. 1, and which was an astounding effort of skill. It was at a little private party. Upon arriving, he found the bass occupied, and said he would play the tenor: No. 1 of Mozart has no tenor violin; upon which he took the second, and kept us laughing and admiring all through the performance. The being able to surmount the difficulties of his unwieldy instrument, forms however but a minor portion of his excellence. He possesses the most exalted feeling for the poetry of his art. If there be one solitary passage in a composition worth notice, Dragonetti is sure to pull it out, and give it the finest expression. It was notorious to the whole orchestra at a York festival, some years ago, that when the chorusses were becoming unsteady, his single bass swayed them. In short, so many qualifications requisite to form a consummate artist are concentrated in him, that, until the same qualities in combination shall concur, it is impossible we should have an equal to Dragonetti. There must be the early predilection; the physical conformation; the talent of aptitude; the zeal and power to apply; the tone, the execution, the feeling, the expression. The conformation even of his hand is remarkable; the fingers are disproportionately large, muscular and knobby—they are indeed a bundle of muscles; and, which is curious when we consider the wear and tear they have undergone for sixty years, they are pulpy and soft to the pressure: those of Mr. Lindley, on the contrary, are corneous, and literally worn into grooves.

Without a spark of undue assumption, Signor Dragonetti is one of the finest and truest aristocrats in the profession. He dines with Lords, and he gives dinners to Lords. With a real and honest pride he has unvaryingly maintained "the dignity of his order." He knows his value—he would be a fool or a coxcomb to deny it; but he has never, by one single act that we have heard, compromised the character of the musician or the man. He has never insulted the self-love of his brethren, or injured the general interests of the musical society, by selling the birth-right of his noble nature for "a mess of potage." On this ground, thank heaven, we have as good men and true as he, and our homage shall be recorded as often as the occasion shall present itself.

If the phrenologists were to examine the cranium of Dragonetti, it is highly probable, that, with their usual accuracy, they would discover a large development of the organ of *language*: and this discovery to a certain extent would be correct; for he speaks four languages,—but all of them with so amusing an inefficiency, that no one but

a person accustomed to his manner can hope to comprehend him. He has been above forty years with us, and yet, to this day, it is probable, that in two minutes' conversation he will introduce French, Venetian, and even German, into one sentence. Yet, with all this, to those who are habituated to his society, he is a most delightful companion; social, cheerful, and child-like: he is very fond of children, particularly females, and levels his gossip and behaviour to their capacities in the most engaging manner. He is full of anecdote. His stories would occupy a large volume. The account of his first introduction to Beethoven, is highly characteristic; when the impetuous German put before him a violoncello accompaniment to some piece, displaying a "forest of notes," at the completion of the performance, he jumped up from the piano and embraced him. Also his accompanying Mrs. Siddons in a song, at Mrs. Damer's the sculptress: he himself, however, should be heard to tell this anecdote. Her musical declamation, he says, was unpractised—unprofessional, but it was in character with her acting. Her tones were deep, solemn, breathing and majestic. His testimony to his mother's merits is noble. We know no instance of a successful genius who had not a mother possessing great qualities, either of head, or heart, or both. Dragonetti's mother was full of tender sorrow at his leaving Italy; his father preferred witnessing the ascent of a balloon to the accompanying his son part of the way on his journey. We introduce the following anecdote in honour of the memory of the amiable GRETRY. When Dragonetti first visited Paris, he carried with him letters of introduction from Viotti to Cherubini, and Gretry. He called upon the former, who was from home, and then proceeded to the residence of Gretry, which was at Montmorency. In the course of conversation, Gretry asked his visitor in what quarter of Paris he had taken his lodgings. Soon after, he proposed a walk in the garden, which lasted a couple of hours. On their return to the house, his host asked Dragonetti whether he would wash his hands before dinner. "When you reach the landing-place, said he, turn to the right, and into the chamber on the left." In this room Dragonetti found his portmanteaus, &c. arranged, as if he were domiciliated. During their walk Gretry had contrived to have all his effects removed from his lodgings. "Friends must not part thus," said he; "while you remain in France you must consider my house your home."

The following anecdote will be deeply regretted by all double-bass players. Upon his return to Venice, after an absence of some years, he found that all his papers and MSS. which he had left in the care of a "friend," had been dispersed and sold. He endeavoured, at any price, but in vain, to recover them. The one, of which he appears most to regret the loss, was a "Complete System of the Double Bass, or instruction book for that instrument," containing many elaborate exercises and studies!

Dragonetti considers the "Passione" the finest of Haydn's compositions.

The last anecdote that we have space to record, is amusing; but he himself should be the narrator, for he always *acts* his stories. At one of our English dinners the wine was pressed upon him: which, as he was engaged to play in the course of the evening, he was anxious to avoid;

but he could not escape the vortex. He was the first to leave the dining-parlour however; but upon proceeding to the music-room, and approaching the corner where his bass stood, he observed that it assumed a *biform* appearance, and that all attempts to remove it from its station, and still more to play upon it, were futile. He therefore wisely relinquished the endeavour, and strolled out into an adjoining park, hoping that the cool air would refresh him. He threw himself at the foot of a tree, and indulged so long in the pleasurable sensations afforded by the beauty of the spot, that "an exposition of sleep" came over him, and this continued till the following morning; when he was recalled to a sense of his situation by a small noise of an animal munching, (this was imitated by the narrator) and upon opening his eyes, he beheld close at his side a little hare that had crept up, and was earnestly gazing upon him.

When speaking of his health the other day, we were happy to hear Signor Dragonetti declare that he could detect no decay in his faculties. He eats and drinks prudently, yet like a man of forty, and he is in his seventy-first year.

SECOND EDITION.

THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

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

TAMING OF THE SHREW

MARCH 18, 1836.

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[The demand for No. 1 of "The Musical World" has been so great, that its republication has been deemed expedient. In candour, however, we think it right to state, that since its first appearance, (ten weeks ago) two errors in the leading article have been pointed out to us, and which we are very anxious to correct. Our readers will observe at page 3, it is stated that "Pleyel established a set of Concerts in opposition to those of Salomon. But we have since been informed by an intelligent correspondent, that Pleyel did not give, or establish any set of Concerts in London in his own name, or on his own account, but that he was merely engaged to compose for the "Professional Concert"—(which was led by the elder Cramer)—Haydn being engaged at the same period to compose for Salomon's Concert. The second error relates to the first performance in London of Haydn's Oratorio of "The Creation" for a correction of this mis-statement, we refer our readers to a letter signed G. N. which will be found at page 57 of our 5th Number.]

A SKETCH OF THE STATE OF MUSIC IN ENGLAND,
FROM THE YEAR 1778 UP TO THE PRESENT.

BY SAMUEL WESLEY.

THE year 1778, when the Concerts of Bach and Abel were performed at the New Rooms in Hanover Square, may be considered a period at which the Art had attained a high degree of excellence. They were ably led by Mr. William Cramer, father of the present J. B. and François. The most eminent performers, both vocal and instrumental, were annually engaged, among whom were Cecilia Davis, of English birth, whose performance was remarkable for neatness and brilliance of execution; Signora Georgi, an Italian, a capital bravura singer, with a voice more powerful, but not sweeter, than Davis's. Aguiajairi, an opera vocalist, also an Italian, remarkable for an extensive compass, both high and low, was also among the vocal artists there. Grassi and Banti, excellent performers, also adorned these Concerts.

Tenducci and Rauzzini, most elegant and pathetic singers, were also in vogue, and highly popular, excelling in various styles; the latter an excellent composer. His opera of *Pyramus and Thisbe* is a specimen of his great abilities in composition. Trebbi, a tenor, and Moriggi, a bass, were also able vocalists about this time. John Christian Bach performed his own concertos, &c. on the piano-forte; a neat and steady.

performer, without much execution.* His partner, Charles Frederic Abel, was an elegant and excellent composer, and an admirable and inimitable performer on the viol de gamba, which he exhibited constantly at their Concerts.

Among the eminent instrumental performers, were Crosdill and Ceretto on the violoncello, who were both exquisite; the former remarkable for wonderful correctness in the most rapid passages, preserving at the same time as strong and bold a tune, as if they were slow and easy; the latter artist inimitable for his tasteful and elegant expression, and pathetic performance of slow movements. Fischer was a matchless performer on the hautboy, and his compositions were of the most original nature. His Minuet has been a general favourite for more than half a century, on the thema of which Mozart composed a series of the most brilliant variations. Giardini also performed at these Concerts, whose tone on the violin surpassed that of any of his cotemporaries.

The said Concerts were deservedly esteemed as in all respects the finest in England, and were all most numerously and fashionably attended by nobility, gentry, and the first characters in the musical profession.

The Concerts of Ancient Music, which were given first at the Rooms, in Tottenham Street, and afterwards at those in Hanover Square, may be ranked as a valuable acquisition in the cultivation of that venerable style. They were originally led by the late Mr. Hay, and conducted by Joah Bates; afterwards, and at this time the leader is F. Cramer. The late Mr. Greatorex succeeded Bates as conductor, and him Mr. W. Knyvett. Every species of ancient good old Music is brought forward there: of course Händel, Purcell, Corelli, Geminiani, Steffani, Carissimi, &c. are in continual repetition. Miss Harrop, afterwards Mrs. Bates, was among the original singers; Bartleman, Harrison, Mr. and Mrs. Vaughan, the Knyvetts, Billington, and many others, possessing the first-rate vocal powers of their day.

The Concerts of Salomon were most excellent, and may be justly said to have formed a grand epoch of new musical excellence, by the introduction of Haydn and his inimitable Symphonies into this country. He was a most spirited and energetic leader, and a liberal encourager of musical merit and genius, wherever found. He engaged various performers from time to time, and the celebrated Yaniewicz made his debut at his Concerts. Young Pinto, his pupil, was one of the most wonderful youths who ever existed; he could play the most difficult compositions at first sight, and his precision in the execution of Keütser's or any other of the most elaborate Solos and Concertos, was

* He was not an orgau player, which is somewhat singular, as his father, Sebastian, was the greatest master of that Instrument ever known.

truly astonishing. He was taken from this world in the twentieth or twenty-first year of his age, leaving the musical public to lament the loss of one of the brightest geniuses that ever adorned the Art.

Haydn always presided at the piano-forte, when his Symphonies were performed; and they were constantly received, by an attentive and numerous auditory, with that unbounded applause to which they were so justly entitled. His Canzonets have been always favorite compositions, and he always preserved the true accentuation of words and syllables, with an exactness remarkable in a foreigner.

Pleyel established a set of concerts, in opposition to those of Salomon. They were very far inferior to them in point of excellence, but were nevertheless patronized considerably among some of the higher circles. Pleyel's style is light, and generally pleasing, but quite deficient in respect of depth and science, when contrasted with that of Haydn. The performers engaged at his Concerts, were of a superior kind for the most part.

Haydn's Oratorio of *The Creation* was introduced into this country by Salomon, and performed, for the first time, at the Concert Room of the Opera House. Madame Mara was the principal soprano, and Bartleman the principal bass; a Mr. Small was the tenor, a singer possessing a sweet voice and elegant taste, who was an Englishman, but had studied in Italy so successfully, as to render himself complete master of the very best style of intonation and execution.

The above Oratorio was received with the warmest and most flattering tokens of approbation. It has been considered as a classical and stock composition, ever since its introduction into England.

NATIONAL MUSIC.

Dr. Burney, in his very pleasant "Musical Tour," makes the following sensible remark upon the chief cause of the state of National Music in the different countries of Europe:—"Nature," he says, "distributes her favours pretty equally to the inhabitants of Europe; but moral causes are frequently very powerful in their effects. And it seems as if *the national music of a country was good or bad in proportion to that of its Church service*; which may account for the taste of the common people of Italy, where the language is more musical than in any other country in Europe, which certainly has an effect upon their vocal music; but the excellent performances that are every day heard for nothing in the churches, by the common people, more contribute to refine and fix the national taste for good music, than any other thing that I can at present suggest." The above observation may perhaps apply to every nation, except the English: their national music has certainly improved, but in an inverse ratio to their latter ecclesiastical compositions. While these have deteriorated in character, and notoriously so in performance, the secular music has made considerable advance. In the

cathedrals, Kent's washy, meagre, harmonies, are more frequently performed than the old standard classical compositions of Tallis, Blow, Croft, Green, Boyce, &c. In the parish churches, the same plain-song psalm tunes—and not always the finest of them—go on from Sunday to Sunday:—as for the great bulk of the Sectarian hymn-tunes, they have, luckily, produced no change in the national taste. In the case of England, therefore, we cannot refer to our ecclesiastical performances for whatever progress we have made in musical science, in short—the national music has *not* of late years maintained a “proportion with that of its Church service,” The fact is—native prejudice apart—the English, take them collectively, are a people who will, and do, think for themselves: moreover, it is their peculiar tendency to adopt, and endeavour to improve upon, the thoughts of others. In mechanical science this faculty is paramount; the demand for machinery is universal, and the result is, that no nation can compete with them in practical and ornamental excellence. So, in the course of half a century, it would be in music, if the demand for the article bore any thing like the same proportion. In the sister branch of fine art, the request has been for rural, domestic, and animal, subjects; and we have artists falling little short in genius of Claude, and the Flemish school; we have Turner, and Callcott, and Lee; and Wilkie, and Edwin Landseer, and a host of others. The English are a people of great ambition, and of immense energy. It is ridiculous to talk of their commercial occupation, their soil, and their atmosphere, saddening their genius—the same air was inhaled by Chaucer and Spenser, and Shakspeare and Milton; by the Bacons and Hobbes, and Newton and Locke; by Reynolds and Barry, and Gainsborough and Wilson; by the old madrigal composers, the Church writers, the Palestrinas, the Leos, the Carissimis, of this same gloomy, foggy, England.

To return to the subject that has called forth these remarks, the “national music of England has *not* borne any proportion to its Church service;” but to the Roman Catholic service, and the secular productions, or more properly *intro*-ductions—exotic compositions—it *has* borne some proportion. It appears to us, that within the lapse of the present generation, five distinct epocha mark an improvement in our national taste. These are: first, the introduction of the German Masses to the Roman Catholic chapels; the second, the Institution of the Philharmonic Society, which introduced to the English public those grand Symphonies of Haydn, Mozart, and Beethoven; the third, the bringing forward of the “Don Giovanni;” the fourth, “Der Freischütz;” and the fifth, the “Fidelio.” These, if we are not mistaken, have given an impetus to the current of good taste in this country, which years of inertness and indifference will not relax. That there is an innate ambition in the English people to enlarge and improve their intellectual capacity, we have only to refer to the literary institutions that are rising all over the country; and in the individual department of music, it is sufficient to observe the implicit deference an audience will pay, and the patient attention with which, at some of the Societies, (particularly in the East end of London) they will listen to long compositions of the most severe choral character. A few weeks ago, at a meeting of this description, we heard performed (principally by amateurs) the Requiem of Cherubini, and the second Mass of Haydn, to an assembly con-

sisting of at least 300 persons; who, if they could not appreciate those compositions, (which was scarcely to be expected) they nevertheless were content to take their merit upon trust, and to subject their own understandings to the discipline of an acknowledged and chastised taste. Twenty years have not elapsed, since an audience of the same complexion would have left the room before half the performance was over. We remember that this was the case at the Philharmonic Concert, when Beethoven's choral symphony was performed for the first and only time. It were a question whether the same result would attend a repetition of that work, if now attempted, and *properly* performed. Who does not remember the tardy and unwilling justice that was rendered, even by practised musicians, to the intellectual pretension of that sublime genius? Can our patrons of the modern Italian music, discover any thing to admire in the peculiar and refined harmonies, and unwonted combinations of Spohr?—did they not cut Weber dead?—and do they not patronize and applaud, through thick and thin, the “tenth transmissions” of Rossini, (a true genius, nevertheless, in his way) through Paccini, Bellini, and Mercadante? Do they not almost uniformly take up and patronize second-rate talent in every branch of Fine Art? Do they not prefer Grisi, as a singer, to Malibran; and Tamburini to Lablache? This, however, is not the case with the bulk of the community, who have improved, and are improving, in taste every day. But, to return to our first proposition, it is *not* “the church service that has wrought this improvement in our national music.” The people are doing it for themselves, by the aid of the best foreign examples. The first thing after achieving a great original work, is the being able to appreciate it; and the next—the ambition to do so. * * *

CONCERTS.

Mr. CORNELIUS FIELD'S Concert was given at the London Tavern on the 8th instant, to a well-filled room. The performers were Mrs. Bishop, Miss Clara Novello, Mr. Hobbs, Mr. Francis, Mr. J. O. Atkins, and Mr. Field. The latter, whom we had never before heard, possesses a bass voice of good quality,—so good, indeed, as to merit farther and superior tuition to that which it has hitherto received. Mr. Dando played on the violin an exquisite cantabile movement and capriccio by Maurer.

Concert of Classical Instrumental Music, Horn Tavern, Doctors' Commons.—These chamber concerts will prove of essential benefit to the cause of sterling music. We cannot but recognise the promise of better days, when we witness, as we did on the 9th inst., a large company attentively listening for a whole evening to an unvaried succession of *Instrumental* compositions. Onslow's quintett in A minor, Op. 34; Spohr's quartett in G minor; Beethoven's Septuor, (*played all through*) and quartett in F; with a selection from the 1st and 7th of Corelli's Trios, 4th set;—constituted the programme of the concert. The performers were Messrs. Dando, J. & H. J. Banister, Chubb, C. Severn, Lazarus, Baumann, and Callcott. The next concert will take place on the 6th April.

ANCIENT CONCERTS.—The First Concert of the Season took place on Wednesday the 9th inst. under the direction of His Grace the Archbishop of York. There was (as, unhappily, might be anticipated) little or no novelty in

the selection. The singers were Mesdames Caradori, Knyvett, and Bishop; Messrs. Vaughan, Hawkins, Balfe, and Phillips. The most interesting performance of the evening, was a movement from the lessons of Handel, which was charmingly played. It is with regret that we contemplate the decay of these concerts, which used to be so exquisitely select with regard to the *matériel* of assistants. The Ancient Concert room was a theatre for the most accomplished professors, not (what it has been made of late years) a school-exhibition for students.

On the 10th inst. the great room of the London Tavern was crowded to an overflow, at MR. & MRS. COPE'S Concert. The principal performers were Miss Clara Novello, Miss Birch, and Mrs. Shaw; Messrs. Giubilei, Hawkins, and H. Phillips. Leader, Mr. Dando; Conductor, Mr. Cope. Mrs. Cope played, in a pure style and with neat execution, Hummel's *Larghetto*, and Variations on a Tyrolean air. Also his Grand Trio for the Piano-forte, Violin and Violoncello, with Messrs. Dando and H. Bannister. Morley's Madrigal, "Fire, Fire," was judiciously omitted, on account of the great length of the Concert, from numerous encores.

The last of the Second Series of Chamber Concerts at Willis's Rooms, took place on Thursday the 10th. It was so well attended, that even the ante-room was more than half filled. The performance was as delightful as any of the preceding. These charming intellectual treats are rapidly extending in popularity. A *third* Series is promised, of which due notice will appear in our pages.

THE ACADEMY CONCERTS—have started for the Season in a manner that reflects credit upon both Directors and pupils. The first was given at the Hanover-square Rooms, on Friday the 11th. The *Mount of Olives* occupied the Second Part, and was performed throughout—this was in good taste. The Solos were accompanied with discretion—subdued in tone, and, generally speaking, waiting on the voice, not smothering it. The principal—perhaps the only defect in the performance, consisted in the feebleness of the chorus when competing with the instruments: the former could at times be scarcely heard.

VOCAL CONCERTS.—The Fourth Concert of the Season, which was given last Monday, was honoured by the attendance of H. R. H. the Duchess of Kent and the Princess Victoria. Both looked remarkably well, and were received with those unequivocal testimonies of esteem and affection, which mark the well-founded hopes of a rational and free people. Attwood's Anthem, composed for the coronation of our present King, opened the Concert. It is a fine composition, and was well performed, although it is somewhat trying, from the frequent and sudden changes in the time. The two Madrigals were, of course, encored; not however because the action has become a habit at these concerts, but because they, as well as the singers, richly deserved the compliment. "Cynthia thy song," by Croce, was the one; and the other by Festa, translated by Mr. Oliphant, beginning—"Down in a flowery vale." Mr. Horsley's Glee for six voices, "What sing the sweet birds," was sung in a manner worthy of that sound musician's talent. One of the treats of the evening was a sonata, or, more properly, perhaps, a fantasia for the piano-forte, by Beethoven, accompanied by the orchestra, and concluding with a chorus, upon what we suppose to be a rural national melody. Mrs. Anderson (who always plays *con amore* when she is before a composition by Beethoven or Hummel) exhibited her admirable talent to the very best advantage upon the present occasion. Spohr's masterly work, "The Christian's Prayer," which should form one feature in all festival meetings (for it is, indeed, a divine composition), was well performed, but the chorus wanted body and weight. A solo from Gluck's "Orfeo," "Che farò senza Eurydice," (and in

which our grandsires tell us Guadagni thrilled the hearts of his audience) was sung upon the present occasion, and with fine expression, by Miss Masson. With this exception, we have little to commend in the solo singers. Miss Rainforth possesses a voice of considerable power; she will, however, do well not to risk a promising reputation by attempting a class of music in which she appears not to have been initiated: Mozart's "Parto ma tu ben" is beyond her present grade. It would be unjust to conclude this notice without complimenting Mrs. Seguin and Mr. Parry, jun. upon the pure taste in which they sang that favoured duet of our boyish days, "Love in thine eyes."

MR. SALAMAN gave his Concert at the Hanover-square Rooms on Wednesday evening. He played Mozart's grand posthumous Concerto in C major, in a fine and masterly style; not after the modern snappiug, banging fashion, but in the delightful manner of John Cramer. Also a Fantasia Militaire by Pixis, an uninteresting composition. The vocal music of the evening, though excellent, wanted variety; with one exception it was all Italian, and of the same class. The singers were Mad. Caradori, Mrs. Bishop, and Miss Clara Novello, Sig. Winter, Balfe, and Cartagena. The room was well filled.

QUARTETT CONCERTS.—Messrs. Blagrove, Gattie, Dando, and Lucas, gave the first of their series of concerts last evening, (Thursday) at the Hanover-square Rooms. Onslow's Quintett in F minor, in which Mr. Howell played the bass; Haydn's Quartette in E flat major; Mozart's Trio in E flat major, played by Messrs. Moscheles, Dando, and Willman; and Beethoven's Quartett in E minor, constituted the programme of the evening; with the "Per pietà" of Beethoven, and "Il pensier" of Haydn, sung by Mrs. Bishop, and Mr. Balfe. The performance went off much to the satisfaction of the audience.

THEATRES.

KING'S THEATRE.—The Italian Opera has opened with good spirit. The company, which used to be even below third-rate talent till after the Easter recess, is more than respectable this season. We cannot be said to have heard Mad. Coleoni-Corti; for she was so ill on Thesday night from cold, as to excite no other sentiment than that of commiseration for a young creature who was running the chance of destroying for ever a talent of evident promise. Winter, who first appeared in this country during the bubble-dynasty of Mr. Monk Mason, was never a favourite with us; and we saw no reason to alter our opinion the other evening. His talent is limited; the quality of his voice (a second, if not a third-rate tenor) thin and unsatisfactory; and, as an actor, he deserves no consideration at all: he is the most un-mortified of passionate lovers, and the least varied as an attitudinarian—ending almost every sentence with pointing out behind him. He appears, however, to greater advantage in the Concert Room; at Salaman's Concert, for instance, he sang excellently. But Cartagena redeemed all our disappointment of the evening. He is a singer of real and high promise. His voice, a large and deep baritone, is fine in quality, and accurate in intonation. It wants the remarkable flexibility of Tamburini; but, as he appears to be almost youthful, is well founded in his art, and is full of energy, he will doubtless rapidly develop into an accomplished singer and actor. He is decidedly the best artist we ever heard open an opera season. The band (to which we always turn, and implicitly when elsewhere dissatisfied) is, if possible, finer than ever. Between the opera and the ballet, they played in the most perfect style the overture to "Guillaume Tell,"—the most descriptive and the best instrumented, of Rossini's orchestral compositions. By the way, how well this fine

opera might be got up, if Grisi, and Rubini, Tamburini, and Lablache, really do return to us. We may add, in conclusion, that the dancing is little inferior to that which accompanies the full season.

ZAMPA.—A mutilation of HEROLD'S opera was brought forward, at Covent Garden, on Saturday the 12th inst. The composer was a young Frenchman of considerable promise, which was quenched by his untimely death. Of the music to this latter work, (the 'Pré aux Clercs,' we believe, being his last) little commendation can be awarded, beyond the frigid one of its being "pretty," in character, and well scored for the orchestra. There is an agreeable 'bridal chorus' in the opening of the piece, and a delightful little ballad, ('Alicia was a flower') gracefully sung by Miss Turpin (whose voice, by the way, is deserving of careful tuition.) Miss Romer was encored in a little comic song. The slovenly manner, however, in which the opera was got up, created a contest between the audience and stage-manager, who was asked whether it had "ever been rehearsed at all?" Such is the mode of doing justice to musical talent in our "classical theatres;" the works are first dislocated, and then huddled on to the stage, unlearnt, and unpractised.

REVIEW OF MUSIC.

"*Orpheus*,"—a Collection of Glees, by the most admired German Composers, with English poetry. EWER & Co.

The Waltz Bijou—composed by Moritz Strauss. EWER & Co.

Four Seasons—the Poetry by Lord Byron, composed by F. Ries. BALLS & SON.

The "Orpheus," we think, promises to be a favourite. The first book contains 6 Glees, by Weber, Blum, Spohr, Marschner, and Werner. The work is in pocket size, and in separate parts, with a piano forte arrangement. Moreover, it is cheap. The 3rd and 4th in the order (by Weber and Spohr) are in the peculiar and beautiful manner of those writers—popular in character, sweet in melody, and agreeably harmonized; exhibiting nothing, however, of the design of the English glee. The following errors should be corrected in the plates. No. 2, bass, 4th bar: C E should be E C. *Trio* minore, the part above the bass, 3rd bar: A A should be F F. At the 9th bar of the same, 3rd part from the bass, D should be B. And at the 17th bar of the same page, the C should be *sharp*. Lastly, in No. 4, 3rd part from the bass, 3rd bar after the pause, the G continued, as the last quaver produces a harsh effect: it should be A.

The Waltz Bijou is rather superior to the generality of this class of composition.

The songs by Ries are of a high order. The first is spirited, possessing, however, less originality than the other three; yet, in the 5th page, is a beautiful transition from B flat into D major, at the words "Behold the coming strife." The second song is truly charming, somewhat reminding us of the author's master—Beethoven. The third, "Incantation," is grand, and, we venture to add, original; and the fourth is replete with graceful expression.

In starting our work, we may as well explain the object we have in view under the head of musical criticism. It is simply this:—to notice such compositions as we conceive exhibit ability in their several branches of the science; and to *pass over* those which in our opinion are not calculated to advance the cause of good music. It is neither our principle nor our interest to polish and point a cutting and ill-natured sentence. Any flippant dapper can make an impertinent speech, and any jackass a brutal one.

A short Account of Madrigals, from their commencement to the present time: with some remarks on Chamber music in the 19th Century. By Thomas Oliphant, Esq. CALKIN & BUDD.

Real information, good taste, and sprightly writing, are concentrated in this little eighteen-penny volume. The remarks at the end, upon the character of our fashionable chamber music, are said to have given so high offence in the circle of *Pacini*sts, and other *nimini-pimini*-ists, that Mr. Oliphant, like his near name-sake, never sleeps twice in the same chamber; never returns home by the same road he set out; and never appears abroad but in a shirt of mail.

MISCELLANEOUS.

SPOHR, it is said, will visit England this year.

MRS. BRIDGMAN'S first Oratorio will take place this evening at the English Opera House. Due notice in our next.

MENDELSSOHN'S ORATORIO.—We hear that this great musician is putting the last touch to his sacred Oratorio of "The Conversion of St. Paul." His treatment of his subject is said to be in the severe *Handelian* school of that class of composition, which he considers the exemplar for Oratorio writing. Report also speaks favourably of the literary part of the work, as being dramatic and classically poetical.

MOZART AT 8 YEARS OF AGE. Happening to know that little Mozart was much taken notice of by Manzoli, the famous singer, who came over to England in 1764, I said to the boy that I should be glad to hear an extempore 'love-song,' such as his friend Manzoli might choose in an opera. The boy on this, (who continued to sit at his harpsichord) looked back with much archness, and immediately began five or six lines of a jargon recitative, proper to introduce a love-song. He then played a symphony, which might correspond with an air composed to the single word, 'Affetto.' It had a first and second part, which, together with the symphonies, was of the length that opera songs generally last: if this extempore composition was not amazingly capital, yet it was really above mediocrity, and showed most extraordinary readiness of invention. Finding that he was in humour, and, as it were inspired, I then desired him to compose a 'song of rage,' such as might be proper for the opera stage. The boy again looked back with much archness, and began five or six lines of a jargon recitative proper to precede a song of anger. This lasted also about the same time with the song of love; and in the middle he had worked himself up to such a pitch, that he beat his harpsichord like a person possessed, rising sometimes in his chair. The word he pitched upon for this second extempore composition was, 'Perfido.' After this, he played a difficult lesson which he had finished a day or two before: his execution was amazing, considering that his little fingers could scarcely reach a sixth on the harpsichord. His astonishing readiness however, did not arise merely from great practice; he had a thorough knowledge of the fundamental principles of composition; as, upon producing a treble, he immediately wrote a bass under it; which, when tried, had a very good effect. He was also a great master of modulation, and his transitions from one key to another were excessively natural and judicious. He practised in this manner for a considerable time with a handkerchief over the keys of the harpsichord. The facts which I have been mentioning, I was myself an eye witness of: to which I must add, that I have been informed by two or three able musicians, when Bach the celebrated composer had begun a fugue and left off abruptly, that little Mozart hath immediately taken it up, and worked it after a most masterly manner. Witness as I was myself of these extraordinary facts, I must

own that I could not help suspecting his father imposed with regard to the real age of the boy, though he had not only a most childish appearance, but likewise had all the actions of that stage of life. For example, whilst he was playing to me, a favourite cat came in, upon which he immediately left his harpsichord, nor could we bring him back for a considerable time. He would also sometimes run about the room with a stick between his legs by way of horse. I found likewise, that most of the London musicians were of the same opinion with regard to his age, not believing it possible that a child of so tender years could surpass most of the masters in that science. I have therefore for a considerable time made the best inquiries I was able, from some of the German musicians resident in London, but could never receive any farther information than that he was born near Salzburg, till I was so fortunate as to procure an extract from the register of that place, through his excellency Count Haslang. It appears from this extract, that his father did not impose with regard to his age when he was in England; for it was in June 1765, that I was witness to what I have above related, when the boy was only 8 years and 5 months old. He published six sonatas for the harpsichord, with an accompaniment for the violin or German flute, which are sold by R. Bremnar, in the Strand, and are entitled, *Oeuvre troisième*. One of them he played on the occasion cited. In the title-page of the work, he is said to be only 8 years of age when he composed these sonatas. The dedication is to the Queen, and is dated London, Jan. 8th, 1765. He subscribes himself, 'très humble, et très obéissant *petit* Serviteur.' These lessons are composed in a very original style, and some of them are masterly.—*Miscellanies by the Honourable Daines Barrington*.

BEETHOVEN'S SINFONIA EROICA.—It is not generally known that Beethoven intended to have dedicated his 'Sinfonia Eroica' to Buonaparte, entitling it the 'Sinfonia Napoleon.' When the news, however, arrived, that the *First Consul* was about to assume the title of *Emperor*, the bluff musician exclaimed: 'Oh! he is making an emperor of himself, is he? then he is no better than the rest of them:—He shall not have my symphony!'—Shocking old radical! No wonder he died poor.

MEYERBEER'S NEW OPERA, *Les Huguenots*.—The Paris correspondent of the *Times*, March 11th, gives but a cold account of this new opera; which has nevertheless met with great success. He gives reasons for his objections, and remembering as we do the characteristic of Meyerbeer's music, we suspect them well founded and accurate. 'The instrumental parts,' he says, 'are certainly worked with ability; but in general the modulations are either forced or affected. The recitative is accompanied invariably by the full power of the whole orchestra, and exactly in the style in which the intervals between the utterance of sentences are filled up in certain melodramas. In aiming too much at originality in his chorusses, he has put richness of harmony and grandeur out of the question. There is no overture. Is it because he understands the mastership of composition better than a Mozart, a Beethoven, and a Rossini, or because he is conscious of inability to write a proper overture?'—We say that this is by no means the reason, but that the author is evidently desirous of doing things differently from every one else: hence his new five-act opera contains five instrumental introductions rather than an old-fashioned overture. We hope to hear the *Huguenots* for ourselves.

OBJECTS GRATIFYING THE EYE, OF THE SAME CHARACTER AS SOUNDS PLEASING THE EAR.—The cause of that which is pleasing, or ingrate to the Hearing, may receive light by that which is pleasing or ingrate to the Sight. There be two things pleasing to the sight (leaving pictures and shapes aside, which are but secondary objects; and please or displease but in memory;) these two are Colours and Order. The pleasing of Colour symbolizeth with

the pleasing of any single Tone to the ear; but the pleasing of Order doth symbolize with Harmony. And therefore we see in garden-knots, and the frets of houses, and all equal and well answering figures, (as globes, pyramids, cones, cylinders, &c.) how they please; whereas unequal figures are but deformities. And both these pleasures—that of the Eye, and that of the Ear, are but the effects of equality, good proportion, or correspondence. So that, (out of question) Equality and Correspondence are the causes of Harmony. But to find the proportion of that correspondence, is more abstruse.—*Bacon's 'Sylva Sylvarum.'*

SONG,

SET TO MUSIC BY FELIX MENDELSSOHN BERTHOLDI. (*Unpublished*)

I LOVE the talking of the giddy breeze,
And the quick ripple of the ocean;
And the waving of high forest trees,
And the clouds' eternal motion.

But more than these I love a calm so deep,
That I but *think* the breeze is nigh;
When woods and clouds are still as flocks asleep,
And ocean like the marble sky.

So have I lov'd the low-sweet voice and clear
Of that unreproug mouth,
Whose notes still hang upon my mem'ry's ear
Like fairy tales in early youth.

But when my eyes those eyes would meet,
And each a mute entreater;
Oh, then indeed my heart would beat,—
For though the words of love are sweet,
The thoughts of love are sweeter.

CHARLES COWDEN CLARKE.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

BELLINI'S Last Thoughts, Subjects taken from Beatrice di Tenda, E. F. Rimbault.....LONGMAN
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SONGS.

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 He blamed her in his songs. Music, C. Hart. **GEORGE**
 Hark the distant village peal, Attwood. **HILL**
 I've a home on the mountain, Lee **EAVESTAFF**
 It is no home for me, T. H. Bayly **CHAPPELL**
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28 The Lord is my light, 3 voices	5	0
29 Behold now praise, 3 voices	5	0
30 Remember not, Lord, our offences, 5 voices, full; Lord, how long wilt thou be angry, 5 voices, full	3	0
31 Be merciful unto me, O God, 3 voices	4	0
32 Hear me, O Lord, and that right soon, 4 voices	4	0
33 In Thee, O Lord, do I put my trust, 3 voices	6	0
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35 Second Morning Service (Benedicite & Jubilate), 8 voices	6	0
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37 O give thanks, 4 voices	5	0
38 I will sing, full, 5 voices, and Save me, O God, full, 5 voices	3	0
39 O Lord, thou art my God, 3 voices, and Lord who can tell, 3 voices	6	9
40 O Lord, our Governor, 5 voices	4	0
41 They that go down to the sea in ships, 2 voices	5	0
42 Blessed is he whose unrighteousness, 6 voices	5	0
43 Out of the deep, 3 voices	3	0
44 By the waters of Babylon, 3 voices	3	0
45 Blessed is he, 3 voices	3	0
46 My song shall be always of the loving kindness, solo S.	5	0
47 Blessed is the Man (Funeral Anthem) 3 voices; Thou knowest, Lord, the secrets (part of Burial Service), full, 4 voices. Appendix, the first part of the Burial Service, by Wm. Raylton, I am the Resurrection, ditto; The conclusion of ditto, by Dr. Croft. I heard a voice from heaven, full 4 voices	6	0
48 Hear my prayer, O Lord, ditto, 8 voices, and O Lord God of Hosts, ditto, 8 voices	4	0
49 O Lord, grant the King a long life, 3 voices	4	0
50 Turn thou us, O good Lord, 3 voices, and let God arise, 2 voices	4	0
51 O consider my adversity, 3 voices	5	0
52 Bow down thine ear, 4 voices	4	0
53 Why do the heathens, 3 voices	5	0
54 My heart is inditing (Coronation Anthem), 8 v.	12	0

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56 Awake, and with attention hear, solo B; Thou watchful Shepherd, solo S; The night is come, solo S	4 0
57 Close thine eyes and sleep secure, 2 voices; Now that the sun has veiled, solo S; With sick and famished, solo S	2 6
58 Let the night perish, solo S; Great God and just, solo S; O miserable man, solo S	3 6
59 Begin the song, and strike, solo B; How long, Great God, solo S; How have I strayed, solo S	3 0
60 Awake, ye dead, 2 B; In the black dismal dungeon, solo S; The earth trembled, solo S	2 6
61 Tell me, some pitying angel, solo S; O solitude, my sweetest choice, solo S; My opening eyes, solo S	4 0
62 O Lord, rebuke me not, solo S; Arise, my darkened melancholy soul, solo T; Full of wrath his threatening breath, solo S	3 6
63 Lord, what is man, solo S; We sing to him whose wisdom, solo S	2 6

HYMNS.

64 O all ye people, 4 voices; Hear me, O Lord, 3 voices	4 6
65 Turn thee again, O Lord God of Hosts, 4 voices; Turn thou us, O good Lord, 4 v.	5 0
66 Since God so tender a regard, 3 voices; Plunged in the confines of despair, 3 voices	4 0
67 O Lord our Governor, 4 voices; O I am sick of Life, 3 voices	4 0
68 Lord, I can suffer thy rebuke, 4 voices; Lord, not to us, 3 voices	3 0
69 Early, O Lord, my fainting soul, 4 voices; O happy, happy man, 4 voices; Ah few and full of sorrows, 4 voices	5 0

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70 Jehovah quam multi sunt, 5 voices	3 0
71 Beati omnes, 4 voices, Gloria Patri, 5 voices	4 0
72 Collection of Canons	2 6

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After his studies or his usual pain ?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

MARCH 25, 1836.

No. II.

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CHARACTERISTICS OF BEETHOVEN,

BY HENRY L. GAUNTLETT.

THERE still exists at the present time, a great diversity of opinion respecting the later works of this magnificent composer; some imagine him to have possessed a conscience far from delicate, in the violation of the established canons of the science—to have betrayed a terrible lack of judgment in the use of his materials—and, in short, take him to be a sort of intellectual juggler, who, provided he could keep the multitude gaping at the dexterity with which he handled his cups and balls, cared little what farther effect the spectacle might have upon their minds. Others, again, feel assured his compositions display that irradiation of unfailling and indefectible genius, which, like the rich sunshine of an Italian landscape, illuminates the whole; and that even in his latest compositions, there are displayed, in a rich and gorgeous profusion, those felicities which are beyond all power of ordinary effort and meditation.

Twelve or fifteen years have elapsed since his three last grand compositions were presented to the public; the mass for eight voices and orchestra, in D, (Op. 123)—the Sinfonia, developing the passion of Joy, (Op. 125)—and the quartett in E b, (Op. 127.) If we are to believe the accredited organs of musical criticism, in this country, (*vide* the *Musical Magazine* and *Harmonicon*)—these compositions are severally wild and extravagant, and are written in contempt of all the received opinions respecting musical composition. His fellow-countrymen, however, profess to find in them the pure and beautiful,—high and exalted spirit of the poet and the metaphysician, and that although there may be passages incomprehensible to the million, yet there are those who can enter into the joyous spirit of the author—his deep, hidden, and holy thoughts—his lovely and perfect images of blessedness.

may do that sort of thing." "The genius of a musician (says the ingenious Rousseau) submits the universe to his art. He paints objects by sounds; he gives a language even to silence itself; he renders ideas by sentiments, sentiments by accents; and the passions he represents, are drawn from the recesses of the heart." No composer that we are aware of, possessed more real genius than Beethoven. He combined all the attributes of the painter, poet, and orator.

Like Haydn, he considered music as a language, and rarely, or ever wrote, without some drama or romance to develop; some scene in animated nature to describe. And from the composer's habits, we may well suppose that the creations of his fancy, were by no means the offspring of an ordinary imagination. His favorite authors were Homer, the works of Goëthe, Shakspeare, and Thomson. In Germany, the mystic and pantheistic writers of fiction, have carried the branch of *descriptive* composition, to a pitch which the sober part of our readers can scarcely imagine. It may be readily imagined, that if Beethoven conceived his art capable of embodying scenes of this highly imaginative order, that he would not find the current stock of musical expressions, and the modes of thought, and mechanical construction of musical compositions, adequate to meet the exigencies of his poetical genius.

Beethoven essentially enlarged the boundaries of the art. The distinguishing feature of his style is *the sublime*. He wrote to excite, to overwhelm, to exhaust feelings; and in creating these effects upon the mind, we would notice—1st. Simplicity in his melodies. 2nd. Contrast in the situation of his *motivi*, and the employment of the orchestra. 3rd. Great power or volume of tone. 4th. Mysticism, or obscurity, in his peculiar treatment of the harmony and rhythm. 5th. Uncertainty, or continual doubt and expectation as to what is coming. 6th. Infinity or an apparently inexhaustible mode of working up his subject.

1st. SIMPLICITY.—This is ever the characteristic of a great mind, and a distinguishing feature in Beethoven's writings. It appears in his melodies, in his use of the sequence, in his evident partiality for the fourth and seventh, in his love of progressions (falling thirds, fourths, &c.), and in his frequent employment of passages in unison. Some peculiar examples illustrative of each point will be referred to subsequently, and a few examples presented to the eye of the reader.

2nd. CONTRAST.—This he effected by a novel but mechanical division of the orchestra, by the enharmonic changes, by semitonic modulation, a feature peculiar to this composer, and by a frequent use of the magnificent chord of the $\frac{6}{4}$ the third inversion of the seventh. This last feature he derives from his careful and diligent study of Handel and Sebastian Bach's works; whose minds in many respects, it will be found, were very congenial.

3rd. **POWER.**—Beethoven obtained a depth and volume of sound from the orchestra exceeding that of any preceding composer, although Spohr since his time has excelled him in this point, and brought it to such a height of perfection, as would seem to leave improvement hopeless; no one produces less noise with a greater body of sound than Louis Spohr. Beethoven effected this peculiarity by a novel use of the viola, cello, and trombone. The improvements Weber made in this will hereafter be illustrated. Beethoven also gained an increased volume of tone from his mode of dispersing the harmony, and his use of four corni.

4th. **OBSCURITY.**—Every professor is aware that there is much that is designedly mystified in Beethoven, and which to the uninitiated in the art, is perfectly unintelligible. This the composer effects, by the aggregation of complex ideas, or the employment of a multitude of *motivi* interwoven with each other; extraordinary skill in instrumentation; the use of a mystified disposition of the harmonies, and consummate skill in balancing their weight, or the proportion of tone, necessary to give the effect he intends, by which, simple chords and well-known passages, strike with perfectly novel sensations the ears of the auditor; and an unlimited command and constant use of all that is sublime and beautiful in the treatment of remote discords. But the more remarkable methods by which he sought to effect obscurity, and thus to excite and astonish the imagination, consisted in the constant variety of his rhythm. This he produces by a simultaneous employment of several apparently different modes of time; a novel commencement, a strange interweaving, and an extension or elongation of the phrase; singular modulations on the unaccented part of the measure, and the most daring anticipation of the harmony in one part before the others resolve into it. It is almost impossible to convey by words these singular features in Beethoven's music, but as they are inventions peculiar to himself, and their effects so extraordinary and perfect as to become new canons in the rudiments of the science, some few examples of each peculiarity will hereafter be referred to and cited.

Beethoven also mystified his passages by a new treatment of the resolution of discords, which can only be described in words by the term, *resolution by ellipsis*, or the omission of the chord upon which the discordant notes should descend. A writer in the *Musical Magazine* observes, "that Beethoven frequently employs discords *unresolved*, with a full harmony." The expression is not very clear, but the writer seems to have seized hold of the peculiarity, and though not having made a careful study of his compositions, to have been ignorant of the rule upon which Beethoven acted. We shall endeavour to show by references to his works, and one or two short examples, that Beethoven on this point has made an advance in the art, and established a new theory. That he was uniformly governed by the rule he appears to have laid

down, and that, although apparently an *Œdipus* in the enigmatical method in which he released himself from the discord, he is always consistent. This is also another peculiarity in his style, and in which no subsequent writer has ventured to follow him. Many of his passages also appear confused and unintelligible by a singular freedom in the use of diatonic discords or discords of transition; many instances appear of passages by contrary motion, each carrying their harmonies with them. In the obstinate manner in which he drives one passage through and against another, he has no equal, except *Sebastian Bach* and our illustrious countryman *Samuel Wesley*. Lastly, he produces the most mysterious effects, by the use of the *point d'orgue* and its inversions.

5th. UNCERTAINTY.—It has been observed by a great writer, that “to see an object distinctly, and to perceive its bounds, is one and the same thing; and therefore a clear idea is another name for a shallow idea.” Beethoven raises doubt and uncertainty in the mind, by long introductory passages, which are evidently a preparation for some beautiful *motivi*, or the introduction of a terrific discord, and at times he suspends a harmony through whole phrases, until the ear becomes exasperated by suspense.

6th. INFINITY.—Nothing which is really and in its own nature infinite, can readily become an object of sense, but the word in common parlance is used in reference to many things from their vastness or extension, or from the mind being unable to perceive their limits. In Beethoven is apparent a power of inexhaustible invention, and in the variation of his melodies, and the working and carrying them out, every possible variety of fresh *motivi* is introduced to accompany them, strengthened and enlivened by new modes of time and variety of the rhythm, so as to lead the imagination to be ever entertained with the promise and expectation of something more. There is a gorgeous profusion and uninterrupted progression of rich and glowing images crowding upon each other, which renders it impossible for an ordinary mind to enter into or fully comprehend them; too dazzled and bewildered to attend to the exact coherence and agreement between them, and which, upon analysis, will be found to exist. To which must be added, the perfect originality of the ideas in themselves, and of such a kind, that although they leave behind them a general effect of grandeur and magnificence, yet there is the impression that they are so dissimilar to all other compositions, as to leave nothing behind but an overpowering sense of their magnitude and magnificence. We shall hereafter endeavour to exemplify these characteristics by a reference to passages from his many voluminous works, and by some few examples. They occur more frequently in his later compositions, but the germ of most of his peculiar characteristics is to be found even in his earliest.

(To be continued.)

CONCERTS.

At the last of the Adelphi Concerts, given at Mr. Hawes's private residence, and which took place on Friday the 18th, the programme of the evening was most choice and classical: Romberg, Clari, Haydn, Mayseder, Callcott, and Cherubini, were the masters in requisition. The most prominent and satisfactory performances were, a quartett of Mayseder, in which Madame Filipowicz played first violin. Her vigour and energy are remarkable, and her tone and intonation (so far as we have heard) pure in quality, and accurate. Moreover, she is distinguished by true delicacy of expression. Miss Hawes's excellence will be found to reside in compositions for the mezzo soprano and contr'alto voice. She has been tutored in a good school; her style and manner are both rational and unaffected. We heartily and warmly compliment her upon the mode in which she sang the 'O Salutaris' of Cherubini. That divine air in *Samson*, 'Return, O God of Hosts,' will suit her admirably, both as to character and compass. Callcott's glee, 'With sighs sweet rose,' as sung by the same young lady, with Messrs. King, Hawkins, and Sale, was perfectly delicious.

MRS. BRIDGMAN'S CONCERT (for 'Oratorio' it was not, although so announced in the bills), given at the English Opera House last Friday, the 18th, was performed to a thin audience. Nevertheless, the selection was calculated to attract every variety of taste. The lady, who is a skilful piano-forte player, performed a 'Mélange National,' selected and arranged by herself, from the compositions of Cramer, Kalkbrenner, Herz, Moschelles, and Hummel. Mr. Richardson, a pupil of Mr. Nicholson, played a Fantasia on the flute, in a manner creditable both to his master and himself. The principal vocalists were Mesdames Caradori and Shaw, Miss Bruce, and Miss Clara Novello; Messrs. Parry, jun., Lennox, Horncastle, and Bellamy. Mr. Loder, of Bath, led, Sir George Smart conducted.

PHILHARMONIC.—The third Concert for the season took place last Monday. The following is the programme of the evening:—Act I. Sinfonia in D, C. Potter.—Aria, Signor Cartagena, "Io l'amai," (I Normanni a Parigi) Mercadante.—Concert-Stück, Piano-forte, Madame Dulcken, C. M. Von Weber.—Aria, Madame Coleoni-Corti, "Casta Diva," (Norma) Bellini.—Overture, "Der Beherrscher der Geister," C. M. Von Weber. Act II. Sinfonia in B flat, Beethoven.—Aria, Signor Winter, "Che vidi," (Zelmira) Rossini.—Concertino, Violin, Mr. Blagrove, Spohr.—Duetto, Madame Coleoni-Corti and Signor Cartagena, "Anna tu piangi," (Maometto Secondo) Rossini.—Overture, Die Zauberflöte, Mozart. Leader, Mr. Weichsel. Conductor, Mr. C. Potter.—Upon looking over the above selection, it will at once be seen that the vocal music was of that class which ought not to be performed at such concerts as the Philharmonic. And the audience expressed this feeling by some very unequivocal marks of disapprobation. It is true, that these modern Italian singers know nothing beyond the airs belonging to those characters, in which they have been performing in the various towns on the Continent; and that it would be useless urging them to attempt any compositions of a higher character. They cannot do them; and whenever they make the attempt, an exposure of their ignorance and inefficiency is the almost infallible result. If they are incapable of such classic music as alone should be performed at these concerts, the Directors compromise the interests of the Society as often as they engage such people. There were better native singers in the room on Monday evening, who could have sung as well all that the Italians know, and ten times more sterling music than they probably ever will know. Several persons seated near to us, were so irritated at the vocal selection, as well as at Mad. Coleoni's singing, (which was frightful, attributable to her recent indisposition) that there was an evident inclination to make

a public appeal to the director of the evening. Mr. Potter's symphony, and which displays an enlarged and correct knowledge of instrumentation, went off with an energy and brilliancy of effect, native to this finest of bands. Equal precision and vigour, with delicacy, attended the performance of Beethoven's symphony; more especially the slow movement, which is one of the most exquisitely pathetic pieces of writing that ever proceeded from the brain of that great and original genius.—Madame Dulcken's performance was eminent for surprising neatness, and crispness of execution, with an almost unerring precision of finger. She has become a very extraordinary player. Mr. Blagrove also deserved the warm commendations from every quarter of the room, which succeeded his appreciation, and delicate expression, of all the nicest passages in Spohr's concertino.

ANCIENT CONCERTS.—HER MAJESTY attended the concert on Wednesday evening. Upon her entrance, the company arose, and remained standing during the performance of the first movement of Handel's Coronation Anthem, "The King shall rejoice."—The vocalists were, Mrs. Knyvett, Signora Parigiani, and Mrs. Bishop; Messrs. Vaughan, Hawkins, Phillips, and Parry jun. The Duet "The Lord is a man of War," was sung with the finest judgment, by Messrs. Phillips and Parry: and the latter gentleman sang "Honour and Arms" with an energy and power of which we had not thought him capable. Signora Parigiani has a mezzo soprano voice, rather feeble, but choicely sweet; a style and manner chaste and unaffected, with a discreet judgment. She sang the "Che farò" from Gluck's *Orfeo* with much delicacy and elegance, and without unmeaning embellishment. The whole selection for the evening (which it is impossible to individualize) was of the very highest character.

MR. HAWES's Annual Concert, which took place on Thursday evening, was attended by the chief of our native talent. We have not room for particulars.

KING'S THEATRE.

They who are devoted to the "toujours perdrix" of modern Italian music, must have had their constancy put to the test on Tuesday evening, when BELLINI's opera of *Beatrice di Tenda* was represented here, for the first time. Not only is the music "perdrix," for the fiftieth course, but it is tough, old perdrix, cooked up and regarnished. This composer was not deficient in gracefulness, and, at times, even in tenderness of perception and expression, but he was incapable of the grandeur of his art. His orchestra uniformly expresses the sublime in a crash of drums, trumpets, cymbals, and trombones. Mere noise—and not the mysterious developement of thought, by a progression of chords and rare modulations, gradually swelling into the full pomp of harmony—comprised his notion of magnificence. Moreover, he was an unblushing plagiarist: not merely ideas, but whole passages, both of melody and instrumentation, he adopts, with the most careless indifference, from his model, Rossini. The first act of *Beatrice* is little better than a *rifacimento* of that master, while, in one instance, he has taken almost literally that most popular melody from (if we remember correctly) the *Ricciardo è Zoraida*. This is a little too much. Still, we can understand that many listeners shall be gratified with the snatches of melody in this composer, for he is at times pleasing, if common-place; while some of his smaller concerted movements are doubtless calculated to attract that portion of an audience who are neither able, nor desire, to pierce below the surface of a composer's design. So in the *Beatrice*, passages occur which convey a momentary gratification; but he would possess a discriminating memory who should bring away a whole movement. The opening chorus and air is of a popular cast; and here and there we encountered a satisfactory chord, and orchestral treatment, that were harbingers of good things to come. Signor Cartagenova's first solo too,

'Oh! mia divina Agnese,' and which was excellently sung, will doubtless become a favourite for a time, and we think deservedly. But then, who, except a composer for the modern Italian school of singers, would think of expressing the following sentiment in a series of excessive roulades and flourishes?—and which occurs in the heroine's first solo,—

Ah! se in ciel sperar si può
Un sol raggio di pietà,
La costanza a noi darà
Se la pace ne involò.

"Ah! if from heaven we may hope for a single ray of pity, it will grant us constancy, since it has deprived us of peace." Take the "Beatrice," however, as a whole composition, it is superior in merit to the "Straniera," though greatly below the "Sonnambula" and "Puritani."

The performers all exerted themselves to the very uttermost, and were rewarded accordingly. Mad. Coleoni executed many complicated passages of great difficulty and distance, with remarkable skill and precision, although her voice betrays evident remains of indisposition: and her acting is entitled to high praise; it was graceful and dignified, without display. Mrs. Seguin, too, we never saw to greater advantage. She improves daily both in aspect and musical intelligence. Her singing on Tuesday evening was marked with good sense, and correctness of intonation. Sig. Winter did his very best, and is therefore entitled to full commendation; but he should not have appropriated to himself and Mad. Coleoni the call of the audience at the fall of the curtain. Cartagenova was the performer who ought to have divided that compliment with the lady; for he really acted as well as sung finely, and confirms us in the opinion that he will hereafter become a great favourite.

Herold's *Zampa* was brought forward at Drury Lane on Monday, under the title of the *Corsair*. Considerable more pains have in this instance been bestowed upon its production. Indeed, the cause of the hurried and slovenly style in which it was huddled out to the public last week, by the rival manager at Covent Garden, is now manifest. The singers at Drury Lane were up to their parts, and in every respect fully prepared. Mr. Phillips, Miss Shireff, Miss H. Cawse, and Giubilei all sang and acted delightfully; and as for the chorus of trebles, unaccompanied, in the opening of the second act, ('To our dear Madonna bending') we have rarely heard a more perfect combination. There were one or two awkward *hitches* in the scenery; and the volcano, at the finale, "paled 'an' ineffectual fire." We anticipate no run for the opera.

REVIEW OF MUSIC.

Six fugues for the Organ or Piano Forte, composed by WM. CROTCH, MUS. DOC.
Professor of Music in the University of Oxford. MILLS.

No. 1. The subject from a double chant by the Rev. P. Henley, displays considerable ingenuity in the treatment. The counterpoint in p. 3 is clean and smooth.—No. 2. From a chant by Batishill. It is a little singular that this chant not only forms the subject of Bach's Fugue, No. 33, (a well known and favourite one) but Dr. Crotch has adopted one or two passages of imitation from it. He has nevertheless well and closely worked his subject; and the chant itself an *en-chanting* one—fully worthy of that great organist and beautiful writer.—No. 3. Also from a chant by Batishill. The introduction is most charmingly treated: the close of it is brought in by a progression of chords upon a ground bass, is both bold and extremely beautiful: the fugue itself however we feel to be rather mechanical.—No. 4. From a chant by Soper: a very lovely one; and although the subject is ingeniously worked, it nevertheless hangs, as it were, on hand.—No. 5. From a chant by Norris of

Oxford, contains a most lovely introduction, and the subject throughout is treated in a free and masterly manner; at the same time with a sweet and graceful feeling.—No. 6. From an old and unknown chant, is principally distinguished by a beautiful coda.—No. 2 and No. 5 are our favourites of the set, and we confidently recommend them in particular to every lover of this noble class of musical composition.

La Brillante, Rondoletto, composed by W. H. HOLMES. FALKNER.

THE theme is a graceful and flowing melody, the second part of which is written with real musical feeling. Had the author but adhered to, and worked out his subject, the merit of the *whole* composition would have been unequivocal. The passages, however, from P 3 to P 6, though good for practice, have not the slightest relation to the thesis; and when this is repeated, the same order of passages recur. Without affecting the director or dictator, we recommend to Mr. HOLMES's attention and study the Set of Fugues noticed above, by the Principal of the Royal Academy, of which he subscribes himself a pupil.

The First Set of Six Original Canzonets by Haydn. New Edition, edited by W. H. CALLCOTT. MILLS.

MR. CALLCOTT is a graceful as well as clever musician himself, as we have, upon other occasions, had the pleasure to testify. We not only consider him competent to the task he has here undertaken, but we personally thank him for having so carefully edited a series of compositions that will never fade in public esteem, as long as music and the name of Haydn are in existence. The edition is also beautifully brought out.

MISCELLANEOUS.

FILIPA, a pupil of Paganini, has just arrived at Paris. His talent is highly extolled.

The Paris correspondent of the *Post*, writes in very high terms of a new Opera by Mercadante, called "I Briganti." He describes it as "a beautiful composition from one end to the other."

The members of the choral fund have presented their treasurer, Mr. Leonard Willshire, a piece of plate for his services since the establishment of the charity in 1791.—*Morning Post*.

M. Mayerhoper, a manufacturer of Piano-fortes in Utrecht, has invented a music stand, a slight pressure of the foot on a pedal to which, enables the player to turn over the leaves of his book, without taking the hands off the instrument.—*Dutch Paper*.

CECILIA DAVIES.—This celebrated cantatrice, mentioned in *A Sketch of the state of Music in England from the year 1778 up to the present time*, which appeared in No. I of "The Musical World," is still alive; but in very indigent circumstances, bed-ridden, almost blind, and upwards of fourscore years of age. She was held in great estimation, some sixty years ago, in Italy, and was prima donna at several theatres in that country, as well as at the King's Theatre; she went by the appellation of Inglesina Davies, on the Continent. She was a pupil of the celebrated Hasse, at Vienna, in 1772, who composed several songs expressly for her.

Musical education is progressing in France. A royal ordinance has been issued ordering the study of singing in all the elementary schools.—*Morning Post*.

The *Gazette Musicale* is giddy with extacy at the success of the *Huguenots*. They talk of its immense success;—of Falcon, and Nourrit, and Levasseur, being called for on its third representation, &c. &c. Quere—has Schlesinger purchased the music? he is conductor of the *Gazette*.

Grisi, Rubini, and Lablache, are announced for the 6th April, in "La Gazza ladra."

The Duke of Devonshire has ordered, of the younger Dantan, a bust of Bellini.

CERVETTO.—This once admirable violoncellist, noticed in our last number, is still among us, and fast approaching his hundredth year! He was present at the Philharmonic rehearsal on Saturday. He has been a member of the Royal Society of Musicians for *seventy-one years!*

ANCIENT CONCERTS.—These performances were established in 1776. Mr. F. Cramer succeeded his father as leader, and Mr. William Knyvett, (not Charles) succeeded the late Mr. Greatorex as conductor in 1831.

GLEE CLUB.—This being the Jubilee year of this club, two prizes will be awarded for the best approved of serious and cheerful glees; the first will be decided on the 23rd of April, and the second on the 7th of May. Five guineas will be presented to the composers of the next best glees.

PROVINCIAL CONCERTS.—Easter, and the following week, will be rife with concerts in various parts of the country. We have heard of performances at Manchester, Bath, Clifton, Stroud, Bolton, Coventry and Sheffield; the veteran Bridgeman at Hertford, Mr. Patten at Winchester, &c. &c. at which many of the metropolitan stars will appear.

The late DR. PAGANINI, whose death produced a false alarm in the musical world, if he was not, like his brother, a first-rate fiddle player, was, at least, a first-rate *fiddle-fancier*. In his collection of instruments, there was a violin, ornamented with mother-o'-pearl and ebony, which had belonged to the Schah of Persia: the favourite violin of Lord Byron, (so says the French journal we quote from, though we never knew that his lordship had been a member of the scraping fraternity) one that had belonged to Stanislaus of Poland, father-in-law of Louis XV; one that had been played upon by Charles IV, that royal *Dilettante*, who, when he was told by his music-master to count the bars, answered, with Spanish hauteur, that "a monarch was not obliged to keep time;" and another that had belonged to Don Manuel Godoy, Prince of the Peace. The Doctor's wealth was enormous.—*Morn. Chronicle*.

EOLIAN VIOLIN.—A Mons. Isoard has constructed a violin to be played by a pair of bellows! The performer holds the instrument after the manner of the violoncello; his feet work the bellows, (like a knife-grinder) and his right hand directs the stream of air to the string requiring it.—What *puff* next shall we have? Nevertheless, Isoard has taken out a patent for his Eolian Violin.

AMBROGETTI.—Contradictory reports are afloat respecting the present destiny of this once popular actor. One places the rattling singer of 'Fin ch'han dal vino' amid the dumb fraternity of *La Trappe*; another (a correspondent of the *Herald*,) deposes to having dined with him, and drunk a toast to the success of England and the English. Our version of the story (also on the authority of *one who had seen him*) is, that he *did* enter himself of the above-named order: that he had made over his property to the monastery, after providing for his needy relations; and that he was forced into this arrangement by the prior, who would not receive him till he had fulfilled this duty. So much for double-tongued Rumour. Well might Raleigh laugh at his writing a history of the world, when he could not arrive at the truth of an affray that had occurred under his own window.

THE FESTIVALS will take place as follows:—Manchester, Sept. the 12th. Norwich, Sept. the 19th. Worcester, Sept. the 26th. And Liverpool, Oct. the 3rd. Sir George Smart will conduct those at Manchester, Norwich, and Liverpool, and Mr. Charles Clarke (Organist) that at Worcester.

The Choruses for the approaching Festival at Exeter Hall, have had numerous meetings, for practice, at the great room in Store-street. Till last Monday the voices have been unaccompanied by the instruments, and their precision amounts to all-but absolute perfection. This will be the finest feature in the performances.

A work is announced for publication, to be entitled "The Music of the Bible," including the Book of Psalms, pointed as they are to be sung in churches. and such other passages from the Holy Scriptures as were expressly designed, by the inspired authors for musical performance.

Paganini—not THE Paganini, but a tenor singer of good report, has become highly popular at Genoa, by his performance in Partiano's opera of *Inez di Castro*. There is scarcely any subject in real life which approaches so nearly to the pathetic and the awful of romance, as the career of that gentle and persecuted woman. We can conceive of no scene more appalling than the ceremony of her *posthumous* coronation.

Madame Malibran is on her way to England. She will, in all probability, make her appearance in Mr. Balfe's new opera, written for her, and which, we heard, was finished last year. The same composer too, (*they say*) has another work ready, upon the play of our Henry IV; and that he intends the part of *Falstaff* for Lablache. If this be true, we may securely reckon upon the *natural* humour, as well as bulk, of that prince of witty knights.

THE ENGLISH OPERA HOUSE—will open on the 2nd of April, with a new drama by Mr. Bernard; to which Mr. S. Lover has written the music.

NOTICE TO CORRESPONDENTS.

Many thanks to M. B.—We will endeavour to carry out the plan he has suggested in the former portion of his letter.

Operas, Concerts &c. for the ensuing Week.

SATURDAY, 26.	Opera, Beatrice di Tenda. Quartett Concerts, by Messrs. Blagrove, Gattie, Dando, and Lucas, Hanover Square Rooms. Evening.
TUESDAY, 29.	Choral Harmonists, London Tavern. Evening.
WEDNESDAY, 30.	Cecilians, Albion Hall, Moorgate. Evening.
THURSDAY, 31.	Stepney Concert. Evening.

WEEKLY LIST OF NEW MUSIC.

PIANO-FORTE.

BURGMULLER'S Fanta. on 'Mère et Sœur'CHAPPELL
 — Valse pastorale en forme de RondeauDITTO
 — from 'Le Cheval de Bronze' ALMAINE
 Burrow's 'Vivi tu,' Rondo.DEAN
 — 'Keel row,' DittoDITTO
 Bailey's Introd. Vars. and Finale on a Scotch AirPLATTS
 Bochsa's Voyage Music. for Harp and Piano-forte, Part I.ALMAINE
 — Airs from 'Cheval Bronze,' Ditto, 2 Books.DITTO
 — Forse un destin, dittoMILLS
 — Che accenti, Harp and Piano-forteMILLS
 Beatrice di Tenda — Airs from, Duets, 2 Books.BOOSEY
 Capriccio, Miss MounceyT. E. PURDAY
 Chaulieu's Fifth Month at the Piano-forteCOCKS
 Ecrans Musicales, 8 Melodies, with Vars., HerzD'ALMAINE
 Gustavus Quadrilles, Bertoldi ..PLATTS
 Haydn's 'Father we adore,' No. 17 of Chor. arran. by A. Bennett CHAPPELL

Horsley's First Lesson for the Piano-forteDITTO
 Herz's Fanta. Drama, from Meyerbeer's 'Huguenots'D'ALMAINE
 Hummel and Zedlatzek's Introd. and Gr. Rond. Op. 98, Piano-forte and FluteWESSELL
 Johnson's (Mrs.) Windsor Waltzes COCKS
 — Rifle Quadrilles.DITTO
 — St. Leonard's Waltzes and GallopesDITTO
 Kuhlau. Mes choix, No. 17, 18, 2 Duettinos on Holstein MelodiesWESSELL
 Lemoine's Quadrilles from L'Orgie Duets, Set 1 and 2.METZLER
 — (H.) 'We have lived,' from H. Herz's Recréations Music. Duett.D'ALMAINE
 — Twentieth Bagatelle on the 'Two Queens'WESSELL
 Les Souvenirs de l'Opera, No. 9. Airs from 'Beatrice di Tenda' . .DUFF
 Les Pelerins Duett. Piano-forte CzernyPAINE
 La Straniera Quad. Craven.T. E. PURDAY
 — Prayer in, Schroeder,DITTO

La Parisienne, C. M. RostDITTO
 Litolff's First Gr. Concerto.....WELSH
 La Straniera, 2 Sets of Quadrilles
 fromDITTO
 Les Etranges Quadrilles, Fifth Set,
 HerzD'ALMAINE
 Overture to 'La Straniera,' Rim-
 baultDUFF
 — Zampa, arran. by Diabelli,
 Solo and Duett WESSELL
 Oberon, Airs from, Viol & Piano-
 forte, 2 Books.....WELSH
 Pergolesi's Gloria in Excelsis, No.
 16 of Choruses, arran. by A.
 BennettCHAPPELL
 Pixis' Fanta. from 'La Straniera' METZLER
 Recollections of Bellini, Fantasia
 from 'Beatrice di Tenda' ... DUFF
 Schunke's Divert. on the 'Pas de
 Tagioni,' in Rob. le Diable ..CHAPPELL
 Strauss' Valse Universelle comp.
 coll. by RudolphusWESSELL
 Song of Roland, Milit. Divert. T.
 A. RawlingsZ.T.PURDAY
 Swiss Air, Carl Muller.....BATES
 Souvenirs des jeunes Pianistes,
 Adolphe MinéD'ALMAINE
 Thalberg's (Sigism.) Deux Noc-
 turnes, Op. 16.DITTO
 — Deux Airs Russes, Op. 17...DITTO
 Wybrow's Lond. Piano-forte In-
 structorWYBROW
 Weippert's Quadrilles from 'Bea-
 trice di Tenda'BOOSEY
 Wilson's Polonaise in C and D ..COCKS
 Zampa, Airs from, Viol. & Piano-
 forte, Diabelli and Rudolphus..WESSELL
 — Flute and Piano-forte, Dia-
 belli and ZedlatzekDITTO

SONGS.

AWAY my love with me. Mrs. Johnson. COCKS
 Bird of the ocean. Lodge.....PAINE
 Bright are the dancing waves.
 RossiniWELSH
 Come where the blue bells. Duett
 RossiniDITTO
 Earth can never. Bellini.....PAINE
 Friend after friend. Mrs. Johnson. COCKS
 Harp of the Troubadour. Rim-
 baultLONGMAN
 I'm saddest when you sing. Mrs.
 JohnsonCOCKS
 I never cast a flower away. Mrs.
 JohnsonDITTO
 I know thou'lt remember. Miss
 SmithDEAN
 I go sweet friends. Lodge.....CHAPPELL
 Let's have a catch. Prize Catch.
 T. CookePAINE
 My heart is bound. VacaiBOOSEY
 O my own native land. Hobbs. T.E.PURDAY
 O lovely Rhine. RossiniWELSH
 Quang Chi and Fum Ho. Comic. Z.T.PURDAY
 Spanish serenade. Mrs. Johnson. COCKS
 Sweet is the morn. RocheDEAN
 Should thy footsteps. Duett, Rossini. WELSH
 South wind. DittoDITTO
 Swiftly o'er the waters. Ditto ..DITTO
 'Tis sweet to dream. Mrs. Johnson. COCKS
 The stranger knight. Ditto.....DITTO
 The man that has been young.
 Comic Ballad, BlewittT.E.PURDAY

The rose that all are praising.
 Loder.....DITTO
 The summer's call. Duett, Lodge. PAINE
 'Tis not the snow on beauty's
 brow. G. HardgreavesZ.T.PURDAY
 To fretful love. Romance, Vacai. BOOSEY
 The warrior's bride. NeilsonALDRIDGE
 'Tis true I love thee. Lady A. K.
 Erskine.....CHAPPELL
 They tell me there are. Rossini.. WELSH
 Why fades the rose. W. Phillips. DITTO
 We meet again to-morrow. Rim-
 baultLONGMAN
 What flower can compare Hobbs. T.E.PURDAY
 Who watches from yon turret. G.
 WareZ.T.PURDAY
 Water sprite. Miss SmithDEAN
 When youth and its dreamings.
 RossiniWELSH
 Zampa, or the marble bride. No.
 4, Song. 20, 21, 22, Choruses JOHANNING

FOREIGN VOCAL.

Ah se un urna. Beatrice, Bellini MILLS
 Ah non pensar. Ditto, Ditto ...DITTO
 Ah no non sia. Ditto, DittoWELSH
 Ah ciascun fidar. Ditto, Ditto ..DITTO
 Angiolo di pace. Ditto, Ditto....DITTO
 Ah nel cuor. Gemma di Vergy,
 Donizetti.....MILLS
 Deh se mi amasti. Beatrice, Bel-
 lini.....DITTO
 Da gelido sudore. BelliniALDRIDGE
 Ecco il pegno. Gemma de Vergy,
 Donizetti.....MILLS
 Il cor che svegliasi. Emma di
 Antiochio, MercadanteDITTO
 Il tempo. Duett, GabussiALDRIDGE
 L'inesperienza. Ditto, Ditto...DITTO
 La moda. Ditto, dittoDITTO
 Mi giuri che m'ami. Mrs. Johnson. COCKS
 Oh divina Agnese. Beatrice, Bel-
 lini.....WELSH
 Pari all' amor. Straniera, Ditto MILLS
 Qui mi accolse. Beatrice, Ditto DITTO

SACRED.

Evening Service and One Hundred
 Chants. Rev. W. H. Havergill. PAINE
 He layeth the beams. Handel.
 Dr. Carnaby.....Z.T.PURDAY
 Seventh Day. Orch. pts. Bishop. NOVELLO
 ———. Vocal pts. Ditto ..DITTO
 The Lord's Prayer. 4 voices.
 KlitzZ.T.PURDAY

GUITAR.

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 1 to 12.....HOLLOWAY
 I saw him on the mountain. Bar-
 nett.....Z.T.PURDAY
 On the banks of the Rhine, and 2
 new Ballads. Miss Wybrow...WYBROW

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- | | | |
|--------------------------------------|--------------------------------|-----|
| 1 Viva! viva! | <i>Introd. e Coro</i> | 1 6 |
| 2 Tutto è gioja, tutto è festa | <i>Cavatina</i> | 1 6 |
| 3 In Elvezia non v'ha rosa | | |
| | <i>Stretta dell' Introd.</i> | 2 6 |
| 4 Come per me sereno | <i>Rec. e Cavat.</i> | 4 0 |
| 5 Prendi l'anel | <i>Scena e Duet.</i> | 4 0 |
| 6 Vi ravviso | <i>Scena e Cavat.</i> | 3 6 |
| 7 A fosco cielo | <i>Rec. e Coro</i> | 3 0 |
| 8 Son geloso | <i>Scena e Duet.</i> | 3 0 |
| 9 Oh! come lieto | <i>Duetto</i> | 2 6 |
| 10 D'un pensiero | <i>Quintetto</i> | 2 6 |
| 11 Non più nozze | <i>Stretta del Fin. Imo.</i> | 3 6 |
| 12 Qui la Selva | <i>Introd. e Coro, Alto 2d</i> | 3 0 |
| 13 Tutto e sciolto | <i>Scena ed Aria</i> | 5 0 |
| 14 Di lieto auguri | <i>Scena ed Aria</i> | 1 6 |
| 15 Signor Conte | <i>Quartetto</i> | 4 0 |
| 16 Ah non credea | <i>Scena e Preg.</i> | 3 0 |
| 17 Ah non giunge | <i>Rec. ed Aria</i> | 3 0 |

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- | | | |
|--|-----------------|-----|
| 1 Oh! Love, for me thy power | <i>Air</i> | 3 0 |
| 2 Yes, for thee time's power | <i>Cavatina</i> | 2 0 |
| 3 Do not mingle one human feeling | <i>Air</i> | 2 0 |
| 4 All is lost now | | 3 0 |
| 5 As I view these scenes | | 2 6 |
| 6 Sounds so joyful | <i>Cavatina</i> | 1 6 |
| 7 Take now this ring | <i>Duet</i> | 2 6 |
| 8 Oh, I cannot give expression | <i>Duet</i> | 2 0 |
| 9 Lisa, too, can I wrong her? | <i>Quartet.</i> | 2 0 |

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

TAMING OF THE SHREW.

APRIL 1, 1836.

No. III.

PRICE 3*d.*

[The writers of the LEADING ARTICLES are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

ON THE OBJECTS OF MUSICAL STUDY.

BY EDWARD HODGES, MUS. DOC.

MUSIC, in this our day, is very much talked about, very much practised, apparently very much encouraged, but certainly very little understood. It has been defined to be "the Science of Sound;" and although, at first sight, the definition would seem to include too much; yet, perhaps, upon mature consideration, a better or more appropriate cannot be found. Indeed, should we hereafter arrive at the conclusion, that whatsoever is the subject of the sense of hearing is under the dominion of the laws of music,* (of course, I must not be misunderstood, by this expression, to mean the technical rules of composition,) in precisely the same manner and degree as the perception of all visible objects is subject to those of optical science; which, by the way, is by no means a very improbable supposition: then the definition, with all its conciseness, will be found accurately just.

But, without entering at present upon the discussion of the question, whether all sounds be, *per se*, naturally and necessarily musical, and whether, in cases of no extraordinary occurrence, they be by the judgment of our auricular organs pronounced otherwise, merely because heterogeneously admixed and compounded, as viands of the most exquisite flavours and agreeable relish may, by indiscreet amalgamation, be rendered as disgusting to the palate as the black-draught of the apothecary,—my intention is to exhibit a view of some of the principal objects which present themselves to the consideration of the musical student, who is really anxious to become acquainted with the "height and breadth, and length and depth" of the science to the pursuit of which he is attached. Such an exhibition of the objects of study cannot but be acceptable to those who are, as it were, just passing the threshold of musical literature; as it will enable them to make choice of those parts which they may deem most worthy of attentive study; and which, it is probable, they may discover to

* "All discord, harmony not understood."

be those which are commonly, but most perversely, altogether overlooked. It may, moreover, prove in some degree serviceable to many who have already made considerable progress in a certain department, as also to not a few of our professors, [sic prædicari volunt omnes]; or, as the prospectus of this publication more properly styles them, "musical teachers and governesses;" if it but tend to convince them that they have hitherto, for the greater part, been devoting their time, and that of their patients or pupils, to the cultivation of the very lowest branch of the *art* which is derived from the science of music; and assiduously expending their energies, mental and muscular, day after day, year after year, upon that empty bubble, *execution*, from which, when attained in its highest perfection, at the cost of the labour of half a life, they can derive no greater honour than that of ranking with the countless host of "operatives."

Music, then, as has just been intimated, may be considered both as a *science* and an *art*. Sometimes the distinction is made by the terms *speculative* (or *contemplative*) and *practical*. Upon the ramifications of each of these a few remarks shall be offered.

But before the student gets farther into the subject, reflecting that sound, ideal or actual, is the subject of all music, the question very naturally and irresistibly suggests itself, "what *is* sound?" More especially, what is *musical* sound? How is it generated? How propagated? What is it in itself, and what is the necessary medium of its communication? How do we perceive it, and is it perceived in like manner by others of our species? or do the sounds which affect my ear with grateful sensations, prove, through a difference of organization, unpleasant to the auricular perceptions of my companion? What are the laws by which its motion is governed? and what are its effects upon the animal system? How does it influence the human mind; and is the ardent attachment, which certain individuals have manifested to musical pursuits, the result of fortuitous contingencies during infancy and childhood, or of innate propensity?

These and such like inquiries afford ample room, and scope enough, for the exercise of the powers of philosophical investigation on the part of the contemplative musician; for, although a few of them have met with a tolerable solution, as yet no satisfactory or demonstrative reply has ever been furnished to others, amongst which we may include the *first*; and he who shall resolve the doubts and obscurity which hang over the received theory of the very nature of sound itself, will do much towards placing the science of music upon a firm foundation, which it now appears to want.

The speculative department of the science is that which treats of the ratios of sounds one to another. It deals abstractedly with mathematical proportions, which are found to constitute the basis of all harmony and melody. It expounds the laws upon which the received musical scales are founded, explains their relationships and dependencies, and defines the nature of that musical bone-of-contention, *temperament*. It consequently lays down the principles upon which the construction of musical instruments is necessarily (i. e. if scientifically) regulated, as to the relative dimensions and proportions of their constituent parts, e. g. the scale, or *diapason* of organ pipes and other

wind instruments; and the length, size, and tension of strings, of whatever material. Hence, we find that many of our instrument-makers have a much better and deeper insight into the speculative or contemplative part of the science, than some of those individuals who rank even as eminent musicians.

Time has been, even in England, when no man would have dared to assume the character of a professor of music, nor even that of a teacher, being ignorant of the first principles of the science; yet *now* we may meet with books, splendidly "got up," professing to give complete *systems* of the "science," and which, after all, contain not one syllable upon any part of the subject that can, with strict propriety, be so designated. This sort of superficial quackery must be exposed, and I trust that the *MUSICAL WORLD* will be instrumental in holding up to merited scorn the flimsy productions of all such would-be theorists and dabbling pretenders.

The subject may have been neglected, of late years, in consequence of having the reputation of being dry and uninteresting. True, every mind is not naturally adapted to abstract research; but is it not intellectual—is it not ennobling? Can it, by a refined and cultivated understanding, be deemed a degrading or uninteresting occupation, to explore the inmost recesses of a science, the principles of which pervade "this universal frame of things," and to be employed

"Untwisting all the chains that tie
The hidden soul of harmony?"

Even so recently as Milton's days it was not so. And, if we ascend higher in the page of history, we shall find the names of many of the greatest benefactors to mankind, including those of kings, princes, and philosophers, poets, priests, and prophets of antiquity, enrolled in the splendid catalogue of by-gone scientific musicians.

He who would seek for information upon the intricate subject of the abstract or speculative science of music, must not look for it in modern publications; for, with the exception of a few scattered articles in some of the Encyclopædias, and others in detached works upon the construction and tune of instruments†, he will look in vain for any indication of progress made in it since the never-to-be-too-much-bepraised march of intellect has been quickened into a hand-gallop. But many of the productions of the last and preceding centuries abound with scientific information. These, although long since, commercially speaking, "out of print," are frequently to be met with at the old book-stalls; and, in consequence of the paucity of purchasers, to be purchased very cheaply. Of their number, the respective histories by Dr. Burney and Sir John Hawkins are most in request, and deservedly so, as well on account of the vast fund of musical erudition they contain, as of the amusement and general knowledge to be derived from them. But the English reader should not restrict his attention to these only; much less to a single, it may be hasty, perusal of them. Even without calling in the aid of continental and classical lore, he will discover, in old Malcolm's "Treatise of Musick; Speculative,

† An "Essay on Perfect Intonation," by the Rev. Henry Liston. Longman, 1812, 4to. And more recently, a thin folio, entitled "Instructions to my Daughter for playing on the Enharmonic Guitar" (Goulding, 1830); are well worthy of attentive perusal.

Practical, and Historical;" in Maxwell's "Essay on Tune;" in Dr. Smith's "Harmonies;" in Dr. Holder's "Natural Grounds and Principles of Harmony," and in numerous other similar works, abundant matter to gratify his philosophical curiosity, and to inform his judgement. And if, in consequence of devoting a portion of his time to this intellectual pursuit, he should hereafter find himself less able than formerly to compete with the light-fingered and fashionable tribe of instrumental mountebanks, in the display of the tricks and legerdemain of muscular agility, methinks he will be no loser by the exchange.

There is another work, in which, from its title, few would expect to find so much curious disquisition upon certain musical topics as it actually contains; and which, therefore, as being probably but little known to modern students in harmony, it may be advisable more particularly to point out to their notice. This is no other than the renowned Lord Bacon's "*Sylva Sylvarum*; or, a *Naturall Historie*." The book, a small folio, is generally to be obtained for three or four shillings, and the perusal of that part of it which relates to his own pursuit, will be, to the rational musician, a source, at once, of pleasure and of profit. The Noble Viscount treats the subject, as he does all others, by way of inductive experiment, and spares not the theoretical enthusiasts of his and the preceding ages, who had done what in them lay to envelope the science of music in a cloud of unintelligible mystery and jargon. "Musicke," saith his Lordship, "in the *practice*, hath been well pursued; and in good variety: but in the *theory*, and especially in the *Yeelding* of the *Causes* of the *Practique*, very weakly; being reduced into certaine *Mysticall Subtilties*, of no use, and not much Truth." He then proceeds to give his own views of the matter, in his accustomed natural and easy, but, to a modern ear, rather quaint, manner.

Now, although the musicians of the seventeenth century may have been chargeable with an overweening attachment to "certain *Mysticall Subtilties*," assuredly no one can dream of bringing such a charge against the present race, the Ultima Thule of whose scientific travels has too commonly been the notation of thorough bass by Arabic numerals. I speak it not in anger, but in sorrow.

If, however, it be a fact that the *ne plus ultra* of musical attainment is the power of scampering over the greatest possible number of notes in a given time; occasionally, with the velocity of lightning, flitting from the north to the south poles of the gamut; now dashing, here and there, through all known and unknown scales, backwards and forwards, right and left, with all the fantastic coruscations of a "troubled meteor;" now, with the animus of a huntsman or a hero, scouring the diatonic plains, leaping chromatic five-barred gates, and clearing enharmonic ditches: then relapsing into the amorous whine of a love-sick maiden, and ever and anon tearing the passion which has been excited (if any) "to rags, to very tatters," with the outbursting of a deluge of "sound and fury signifying nothing;" if this be the perfection of music, (and experience and observation would almost lead one to affirm that it is so considered), then in heaven's name let us at once drop all pretensions to *science*; let us not even rank ours amongst the liberal or fine *Arts*, but contentedly take our place with shoemakers and blacksmiths, or rather with less usefully employed mechanics. Let us no longer aspire to the honour of academical degrees;

for such distinctions, conferred upon individuals merely for their manual dexterity as pipers and fiddlers, or even for the capacity of committing to paper their wild and lawless effusions, would be just as much misplaced as Solomon's "jewel in a swine's snout."

I should here conclude this essay, did I not feel it to be necessary to offer some sort of apology for the freedom of expression in which I have indulged. But surely, in this age of free discussion, few indeed will be strict to mark what is done amiss in that way, more especially when all personal allusion has been carefully avoided. However, let it not be supposed that it can be, in any way, my object to bring "the profession" into contempt. As one of their number, I must stand or fall with them; and in whatever obloquy may, as a body, attach to them, I must participate. But, feeling that there is much to be amended, a radical change to be effected; and that, when brought about, although it may run counter to some of the fashionable megrims of the day, it cannot endanger the safety or welfare of any of our long-cherished institutions, and must tend to restore the lapsed credit of the profession at large, I venture to express my opinion, through the new channel now happily opened in the "Musical World," not doubting that it will thus be placed in a position, if correctly founded, to be duly appreciated; and to be quickly controverted, if erroneous.

I do *hope*, and am inclined to *believe*, that the taste for really good music is on the increase; still it will hardly be denied, that the unhappily *prevalent* taste is for froth and fritter; for a style of composition which is neither sublime nor beautiful, nor ornamental; but simply frivolous, capricious, and extravagant.

(To be concluded.)

A HINT TO SINGERS.

A pianist or violin-player, an artist or engraver, an ornamental writer or chronometer maker, who should devote his hours of relaxation to cricket or fives playing, or to rowing against time, would stand a fair chance of ruining his prospects in life, so far as his art is concerned: for, not only would his hand become habitually unsteady and tremulous, and its joints prematurely rigid; but the fingers would lose that delicate sense of touch, so requisite to express the refinements and indefinable niceties of his craft. The same robust amusements, however, would, in all probability, prove essentially beneficial to the singer; seeing that his digestive organs would thereby become invigorated, the expansion of his lungs extended, and their physical powers increased and confirmed. So, on the other hand, if the singer—particularly the youthful one, whose vocal and corporeal capacities are not fully developed—be allowed, or urged, to exercise the voice to its greatest tension, and till weariness ensue, may be considered fortunate if the organ do not eventually become coarse and uncertain. The probability is, that the singer will be reduced to a similar condition with the mechanist, who has been equally imprudent in overstraining the tendons of his hands. Short, and frequently intermitting practices, are the most judicious course to pursue with a young vocalist, even though the constitution be healthful. We have witnessed more than one instance of an organ, naturally charming in quality, losing the purity of its intonation, and declining into a querulous wail, chiefly from the over-exertion and lassitude attending a course of laborious practice. The education of a young singer should be as tenderly and sedulously ordered and watched, as the training of

a young race-horse. What groom would think of galloping a colt at the top of its speed, for two hours? Yet some singing-grooms will think nothing of doing as much by an unformed pupil. Hence one of the causes of the early decay of so many singers—we allude principally to females. To use the jockey's phrase, they "break down." A signal example of this, and of no remote occurrence, might be quoted. But the *professional* training should constitute but one branch (though of course the most important one) of the singer's education: diet, natural and early rest; cheerful communication; familiarity with the choicest thoughts of the tasteful and wise;—are all appliances essential in forming a great and poetical artist; and above all these, *diet*;—for, upon the judicious regulation of that, will depend the desire and ability properly and fully to develop the other requisites enumerated. In the article of diet, as in other mysteries of the singing art, a considerable degree of quackery, it is true, has been resorted to by teachers; and with the gullible, "verily they have their reward." One hero of the craft signalizes his horror at the mention of 'cheese:' now we happen to know that this article, in domestic economy, constituted a favourite viand (and in good, hind-like rations, too) of a popular singer of the present day, when she was quite young and lived in the wolds of Yorkshire. We do not say that cheese is a food upon which a singer should be trained, or that it is good to "sing upon;" but we do assert, that whatever contains distinct nourishment, need not be uniformly eschewed by the healthy vocalist; besides, it is well known that the most robust organs of digestion will take capricious antipathies. One of the oldest, strongest in stomach, and most cheerful men we have known, always rejected veal; another was invariably ill after eating honey, even in the most moderate quantities; while a female valetudinarian invariably breakfasted upon a *hot loaf*. Experience as to the assimilating character of the food; regularity as to the intervals of eating, and moderation as to quantity, are the only rules that need be laid down.

There is no necessity for eternal disquisitions upon the wholesomeness and unwholesomeness of the various esculents as they are presented to us. The fuss that some singers make about what is beneficial or detrimental to "*the voice*," is ludicrous—until it becomes a bore. At "forty," it is said a "man is a physician, or a fool." The singer is wise who makes an earlier acquaintance with his physical powers, and quietly turns it to account. At the time, however, that we protest against fastidiousness in the article of diet, we would be equally strenuous with regard to an indiscriminate use of aliments opposite in character—above all, with *young* artists. The mother who promised her daughter anchovy sandwiches and trifle for supper, if she sang "like a good girl," had not acquired much more judgment than was granted at her birth. The most sensible dietetic that we know, is the young cheese-muncher from the wolds above alluded to. Without the parade of methodizing, she uniformly selects the most simply compounded, and the most substantial food at table. Stimulants of every kind she instinctively avoids; and rarely, if ever, takes hot liquids; and any liquid in very moderate proportions; from which sensible course, the chance is, that she and her voice will last to a great age. The relaxing drinks, by the way, taken by the English, and always twice in the twenty-four hours, have doubtless an effect upon the quality of their singing organs. In addition to a clearer atmosphere, the Italians are accustomed to cool viands, and light wines for breakfast; which, at all events, form a more substantial support at that period when the stomach is most vigorous and energetic, than our hot buttered toast, and Cobbett's execrated "cat-lap." Who ever sang well after swallowing hot tea, particularly green tea? It is also probable that the ugly English fashion of swaddling the neck, is detrimental to the voice, from the circumstance of its tendency to relax the glands of the throat. This, too, may be *one* cause why the quality of so many of our

male voices is what is termed "throaty." The fashion is an abominable one in every sense. We have a theory that it promotes, if it does not induce, a tendency to apoplexy; otherwise, why are so few females visited by that complaint? Mr. Henry Phillips, it is said, practises at an open window, and with his collar loose.

It is remarkable that a studious habit, particularly the act of writing, should be detrimental to the singer. Upon this point, the following opinion of the celebrated Hasse will be received with attention. In the course of conversation with Dr. Burney, that pleasant writer says; "he spoke of Mademoiselle Martinetz, as a young person of uncommon talents for music; said that she sang with great expression, played very neat and masterly, and was a thorough contrapuntist: but, added he, 'it is a pity that *her writing should affect her voice.*' I had observed, indeed, the same morning, that she took the high notes with difficulty. It is an axiom among all good masters of singing, that stooping to write, and even sitting much at the harpsichord, hurts the chest, and greatly affects the voice. Hasse said, that after he was fifty he had never been able to sing a note; and, indeed, he is now so hoarse, that he can with difficulty be heard when he speaks. This he wholly attributes to his having been so constantly employed in writing. Faustina (the great singer) said, that when she knew him first, he had a very fine tenor voice; and it was then usual for masters to make their scholars in counterpoint, not only sing, but declaim."

If the act of writing be injurious to the singer, what shall be said to that of snuff-taking? simply this much; that probably there never was an instance of a person having acquired a confirmed habit of inhaling that infernal dust, whose voice was not essentially injured by it; many examples might be enumerated of this. Very little need be said in behalf of early and natural rest, unless it be that the master is insensible, or worse, who accustoms an unformed nature, both physical and mental, to the contrasts of night air, and heated rooms, by fire, lamps, breath, and luxurious feasting; with all the other accompaniments of artificial life.

If early associations give a colour to the after habits in life, it is especially desirable that the young singer should, as much as possible, be consorted with cheerful thoughts, and active recreations. Excitement is the main-spring of the exhibitor in public; and buoyancy of animal spirits are essential to a great singer. With discretion, therefore, let them be induced and encouraged.

No professor, in any one of the elegant arts, has ever attained the highest point of his calling without being instinctively imbued with a perception of the beauties of the sister muses. The greatest painters have all been either poets and musicians, or, at least, have cultivated a love of those sciences. So, also, the finest poets and musicians of our own day, (to say nothing of them "of old times,") have cultivated the other graceful arts, and some of them to no confined extent. Beethoven required no biographer's testimony to prove that he possessed a high sense of the beautiful in poetry. Weber was a fine artist, and adored Shakspeare. Like many of his countrymen, he gave proofs of his intimacy with the writings of that greatest of dramatists, that ought to have put many an Englishman to the blush. Dr. Crotch, we have heard, is a beautiful artist; and Milton is the favourite companion of Mr. Bishop. Coleridge possessed a highly refined feeling for music, although totally unacquainted with the science. We once heard him talk of Beethoven in a strain of eloquent eulogy, and with an instinctive perception of his poetical faculty, as combined with his own art, that was as delightful as it was astonishing. The truly *great* singer, (and by "great," we do not imply the accomplisher of difficulties, but the one who can appreciate and develop the poetry of the composer; who feels the sentiment he is called upon to express)—the truly great singer is a kindred spirit with the poet, (although somewhat removed,) or with any other imaginative creator;

that he has not taken his station with persons of genius, has been partly owing to circumstances over which he had no controul—to the defects of an ordinary education, and to conventional feelings and opinions. These have always been against him; so that when an individual has evinced a taste and feeling superior to the mechanism of his art, it has resulted from the force of genius, and not from a cultivation of mind extraneous from his immediate calling. Had the founders and patrons of our Royal Academy really desired to establish a high school in art, they would have so endowed it, that it should have been a gymnasium for elegant acquirement. The main object of its structure, without being lost sight of, should have been attended by an introduction to, if not some acquaintance with, the sister muses. The pupils should have frequently attended lectures upon the creative power of the painter, upon the poetry of design, and upon the design and construction of poetry: they should have been made familiar with those branches of science that expand the imaginative faculty. Some may laugh at the notion of a musician deriving benefit from lectures on painting: but such persons little know the combined effect of extraneous ideas, and remote acquirements, upon a youthful imagination. Was Milton the worse poet because he studied both the science and mechanism of music?—nay, did not the study give him new ideas in his own art? Who has written so divinely, and so scientifically upon harmonious construction and combination as he? Not to quote the lines in every body's mouth, from the *Allegro*, or those written "at a solemn music," what can be finer, more eloquent, and fortunately, more apt to our present purpose, than his recommendation in the *Tractate on Education*, that "during the hours of relaxation the pupils should recreate and compose their travelled spirits, with the solemn and divine harmonies of music, heard or *learned*; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and *unimaginable touches*, adorn and grace the *well studied chords*, of some choice composer; sometimes the lute or soft organ stop, waiting on elegant voices, either to religious, martial, or civil ditties; which if wise men and prophets be not extremely out, have a great power over dispositions and manners, to smooth and make them gentle from rustic harshness and distempered passions." Again, could any musician have given a more condensed and scientific description, of a feature in composition, than the following in the xi. book of the *Paradise Lost*?

"His volant touch,
Instinct through all proportions, low and high,
Fled and pursued transverse the resonant fugue."

As Milton then acquired new and exquisite ideas from his knowledge of the science of music; the musician, in whatever department of the art or science he may be placed, will derive equal, if not greater benefit, from a cultivation of the higher branches of poetry, with an appreciation of the delicacies in design, and pictorial composition.

* * *

CONCERTS.

QUARTETT CONCERTS.—The second of these delightful performances, of which the following is the programme, took place at the Hanover-square Rooms, last Saturday evening. PART I.—Quartett in C major (op. 10), dedicated to Haydn; two violins, viola, and violoncello; Messrs. Blagrove, Gattie, Dando, and Lucas. MOZART.—Aria. "Per questa bella mano." Mr. Parry, jun., accompanied on the pianoforte by Mr. H. R. Bishop. MOZART.—Grand trio in B flat major (op. 97), dedicated to his Imperial Highness the Archduke Rodolph of Austria; piano-forte, violin, and violoncello, Mrs. Anderson,

Messrs. Blagrove and Lucas. BEETHOVEN.—PART II.—Quintett in A major (op. 18, first time of performance in this country); two violins, two violas, and violoncello; Messrs. Blagrove, Gattie, Dando, Guynemer, and Lucas. MENDELSSOHN BERTHOLDI.—Aria, "Voi che sapete," accompanied on the pianoforte by Mr. H. R. Bishop. MOZART.—Posthumous quartett in B flat major (op. 130, first time of performance in this country). Two violins, viola, and violoncello; Messrs. Blagrove, Gattie, Dando, and Lucas. BEETHOVEN.—Here was a delightful treat for the lovers of good music assembled. The *finale* of Mozart's quartett we think the best of its several movements: and the whole was played in a masterly style. It was judicious, as well as tasteful, in young Mr. Parry, to select that lovely air by Mozart, and which, if we recollect, forms one of a collection that he wrote at different times, and which is known under the title, "Opera Gesange." The sweet and flowing character of the melody happily corresponded with Mr. Parry's style of singing. Mr. Bishop's accompaniment was precisely such as might be anticipated from a great musician, who entertains a reverence for his author. We believe him to have adhered, throughout, implicitly to his text.—Mendelssohn's quintett is instinct with lovely phrases and combinations, playful, joyous, and scientific, in construction. We were charmed with Mr. Guynemer's energetic style of leading off the *scherzando*. The *finale*, which contains a noble fugue upon the principal subject, was most admirably played. At the conclusion, the whole audience gave a signal proof of their pleasure, by an animated and sustained applause. In criticising the celebrated posthumous quartett of Beethoven (a work full of the most extraordinary fancies, and all-but-insurmountable difficulties), the *Post*, in alluding to one of the composer's characteristics—his "uncertainty," amusingly and fancifully illustrates his manner by comparing him to "a fiery steed broke loose, galloping onwards until he comes to four cross-roads; there he waits for a moment, neighing and snorting, while his pursuers are totally at a loss to imagine which way he may take; and if they fancy he inclines towards the right, it is a hundred to one but that, by a sudden start off, he turns to the left." So it was with Beethoven—he delighted in taking his hearers by surprise, leading them into a strain of simple deliciousness, after an obstinate persistence in a succession of uncouth and wondrous harmonies. The performance of this extraordinary composition reflected the highest credit on the players, and no less on their modesty in announcing that they would "attempt" this mountain of accumulated difficulties.

Beethoven's quartett in B flat is not, as stated in some of the papers, the *last* of his quartett compositions. We are in possession of two others (ops. 132 and 135), both very fine, and infinitely better than the really flighty one in B flat.

On Tuesday evening, the CHORAL HARMONISTS performed an Anthem by Dr. Beckwith of Norwich, "The Lord is very great," a "Salve Regina" by Mr. Novello; and the "Israel in Egypt." In the commencement of the 2nd act, Messrs. Pigott, Dando, and Flower, played a selected Trio of Handel's, from his Op. 2. This is an excellent amateur society.

CLASSICAL CHAMBER CONCERTS.—The first of the Third Series took place last Friday morning. The compositions performed were, a quintett of Onslow's, Op. 33; trio in E flat by Hummel; quartett, No. 2, Op. 11, by Haydn; trio for contra-basso, violin and violoncello, by Handel; quartett by Beethoven, No. 3, Op. 18. The vocalists were Madame Parigiani, Miss Woodyatt, and Signor Brizzi.

On account of our going to press on Thursday Evening, the Stepney and Cecilian Concerts could not be noticed.

REVIEW OF MUSIC.

Concerto pour le Piano-forte; arrangé pour le Piano-forte à quatre mains, et composé par Louis van Beethoven, Op. 19. COVENTRY & HOLLIER.

THE first movement (in B flat) is more brilliant, more intelligent, and, (not to speak profanely in the ears of the worshippers of that great man) more rational, than almost any movement of considerable length, that we have seen by Beethoven. The subject is a very charming one, graceful, and of a popular cast. The Adagio in three flats is most lovely: and in the finale, the first subject is rather common-place in character; but the second is one of those quaint, pleasant, rustic motivi, in which the composer so frequently indulged. At the end, this is worked in a very close and masterly manner.—Upon the whole, we should not have detected this work to have been Beethoven's, till we came to the subject of the Adagio; not that it is inferior in merit, but the general tone of thinking does not appear to be his. The arrangement is admirable.

John Sebastian Bach's Grand Studies for the Organ, consisting of Preludes, Fugues, Toccatas, and Fantasias, never before published in this Country. Book I. COVENTRY & HOLLIER.

Whatever may be the result of this speculation on the part of the publishers of this work, (and we cannot think that it will be a failure) they merit the thanks of every real lover of the sublime in music. The first Book consists of 3 Preludes, 2 Fugues, and a Fantasia. The subject of the first Fugue is somewhat long, but it is worked in Bach's own fine way. The second we prefer, both for its subject and extraordinary treatment. It is musical mosaic work. But of all the movements, that of the Fantasia is most wonderful in construction. It is an absolute anticipation of almost every modern invention in harmony. It is as profound as anything that Beethoven ever wrote. The admirers of that astonishing man (Bach) will readily believe that we do not over-estimate this composition, when we pronounce it to be a stupendous effort of genius. The work contains a separate part for the double-bass or violoncello, arranged from the pedale, by a man as remarkable in his walk, as the author himself—the inimitable Dragonetti.

Les Regrets, Romance composed by C. Guynemer. MILLS.

A sweet, graceful, and flowing melody; giving full evidence of a masterly and elegant musician. The accompaniment is learned, without being abstruse and inappropriate: and the melody itself is likely to become popular from its lying within the compass of every ordinary voice, never rising higher than E in the treble. We have real pleasure in recommending this lovely canzonet.

The Blind Boy, (der Blinde Sanger) with two Stanzas added to the English original, by Dr. Heinrich Fick. The Music composed by Hermann Bonn. CHAPPELL.

A pretty melody, variously and cleverly accompanied. Highly creditable to the composer, who is stated to be only sixteen years old.

Publishers and authors who desire an opinion upon their compositions, will have the goodness to make allowance for our inability to render that prompt attention which interest and self-love naturally desire. We have reached only the third number of our work, and we have on hand forty compositions unnoticed. Those which we decline noticing, will be left with the publisher of the "MUSICAL WORLD," properly addressed, and may be reclaimed by the authors or proprietors.

MISCELLANEOUS.

The Manager of the Italian Opera, at Paris, is about to revive *Il Matrimonio segreto* of Cimarosa. Grisi and Albertazzi, Rubini, Tamburini, and Lablache, are, of course, to fill the characters in it. Quere? shall we hear any thing at our Italian Opera this Season besides Bellini?

CATHOLIC CHAPELS.—Easter Sunday being a high festival in the Catholic service, the Mass at the various chapels on that day, is usually accompanied by compositions of the most brilliant character.—At Warwick-st. Mr. T. Cooke and Mr. H. Phillips are the principal vocalists.—At Spanish-place, Miss Clara Novello and Mr. Bellamy.—At the Sardinian Ambassador's, Lincoln's-inn-fields, a new Mass, by Mr. Guynemer, will be performed.—At St. Patrick's, Sutton-st. Soho, Haydn, No. 3, with a full band.—And in St. George's-fields, Haydn, No. 16, which is rarely performed.

A letter from Milan, of the 9th March, states that the Marquis of Hertford had given a series of balls remarkable for refined taste, splendour and magnificence. Amongst the most distinguished at these fêtes, the accomplished Malibran excited as much admiration by her graceful dancing, as enthusiasm by the exercise of her unrivalled vocal powers. She had appeared for the first time a few days previously in "Les Capulettes," when such was the enthusiastic reception she met with, that she was called forward fifteen times in the course of the evening. Madame Malibran was on the eve of leaving for the French capital, where her marriage with M. de Beriot will take place. Shortly after Easter, she may be expected in London.

CECILIA DAVIES.—This venerable daughter of song, when at Vienna in 1771, &c. was an especial favourite with the Empress Maria Teresa, and had the honour to teach the Archduchesses (afterwards, Queens of France, Spain, and Naples) to sing and act in the little dramas performed at court, on the Emperor's birth-day. Her first instructress was her sister, who performed most delightfully on the Harmonica, an instrument invented, and presented to her, by Dr. Franklin, consisting of a number of glasses, fixed one within the other, and placed in a frame like a lathe, and put in motion by a pedal: and as the glasses revolved, they were touched by the fingers, the effect being truly beautiful. The performance of the two, Cecilia singing, to her sister's accompaniment on the harmonica, was the admiration of the splendid court at Vienna, some sixty-five years ago! The harmonica is now in the possession of a lady, formerly a favorite pupil of Miss Davies, and was seen lately by the writer of this. The elder Miss Davies died almost twenty years ago, to the most poignant grief and irreparable loss of poor L'INGLESINA; who, having outlived all her friends and relatives, now resides at No. 58, Great Portland-street, in full possession of her faculties, but bending beneath the weight of years, and supported solely by a pension of £25 per annum from the National Benevolent Institution, casual donations from the Royal Society of Musicians, and a few charitable individuals.

WELSH BARDS.—It is intended to hold what the ancient Britons call an *Eisteddvod*, (a session, or congress of bards) in London next summer, when prizes will be awarded for poems, essays, &c. connected with Welsh matters; and a performance of national music will take place, including *Pennillion* singing with the triple-stringed harps, by natives of the Principality; something like the Italian improvisatori.

BASS CLARONE.—This newly invented instrument, on which Mr. Willman performed so admirably at the dinner of the Royal Society of Musicians, partakes of the corno-bassetto, the clarinet, and the bass-horn; the compass is from CC below, to D in alt, or perhaps higher; it is blown into by a reed, like that on a clarinet; the tone is remarkably sonorous, and the lower notes resemble those which are called 'diapason' on an organ.

A MUSICAL DOG.—An amateur flute-player had a terrier-dog, that would sit listening to his master's performance for an hour together; but if he played 'Drops of Brandy' rather rapidly, the animal would jump upon his knees, and push the flute from his mouth! The Temperance Society ought to have presented this sober dog with a silver collar.

A DOUBLE VOICE.—There was a gentleman living some years ago, at Bristol, of the name of Stock, (we believe) who could sing in two parts at once; moreover, he could ascend the scale with one tone, while he descended with the other. He sang 'Sigh no more, ladies,' in two distinct parts; but not the words of course; the tones resembled those of a oboe and a bassoon, the former were produced by the voice (falsetto) and the latter from the lips.

NEW MUSIC-STAND.—In our last number we mentioned, that a piano-forte maker at Utrecht, had invented a stand to turn over the leaves of a music-book. A correspondent informs us, that he saw a most ingenious contrivance about twelve months ago, constructed by a gentleman connected with the General Post Office, of a great mechanical turn, which was admirably calculated for the same purpose.

SALOMON—the celebrated violinist, and to whom we are indebted for the Twelve Symphonies of Haydn, was remarkable for a quaint, dry humour. His opinion being once asked respecting the talent of an amateur, who distinguished himself by a dictatorial behaviour in musical societies, his answer was:—"He tink himselve glebber—bote, he's an a-a-ss." His simplicity and candour were equally characteristic. Being engaged to conduct at a private concert, the master of the entertainment was playing the flute part in a concerted piece, but little to the approbation of Salomon; who at length losing his patience, called out: "Meester A—, voui should pe petter voidout your tootle-tootle."

HUGUENOTS.—The six first representations of this opera have produced a receipt to the theatre of more than £2,200. The same number of performances of 'Robert le Diable' realized only two-thirds of the amount.

Grisi, Tamburini, and Lablache, are expected to be in London at the close of the present week.

SOCIETY OF BRITISH MUSICIANS.—This Society, which was established in 1834 for the encouragement of native talent, held its annual general meeting on Monday last, to receive the report of the Committee of Management and for other business. The report was a favourable one; it stated that there was a balance in favour of the society, after discharging all demands on it, of about £400; and that the library contained, already, musical works by various authors, amounting to five hundred and sixteen, which had been presented by music-sellers and members of the institution; the sum of £50 was voted out of the funds, in order to complete, by purchase, the works of classical composers, which are to be open to the perusal of the members, under certain restrictions. It was agreed that the Subscribers' tickets, next season, should be a guinea and a half, for the six concerts, and be transferable in families. It was also agreed, that professors of music, not being members, should be charged only a Guinea for each ticket; and that any part of a member's family should be admitted on the same terms; but the tickets not to be transferable.—One hundred and five new members were elected, which make the total of 350. It affords us much pleasure to add, that there is every prospect of success, and that the laudable purpose for which the society was established, is likely to be carried into effect. It has our best wishes, for it is the medium by which rising talent and genius are brought before the public; and it gives to the English student that advantage, which those in France, Germany and Italy, have long enjoyed; namely, an opportunity of having their compositions performed.

A young English lady, Miss Isabella Trotter, a pupil of Rubini, has been singing twice last week, at the concerts of MM. Sowinski and Profetti (in Paris). The beauty and extent of her voice, which nature has endowed with the rarest qualities, will doubtless be much improved by cultivation, so as to place her, at no distant day, at the head of her profession. A little timidity at the commencement, announced that *la jeune Anglaise* was making her first appearance; but the applause which followed her first efforts, soon restored her self-possession.—*National*. Miss Trotter was a pupil of our Royal Academy.

The Lord Mayor has appointed Friday, May 6, for the Commemoration of Sir Thomas Gresham, when a musical performance will take place in the Egyptian Hall; and the gold medal, awarded by the Gresham Professor for the best composition in sacred vocal music, will be presented to the successful candidate.

ROBERT LE DIABLE has been brought out, and with brilliant success, at New Orleans.

A new ballet, by Monsieur Taglioni, 'Le retour d'Ulysse,' has been represented at San Carlo, at Naples. We would suggest to this famous dance-composer, or to the tasteful Deshais, that the story of Rousseau's 'Pygmalion' would make an excellent subject for a ballet. Think of Taglioni, or Heberlé, as the statue!

A NEW SONG.

TO BE SUNG BY ALL ALE-DRINKERS.

A

Ye drinkers of Stingo and Nappy so free,
Are the gods on Olympus so happy as we?

B

They cannot be so happy.
For why?—*They* drink no nappy.

A

But what if nectar, in their lingo,
Is but another name for stingo?—

B

Why then, we and the gods are equally blest,
And Olympus an ale-house as good as the best.

S. T. COLERIDGE.

May, 1801.

* * * The above is recommended to the candidates for a Prize Glee or Catch.

Operas, Concerts &c. for the ensuing Week.

TUESDAY, 5. . . . Opera night. Mr. H. J. Banister, Hanover-square; Evening.
WEDNESDAY, 6. Miss K. Robson and Mr. Wilman, Hanover-square; evening. Madame Bonnias, New Argyle Rooms, Regent-st. Evening. Lanza's First Morning, Wornum's Room, Store-st.
THURSDAY, 7. . . Second Classical Chamber Concert, Willis's Rooms. Evening.
FRIDAY, 8. . . . Quartette Concerts, Hanover-sq. Evening. Adelphi Harmonic Concerts, Evening.

WEEKLY LIST OF NEW MUSIC.

PIANO-FORTE.		Che pena ch'affanno. Vars. Webbe
BEETHOVEN'S Concerto, Op. 19,		Jun. NOVELLO
Duett COVENTRY		Gallope des Lanternes, Kalkbren. MORI
Czerny's Vars. on a Waltz de		Gems à la Pixis, Pixis DEAN
Lanner METZLER		Gustave Airs, as Duets, J. Knap-
Les Six Roses, 6 Nos. BALLS		ton DITTO

- Galop, par F. deBougard.....PLATTS
 Hummel's Vars. Piano-Forte and
 Flute Accomp. Op. 14.....COVENTRY
 Hark the bonny Christchurch,
 Vars. Webbe, Jun.....NOVELLO
 Il Crociato, Three Subjects from,
 arrd. as a Duet for Harp and
 Piano-Forte, Wright.....COVENTRY
 Instructions for Piano-Forte, T.
 B. Phipps.....SHADE
 In vain would fortune, Variations,
 Webbe, Jun.....NOVELLO
 Lyre d'Apollon, No. 58 to 62,
 Marches.....WESSELL
 La Pensée, J. Knapton.....DEAN
 La Parisienne, Diabelli.....DITTO
 Marches, Prussian, arranged by
 M'Kenzie.....M'KENZIE
 (Woolwich)
 Mockwitz's Fanta. from Spohr JOHANNING
 Overture, Cenerentola, Duett,
 M'Murdie.....HALLIDAY
 Potter's Symphony in G minor..COVENTRY
 Salle d'Apollon, No. 169 to 174,
 Walzes.....WESSELL
 Sowinski's morecau de salon (P'A-
 mateur) Pianiste No. 75.....DITTO
 Les charmes de Versail-
 les, Walzes and Mazourkas...DITTO
 Souvenirs de Tyrol, 12 Valses, 2
 Books, Lindner.....JOHANNING
 Sweetenslaver, Vars. Webbe, Jun. NOVELLO
 Three Musical Sketches, W. S.
 Bennett.....COVENTRY
 To the old Long Life, Vars. Webbe
 Jun.....NOVELLO
 Weber's Jubilee, O. v. ar. by Czerny WESSELL
 Winde, gentle evergreen, Vars.
 Webbe, Jun.....NOVELLO

SONGS, &c.

- Allendale Mary. Sporle.....HALLIDAY
 Away to the Forest. G. Linley..DEAN.
 Chime out sweet bells. A. Lee..SHADE.
 Daughters of my sunny Italy. A.
 Lee.....DITTO.
 Fair Genevieve. E. S. Loder...MASON.
 Gypsy Girl. Miss Smith.....DEAN.
 Hark upon the soft winds, Duett,
 Dr. Smith.....SHADE.
 Hark the bonny Christchurch, with
 5-fold Accompts. Webbe, junr. NOVELLO.
 I cannot weep as once. Mrs.
 Shelton.....COVENTRY
 In vain would fortune, with 5-fold
 Accompt. Webbe, jun.....NOVELLO.
 My long tail'd blue (Comic) Ameri-
 can.....HILL.
 Nobody knows. Roche.....DEAN.
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 compts. Webbe, jun.....NOVELLO.
 The Mariner. H. Burnett.....COVENTRY
 Thou wilt go and forget me. A.
 Lee.....SHADE.
 The last Rose to the Butterfly
 Mc Kenzie.....MC KENZIE
 The Butterfly to the last Rose, [Woolwich
 ditto.....DITTO.
 To the old long life, with five-fold
 accompt. Webbe, jun.....NOVELLO.
 The Wreck Bark. E. S. Loder..MASON.

- We oft have met, E. Ransford...SHADE.
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 FOREIGN.
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To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

APRIL 8, 1836.

No. IV.

PRICE 3d.

[The writers of the LEADING ARTICLES are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

CHARACTERISTICS OF BEETHOVEN.

BY HENRY JOHN GAUNTLETT.

(Continued from page 25.)

THE third series of the correspondence of the late Baron de Grimm contains the following very amusing letter from Diderot to his friend Madlle. Voland, which seems to us to afford so apt an illustration of the controversy in reference to the character of Beethoven's music, that we shall, perhaps, be pardoned its introduction here, as it appears translated in the Quarterly Review of October, 1813.—“About seven o'clock, the company sat down to cards, but M. le Roi, Grimm, the Abbé Galiani, and myself, preferred conversation. . . . The discourse between Grimm and M. le Roi turned on the genius which creates, and the method which disposes. Grimm detests method; it is, according to him, the pedantry of literature; those who can do nothing but methodise, might as well remain idle, and those who can receive instruction only from methodical arrangement, might as well remain ignorant.—But it is method which gives a subject its real value—and which also spoils it. Without method we should make no improvement—except by taking more trouble, and that would be all the better. They said many other things, which I shall not mention to you, and they might still have said many more, if the Abbé Galiani had not thus interrupted them:—

‘My friends, I recollect a fable,—pray hear it; it will, perhaps, be rather long, but it will not tire you.—

‘One day, in the depth of a forest, a cuckoo and a nightingale entered into a contest on the subject of singing. Each of them valued his own talent. What bird, says the cuckoo, is capable of a strain so easy—so simple—so natural—and so distinctly measured, as mine?’

And what bird, says the nightingale, has one more sweet—more varied—more brilliant—more airy—and more tender, than I have?—I boast but few notes, says the cuckoo, but they have both weight and order, and the memory easily retains them.—I love singing, replied the nightingale, but I am always new. *I* charm the forest, but you sadden it. You are so attached to the lesson taught you by your mother, that *you* dare not venture a note which you have not learnt from her. As to myself, I acknowledge no master: I laugh at all rules; and it is when I infringe them most, that I am most admired. What comparison is there between your tedious method, and my happy deviations from it?

‘The cuckoo frequently endeavoured to interrupt him, but nightingales are for ever singing, and never listening, which is, indeed, somewhat their defect. Our songster, drawn on by his ideas, followed them with rapidity, without troubling himself about the answers of his rival. Nevertheless, after many sayings and countersayings, they agreed to refer the dispute to the judgment of a third animal. A good judge is not to be found without difficulty; and they flew about in every direction to seek one.

‘They were traversing a meadow, when they perceived an ass, particularly grave and solemn: from the creation of that species, none had ever worn such long ears. Good, said the cuckoo, when he saw him, how lucky we are! Our quarrel is a business of ears, there is our judge—made on purpose for us.

‘The ass was grazing—it never came into his head that he was one day to be a judge of music; but time works many prodigies. Our two birds humble themselves before him; compliment him on his gravity and his judgment; inform him of the subject of their dispute; and entreat him to hear and decide: but the ass, scarcely turning his head, and not losing a single mouthful, makes a sign to them with his ears that he is hungry, and does not to-day hold his court of justice. The birds continue to entreat,—the ass continues to graze. There were some trees on the borders of the meadow: well, says he, (after he had satisfied his appetite) do you go there, and I will come to you; you may sing while I digest; I will listen, and then give you my opinion. The birds take wing and perch themselves. The ass follows with the air and step of a chief-justice crossing the hall—he arrives, stretches himself on the ground, and says,—Begin; the court is attentive.

‘The cuckoo said; My lord, not a word of my reasoning is to be lost; consider well the character of my song, and above all, deign to observe the art and method of it: then, bridling his head, and clapping his wings, he sang,—*Cuckoo, cuckoo, cuckoo-cuckoo!* and having combined these notes in every possible manner, he was silent.

‘Then the nightingale, without any preamble, displays his voice,—soars in the boldest modulations—in strains the most new and uncom-

mon—in fine cadences, ad libitums—and notes held out to an astonishing length; sometimes the notes were heard to descend and murmur in the bottom of his throat, like the rivulet which loses itself among the pebbles; then again they rise and swell by degrees, till they fill the air and remain as if suspended in it; he was successively sweet, light, brilliant, and pathetic; but his song was not calculated to please every one. Led on by his enthusiasm, he would have sung to this day, but the ass, after having yawned fearfully several times, stopped him, and said:—I do not doubt but that what you have been singing is very fine, but I don't understand it; it appears to me out of the way, confused, and unconnected; you are, perhaps, more learned than your rival, but he is more methodical than you; and, for my part, I am for method.

“Then the Abbé, addressing himself to M. le Roi, and pointing to Grimm,—‘There, said he, is the nightingale, you are the cuckoo, and I am the ass who determines the cause in your favour.—Good night.’”

In forming a judgment on the later compositions of Beethoven, many, like the learned chief-justice in the fable, condemn what they profess, truly enough, to be unable to understand, with a degree of calm self-assurance that places their decision on a par with their intellect. Had the long-eared *arbiter elegantiarum* been qualified to discern the real merits of the songster's eloquent oration, he would have seen that it was quite as congruous and methodical, and rather more brilliant and varied, than that of his rival. In attempting a delineation of the characteristics of Beethoven, we have already stated that reference will be made to his later compositions, as being comparatively unknown, and on that account alone, not held in equal estimation with the earlier efforts of his genius. And although with this object in view, it is not sought to throw “perfume on the violet,” yet we feel assured, that if a more intimate acquaintance with his later productions did not effect an extension of his popularity, at all events it would not diminish one ray of that halo of glory which already invests his brow. Nor in the expression of this opinion is it intended to cast an invidious reflection on the present times. A century has elapsed ere the strength of Handel's genius, as displayed in his *chef-d'œuvre*, “the Israel in Egypt,” has been fully appreciated; and the probabilities are, that it will take a second to elevate to their proper rank and estimation in the art, the Motetts, Masses, Passione, and other magnificent vocal writings of Sebastian Bach, who went forward with his great contemporary Handel, *pari passu*; and was not one whit his inferior as a choral writer. The musical world has long since acknowledged this composer's indisputable claim to the title of the first of all writers for the organ and clavichord. In the portraiture of his subjects, in his felicitous discrimination, in his rejection of every trite and verbose expression, and in the exhibition of profound contrapuntal skill, he is unequalled. The introduction of a vocal composition of this author to the English public would be an honour to

be envied. Wesley has already secured the gratitude of the profession for his noble edition of the Studios.

We have before suggested that Beethoven is, in our opinion, the most sublime of musical writers. Dr. Crotch, in his published lectures, admits that Bach displayed more of this wondrous gift than Handel; and Wesley's opinion on the same point is well known. Burke and Sir Joshua Reynolds, have laid down the principles of sublimity, which Dr. Crotch has very cleverly applied to the science of music; and to arrive at this height of intellectual grandeur, may justly be deemed the greatest effort of the human mind. The principles of sublimity have been included in the terms vastness, incomprehensibility, infinity, immensity, simplicity, and its opposite intricacy.* Our position is, that these characteristics are more fully developed in the compositions of Beethoven, than in those of any other writer. We are aware that the learned professor of Oxford, confines his specimens of the sublime in music within a narrow compass; and that, in his opinion, this perfection of the art has long since been on the decline. We think, however, the Doctor virtually surrenders his inference, in his remarks on the writings of Purcel, Bach, and Handel. He also justly observes,—“Raffaëlle's cartoons are simply sublime; Martin's ‘Belshazzer's Feast,’ is a specimen of sublime intricacy.” And again—“Bach was the Michael Angelo of the art, as Handel was the Raffaëlle, who was generally acknowledged to be the greatest of painters, on account of his excellence in many styles, although Sir Joshua Reynolds seemed inclined to prefer Michael Angelo on account of his sublimity.”

In placing Beethoven before Bach as a sublime writer, it is not with the most remote wish to depreciate the splendid conceptions of Purcel, Handel, Haydn, or Mozart; each of whom was distinguished by individual excellencies; and who, although generally inferior to Bach, and the subject of our notice, in passages of sublimity, afford many examples of this rare acquirement. Dr. Johnson† has remarked—“Sublimity is produced by aggregation, and littleness by dispersion.” Perhaps no finer example of aggregation of ideas in musical composition could be selected, than Beethoven's mass for eight voices—(Op. 123.) next to which may be classed the six Motetts, and the Passione, or Messiah, of Bach—and Handel's “Israel in Egypt.” In this country, Handel is usually considered as the most sublime of writers, because his choral works have been performed by larger vocal masses, and with more orchestral power, than those of Purcel, Bach, or Beethoven. Take, however, a single idea from one of Beethoven's compositions, and analyze it. It will be found to be intrinsically not *less sublime*, as a profound emanation of intense thought and extraordinary genius, if heard with but one voice and instrument to each part; although the

* Vide, Burke on “The Sublime,” and Crotch's Musical Lectures.

† Life of Cowley.

adventitious circumstance of its performance by an immense body of chorus and instrumentalists, would of course add to its effect, and apparently to its sublimity.

A very interesting analogy might be instituted, between the works of Bach and Beethoven, both of whom wrote under the *æstus* of inspiration, and suffered under the misfortune of not hearing their compositions performed, the one from the incapacity of the age he lived in to appreciate them—and the other from the calamity of incurable deafness, with which he was afflicted during the last thirty years of his existence. The latter, it is probable, occasionally retaliated the opposition and ignorant scorn with which he was assailed by some of his contemporaries, by writing purposely to astonish and confound their notions of the limits of the art; and if he was honoured with their reluctant praise, we can imagine him, like Johnson, to have exclaimed with good humoured contempt,—“ Bless me! have I *written* anything you can understand?” At the rehearsal of his *sinfonia* in F, he was, indeed, apprized that a composer of the day had said a particular passage was wrong: to which he merely replied—“ Aye, that’s what I thought he would say.”

The rigid adherents to the theory which the Oxford Professor of music has endeavoured to establish, might dispute the propriety of designating Beethoven’s style as sublime. We admit that the vast, the intricate or obscure, the incomprehensible, the awful, and the terrific, are traits of genuine sublimity; that where emotions of admiration, wonder, doubt, awe, veneration, and terror, affect the mind, the composition which excites them must partake of the sublime; and that to a certain extent these feelings are produced from a consideration of the mental labour employed in its production, and the capacities applied to its comprehension and enjoyment. But why, on the strength of these premises, it should be inferred that “ very slow notes belong to sublimity, and very rapid ones to ornament; that church music is on the decline, and therefore sublimity in the art,” we are at loss to imagine. Every real lover of music must venerate the writings of Josquin de Perez, Tye, Tallis, Palestrina, Weelkes, Wilbye, Bird, Gibbons, Wise, Blow, Purcell, Clarke, Croft, and others; and fully concur in the opinion that although “ improvements have been made in the contexture of the score, in the flow of melody, in the accentuation and expression of the words, in the beauty of the solo, and the delicacy of the accompaniment,” that these are not of themselves indications of the sublime. But if, as we contend, the composers enumerated, raise in the mind in a less degree the emotions peculiar to the contemplation of the sublime, than are excited by the compositions of Bach, Handel, Boyce, Graun, Gluck, Battishill, Mozart, Beethoven, Cherubini, and the latter works of Spohr, the conclusion arrived at appears to us untenable. We do not include such writers as Fasch, Pergolesi, W. F. Bach and his brothers, Jomelli, Pffeffel, Haydn, Woelf, Kozeluch, Paër, Vogel, We-

ber, Hummel, and many others; for although the beautiful and picturesque abound in their works, they are rarely characterized by sublimity. The sublime is produced by simple combinations, such as are found in "Moses and the Children of Israel," "For unto us a child is born," and the "Hallelujah" choruses of Handel. It also results in a higher degree from such consummate skill in counterpoint as distinguishes the "Amen" chorus of the *Messiah*, "Blest be the hand," in *Theodora*, "Plead thy just cause," and "See the proud chief" of *Deborah*; with many other choruses of Handel. The finest specimen of this species of the sublime is the "Aus tiefer noth," a six-part fugue by Sebastian Bach, on the same corale as Handel has used in the chorus "Let thy dark servant," in *Samson*. It sounds on the ear like the work of a disembodied spirit. But the highest order of the sublime is found in those compositions which disclose the greatest development of thought and imagination in the use of the most profound modulations, or remote dissonances. To instance a few examples:—the "Crucifixus" in E minor from the *Missa* in D by Sebastian Bach, and the first movement of his fourth mottett: "He sent a thick darkness," and "The people shall hear," from the *Israel in Egypt*; and the scena, "Deeper and deeper still," from *Jephtha*: the "Ne pulvis," of Mozart; and the last interview between the Statue and Don Juan, which appears in the finale of his opera of that name: the storm scene in the pastoral symphony; the first movement in the *sinfonia* in D minor, characteristic of the passion of joy; and the "Credo of the *Missa* in D, by Beethoven: the first movement of the *sinfonia*, "Die Weihe der Töne;" and the chorus, "Destroyed is Babylon;" and the finales to the first acts of the operas of *Faust*, and *Azor and Zemire*, by Spohr: the chorus, "The ransomed of the Lord," which concludes the anthem written by the Exeter Wesley for the Gresham prize, which, we need hardly say, was unsuccessful. These compositions display the right use of dissonances, combined with the most extensive and accurate knowledge of counterpoint; are the result of great mental labour, and superior powers; and the imagination evinced in their conception is of a far higher order than that which gives birth to musical forms consisting simply of concords, or that required for the mere exercise of fugal imitations. Whenever (as Forkel well observes) Bach, Handel, Mozart, or Beethoven, appear desirous of affecting the mind with a feeling of the sublime, they resort to all that is profound and mysterious in the art.

We have somewhat departed from the direct consideration of the "Characteristics" of our subject; but in continuing the notice, it is intended, after making a few remarks upon the general construction of Beethoven's compositions, to pursue the different features of his style; with the insertion of a few examples to render them more easily intelligible.

(To be continued.)

CONCERTS.

MR. HENRY J. BANISTER'S CONCERT.—If any thing could convince us that a contemporary had ventured a rash judgment, when he spoke disparagingly of Onslow's quintett writing, the one that we heard performed on Tuesday evening, in A minor, (op. 34) would have been sufficient. It is a delightful composition throughout: all the subjects are proposed, taken up at intervals, and followed out, with a scientific and (if the term may be applied to music) logical precision. The Andante is especially charming, with a sweet, flowing melody; and towards the close a passage occurs of the ascending scale, which commences with the double bass, imitated by the other instruments, that is as agreeably as it is ingeniously treated. This movement was played with pure and delicate expression by Messrs. Blagrove, Dando, the two Banisters, and Howell; the last indeed attracted particular attention by the careful and pointed manner with which he distinguished the gradations of light and shade, in the several recurrences to the motivo. Mrs. Shaw sang, with correct taste and feeling, the little Cavatina, "Paga fui," from Winter's *Proserpina*; but we fancied, from a huskiness in the quality of her tones, that she was partially affected by cold. Corelli's Trio in F major, No. 7, in the fourth book, was encored throughout, as it deserved to be, both for its own integral merits, and for the admirable manner in which it was played by Messrs. H. J. Banister, Phillips, and Howell. Himmel's charming song of "Yarico to her lover," received full justice from Mr. Hobbs, whose pure tone and style, in singing ballads that require pathetic expression, are almost unequalled. Mozart's fine Quartett in F major, with its tricky finale, expressing at once an unbounded yet withal the most graceful hilarity, closed the First Act. The Second Act comprised Beethoven's Grand Trio in B flat major (op. 97); Haydn's Canzonet, "She never told her love;" and Mendelssohn's Otet in E flat major. (op. 20)

These Quartett Concerts are every way gratifying to us. First, for themselves; and secondly, because they afford full proof of the progress that classical composition has made, and is making, in England. Mr. Banister had a good audience, in all senses of the term—numerous, attentive, and gratified.

MISS K. ROBSON and MR. WILLMAN'S Concert took place at the Hanover Square Rooms on Wednesday evening. We arrived at the point of time when Madame Coleoni was singing an air by Rossini. The circumstance struck us that the task of executing those florid passages is not so difficult a one with the Italians, seeing that the generality uniformly make them *à libitum*; and this was the case in the present instance, with the lady in question. Madame Dulcken played a fantasia by Kalkbrenner, on a subject from the *Sonnambula*. It is not sufficient to say of this lady's performance that it is all but the perfection of brilliancy and neatness in execution, and that her left hand is equally powerful and true with her right; but, one of the most excellent qualities in her playing is, the accuracy and precision of her time. Mr. Wilman introduced upon the present occasion his new instrument, the bass-clarone, upon which he accompanied Mrs. Shaw in an air written expressly for it by the Chevalier Neukomm, entitled "Make haste, O God." The upper tones of the instrument partake somewhat of the character of the bassoon: it is the lower ones that are like the deep notes of the clarionett. The composition itself, we think, excellently adapted for a bass voice; perhaps more so, than for an alto. Mrs. Shaw, took great pains with this air; and indeed we think it due to the lady, to notice this improvement in her manner of singing, which a year or two back was remarkable for indifference, or what the French term "Sans gêne." An air by Mr. Barnett, "Now turn from Earth," with a horn obligato, was well performed by Miss Masson and Mr Platt. The composition itself is very pretty, and the accompanist, executed some very difficult

passages upon his instrument, with neatness and precision. That extraordinary young veteran, Braham, sang, and with undiminished vigour and excellence, Pepusch's cantata of Alexis. In voice and person both, he positively appears to be as young as ever; and if in the former qualification he had at all failed, the composition he selected would have betrayed him, for he is frequently left wholly unaccompanied. He is indeed, in every respect, a marvellous singer. The first part closed with a concertante by the Chevalier Neukomm for the flute, oboe, clarionett, trumpet, bassoon, and double-bass, played by Messrs. Nicholson, Cooke, Wilman, Platt, Harper, Baumann, and Dragonetti, in which we perceived that the only stringed instrument engaged, was not in tune with the wind, an accident in all probability arising from the well-known effect that the heated atmosphere of a concert-room will produce upon wind instruments, particularly those blown with the reed. The piece was nevertheless finely performed.

The overture to 'Guillaume Tell,' which opened the second part, narrowly escaped an encore—a fortunate result, for the concert was very long, and the fashion of encoring overtures is so fast merging into a habit, that we may hereafter be cursed with a repetition of the 'Tancredi;' from which, heaven deliver us! The scena from 'Der Freischütz,' "Softly sighs the voice of evening," was taken too slow in both movements, by Miss Rainforth; so much so indeed, as to drag. The quality of this lady's voice is very delightful, more especially in the upper part, and this is excellent. She also sings well in tune. We hear that she is coming out at Drury Lane, and cannot avoid expressing regret at the intelligence; for as she appears to be but young, the wear and tear of a theatrical season will go hard to injure an organ that we suppose to be not fully developed. With farther and careful tuition, she gives ample promise of becoming a valuable dramatic singer. In Jackson's duett, "Love in thine eyes," Mr. Parry allowed the soprano, Mrs. Seguin, to predominate. He should give his audience, some evening, (he may reserve it for his benefit) an imitation of Lablache. The reader may smile; but we happen to know that it is not merely an imitation as to style and manner, but that he can lift up his voice to a laughable *sforzando*. A concertante for flute and clarionett, by Bochsá, performed by Messrs. Nicholson and Wilman, was warmly applauded. An air by Klose, "The warrior," sung by Miss Robson, with a trumpet obligato, was a perfect wonder in the hands of Mr. Harper, who executed some passages of immense difficulty, from their awkward position for the instrument. Mr. Balfe was encored in a ballad of his own composition, and which bids fair to become a favourite with the young ladies; principally on account of the words, which are pretty, and were distinctly heard; one of the chief excellencies in this musical declaimer. The composition, like the most of this gentlemen's that we have heard, was not distinguished by originality of thought. The treat of the evening as to performance, at least in our estimation, was a fantasia by Bochsá, (probably Bochsá Père, who was a clarionett player) for that very lovely instrument, the corno bassetto. The subject was the old and well-known air, "Cease your funning." Mr. Wilman's tone, execution, feeling, and expression, were perfectly satisfactory. We never expect to hear them surpassed—and we can very contentedly wait for that event. His power too in sustaining his breath is very extraordinary. We were much pleased to notice the numerous attendance at the benefit of one of the most deserving favourites in the profession.

One word at parting to the ladies. We have observed that certain individuals (who shall on this occasion be nameless), when they are preparing to sing an air, accompanied obligato by the most eminent master of the instrument, uniformly appropriate to themselves the applause which welcomes their *preparation for performance*. The acknowledging curtesy, we would charitably interpret into a curtesy *by proxy*—for companion and self. If so—so far good; if however, they conceive they are intended to be the exclusive recipients of

the approbation, they are as deceived as they are egotistical and presumptuous. The old Italian audiences would have quickly left them without misapprehension by naming at once the object whom they delighted peculiarly to honour.

MADAME BONNIAS'S at the Argyle Rooms, and the 4th CLASSICAL INSTRUMENTAL CONCERT at the Horn Tavern, Doctors' Commons, took place on the same evening with Mr. Wilman's.

CLASSICAL CHAMBER CONCERTS.—The second concert of the Third Series was given last evening. Room unfortunately fails us to express in fit terms the gratification we received at the performance. Suffice to say, that great as was the playing, we never were so perfectly delighted with that of Mr. Mori, as upon this occasion. The last piece of the evening was the famous posthumous Quartett of Beethoven, which ends with the "Song of thanksgiving to God for convalescence." Profound as is our admiration of Beethoven's genius, we never felt so strongly the full force of the spirit of poetry entering the very marrow of his soul, as in that astonishing movement. In the language of counterpoint, it is the subdued, yet yearning effusion of a heart prostrate, grateful, and adoring. It is one of the most appealing homilies that the mind of man ever poured forth.

LIVERPOOL.—Mr. G. Holden's grand 'Oratorio' took place on Tuesday, March 29, at the Théâtre Royal. Principal singers: Miss Betts, Miss Hardman; Messrs. Machin, Pearsall and Walton. The selection was from the works of Handel, Haydn, Mozart, Spohr, Sneider, &c. with Beethoven's Pastoral Symphony. The performance was well received by an overflowing audience. 'The Oratorio' was led by Mr. Aldridge, and conducted by Mr. G. Holden (sub-conductor of the Liverpool Festival).—*From a Correspondent.*

COUNTER-TENORS.—We give the following remarks as we received them, without any comment of our own, save merely thanking the writer for his good opinion of our impartiality:

"SIR,—I am much pleased with the *Musical World*—I mean your publication, and not the musical world in general; for you deliver your opinion in a manly, and I may say *gentlemanly* manner, and with a degree of impartiality and firmness, that must gain for you many friends. Permit me to draw your attention to the situation in which myself and a few others, who have the misfortune of being denominated "counter-tenor singers," are placed, by the introduction of female *contraltos* at most of the festivals and concerts, instead of the legitimate *altos*: for instance, not one of us is engaged at the forthcoming festival at Exeter Hall—as in many of the barbarous countries, the work of the men is to be done by the women.

"Permit me to pass one civil question. What will become of the beautiful glees which are sung at the various clubs in London, if we poor devils are merely to hold forth there *gratuitously*, and be excluded from every other place where a little remuneration may be received? Can it be expected that we will continue to chant in *lofty* strains, for the gratification of those who suffer us to *sink* into *deep* distress, for want of employment in our calling? Do, Mr. Musical World, draw the attention of the public to our degraded situation, and I should consider you as "telling good tidings" to "those who are despised."

"Yours respectfully,

"A in ALT."

REVIEW OF MUSIC.

"To fretful love sing lullaby." *Song, written by R. Power, Esq. composed by Maestro Vaccaj. The Poetry adapted by H. J. St. Ledger, Esq. BOOSEY.*
A PRETTY melody, wanting more variety in the accompaniment, which is drumming and common-place. The first part of the phrase to the first bar of

the third stave, is somewhat bald in construction, and sounds harshly and incomplete—it requires an appoggiatura. The second part of the song is considerably the better.

"Music from shore." For two Voices; the Words written by Mrs. Hemans, the Music composed by J. Lodge, Esq. MILLS.

A very musician-like composition, variously and appropriately accompanied. It is set for a soprano and contr'alto, and within the ordinary compass of each voice. The modulations are wholly devoid of pedantic ostentation, yet skilful; an elegant instance of which occurs at page 3. If Mr. Lodge be an amateur musician, he is fit to stand in the presence of many a good professor. This is altogether a charming duet.

"O Jesu, pastor bonus." Offertorium, Soprano, with Organ or Piano-forte Accompaniment, composed by C. Guynemer. NOVELLO.

A composition calculated entirely for a singer of first-rate accomplishment. Graceful, and even elegant, in construction; somewhat florid in character; and requiring a more than ordinary compass of voice. The accompaniment is studded with rich harmonies, yet within the execution of a tolerably advanced performer. It is due to Mr. Guynemer to compliment him upon being a refined as well as scientific musician.

"The Wreck Bark." The Poetry by C. J. Jefferys, Esq. the Music by Edward J. Loder. MASON.

A remarkably bold and characteristic song, and treated throughout with high, musician-like feeling. At page 3, upon the words, "A shriek of wild despair," a fine progression of chords occurs in the accompaniment; and again in the succeeding phrase, "Down, down she goes!" &c. The last movement is extremely beautiful and expressive, especially at the words, "The sea grows calm as y'n infant's smile." In short, the entire song is a fine one.

"I cannot weep as once I wept." The Poetry by — Bartholomew, Esq. the Music by Mrs. Henry Shelton. COVENTRY.

A ballad of no pretension, either as to melody or arrangement. It has not sufficient character to claim especial attention; and yet deserves not to be classed with the thousands that put forth no "mark or likelihood" of merit, or approach to original thought.

The Mariner; the poetry by Mrs. Eliza Walker, the music by H. Burnett, (Student of the Royal Academy of Music.) COVENTRY.

Mr. Burnett has given evidence of a worthy ambition in his song; and the melody is generally pleasing, and well selected. He has also striven, in his accompaniment, to avoid a common-place character: nevertheless, he has many sins in counterpoint to answer for—more than we could point out and explain. Let him submit his composition to Mr. Cipriani Potter's critical eye; and if that gentleman do not confirm the above opinion, we will consent to be mute for ever more.

Three Original Waltzes for Two Performers on the Piano-forte; by George Eades Eachus. HOLLOWAY.

A simple and pretty school-lesson for young performers, and quite good enough for ladies and gentlemen to dance to. We cannot say more; to say less would be unjust.

Three Musical Sketches for the Piano-Forte; entitled "The Lake," "The Mill-Stream," and "The Fountain." Composed by William Sterndale Bennett. COVENTRY.

The first of these descriptive sketches ("The Lake") is a graceful and sweet motivo, in which, as it proceeds, a very clever modulation occurs at P 3, from the key of E 4 sharps to G. The second ("The Mill-Stream") is highly characteristic, and masterly. If Mr. Bennett have a pupil who can accomplish this movement, he is to be congratulated; for it is a stubbornly difficult

capriccio, somewhat reminding us of Beethoven's bold and unrestrained manner of thinking. "The Fountain" too, will be a work of no common achievement, to be played as marked, "*Presto murmurando*." It is however worth the studying; for the subject is pretty, somewhat like that which forms the opening chorus to Weber's *Oberon*. The whole composition deserves the attention of an advanced player; and the last movement is original as well as delightful, which may be a recommendation in these days of mere difficulty without adequate reward: of horse labour, with husks and chaff for your pains.

MISCELLANEOUS.

Madame Caradori has been honoured by her Majesty with permission to announce her morning concert under the royal patronage.

Mr. Planché is at work upon a new opera, independently of the one which Mr. Balfe has completed for Madame Malibran.

The expense of getting up 'Les Huguenots' amounted to the large sum of £145,000 francs, (above £6000) whilst 'Robert le Diable' cost only 80,000 fr.

Preparations are making at Strasburgh for a grand Musical Festival, which will be attended by eight hundred German performers and amateurs. The festival will conclude with a grand ball at the theatre, the pit of which can hold two thousand persons.

The celebrated German cantatrice, Madame Sabina Heinfetter, has just left Berlin for Paris, and it is said will visit London during the present season.—*Morning Chronicle*.

EXETER HALL FESTIVAL.—Three of Handel's Oratorios are to be performed entire: Solomon, Israel in Egypt, and the Messiah. * * Sir George Smart, we have occasion to know, has taken great pains in preparing the oratorio of Solomon. It has never been heard in England since Handel's own day, and presents various difficulties to its entire performance; one of which is, that the part of Solomon is written for a soprano voice.—*Spectator*.

Tamburini's benefit at the Italian Opera in Paris, which took place last Sunday week, yielded him 10,000 francs. Madame Malibran was present, and delighted Mile. Grisi, by proceeding from her box to the stage, and warmly complimenting her upon her singing and acting. Malibran, whose first marriage has been annulled in the French courts, has bestowed her hand upon the celebrated violin-player De Beriot, before the mayor of the second municipal district of Paris. Her heart had long been delivered over to the same quarter. She gave 1000 francs to be distributed among the poor. It is said, that besides her engagement in London, she has entered into one with the directors of the Scala Theatre, which will yield her 600,000fr. (£25,000!) in three years.—*Morning Chronicle*.

NATIONAL MUSIC.—The most artificial melodies of modern times are perfectly congenial in character with the national music of the different countries of Europe. Examine a song of Rossini, the most florid of modern composers, and it will be found that its subject, or the strain that forms its ground-work, resembles entirely the popular airs of his country; and this is the case with the airs of Mozart and Weber. The resources of modern art have greatly enlarged the bounds of melody, and bestowed upon it many graces and embellishments—frequently too many; but its *substratum* is always found to consist of the most agreeable strains of popular music.—*Hogarth's Musical History*. A work comprising at once various reading, sound judgment, and good taste. It is the most popular work on the *history* of music, that has appeared in this country for many years.

The Italian Opera, at Paris, closed last Saturday evening, after a most brilliant season, with 'I Puritani,' which, although performed nineteen times this season, is still received with as much favour as on first representations. Mercadante's is the only novelty produced, and still increases in favour on every repetition. The season, which commenced on the 1st of October, has been of extraordinary duration, having extended to exactly eighty-one nights. The operas performed were: Mozart's Don Giovanni, 2; Rossini's Barbiere di Siviglia, 5; La Semiramide, 4; La Cenerentola, 6; La Gazza Ladra, 6; Otello, 4; Bellini's I Puritani, 19; La Sonnambula, 5; Norma, 13; Il Pirata, 3; I Capuletti ed i Montecchi, 2; Donizetti's Marino Faliero, 3; Anna Bolena, 3; Marliano's Il Bravo, 1; and Mercadante's I Briganti, 5; total, 81 nights, in all of which Mlle. Grisi appeared. 'Gneco's La Prova' was performed four times as an afterpiece, on which nights only part of the first opera was represented. Sunday representations have been quite à la mode at Paris this winter, taking place almost once a fortnight. The new season commences in the 1st of next October, and with Rossini's new opera, at which he is toiling without cessation. Donizetti's new opera of 'Belisario,' and the revival of 'I Briganti,' give promises of an unprecedented brilliant season.—*Morning Post.*

CAFFARELLI.—Caffarelli was not only a very great singer, but he possessed a correspondingly noble mind, with a highly cultivated taste in Fine Art. The following anecdote is every way characteristic of high talent, devoid of envy. When Gizziello first appeared at Rome, he produced so great a sensation, that Caffarelli, then in the zenith of his reputation, set off to hear him. He entered the pit muffled up in a cloak, unknown to any one present. After Gizziello had sung his first solo, he shouted, at the top of his voice, "Bravo! bravissimo! Gizziello, è Caffarelli che ti lo dice,"—it is Caffarelli who tells you so; and instantly leaving the theatre, returned to Naples.

FIRE IN THEATRES.—As a matter of course, we feel a great interest in every thing that occurs in the theatrical, as well as the musical world. It appears that an alarm of fire took place in St. James's Theatre on Monday evening; which might have been attended with serious consequences, had not Mr. Forester promptly stepped forward, and assured the audience that it was merely owing to a fire which had been recently lit in one of the dressing-rooms. We have frequently experienced similar alarms, owing to a similar cause; and our object in noticing them, is, to draw the attention of managers to the subject, and strongly recommend them to issue the strictest orders, that no fires be kindled in any part of the theatre, *after the doors are opened*; for we need scarcely observe, that, when a chimney is damp, smoke will puff off any way, rather than by that "bricked out for it."

THE SERENADE.—Some years ago, three country amateurs were returning home from a friend's house, late at night, and they had to pass close to a gentleman's mansion. A *crotchet* came into their heads, that they would serenade the family; but being aware that there were several watch-dogs about the house, they deemed it prudent to take their station in a large oak-tree; and should any of the family make their appearance at the windows, they agreed to be *tacet* immediately. The instruments were, a flute, violin, and violoncello. Being snugly seated in their sylvan orchestra, they struck up Handel's *Water-pièce*; presently, two or three windows were thrown open, and enquiries made, whether music had not been heard; and it was conjectured that some wandering minstrels were passing through the park. Time was given for the parties to return to bed; when the strain was renewed, *fortissimo*. Up went the windows, and the master of the mansion cried out in *altissimo*, "Ring the alarm bell,—let the dogs loose,—arm yourselves; while we are lured on this side of the house, thieves are, doubtless, breaking in on the other!" The serenaders did not calculate on this *transition*, so they thought the best thing they could do was to be off *prestissimo*. They heard the bolts

and bars removed, and the dogs howling; and presently, several of the inmates made their *entré*; when the gentleman who held the bass-viol, became dreadfully frightened, and, letting go his hold, down went his instrument, with a thundering noise; which alarmed the domestics so much, that they beat a retreat simultaneously. This gave the equally alarmed minstrels an opportunity of scampering off across a *river*, ere they could get through Handel's *water-piece*. The terrified servants described the fall of the bass, each according to his "seeing with his own eyes, and hearing with his own ears." One likened it to a bull with eyes of fire; another, to an evil-spirit with a voice like thunder; a third, to no less a personage than Satan himself: and, the next day, the wonderful occurrence spread far and wide, "gathering as it fled"—and from that hour to this, no one will venture after nightfall near the haunted oak.

MELODISTS' CLUB.—This society was established in 1825, for the encouragement of melody and ballad composition: in furtherance of which, it has given several prizes for the best approved of songs and duets, and intends to do the same this year. Of all the musical clubs in London, the Melodists' is the most entertaining and lively; for classical glees are well sung, besides songs and duets; and instrumental performers of the first eminence are regularly invited; so that the members and visitors enjoy a musical treat of a very superior order, independently of an excellent dinner, and a "bumper of sparkling wine" afterwards. Mr. Braham was one of the founders of this club, and he composed the popular song of "The King, God bless him," expressly for it; which he always sings, when present, after his majesty's health is given. At the meeting on the 31st of March, a new Glee by Bishop, in honour of the Duke of Sussex, patron of the club, was sung and rapturously ecored. Mr. T. Cooke is Director of the Music, and Mr. Parry the Honorary Secretary, and the professional members consist of Messrs. Braham, Bellamy, Blewitt, Bennett, Bedford, T. Cooke, Clifton, Fitzwilliam, Goulden, C. Horn, Hawes, J. T. Harris, Hawkins, Horncastle, Hobbs, King, Parry, Parry jun., Sinclair, Sir George Smart, E. Taylor, Chas. Taylor, Terrrail, and Wilson. The club meets the last Thursday in January, February, March, April, May, and June, at the Freemasons' Tavern. Lord Saltoun and Lord Burghersh (Vice-presidents) frequently dine with the club; and they gave two prizes for the best vocal duets, in 1834 and 1835, which were awarded to Mr. J. King and Mr. T. Cooke.

CATCH.

When Chloe, influenced by the *Spring*,
The rattle of her tongue lets play,
Watch, man, your heart, most if she sing,
 Lest that she *steal your watch-ed* heart away;
 For if she do, 't will little ease your grief
 To cry with might and main, "*Stop thief! stop thief!*"

Operas, Concerts &c. for the ensuing Week.

SATURDAY....Opera.

MONDAYPhilharmonic Fourth Concert.

WEDNESDAY..Lanza's Second Morning, Wornum's Rooms.

THURSDAY....Opera Subscription Night. Exeter Hall, First Rehearsal, Evening.

FRIDAYExeter Hall, First Performance. Royal Academy, Third Conoert, Morning,
 Hanover Square.

WEEKLY LIST OF NEW MUSIC.

PIANO-FORTE.

- AULAGNIER'S Itinéraire du Pianiste, 6 Nos. CRAMER & Co.
 Beethoven's Sinf. Pastorale Duet, Czerny COCKS
 Burgmüller's Les plaisirs du bel âge. DITTO
 Beatrice, Airs from, Duets and Fl. ad lib., Calcott LONSDALE
 Bennett's (W. S.) Three Musical Sketches: the Lake, the Mill-stream, and the Fountain COVENTRY
 Czerny's Beauties of the Opera, Book 19 COCKS
 Companion to the Pianist's Instruct. Bk. 2, A. C. Whitcombe PAINE
 Carnaby's (Dr.) Anglo-Spanish March Z. T. PURDAY
 Herz's (J.) O when do I wish, R. DEAN
 — Duke of Darmstadt's waltz DITTO
 — Michel and Christine, Rond. DITTO
 — (H.) Variations on Lieber Augustin METZLER
 Harris' (G.F.) Rondo from Norma MONRO
 Hummel's Notturmo Duet METZLER
 Lemoine's Impromptu from Mathilde de Chabran COCKS
 — Alpine March, Duet D'ALMAINE
 — English Air, Duet DITTO
 — Quadrilles from Zampagna, Duets, Set 1, 2 METZLER
 Ov. Mayer's Adelaide, Duet, André Z. T. PURDAY
 — Austerlitz, Duet, Holmes DITTO
 Puritani, Airs from, Book 3, Calcott CRAMER & Co.
 Rawlings' Vadasi via, Intro. and Rondo Z. T. PURDAY
 Rimbault's 13 Favourite Melodies DITTO
 Strauss' Wiener Carnival Walzer WHEATSTONE
 — Les Souvenirs Waltzes. DITTO
 Thalberg's Divertissement, Les Soirées Musicales D'ALMAINE
 — Premiers Caprices, Op. 15 DITTO
 Valentine's Lass of Richmond Hill, Rondo MONRO
 Weber's Vars. on "Einladung zum Tanz" JOHANNING
 Weippert's Echos of the Opera Quadrilles. Z. T. PURDAY
- SONGS, &c.
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To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

APRIL 15, 1836.

No. V.

PRICE 3d.

[The writers of the LEADING ARTICLES are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

INSTRUMENTAL MUSIC.

BY GEORGE HOGARTH.

It is a pity that, highly cultivated as music now is, so much of its romance should be lost. The most elaborate composition of Mozart or Beethoven will never awake, in the youthful heart, the feelings inspired by the graceful canzonets and roundelays sung by the accomplished cavaliers and fair ladies of the olden time, and accompanied on the *Lute*,—a word in which there is a thousand times more poetry than in the names of all the instruments in the Philharmonic Orchestra. What are the airs performed in our drawing-rooms to some ancient love-ditty,

"Sung by a fair queen in a summer bower,
With ravishing division, to her lute"

When we connect romantic associations with the harp or the flute, do we think of the patent double-action of Erard, or the ten keys of the instrument played on by Nicholson? Do we not rather carry back our thoughts to the harp whose simple strings were swept by the bard, or the Doric reed of the shepherd on the hill-side? As to the violin—king of instruments though it be—the very name is an antidote to every poetical or romantic idea. Think of a lover singing

"——— a woful ballad
Writ to his mistress' eyebrow,"

and joining to his furnace-like sighs the strains, however mellifluous, of the fiddle! The scene would be only fit for the facetious George Cruikshank. Many a beautiful address have the old lyric poets made to their harps, or their lutes; but what modern son or daughter of song has ever thought of apostrophising the violin or the piano-forte? Modern music, in short, is as unpoetical as modern war; and Paganini,

with his fiddle under his chin, as unpoetical an object, when compared with an old minstrel, as his Grace of Wellington in the full splendour of his field-marshal's uniform, when compared with an Achilles armed with his shield and spear, or a steel-clad warrior of the middle ages.

This, we say again, is a pity; and the regret, we believe, has passed through the mind of every one who has received the impressions, given by old poetry and romance, of the rude and simple music of other years. Why it is so, it seems rather difficult to explain. It is not entirely because the music, and the instruments, which have acquired a poetical and romantic character, are old and no longer in use. It was when the lute and the airs that were sung to it were actually in daily use, that both the instrument and the music were the themes of constant poetical description and allusion. Witness the Italian sonnets and lyrical pieces of the fifteenth and sixteenth centuries, and the poetry of Shakspeare and Milton. Modern music and modern instruments have lost this character, not because they are modern, but because they are complex and artificial. The modern harp still has something of a romantic air, because it still accompanies the simple ballads of the ancient Principality, where it has existed for centuries: and the guitar is the most romantic of all modern instruments, because it is the direct offspring of the lute, and is almost always conjoined with the canzonets of Italy, and the boleros and seguidillas of Spain.

But we must submit to the loss of the spirit of romance, in music as in every thing else, because romance is fast vanishing from the world. This is perhaps the necessary consequence of a highly advanced state of society, when reason assumes the empire over the mind, and considerations of utility become predominant. As mankind become more worldly, the feelings of youthful passion and enthusiasm are blunted; and the sympathy with the real or fictitious expression of those feelings is weakened. The lover no longer pours out his soul in song: and poetry and music, no longer the language of emotion and passion in actual life, address themselves more and more exclusively to the imagination, the taste, and the judgment, and seek to preserve their attractions by becoming more and more elaborate and artificial. Jackson of Exeter, in one of his ingenious critical disquisitions, somewhere answers the poet's question,

"What passion cannot music raise and quell?"

by saying, that it cannot raise or quell any passion: and, though we are not inclined to go to the full extent of his proposition, yet it is not so paradoxical as may at first be supposed. When we are affected by plaintive, or melancholy, or terrific music, do we actually feel pity, or sorrow, or terror? Not at all. Ideas of these emotions are merely presented to the imagination, and the only feeling excited by these ideas, is *pleasure*. Music may harmonize with, and gratify our feelings,

provided they are not very deep. By the help of tender airs, the lover, (like *Orsino* in *Twelfth Night*) may nourish his amorous day-dreams; and melancholy strains may heighten "the luxury of wo." But when grief is no longer a luxury—when the iron has entered into the soul—then music is powerless either in nourishing or assuaging it. Music acts on the feelings through association; its sounds recal the memory of scenes with which they have once been connected; and the strength of its effects does not depend on its own intrinsic qualities, but on the circumstances under which it has formerly been heard. When the rudest mountain melody revives "the memory of joys that are past, pleasant but mournful to the soul," it excites emotions never raised by the most exquisite airs of *Mozart*, unless they, too, acquire an adventitious power from the same circumstances.

There is a great deal of exaggeration and cant in the language of critics in regard to the effects of music on the passions. Like the other fine arts, it addresses itself to our sense of *the beautiful*;—a sense which, becoming, in the progress of refinement, more and more nice and fastidious, requires to be stimulated by increased skill, and constant novelty and variety in the productions of art.

Hence the progress of music, from the rude and untutored language of natural feeling, to its present greatness as an art, the successful cultivation of which demands the utmost exertion of almost every intellectual faculty: and no part of this progress is more curious and striking than the successive invention of the various instruments of sound, and their gradual union in forming the "harmonious voice" of a great modern orchestra.

All these instruments, numerous as they are, spring directly from the rude instruments of the most ancient times. Even the mighty Organ itself is only a gigantic Pan's Pipe. Musical instruments may be classed in two ways; either according to the principles of sound on which they are founded, or the mechanism of their performance. With relation to the principles of sound involved in their construction, they may be divided into stringed instruments, wind instruments, and instruments of percussion: and with reference to their mode of performance, they may be divided into bowed instruments, keyed instruments, wind instruments, stringed instruments played without a bow or *pincés*, (we have no convenient English word for this), and instruments of percussion. The organ, under the first classification, is a wind instrument; under the other, a keyed instrument. The second mode of classification is that which is generally used; and the following are the principal instruments now in use belonging to each class. *Bowed instruments*; the violin, the viola or tenor, the violoncello, and the contra-basso or double-bass. *Wind instruments*; the flute, the oboe, the clarinet, the bassoon, the horn, the trumpet, the trombone, the serpent, the flageolet and small flute. *Keyed instruments*; the organ

and the pianoforte. *Instruments pincés*; the harp, the guitar, the lyre, and the mandoline. *Instruments of percussion*; the different kinds of drum, cymbals, &c. There are other instruments, such as the corno Inglese, the corno di bassetto, the ophicleide, and the newly-invented *clarone*, or bass-clarinet, which are mere modifications of some of the wind instruments already mentioned. In the progress of the art, instruments have been undergoing constant changes of form for the sake of increasing their powers and facilitating performance upon them; and nearly all the instruments now in use may almost be said to have been invented within the last two hundred years.

Instrumental music (considered separately from vocal) is either for a single instrument, or for a plurality of instruments, either of the same, or of different kinds. Music for a single instrument is generally accompanied by others: they, however, remaining subservient to the principal. This is *solo*, or accompanied solo music; and when the piece is on an extensive scale, and accompanied by a whole orchestra, is called a *concerto*. A piece of music for a single instrument, intended chiefly for chamber performance, and either unaccompanied or accompanied only by one or two additional instruments, is called a *sonata*; among the earliest of which are the violin solos and trios of Corelli. All the greatest writers for the harpsichord and the piano-forte have thrown their ideas into the form of sonatas; but the regular sonata has now disappeared, and its place is supplied by *fantasias*, *capricci*, *airs with variations*, *pot-pourris*, &c. which serve too often as apologies for a hasty, loose, irregular, and incoherent style of composition.

The modern symphony, the glory of instrumental music, is derived from the *concerto grosso*, or orchestral concerto, of the seventeenth century. It at first consisted of a part for the leading instrument, accompanied by bowed instruments in four parts. Stamitz and Vanhall added parts for oboes and horns. Additional parts were added by Haydn; and a series of gradual discoveries of the powers of instruments, and of additions to the number employed, has led to the stupendous creations of Mozart and Beethoven. In chamber concerted music, one instrument only is employed for each part; and thus we have the duet, trio, quartet, &c. extending to the nonet, or piece for nine instruments, beyond which, we believe, this species of music has not extended.

A knowledge of the history, construction, and powers of the various instruments now in use, is interesting, not merely to the composer, but to every lover of music; and these remarks are introductory to a series of papers in which, from time to time, we shall enter in detail into this subject.

LITERARY NOTICE.

ENGLAND in 1835: being a series of letters written to friends in Germany, during a residence in London and excursions into the provinces: by FREDRICK VON RAUMER.—3 vols. Murray.

HERR VON RAUMER has written a book of extraordinary interest, "de omnibus rebus et quibusdam aliis," concerning Great Britain. "The musical world" has no concern (professionally) with the great bulk of matter that comprises the 3 volumes; but, among the "quibusdam aliis," von Raumer has written many agreeable things upon the state of *music* in this country, and upon the art and science in general. We propose selecting the most interesting for our readers. Being a German, (a Berliner) by birth and education, it will naturally be anticipated that his predilections mainly tend towards his own national class of composition and writers; and holding the opinions we do as to what constitutes the classical school, and what the merely popular and "ad captandum" school in modern music, we feel his remarks to be uniformly just.—Moreover, he is not a common dilettante, who deems it proper, in writing a work upon the institutions, literature, habits, manners and attainments of the people whom he has visited, to say something of their musical pretension: but he evidently speaks as "one having authority" to decide—fully as much as upon any other branch of science which it was his province to treat: thus, when alluding to the performance of one of our best piano-forte players, he says—and with no apparent conceit in the observation, that he thought he "could do as much with a week's practice."—And when too, after attending that most frivolous of all *melanges*, a morning concert, we meet with an exclamation like the following; every one acquainted with sterling music will at once trust him for a sound opinion. "What infinite odds (says he) between such a concert, and Sebastian Bach's Mass in A flat, well executed!" We opine that there are not many unprofessional musicians who are aware that Sebastian Bach wrote anything but some misnamed "very dull organ fugues." Herr von Raumer therefore is fully capable of his subject. "The Musical World" having taken up the question of Beethoven's genius; the following passing eulogy upon that illustrious man will be interesting at this time to the reader.

"Beethoven's daring flights occasionally border on lawlessness; but he is a man who has a right to ask of Art what he pleases; or rather, Art must ask him in what new dress and adornments she shall present herself. With dithyrambic frenzy does this high-priest of Art cast the jewels of his vast treasury into the air; and even the broken fragments which fall to the ground, would suffice to compose many a costly ornament. But when impudent bajazzos [*qu.* humbugs] fling dirt and stones at our heads, are we to fall on our knees and humbly thank them for their favours?"—vol. i. p. 209.

The following comparison between the English and French orchestras is, from all we have heard, pretty accurate:

"If I may venture, after one concert, to compare London with Paris, the result, on the whole, is this. The mass of instruments may be equal; but the effect is better in the Salle at Paris, and the French performers on the stringed and wind instruments* seem to me more thoroughly artists than the English. In London, you hear distinctly that the music is produced by many;

* We once heard the Chevalier Neukomm, in conversation, confirm this opinion as regards the stringed; but he preferred our wind-instrument performers—taken collectively.

whereas in Paris it appears as if the whole were the work of one mind and one hand. Like shadows and flickering lights on a landscape, so I often thought I perceived uncertainties and tremblings of tone, though the main stream flowed on its regular course. - In Paris, my expectations, as to instrumental music, were far exceeded: here, they are in a degree disappointed, because I had heard people assert that it is doubtful which capital has the pre-eminence. In both, vocal music seems quite subordinate."—i. 73.

He is at the Philharmonic :

"Aria, out of the 'Donna del Lago,' sung by Mlle. Brambilla, 'Elena, o tu ch'io chiamo.' Often as I have heard Rossiniades, I cannot help wondering afresh every time at the music which this audacious composer sets to the words before him. *It is quite impossible to guess the melodies from the words, or to infer the words from the melodies.* Mlle. Brambilla, a mezzo-soprano, sang the colorature so well and so piano, that one could make nothing distinct out of such sweet quavering,—and then dropped *fortissimo to the lowest notes of her voice—to the admiration of her audience*; but in my opinion in a manner neither feminine nor sublime, but simply coarse and mannish. It is not necessary for me to enlarge upon this manner, which Pizaroni, though with far different powers and skill, brought into fashion."—i. 72.

The following spirited and excellent piece of criticism is extracted from the description of an Oratorio at Drury-lane.

"Weber's overture to 'Oberon' is characteristic of the author—full of sensibility, genius, and melody. But, had I as much time for criticising as I have inclination, I should try to shew that an overture ought not to be a pot-pourri;—a cento of melodies taken from the most unlike situations or passages of the opera, and lightly stitched together. This sort of patch-work cannot combine the disconnected incongruous parts into a true whole; at the very best it is only intelligible *after* the opera; and in that case it is not an overture, nor is it possible for a conception of the whole opera to be crowded together in this manner. Gluck and Spontini never attempted this; and the sort of echoes of motivi that are found in some of Mozart's overtures, are essentially different from Weber's mode of treatment in his 'Euryanthe' and 'Oberon.' When I heard the latter, however, yesterday, I was affected with melancholy at the early death of this pure and noble-minded man, in the solitude of London, far from family and friends. Rossini's celebrated Preghiera came between Handel's 'Holy, holy Lord God Almighty,' and 'Sound an alarm.' How empty, bare, trivial, and flat, did the flimsy manufacture of the Italian Maestro appear, in comparison with the profound thought and feeling of the German Meister! At each of these alternations, which occurred frequently, I could not help thinking of Aristophanes's balance of the merits of Euripides and Æschylus. The scale of Rossini rose far higher in comparison than that of Euripides; it was only in the comic parts that his talent was predominant. The singing was perfectly suited to the composition; Grisi, especially, displayed her musical skill in these *tours de force*—in this dancing on stilts, and jumping through a hoop. *The English know the value of a pound sterling in most things, but they seem to be quite dazzled by the glitter of these gilded maravedis, and to be guilty of injustice towards their native artists.* The voices of the English women whom I have heard here, are not comparable in flexibility, brilliancy, power, and energy, with those of many Italians. The English are the voices to marry; the Italian are like seductive mistresses, whose syren tones witch away one's senses. But after a season, a reasonable man returns to his simple and natural wife, and to the repose and purity of home. As an Englishman near me was admiring the famous duet from 'Semiramis,' in which the son learns the murder of his father, and the criminal love of his mother, I was so indignant, that I summoned up all my English, in

order to prove to him the absurdity, as well as the revolting character, of this pretended dramatic music;—probably without the least effect.”—ii. 109.

Handel and Bach.—“After dinner I went to Mr. S. whose wife and daughter are desirous of penetrating the ancient chapels and sacred halls of John Sebastian Bach, and they will do so, as they have sufficient talent, if their patience does not forsake them in the first few weeks. Of the two fundamental pillars of German musical art, the French and the Italians know neither, and the English only one,—that is Handel. When they shall equally appreciate the second giant—the Michael Angelo of his age—John Sebastian Bach, and not before, they will stand so firmly, that the swell of the new-fangled torrent will not be able to overthrow and carry them away.”—iii. 69.

The Messiah, with the original accompaniments.—In playing the overture, he says, “the adagio was softer, more *cantando*, than in Berlin, and in my opinion, were it but for contrast sake, so much the better. The old Handelian score was, with few exceptions, used without the added accompaniments, which was very interesting to me. The music has, if not a stronger, yet a more calm, I might say a holier, effect, without this higher seasoning, and with only the stringed instruments.”—i. 116.

Mendelssohn, if the account we have received be correct, appears to have been impressed with the same feeling as regards the *original* instrumentation of the ‘Messiah,’ for he has constructed his ‘Conversion of St. Paul,’ upon the model of the Handelian school of oratorio writing.

We purpose continuing our notice of this interesting work in our next.

TO THE EDITOR OF “THE MUSICAL WORLD.”

SIR,—In the leading article of your first Number, the following passage occurs:—“Haydn’s Oratorio of *The Creation* was introduced into this country by Salomon, and performed for the first time at the concert room of the Opera House.” This, Sir, is an error, which, with your permission, I will correct. As every circumstance connected with the name of Haydn, however trifling in its nature, may be of importance to future historians, it is desirable that such circumstances, if spoken of at all, should be related exactly as they happened. It is well known that Salomon was the intimate friend of Haydn, but, notwithstanding this, I assert, that *The Creation* was performed for the first time in this country at Covent Garden Theatre, and, as the circumstances under which the first performance took place are, in themselves, rather curious, I will venture to relate them. The facts are these.—At the period we are speaking of, the oratorios in London were carried on, at Covent Garden Theatre, by the elder *Ashley* (father of the present Charles and Richard Ashley)—and it was generally known to all intelligent professors of music, that Haydn’s Oratorio of *The Creation*, was then on the eve of publication. Mr. Ashley, therefore, like a prudent manager, and good caterer for the public, commissioned a friend, (a king’s messenger, who was dispatched from London to Vienna) to purchase, if possible, and bring back with him, a copy of the work. He did so, and, as every one knows the rapidity with which journeys are made by king’s messengers, the consequence was, that Mr. Ashley had in his possession a score of *The Creation*, before half the music-sellers in Vienna had a copy in their shop. The moment the messenger had deposited “the precious parcel” in the hands of his friend, Ashley divided the score into several parts, and summoned to his assistance, not only the music copyists from the Opera House, the theatres, &c., but, also, many of his professional friends, (amongst whom was the author of this note) by which means the whole oratorio was copied, the vocal parts distributed to the singers, (they had,

indeed, but short "note of preparation") and performed, in a very few days (I believe six) after its arrival. The sudden announcement of the first performance of Haydn's much talked of Oratorio, *The Creation*, caused a greater sensation in the musical world than I can describe. Mr. Ashley was amply repaid for this act of good management; for the house was crowded to excess. But, perhaps, no individual was so much surprised at what was going on, as Mr. Salomon; who, no doubt, expected to receive from his friend Haydn, the first copy that came to England. It is true that Mr. Salomon did, subsequently, get up the oratorio, and I recollect it was said that, in consequence of some written instructions he had received from Haydn, one or two of the movements were given in a different time from that in which they were performed at Ashley's oratorios. But, I repeat, its first performance was at Covent Garden Theatre; and never shall I forget the effect produced on the audience by that passage in the Bass part which ascends by semitones, (from Bb to D, if I recollect rightly) towards the end of the Chorus, 'The heavens are telling.'—The applause was the most tremendous I ever heard.

I am, SIR, your obedient Servant,

G. N.

CONCERTS.

EXETER HALL FESTIVAL.—*Friday*, One A.M. First Rehearsal concluded.—"Bravi Dilettanti!"—"Bravissimi Tutti!" Time and space allow us only to say to our readers—"Go and hear these performances." Full particulars of the whole series in our next.

MADAME BONNIAS' CONCERT, on the 5th inst., at the Argyll Rooms, was well attended, and her performance on the piano-forte was succeeded by a unanimous and spirited applause. A trio by Brod, for the same instrument, oboe, and bassoon, was excellently played by the lady, Messrs. Barré and Baumann. Madame Parigiani and Signor De Val severally sang with sweetness and effect two cavatinas, and an air by Pacini; and Miss Wybrow, in singing the simple ballad of 'John Anderson my Jo,' would have left little to be desired, had she omitted the whole of those passages, miscalled ornamental, which destroyed the character of the melody. The company appeared to be much gratified by the general performance.

PHILHARMONIC SOCIETY.—*Act I.* Sinfonia, No. 2, composed for this Society, Spohr; Scena, Mr. Balfé, 'Pace, ardenti,' (Euryanthe), C. M. von Weber; Concerto, Piano-forte, in C Minor, Mr. C. Potter, Mozart; Scena, Madame Caradori Allan, 'Ah ritorni,' F. Mendelssohn Bartholdy; Overture, Egmont, Beethoven.—*Act II.* Sinfonia, No. 1, Haydn; Song, Mrs. A. Shaw, 'Make haste to deliver me;' (Claron obbligato, Mr. Wilman), Neukomm; Trio, Two Violoncellos, and Contra Basso, Mr. Lindley, Mr. Lucas, and Signor Dragonetti, Corelli; Aria, Madame Caradori Allan, 'Batti, batti,' (Don Giovanni) Violoncello obbligato, Mr. Lindley, Mozart; Overture, 'Le Prince de Hombourg,' Marschner; Leader, Mr. Loder; Conductor, Mr. Moschelles.—The fourth concert of the season took place last Monday. Spohr's symphony is an illustrious piece of writing, grave and even lugubrious in character, sprinkled with delicious melodies, and instrumented with masterly effect. The scena from Euryanthe, a composition expressing a furious torrent of jealousy and revenge, was rather too much for Mr. Balfé, clever as he is in dramatic declamation. Mr. Potter's performance of Mozart's concerto, an elegant and polished composition, was distinguished by brilliant execution, good taste in his ornaments, particularly in the *andante*, and by a well-constructed and characteristic cadenza to the first movement. The scena by Mendelssohn is clever, (could he do anything inferior?); with the exception, however, of a violin obbligato played by Mr. Loder, and vehemently applauded,

we felt little interest in the composition beyond its skilful treatment for the orchestra. The overture to Egmont was obstinately encored, and, as we thought, evidently by the new visitors to these concerts. Nevertheless, it was gloriously played, and it merits no worse treatment. Mr. Loder led the andante of Haydn, No. I., too fast; indeed, both he and Mr. Moschelles, the conductor, appeared to be at times at variance. Mrs. Shaw repeated the air by the Chevalier Neukomm, which was introduced by Mr. Willman at his concert last week. It is amusing to notice the pleasure an audience take in the extreme notes of the human voice, particularly in the female, if unusually low. The mere tone will almost infallibly elicit an applause; the execution, the expression of a passage pass comparatively for nothing. They rejoice to hear that they have "not lost their G." We once remember, at the theatre, seeing a man who had brought a friend evidently for the sole purpose of letting him hear a fellow with a voice like a buffalo sing double D. There they sat, as patient and still as bitterns in a marsh, till about the period of the said buffalo's advent. And when he came on to the stage, and prepared to sing his song, they were all activity and expectation. As the song proceeded, each growl was accompanied by an admonition from the friend, that *that* was not double D. "No, that wasn't double D; it was only about G, or so. No, nor that neither, though that was a good low note. Now then, there—there—that was double D!" They heard double D, and were delirious with admiration. They encored the song for the sake of hearing double D, and immediately after, left the theatre. The trio of Corelli was delightfully played, and fully appreciated by the audience. Madame Caradori, by introducing her grotesque ornaments and arabesque-like flourishes upon the simple and lovely structure of the "Batti, batti," committed a positive sacrilege. She should be condemned to stand as one of the vocal Caryatides—a monument, a by-word, and a warning to all young singers, who may presume to improve upon Mozart.

MR. BRIDGEMAN'S CONCERT, given in the Town Hall at Hertford, last Friday evening, was fully attended. The principal instrumentalists were, Mr. F. Cramer, (who led) Messrs. Wilman, Harper, Platt, G. Cooke, Card, Moralt, C. Smart, Watkins, Anderson, and W. Cramer. The vocalists were, Miss Woodyatt, Messrs. Hobbs and Parry, jun. The performance went off to the satisfaction of all parties. Mr. Bridgeman, who has been organist of Hertford for nearly half a century, played a duet on the piano-forte with his pupil, Mr. J. B. Cramer, Jun.

THE SUBSCRIPTION CONCERT at Manchester, which occurred on the 8th instant, went off in excellent style. The vocalists were, Mesdames Clara Novello and Bruce; Messrs. Barker and Phillips. The first lady sang 'Dove sono,' and was spiritedly encored in a French romance, as was Miss Bruce, in 'She never told her love;' and both received the same compliment in the duet by Clari, 'Cantando un di.' Mr. Phillips, also, was obliged to repeat his ballad of 'Woman.' If he *will* sing badly, he must be compelled to try again.

MR. THOMAS MILLER, of Bath, gave a Concert last week in that city, and another at Clifton. The singers were, Mrs. Bishop, (who gave much satisfaction) the master of the concert, and Mr. Machin. The rooms were respectably filled.

MR. PATTEN'S Concert at Winchester, and Mr. SIBLEY'S at Fareham, which were given last Tuesday Evening and Wednesday Morning, were greatly successful; the rooms being crowded. Miss Clara Novello and Mr. Parry, Jun., were the Vocalists, and Mr. Forbes was the Pianist. The audience were delighted with *all* the performers, testifying their satisfaction by repeated encores. A quartett, played by Winton amateurs, was entitled to very high commendation.

THEATRES.

KING'S THEATRE.—The opera season may now be said really to have commenced: and it has done so in fine style. On Saturday last, burst upon us, in full splendour, the united glory of Grisi, Rubini, Tamburini, and Lablache. "La Gazza ladra" was the opera of the evening; and never perhaps, since its first production, has it been supported with such surpassing and uniform excellence as by the felicitous combination of this remarkable quartett. Signora Grisi has improved in general refinement and delicacy of execution. The most fastidious must have been satisfied with her style and manner of singing the "Di piacer"—certainly one of the most characteristic of all Rossini's airs; for in it the sentiment, the words, and the melody, consistently, and delightfully respond; a union rarely to be found in his graver compositions, and which indeed is the crying sin of this mercurial genius, whose reputation would have suffered no drawback had he devoted his talent wholly to subjects expressing mirth and the extremes of vivacity. Signor Rubini is as fine as ever—brilliant and scientific; Tamburini rich, copious, and genteel—for this epithet we feel to be the characteristic of his style; and Lablache, colossal in every sense of the term—in person, voice, musical accomplishment, pathos, and humour. There being no contr'alto in the company, the part of "Pipo" was left out. The opera managers appear to have a chartered right to treat their subscribers just as they please. Imagine the Maid and the Magpie at one of the plebeian Theatres, with the same character, or any other incident to the piece, omitted!

REVIEW OF MUSIC.

Psalm Tunes, selected for the use of Cathedrals and Parish Churches, by William Crotch, Mus. Doc. Professor of Music, Oxford. MILLS.

A good selection, as might be expected from such an editor;—as might also be expected, harmonized with a correct feeling of the Doric simplicity of the melodies, of which there are no more than seventy-two. The mechanical part of the work (the engraving) is neat and clear.

"The rose that all are praising," Ballad. The words and melody by Thomas Haynes Bayly, Esq.; the symphonies and accompaniments by E. J. Loder.—T. E. PURDAY.

An easy melody in B flat, in the course of which occurs a pretty transition to the key of D minor. The first bar to each verse contains an awkward conjunction between the melody and the accompaniment, which we are surprised did not strike the ear of the arranger.

"There is an eye that never sleeps," Duet for two Soprano voices, with an Accompaniment for the Piano-forte, by T. Attwood. HILL.

It is remarkable that Mr. Attwood should have misconceived the emphasis in the first, and each recurring phrase of the lines to this duet; placing the accent on the word 'there,' instead of the word 'eye,' which is the important feature of the phrase. In the second bar of the last stave (p. 4) the passage rising on the sharp 4th, sounds rather harshly to a critical ear—which "is a thing of nought" if it cannot detect something to object to. The melody slightly reminds us of the author's own 'Curfew,' with a tinge now and then of Spohr's phraseology.

"Hark the distant village peal," Trio for three Soprano voices; by Thomas Attwood. HILL.

A composition of the popular class, and which will probably find much favour: it is, however, of inferior merit to the one just noticed.

"The Star Spirit," Cavatina. The poetry from "A Vision of fair Spirits," by John Graham, Esq., the music by S. Nelson. T. E. PURDAY.

A very sweet melody; something in the character of Wade's 'Vesper Bell,' not however in the remotest degree a copy. The harmonies are musician-like

and elegant; and, what at once stamps its merit, there is a melody even in the bass.

"*Good bye, sweete heart!*" sung by Mr. Parry, Jun.; written in imitation of the ballads of the 15th century, by Robert Folkstone Williams. The music by S. Nelson. T. E. PURDAY.

A charming madrigalian spirit pervades the whole of this song. The sentiment is not perhaps happily expressed in the words, "Sinks my heart with fond alarms," which is of a buoyant character; but the passage itself is very pretty. In the first bar of the last stave, at p. 4, we should have preferred a different progression in the bass, which would occupy some lines to explain, and then, perhaps, be unsatisfactorily expressed. We must endeavour to procure a miniature musical type.

"*Fair Genevieve,*" Ballad. The poetry by C. J. Jefferys, Esq. The music by Edward J. Loder. MASON.

A delightful pastoral. We always come with agreeable anticipations to a composition to which is attached the name of Edward J. Loder.

"*Wake, lady, wake! the midnight moon,*" Serenade. The poetry by H. Neele. Esq. The music by W. B. Wilson. T. E. PURDAY.

Rather commonplace—yet pretty.

"*My heart is bound with a viewless chain,*" Romance, composed by Maestro Vacaj. The English adaptation by H. J. St. Ledger, Esq. BOOSEY.

The most agreeable and musician-like passage in this composition (which nevertheless is not instinct with original thought), is a succession of sixths which occur in the latter part of page 4.

Recitative, "*Israel is a scattered sheep,*" and Air, "*But he shall feed on Carmel.*" From the Oratorio of "*The Captivity of Judah.*" Composed by Wm. Crotch, Mus. Doc. MILLS.

A composition gracious and innocent in character and expression, with bolder and more novel transitions than we should have expected from the exclusive and severe faith of the Oxford Professor. Some lovely passages of imitation frequently occur between the voice and the accompaniment.

"*Melodies of Many Nations.*" Selected and arranged to English words by Frederick Wm. Horncastle. Book Ist. CRAMER & Co.

An elegant publication, comprising melodies by Mozart, Himmell, a Spanish chant, a Bohemian birth-day song, a barcarolle, and a Russian hymn. For sweetness of melody, and novelty of character, we prefer the first and last in the book.

Capriccio for the Piano-forte, intended as a Study, for the Right-hand, by Miss Mouncey. T. E. PURDAY.

A very useful school exercise, with a well-selected variety of passages for the right hand. Miss Mouncey will have performed good service in her day and generation, if she prepare an equally valuable practice for the left.

Semiramide: Opera Seria, by Rossini. EWER & Co.

The whole of the music of this popular opera, well arranged for the piano-forte, without the words; engraved in a bold character, for the moderate sum of six shillings. By the catalogue at the end of the work, it appears that all the operas of Mozart, the *Fidelio*, and other German compositions, may be had for the same price.

N.B. We beg to observe, that several pieces are left with our Publisher, to be reclaimed by their respective proprietors.

MISCELLANEOUS.

OPERA SINGERS.—The "Bénéficiers" of the profession are all in commotion at the announced intention of Mr. Laporte; not to allow any of his prin-

principal singers to assist at any public concert, save those which may be given in the great room of the King's Theatre. Those who have already engaged the Hanover-square Room—a more commodious, more elegant, and, in every respect, a better adapted building for musical performance—are compelled either to forego the attraction of the Italian singers, or to engage the *two* concert rooms, leaving one, of course, wholly unoccupied; and that one *must* be the Hanover-square room; for Mr. Laporte will not even consent (as we have been informed) to receive simply the hire, allowing the parties to choose their own place of performance:—they *must* and *shall* engage his room, and they *shall* give their concert no where but in his room. Mr. Laporte has doubtless a right to make what stipulations he pleases with the foreigners he brings over here; but the course he has taken (if correctly reported) is as arbitrary and grasping, as it will, in the sequel, be found to be unwise—the usual result of such conduct. What makes it appear doubly ungenerous, is, that he has consented to the whole company's singing at Drury Lane, where they will be heard for sixpence!—With a national feeling of pride and gratification we have the pleasure of stating (still however upon report only) that the lessee of the Hanover Square rooms has behaved most handsomely to those persons who had already engaged his rooms. H. R. H. the Duchess of Kent has afforded another proof of her determination to support the National Talent. We know that she has refused to go to Mr. Sale's Concert in the *Opera* Room; and Mr. Laporte has refused Mr. Sale the assistance of his singers elsewhere. H. R. H. will receive the gratitude of the whole Profession for the step she has taken. As for Mr. Sale, his room will be full anywhere—aided by such a presence, and seconded by his own established reputation and connexions.

One benefit will result from Mr. Laporte's policy, (by the way he would be worth a Jew's-eye to Louis Philippe) and which we shall heartily rejoice at:—It will be the making of Malibran; who will inevitably carry every engagement from those concert-givers who might have been wavering between herself and Madle Grisi.—And we feel that the public are bound to make common cause with, and support those native professors who manifest an intention to nullify so arbitrary a proceeding on the part of the opera manager.

Mlle. Giulia Grisi, the youthful cantatrice, is a niece of the once celebrated Granilli, and is now in her 25th year, having been born at Milan, July 28, 1811. Her father held an appointment under the then existing kingdom of Italy. At the age of eleven, Giulia was placed in a convent at Florence, where her musical education commenced.—*Morning Chronicle*. We have heard that Grassini, the once eminent contr'alto, is aunt to Grisi; but we never heard of the “celebrated Granilli.”

CATCH CLUB.—Mr. James Elliott has been elected secretary to the Catch-Club, *vice* Mr. Leete, deceased;—of whom, together with the club, we shall give some account in our next number.

M. LIPINSKI, the celebrated violinist, will shortly leave Paris for London, where he proposes giving a series of concerts.

MR. BOCHSA, the harpist, is engaged in composing the music of the grand *ballet d'action*, which is to be performed at the King's Theatre at the end of this month. The music is entirely new.—*Post*.

PHILHARMONIC.—This Society, which ranks second to none in Europe, for the splendour of its orchestral performance, was established in 1812, for the cultivation of the highest order of instrumental compositions: the band consists of about seventy first-rate artists. The number of Subscribers, this year, is 639; Members, 39; Associates, 49; Female Professors, 17; and Honorary Members, 7; making a total of 751. The Directors for this season are, Sir George Smart, Messrs. Anderson, Bishop, F. Cramer, Dance, Neate, and Potter. Treasurer, Mr. Dance; Librarian, Mr. Calkin; and Secretary, Mr. W. Watts.

THE GLEE CLUB.—This harmonious Society was established in 1786, by the late Samuel Webbe and others. The celebrated glee of ‘Glorious Apollo,’ was written and composed by Mr. Webbe for this club, and it is always sung after ‘Non nobis Domine,’ at its meetings. The Club at present consists of 30 Subscribing Members: 14 Honorary Members; and 11 perpetual Visitors; total 55: and it meets, at the Crown and Anchor, every other Saturday, from December to May. President, John Capel, Esq.; Vice-president, William Horsley, B.M.; Conductor, Mr. Hawes; Sub-conductor, Mr. Bellamy; and Secretary, Mr. C. S. Evans.

THE MELODISTS’ CLUB.—“A Subscriber” reminds us, that in our account last week of the prizes given at this Club, we omitted to notice those given for the best ballads: two by Mr. Hobbs—‘Oh, believe not the tears,’ and, ‘Oh, weep not, mother;’ and one by Mr. Blewitt—‘When crowned with summer roses.’ As “A Subscriber” could come as near to our publisher’s as the Post Office, in Charles-street, Soho-square, he might easily have delivered his letter, or, at least, have *paid the postage* of it. For the future, we shall refuse all letters that do not come free.

LOW VOICES.—Many of our readers may recollect, that there was a celebrated bass singer, of the name of Meredith, who lived some forty years ago, at Liverpool; he possessed a most powerful voice of great compass, and he was a man of six feet high, with a corresponding bulk. Meredith was informed, that there was a man residing at a village in the Vale of Clwd, about forty miles from Liverpool, who could sing *lower* than he could. Jealous of a rival, he determined to pay the man a visit; so off he trotted, and, towards the evening of the second day’s walk, he arrived at the village; and on being informed that John Griffith was digging in his garden, Meredith sauntered about for some time, taking a bird’s eye view of the unconscious *basso*, who was but a little fellow compared with himself. At length, he drew himself up to his full height, and, looking over the hedge, said, on low A in the bass,—“Good evening to you, friend.” The digger rested on his spade, and answered, on low D, a fifth below Meredith,—“The same to you, friend.” On which Meredith turned on his heel and walked off, rather disconcerted for a time; but afterwards, he used to recount the adventure with a good deal of humour, concluding with, “So, the delver double D’d me, and be d’d to him.”

SONG.

Do not think my heart is gay
 When I am join’d to scenes of gladness;
 For still the thought of thee—away,
 Will rise and smite my heart with sadness.

For I do love and prize thee so,
 That I could hate myself for taking
 Part in mirth—the while I know,
 For love of one thy heart is aching.

But thou art here, where’er I go,
 With all thy nobleness to cheer me;
 And all thy love, (which none can know)
 In blessed thoughts, are ever near me.

And thus, though sever’d by a living death,
 Thy finer spirit walks out to my need;
 Like the small violet’s delicious breath,
 Though hid’n itself beneath an ugly weed.

Operas, Concerts &c. for the ensuing Week.

SATURDAY....Opera. Fourth Quartett Concert, Hanover-square, Evening.
 MONDAY . . .Third Classical Chamber Concert, Willis's Rooms, Morning. Second Soci-
 eta Armonica, Concert Room, King's Theatre, Evening. Fifth Vocal
 Concert, Hanover-square, Evening.
 TUESDAYSecond Rehearsal, Exeter Hall, Evening.
 WEDNESDAY..Second Performance, Exeter Hall, Evening. Lanza's Third, Morning.
 THURSDAY ..Third Rehearsal, Exeter Hall, Evening.
 FRIDAYThird Performance, Exeter Hall, Evening.

WEEKLY LIST OF NEW MUSIC.

PIANO-FORTE.

Alice Grey, Vars., CrossDEAN
 Adams' (A.) Twelve Instructive
 Lessons from Le ChaletMETZLER
 Beatrice, Airs from, 2 bks Truzzi CHAPPELL
 ————— Ditto, as Duets DITTO
 ————— Quadrilles from. Truzzi..DITTO
 ————— Waltzes from. Weippert..DITTO
 ————— 3 Fantasias from. Czerny DITTO
 Czerny's Fantasia from 'Adelaide
 de France'EAVESTAFF
 ————— 2 Ditto from 'La Straniera' DITTO
 Chaulieu's 4 Airs from 'Zampa' WYBROW
 ————— Rages des Badenois, (Op.
 353) Introd. and Vars by Strauss WESSELL
 ————— Les delices modernes. Vars.
 on 'Vivi tu,' Duets, (Op. 357.) DITTO
 ————— Valses brillantes, Op. 378. D'ALMAINE
 ————— Grand Exercises, (Op. 364) DITTO
 ————— Passa tempi musicale, 6
 Nos. (Op. 385)DITTO
 Duvenoy's 6 Italian Melodies....DEAN
 Eoureuils (Les), Set of Waltzes by
 W. Wood, EsqBOOSEY
 Farrance's (L.) La Valse; Le Pas-
 toral; Le Savoyard; Trois Ron-
 dinosWESSELL
 Himmell's Alexis, with Variations.
 Warren.....FALKNER
 Kalkbrenner's Fantasia from Nor-
 ma.....METZLER
 Musard's 6th Set of Quadrilles,
 entitled 'Savoy'D'ALMAINE
 ————— 7th Ditto, from 'Le Posti-
 faix'DITTO
 Once a wolf, a Fantasia on. G. F.
 HarrisCRAMER
 Polish Melody, Vars. Reekes...FALKNER
 Pixis' 5th Piano-forte Trio (Op.
 129)WESSELL
 Rimbault's Airs from 'Beatrice'..LONGMAN
 Seige of Rochelle, 6 Rondinos from.
 FioriniCRAMER
 Stross's Valses—Huldigungs, Gra-
 zien, and PhilomelenWESSELL
 Weippert's Rory O'More Qua-
 drillesSHADE
 ————— Straniera Ditto.....DITTO
 ————— Beatrice DittoDITTO

SONGS.

She's fair as the Lily. J. Seymour SHADE
 See who is she. Miss Lightfoot..DEAN
 The disconsolate Footman (comic)
 J. H. JewellEAVESTAFF
 The blind mother. KellnerPLATTS
 The waterfall. Miss Lightfoot ..DEAN

The Gipsy's Prophecy. S. Nelson PAINE & CO
 Vocalist, or, Art of Singing. Trea-
 tise, by Charles PhillipsLONGMAN
 We oft have met. RansfordSHADE
 We are Sisters. Miss Lightfoot..DEAN

FOREIGN.

Ah no pensa. BeatriceCHAPPELL
 Ah ciascun fidar. Ditto.....DITTO
 Ah no no sia Ditto.....DITTO
 Angiol di pace Ditto.....DITTO
 Ah se un urina Ditto.....DITTO
 Deh se mi amaste. BeatriceDITTO
 Dal Venebroso Ditto DITTO
 Lassa! e poi il ciel. BeatriceCHAPPELL
 Ma la sola. BeatriceCHAPPELL
 Oh divina Agnese. BeatriceCHAPPELL
 Qui m'accolse. DittoDITTO
 Se piu soffri DittoDITTO

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A MUSICAL FESTIVAL, on a grand scale, will be held in Manchester, in the week commencing the 12th September next, under the conductorship of Sir George Smart.

GREAT Concert Room, King's Theatre. Under the immediate patronage of Her Royal Highness the Duchess of Kent. **MADAME DULCKEN'S** Annual Morning Concert will take place on Monday, the 2nd of May, 1836. Madame Dulcken will perform a Quintetto by Spohr, accompanied by Messrs. Nicholson, Willman, and Baumann; also, the Concert Stück, by Weber, as performed by Madame Dulcken at the third Philharmonic Concert; (and first time of performance) a Grand Fantasia, with Orchestral Accompts. by Kalkbrenner. Vocal Performers. Mademoiselle Giulietta Grisi; Miss Clara Novello; Mademoiselle Ostergaard; and Mrs. H. R. Bishop. Signor Rubini; Signor Tamburini; Signor Lablache; and Mr. Balfe. Mr. Bochsa will perform a Fantasia on the Harp. An engagement will also be offered to Madame Malibran and Monsieur de Beriot. Leader, Mr. Mori. Conductor, Mr. H. R. Bishop. The Concert will commence at Two o'Clock precisely. Tickets, 10s. 6d. each, to be had of Madame Dulcken, No. 6, Wigmore Street, Cavendish Square; and all the principal Music-sellers. Madame Dulcken requests an early application for Boxes, to be made at No. 6, Wigmore Street.

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MR. J. B. SALE, (Musical Instructor to Her Royal Highness the Princess Victoria) has the honor to announce his *Annual Morning Concert*, which will take place on Friday, the 29th April, 1836, on the grand scale of former years. Leader—Mr. MORI. Conductor—Mr. W. KNYVETT.

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CONCERTS.

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MR. T. COOKE AND MR. GRATTAN COOKE'S MORNING CONCERT will take place at the above room on Wednesday Morning, April 27th, 1836, at half-past One precisely: Vocal Performers, Mademoiselle Giulietta Grisi, Miss Masson, Miss Rainforth, Miss M. B. Hawes, and Mrs. R. H. Bishop; Signor Lablache, Mr. Balfe, Mr. Bellamy, Mr. Parry, Jun. Mr. E. Taylor, Mr. J. B. Sale, Mr. Hobbs, Mr. Hawkins, Mr. Terrail, and Mr. M. Phillips; the Members of the Vocal Society; and the following distinguished Instrumental Performers; Mrs. Anderson; Messrs. Mori, Eliason, Dando, Mountain, Kearns, Lindley, Lucas, Hatton, Dragonetti, Howell, C. Smart, Nicholson, Card, Willman, Powell, Baumann, Tully, Platt, Rae, Harper, Irwin, Smithies and Son, and Chipp, &c. &c. &c. Leader, MR. MORI. Conductor, MR. T. COOKE.

Tickets, Half-a-guinea each, to be had of Mr. T. COOKE, 92, Great Portland-street, Portland-place; of Mr. G. COOKE, 3, Leicester-place, Leicester-square; and at all the principal Music Shops.

THE COMMEMORATION OF SIR THOMAS GRESHAM, will take place by permission of the Right Honourable the LORD MAYOR, at the MANSION HOUSE, on Saturday, May 14th, at One o'Clock.

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THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

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

TAMING OF THE SHREW.

APRIL 22, 1836.

No. VI.

PRICE 3d.

[The writers of the LEADING ARTICLES are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

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

BY EDWARD HODGES, MUS. DOC.

By the phrase "practical science," with reference to music, is usually understood the knowledge of the art of musical composition: and however inappropriate in strictness of speech it may be considered, yet being almost universally adopted, it will be difficult in our time to substitute another. Nay, the terms "science" and "scientific" are commonly not restricted to the process of composition merely, but even *performance* must be so designated. Thus we hear not only of a scientific composer, but of scientific singers, scientific pianists, scientific organists, *et id genus omne*. Indeed such is the gross perversion of terms in which some musical ladies and gentlemen indulge, that I shall not marvel anon to be apprized of the popular exhibition of "a scientific fiddlestick."

The application of the word in any such sense is evidently an absurd abuse. Giving it its utmost latitude of signification, it cannot have reference to anything more, in performance, than to extemporaneous effusions and original embellishments, (which may claim the title of improvisatore composition,) for there can be nothing scientific in the slavish adherence to a prescribed formula. The individual who conquers the physical and manual difficulties of the voice or instrument which he studies, and learns to achieve all possible and impossible passages, may be entitled to commendation, of which more another time; but it is contended that he is not on that ground entitled to the praise of *science*.

To claim rank as a musician, solely because one has attained the power of giving utterance and effect to the preconceived and transcribed ideas of another, is about as absurdly ridiculous as would be the pretensions of a labouring-bricklayer to the honours of a master-builder, because he faithfully executed the design of the architect; or, to borrow an illustration which perhaps will come nearer home, as those

of some journeyman apothecary to the dignity of a thorough-bred son of Esculapius, because the prescriptions that had passed through his hands had been "carefully and accurately dispensed." Were such a one to style himself a *physician*, who would not deride his ignorant stupidity or presumptuous vanity. Yet in our craft (positively that's the word which best describes its present state) any man who has obtained a tolerable knowledge of the gammut, together with some facility of finger or throat, may start and (what is worse) be recognized as a *musician*; and if he have but a little of the sweet-oil of humbug on his tongue and a good personal appearance withal, he may not only gain a decent competency, but perchance even acquire a fortune, whilst probably many a really scientific man may be pining in unmerited obscurity, too much devoted to his art to gull the public with what his refined taste cannot approve, and of too modest and retired a habit—it may be of too benevolently charitable a disposition—to attempt to expose the flimsy pretensions of some of those who are wafted on the gale of popular favour into the haven of undeserved affluence.

This censure must not be universally applied. There have been and *are* honourable exceptions. But it is sadly to be feared that these are not the individuals who are most distinguished by fashionable patronage, or most amply rewarded by those who dispense "the good things of this life."

But I must not now enter upon the subject of the proper or improper distribution of emolument. Probably those who devote themselves in the most intense degree to the pursuit of *any* art or science will seldom be the most amply remunerated for their exertions, whilst some superficial quacks, altogether blameless of any thing like intellectual research, and totally guiltless of all scientific investigation, may carry off the prize, which certainly never would fall to their lot were the common sense and discrimination of the public but once brought to bear upon them.

The misapplication of a term in art would *a priori* scarcely be imagined to involve so serious a consequence as the inflicting a permanent injury upon an entire class of men; yet, in conjunction with one or two other causes, (one of which is our notorious antinationality in all matters musical,) this has certainly been the effect of the abuse of the word "scientific," for it has tended to rivet the public attention and admiration upon objects which otherwise would cease to attract them, to the neglect of others obviously better deserving estimation.

The degrees of public esteem awarded to the composer and performer respectively may form a subject for future discussion. I say no more upon it at present than that it is much to be regretted, that excepting in a comparatively very few instances, and those principally of foreigners, the composer in this country seems to be considered in no more exalted light than as a subordinate auxiliary to the popular performer, if in most cases the audience can be imagined even to think of him at all. He is a creature of nought, or at best but a necessary tool: whilst all the fervour of enthusiastic applause is lavished on the more fortunate individual who has the advantage of the adventitious circumstance of being the channel through which the creations of taste and genius are conveyed to the public ear. This abuse will however

continue until people shall think less of *whom* than of *what* they hear, less of the *manner* and more of the *matter*, and, although they may still give due credit to the skilful performer who realizes the intentions of his author, until they learn to reserve for the latter that preponderating residuary portion of commendation to which he is justly entitled.

If this desirable consummation cannot be brought about, and that speedily, it will go hard but that all knowledge of composition will be utterly eradicated from amongst us, saving only of so much of it as may be necessary for the stringing together a few trivial phrases of old songs wherewith to make new ones, and adding thereto some noisy accompaniments. The utmost limit of profitable or marketable talent in this way at present would appear to be the faculty of compounding a rattling overture, (carefully barring all approach to that antiquated thing a *fugue*.) or of arranging for the piano-forte the works of wiser heads, in such a manner as to make them available for the purposes of pupillization.

Where are the successors of the contrapuntists of the olden time? What modern musical student ever heard of, much more ever *saw*, a monchord? What then are the objects of musical study, as generally pursued? Verily it were hard to say. The acute and powerful pen of Mr. Worgan has admirably satirized modern would-be musicians in his little book entitled the "Musical Reformer." To that entertaining work I must refer for an interesting exhibition and exposure of the shallowness of modern musical attainments.

Yet it is not that sufficient time is not devoted to the pursuit, to ensure, with moderate talents, if properly directed, a respectable progress. It is not that as a nation we are less musically inclined than our forefathers were. It is not even that the means of improvement are not at hand. But somehow or other we have gone upon a false scent. We are pursuing the game in a wrong direction. Far be it from me indeed to deprecate the study of accurate performance, or the attainment of a moderate degree of execution. These things must be attended to:—so must the arts of reading and spelling, but what rational being would rest therein contented with the simple acquisition? Unless some attention be given to the practice, music would soon cease to survive, saving only in idea, without the power of communication beyond the contracted range of the few initiated into the mysteries of composition, and capable of enjoying music through the medium of the visual faculty. This therefore is no part of my aim. But I do hope to enforce the idea that the *exclusive* attention now so universally paid to this one, confessedly necessary, but certainly subordinate, branch of study, is derogatory to the dignity of the "profession" and destructive of their respectability as a "scientific body." To amateur musicians I would merely throw out the hint, that they thereby waste a prodigious quantity of time, rarely with any better result than disappointment and chagrin; for we have run so very mad that nothing short of the most finished style of execution is to be endured. Mediocrity even in an amateur cannot be tolerated. Onward he toils, encouraged only by the interested plaudits of his stipendiary instructor, —for a time parts with his money freely, as becomes a gentleman,—and at length generally throws up all in disgust.

The case of young ladies is still more pitiable. Direct constraint is laid upon them. Taste or no taste, ear or no ear, *volens nolens*, the unlucky maiden must learn "music," as it is strangely called; and is in some instances absolutely forced to devote the principal portion of the days of her youth to an "accomplishment" which perhaps in her very heart she abhors. *(To be continued.)*

GEMS OF GERMAN CRITICISM.

[Translated expressly for this Work, by WILLIAM J. THOMS.]

INTRODUCTION.

THE philosophical spirit which distinguishes the critical writings of the Germans, is no where displayed to greater advantage, than in their disquisitions on matters of musical taste. German musical criticisms are redolent of a knowledge of the good and evil in Art,—of an unlimited admiration—an unbounded love for the beauties of a composer, whether they spring from his mastery over the difficulties of his science, or from the exuberant richness of his imagination. But it is a love tempered by knowledge; for the critics can give reasons for their admiration, and shew the points of beauty which call forth their encomiums.

"They love to praise with reason on their side."

They offer up no incense at the shrine of the idol of the day; they pour forth no *Io Pæans* to the glory of the Cynthia of the minute. Neither are they lovers of the *sleight-of-hand* school of music—the beautiful, the *Kalon*, and not the wonderful, is the object of their admiration. Yet, though slow to judge, and severe as is their standard of excellence, no critics are more ready than the German, to appreciate

"Those nameless graces which no methods teach."

For boldness and originality are never-failing claims to their good word.

But we must let them speak for themselves; and that they may do so effectually, we shall lay before our readers, from week to week, a series of translations from the best modern German musical criticisms.

Our first shall be taken from the 'Correspondence of Zelter and Goethe:' a work from which we expect to snatch a glorious coronal of gems, for all lovers of good music and sound criticism. Zelter, who was originally a working stone-mason, devoted his leisure to the study of music, with so much success, that, on the death of Fasch, he was appointed to succeed him as Director of the celebrated Singing-School at Berlin. Zelter appears to have been not only a skilful musician, and an ardent lover of his art, but also a man of strong mind, and of refined taste generally; and the correspondence between himself and Goethe, which commenced in 1796, on the occasion of his setting to music Goethe's song, 'Ich denke Dein,' and was continued until 1832—when it was terminated by the poet's death—forms six volumes, every page of which is replete with information and amusement. It has been said of Lord Bacon's Essays—that they are not essays, but severally contain hints for many essays. The same may be observed of the criticisms of Zelter

and Goethe, they are fragmentary, rather than elaborate, and contain the germ of more extensive disquisition. But, notwithstanding this and their occasional obscurity, they are still well deserving of the perusal of the English reader, as the outpourings of two mighty intellects; who, if deaf to the factitious charms of a *roulade*, or little likely (parodying a well-worn quotation) to

“Die of a run in a chromatic pain,”

were, which is far better for our purpose, deeply sentient of the majestic grandeur of Handel—of the mystic sublimity of Bach.

No. I.—“THE MESSIAH.”

Your mention of Handel reminds me, (says Zelter, in a letter to Goethe on the 20th of March, 1824), that I have yet to thank Rochlitz; he has presented me also with his book,* and expressed himself in very friendly terms upon Handel and towards myself.

Herder has somewhere called ‘The Messiah’ a Christian *Epos*, and he has hit upon the very word; for, in fact, this work contains, in its fragmentary construction, the whole convolution of Christianity, true, faithful, and reasonably poetic.

The intention of the whole, taken as a perfect work, (*opus*) has always seemed to me to have arisen fortuitously; and I cannot wean myself from this opinion.

The high festivals of the Christian Church, in Handel’s time, afforded an opportunity to the composer to set to music verses from the Bible, especially from the Gospels, from which the finest peculiarities must arise. Handel, who had sufficient taste and spirit to reject the infamous Church-text of Brock, Picander, and others, (over which he, Bach, and Telemann, had worked themselves weary) gathered together, at last, into one convolution, all the choruses, which bear reference to the Passion, then got some clever man, if he did not do it himself, to make the links necessary to connect them; and thus there arose a cyclical work, which seems to me divisible into four or five parts.

1. The annunciation of the Messiah, accompanied by the prophets from on high: the work of Redemption, full of mystery, yet dawning, as it were, into light—‘Comfort ye my people, saith your God’—breathing the freshness of Spring.

2. His birth on earth first made known to the shepherds: the introduction (*Siciliano*) a delightful pastoral symphony, must precede the chorus, ‘Unto us a child is born.’ In Mozart’s score, the chorus stands first, which is wrong. The chorus is, at the commencement, playful and *rocking*, child-like, even childish, until it displays colossal power at the words, ‘And the government shall be upon his shoulder.’

Life and Doctrine, of a pastoral character—‘He shall feed his flock,’—‘Come unto him all ye that labour.’

3. Passion and Death: Denial, Mockery, Ill-treatment. ‘Behold the

* The first volume of Rochlitz’s book, *Fur Freunde der Tonkunst*, (for lovers of music) contains an essay on the ‘Development of The Messiah,’ (*Entwicklung des Messias*) with which, and with Zelter’s criticisms in the Berlin Musical Gazette, for 1805, and many works equally valuable, and equally unknown to the musicians of England, we purpose enriching the pages of the ‘MUSICAL WORLD,’ and gratifying the good taste of our readers

Lamb of God;' 'Surely he hath borne our griefs;' 'All we like sheep have gone astray;' 'He trusted in God, that he would deliver him;' 'Thy rebuke hath broken his heart;' 'Behold and see if there be any sorrow like unto His sorrow.' The Passion is completed by death—and through this is victory. Redemption is achieved—now for the consequences.—

4. Resurrection and Eternal Life; back to the heavenly—to the never-ending. Prophecy now steps forth again; 'Lift up your heads, oh ye gates!' 'The Lord gave the word;' 'Why do the nations so furiously rage together?' 'Let us break their bonds asunder;' 'Hallelujah!' 'I know that my Redeemer liveth;' 'Since by man came death,' &c.

5. Apotheosis—'Worthy is the Lamb!' 'Blessing and honour;' 'Amen.'

The expression of such a work is to be gathered from the whole, although good, nay, even fine composition, is not wanting over the several parts of it. The overture is belonging to the piece only, in so far as it serves as a foreground, or foil, on which to set the clear blue heaven of prophecy. The glory of the Lord God shall be made known. Clearness—power—truth, reign throughout the whole of the first part. In the second part—warm clear night,—one feels the shining of the stars. Pastoral—alluring, pure, and mild. In the third part, Suffering and Death—brief, not crowded; grand, still, touching; no torments, no crucifixion and the like. The sorrow of the Righteous One over the degradation of the good, of the beautiful, is the ground, the foundation, over which a crystal stream flows away—'Behold and see if there be any sorrows like unto His sorrows.'

This last piece is a genuine cavatina, and this brings us to the historical consideration of musical forms, upon which I would make the following observations.

I look upon the German 'Chorale' as a sort of primal form, which constitutes the party-wall (*scheidewand*) between the Protestant and Catholic Churches. By means of the Chorale, as the congregational song, which comprehended the Gospel, the congregation arrived at the power of serving God. The old 'Cantus Firmus' had in its degeneration become deformed. The Chorale which proceeded from it, assumed a settled shape; it is the image, the frame of the strophe, through which the ear and memory are addressed, instead of the thoughts.

But the matter proceeds, as usual, still farther,—the Florid-song (*figuralgesang*) arises. At first it is not admitted into the Church. What does the composer then do?—he forms a florid melody upon the chorale itself, gives it a varied base, and thus florid music is, as it were, smuggled into the Church.

The tenor, as the constant, principal, and leading voice, being separated from its ground, the bass becomes weak in large churches. The 'Trias Harmonica' is admitted; a third voice becomes necessary. There is no going below the bass; so attention was directed upwards, and there arises the Alto, as the upper voice; and the tenor, which before took the lead, was now concealed by both higher and lower parts. The pupils of the schools are now introduced into the choir, the Alto is too deep for them, so the Soprano arises over the Alto, and there we have the harmony of four voices. Ground-Bass is discovered, and now the theory of *assonance* passes into the theory of *dissonance*.

The new choir is there, and will be employed. Then arises the Chorus, then the Fugue, which still always includes the Chorale, if not as the Thema, still as the Cantus Firmus. A strong marking of the time becomes now still more necessary; the strict movement forms this condition; and there is the Motette (from *motus*); and the proud Chorale, which, like the mighty ocean, would scarcely move in space, much less in time, now dances to the flute.

From this point, the colossal in the chapel-style, keeps descending to the Lilliputian (*mikrologische*.) The leading voice feels itself, pleases, and will please itself; the powerful tenor loses its reputation, and the soprano reigns tyrannically over the whole. The Church, however, stirs itself, and will not suffer this; whereupon music looks for a refuge beyond the walls of the Church. The Cantata, the Oratorio, the Opera, appear; here the singer is a person of consequence;—the Chorale is no fool, and goes with him.

Mozart, wishing to distinguish himself in the florid chorale style, makes the blacks in 'Zauberflöte' sing such a Cantus Firmus (if I mistake not, to the chorale melody of 'Wenn wir in höchsten Noth.)*) The orchestra accompanies it, without knowing what to make of it,—yet so it is. In the opera, it is of good effect to the progress of the affair. Passion growing, bursting, to one turning point, which desires a stage on which to spend its fury; and thus arises the Cavata, (aria) in which any defined feeling gives itself full vent.—The singer is now the only representative of the whole. He pleases himself and others; thence the *Da capo*. This *Da capo* is at last admitted among the forms; and now no one knows any longer, of what the discourse properly consists. The *Da capo* itself becomes a *caput mortuum*, base money alone passes current, and no one knows any longer how to use the pure metal.

Now the composer will no longer confine himself to the primal form; thence arises the Cavatina, which is nothing more than an air without the second part, which cannot be sung *Da capo*, and such a genuine cavatina we find in 'The Messiah'—'Behold and see, if there be any sorrows like unto his sorrows;' with which the whole Passion is quietly completed, and the work of Atonement fulfilled.

If you would experience a peculiarly imaginative delight, examine once more the chorus 'Unto us a child is born.' After the company of shepherds, who are watching their flocks by night upon the plains, have received the words of the angels, and recovered from their alarm, one party of them begins, 'Unto us a child is born,' and toys innocently with the idea; a second party follows in a similar strain;—then a third—then a fourth—until at length, at the words 'Wonderful, Counsellor,' all the voices join. The flocks of the field, and the whole starry host of heaven—every thing awakens, and is moved with joy and gladness.

But enough, ye Muses, if not indeed too much. If, however, you have heard your 'Messiah,' I much wish to be made acquainted with your opinion of it. I always learn something when you give me your opinion upon any subject.

The good Rochlitz deserves our best thanks, but his history of the origin of 'The Messiah,' *a priori*, seems to me like all history (which is so called.)

* One of Luther's Chorales.

The history of a work of art (and every work of art has its distinct history) is not to be counted upon the fingers, if nature itself requires thousands of years to make such a fellow: who is then, moreover, made only by accident. Necessity itself cannot exist except by chance.

It has just occurred to me, that the foregoing hypothesis of the accidental nature of Handel's 'Messiah,' considered as a whole, was broached by me some twenty years since, in a Review which then found, and still finds, abundant contradiction. The criticism is in the 'Berlin Musical Gazette,' edited by Reichardt, for 1805 or 1806, and is certainly in your library. Let every one consider this matter after his own fashion: for me, this accidental nature is a *necessary* beauty in every work of genius.

[A press of other important subjects, obliges us to postpone our concluding Extracts from 'Raumer's Letters' till next week.]

CONCERTS.

VOCAL CONCERTS.—The fifth of these performances, which took place last Monday evening, went off with unusual spirit and effect. The best of Handel's coronation anthems, 'The king shall rejoice,' opened the concert. The audience with one voice applauded Mr. Lindley's accompaniment of Handel's air from *Semele*, 'O sleep, why dost thou leave me.' It was well sung too by Mr. Bennett. An offertorium by Eybler; solo, by Miss Woodyatt, with chorus, was an excellent performance of a very fine, ingenious, and melodious, composition. The madrigals, 'I follow to the footing,'—Morley; and 'Phyllis go take,—Weekes; were, of course, encored, and deservedly. That perfect trio for three soprano voices, from the *Azor and Zemira* of Spohr, 'Night's lingering shades,' was sweetly sung by Mrs. Seguin, Miss Hawes, and Miss Masson. For beauty of melody, and masterly disposition of the parts, this is one of the most lovely compositions in the whole range of dramatic writing. Mrs. Bishop acquitted herself to admiration in the fine scena by Beethoven, 'Per pieta.' Her expression of the character of the music was accurate; and her tones, particularly towards the conclusion, were brilliant and effective. A Turkish march by Rossini, an air, and chorus, was sung with considerable animation by Mr. Balse. After the first Act, Mozart's beautiful quintett in A was performed by Messrs. Willman, Dando, Pigott, Kearns, and Lindley. The second Act opened with Hummel's Gloria to his second mass, a fine piece of church writing. The soli parts were executed with great precision and unity, by Misses Woodyatt and Hawes, Messrs. Bennett and Parry, jun. Miss Masson repeated Mr. Barnett's air, that she introduced at Mr. Willman's concert, 'Now turn from earth.' Both the singer and the corno obligato, Mr. Platt, deserve high commendation for the performance. The noble chorus, 'Arise, arise!' from Handel's *Choice of Hercules*, completed a very delightful, but, from several encores, somewhat too long a concert. Three hours' feasting is as much as any musical cormorant can bear, and much more than he can digest.

FOURTH QUARTETT CONCERT, Saturday, the 16th of April, 1836.—*Part I.* Quartett in F major (Op. 18), two violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas.—*Mozart.* Cavatina, 'Robert, toi que j'aime,' Mrs. Bishop, accompanied on the corno inglese, by Mr. Grattan Cooke, and piano-forte, by Mr. Bishop, (*Robert le Diable*).—*Meyerbeer.* Posthumous Quartett in A minor (Op. 132), (first time of performance of the whole composition in this country) two violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas.—*Beethoven.* *Part II.*—Quartett in B minor (Op. 3), (dedicated to Goethe) piano-forte, viola, and violoncello,

Messrs. W. S. Bennett, Blagrove, Dando, and Lucas.—*Mendelssohn Bartholdy*. Canzonet, 'Despair,' Mr. Balfe; accompanied on the piano-forte by Mr. Bishop.—*Haydn*. Sestett in E flat major (Op. 50), two violins, violoncello, and double bass, Messrs. Blagrove, Gattie, Dando, Guynemer, Lucas, and Howell.—*Mayseder*. The most prominent features in this concert, were, the posthumous quartett of Beethoven, containing the song of thanksgiving for convalescence (of which only two movements were played, on the Saturday previous, at the Classical Chamber Concerts), and the piano-forte quartett of Mendelssohn. In the former, the three first movements sufficiently describe the author's intention—at least in our surmise; the last, as a connected part of his plot, is less clear. Nevertheless, the whole composition is a marvellous display of originality, elegance, pathos, and profound counterpoint. It has been a subject of regret to many, that Beethoven did not append to his instrumental works of a descriptive character, a programme or synopsis of his design. Beethoven, from the impetuosity of his nature, and the wildness of his imagination, would probably be the very last man to whom the necessity for such 'note of preparation' would occur; and the very first to knock any one down who might insinuate the demand for it. He was not the artist to write under his designs, 'This is a horse'—'This is a tree.' It was all sufficient to him that they fulfilled his own intention: it was not his business to supply you with eyes and fancy to boot. Although the general performance of the above quartett was distinguished for excellence, we feel inclined especially to notice the tenor playing of Mr. Dando, which was remarkable for firmness, purity, and beauty, of tone, and just expression. The piano-forte quartett of Mendelssohn, a very early composition, and when the author could have been but a lad, is a work of astonishing promise. The ideas flow in a torrent—not by jets; but the stream is unceasing and unwearied. It is a series of obligations for all the instruments. The third movement, which was almost universally encored, is constructed upon a subject of so joyous, and even boisterous a character, that it becomes difficult to avoid taking part in the row. It is like a Boors' dance in a painting by Teniers: you feel inclined to snap your fingers, and shout—'Have with you, my lasses!'—Throughout the greater part of this quartett, Mr. Bennett left nothing to be desired:—in the andante, we perhaps sought for a little more expression; but we care not to carp and exact—it was a performance of great manual dexterity. This notice must not be dismissed without complimenting Mrs. Bishop upon the chaste and expressive manner in which she sang the pretty cavatina from *Robert le Diable*; as well as Mr. Balfe, for the canzonet of Haydn. In both instances it was pure chamber singing. We observe that this society of young musicians propose to renew their performances. Come when they may, they have our hearty good wishes and support.

CLASSICAL CHAMBER CONCERT.—Third and last Concert of the 3rd series, Monday morning, April 18th, 1836.—*Part I.* Quintett, No. 17, in B minor, Onslow; for two violins, viola, violoncello, and contra-basso, Messrs. Mori, Watts, Moralt, Lindley, and Dragonetti. Aria, 'Qui sdegnò' from *Il Flauto Magico*; sung by Mr. Crouch. Quintett, in G minor, Mozart, for two violins, two violas, and violoncello; Messrs. Mori, Watts, Moralt, Lyon, and Lindley. Air, 'Hide me from day's garish eye,' Handel—Miss Clara Novello. Trio, in E flat, Beethoven, Op. 71; piano-forte, violin, & violoncello; Messrs. C. Potter, Mori, and Lindley. *Part II.* Trio, in D minor, Corelli, for two violoncellos, and contra-basso obligato; Messrs. Lindley, Lavenu, and Signor Dragonetti. Air, 'Le Moine,' Meyerbeer, (1st time of performance) Signor Giubilei. Quartett, in G, Haydn, (Op. 14) for two violins, viola, and violoncello; Messrs. Mori, Watts, Moralt, and Lindley. Air, à la Tyrolienne, 'Carina,' by Hummel; Miss Clara Novello. Quartett, in D major, Beethoven, (Op. 18) for two violins, viola, and violoncello; Messrs. Mori, Watts, Moralt;

and Lindley. Conductor, Mr. Potter. In the last movement of Onslow's quintett, a succession of passages occur, which tried even the metal of 'Il Dracone' himself:—but then—how tried? and how did he play them?—In a manner that kept one's admiration upon the stretch. His performance, like Aaron's rod, swallowed up all the other magicians'—and the gulp was no ordinary feat; for none but a boa constrictor could make a mouthful of master Mori. The quintett itself is graceful in design, and instinct with charming melody—particularly the andante. In the divine air from the 'Zauberflöte,' Mr. Crouch acquitted himself "respectably"—a word of *comfort* very like *cold porridge*. Nevertheless, we intend the term in its full extent, and a stronger one would not be our real opinion. Mozart's quintett, (and a choice one it is) was played throughout with a precision and unity of purpose that were masterly. With what satisfaction does the mind repose upon the skilful and rational design, and fine development of purpose, in this delightful composer, follow whom he may in a concert. One is sure to come upon a succession of sweet thoughts, which, from their very deliciousness, keep the mind in a state of serious and placid enjoyment. The playing of the slow movement to this quintett, might be adduced as an example to the sentiment uttered by Jessica to her lover: "I am never *merry* when I hear sweet music." The air from L'Allegro, "Hide me from day's garish eye," was sung by Miss Clara Novello, with perfect feeling both of the poetry and music. She sang it throughout in a sweet and level cantabile style, sotto voce, (just as it should be expressed) gliding on from note to note with the accompaniment, and which was played to absolute perfection. In excellent contrast with this air, did she select Hummel's Tyrolienne 'Carina,' which he composed expressly for Malibran to sing at one of his benefit concerts. It consists of a pretty subject, elegantly and scientifically varied. Some of the variations are difficult, but the one (and not the least trying) in the minor key, accompanied throughout on the piano-forte, *tremando*, especially pleases us. The performance of this composition gave much satisfaction to the audience. Mr. Potter proved to us upon this occasion that he is fully as excellent an accompanist as he is a concerto player. Mr. Giubilei sang, in bold energetic style, a peculiar, not to say eccentric air, requiring considerable compass of voice. The audience were divided as to the merit of the composition: we cannot say that it gave us one atom of pleasure. Haydn's quartett, one of his most sparkling and joyous instrumental compositions, was the gem of the concert. Without drawing invidious comparisons, (which is most distant from our thought) we should say that the players now under consideration are, in the cant phrase of the actors, "dead perfect" in the writings of Haydn and Mozart; if their Quartett rivals surpass them in the more modern school of Beethoven and Spohr, it is that they have devoted the whole force of their faculties to that class of music; they have brought heart and soul, time and labour, to the work. They have practised together incessantly:—both societies, therefore, will have their supporters. There is no occasion for grievous feelings and ungracious remarks—still less should standers-by foment unkindness. "There is room enough in the world for thee and me," should be the motto of both parties. Heartily do we wish success to both. The "Classicals" have announced a series of Six, for January 1837.

EXETER HALL FESTIVAL.—The objection has been made, that the *Rehearsal* of a musical performance should not be subjected to the influence of public criticism. If the rehearsal were announced as being a *private* one, and really a bona fide *trial* of the performers, for the purpose of ascertaining their state of accomplishment, the objection would be rational: but with respect to a series of performances like those in Exeter Hall, in which almost the only point of attraction lies in the grand mass of the chorus, who have for weeks been under a course of training, and who have at length attained so high a

state of precision, and even refinement, that the conductors deem them fully prepared for a public performance, and in consequence advertize a *public* rehearsal of the music, it seems absurd to protest against the expression of a public opinion. After all, the rehearsal is, strictly speaking, a performance; for, till the conductors were *satisfied* with the singers and players, there would be no *public* rehearsal. Moreover a rehearsal, particularly of choral music, is not unfrequently more satisfactory, from its freshness, than the subsequent performance. The singers make their first appearance in public; they exert themselves to give full effect to that which they have been preparing. At the repetition, this stimulus has in a degree subsided—the bloom of novelty has partially faded. It is a notorious fact, as regards solo players and singers, (although this may arise from another cause) that the rehearsal of their music has frequently surpassed in excellence its regular performance: and these remarks, to some extent, will hold good with regard to the first Rehearsal and the first Performance at this Festival.

The Selection for this evening opened with Mr. Attwood's Coronation Anthem for George IV. in the symphony to which he has ingeniously interwoven the National Anthem, "God save the King." The composition is a very charming one, particularly the passage in the second verse, "Peace be within thy walls;" as a work of science, however, we think the Anthem composed for his present Majesty of a higher class. Although the Sanctus and Benedictus to the Requiem of Mozart, both chorus and quartett, were performed in the most satisfactory manner, (the latter by Mrs. Bishop, Miss Masson, Messrs. Horncastle and Balfe) it appeared evident to us that a period must yet elapse, although we believe it will be a short one, before that most perfect of all ecclesiastical compositions is approved by the English public. We shall hail the event, when *the whole* of the Requiem will draw a full audience, performed by such a band as that at Exeter Hall. Upon the performance of the Benedictus, a remark made above is, in the present instance, verified. At the Rehearsal, it went off delightfully; at the performance, next evening, one of the singers came in a bar too soon, and consequently made havoc with the harmonies, till the coming in of the trombones, when the whole righted again. The air from Pergolesi, "O Lord have mercy upon me," was admirably sung by Mr. Balfe, till he introduced, and most injudiciously to a composition of that class, a regular, modern, Tamburini-like cadence. We could have knocked him down—at least *tried*, for he had previously charmed us. Much has been said of the effect of the chorusses at these performances, but never did we hear anything like that produced in the Graduale by Hummel, "Quod, quod in orbe." The extreme piano of four hundred voices was of itself indescribably impressive; but the light and shade—the partial crescendos, the sudden sforzandos, can scarcely be exceeded. It was like the playing of a full symphony at the Philharmonic. The composition itself is a masterpiece of science and elegance, both instrumental and vocal. Mr. Machin possesses a good voice, which, however, does not proceed sufficiently from his chest—the main defect of English singers; and his style yet remains uncultivated. It is nevertheless his due to say, that he gave much satisfaction in the fine, accompanied recitative from the Creation, "Straight opening her fertile womb." But one of the gems of solo singing upon this occasion was, "With verdure clad" by Miss Rainforth. The quality of her tone, which is pure and beautiful, and her ear, which is correct, are no merits in her: they are "gifts which God gives;" so let her "give God thanks and make no boast of them:" but for her *manner* of singing that lovely air she may take some credit; for it was simply and tastefully ornamented. Mr. Horncastle deserves much commendation for his style of giving the recitative which precedes the Chorus, "The Heavens are telling." The undertaking is an arduous one for any English tenor coming after Mr. Braham. The oratorio of Solomon,

which comprised the whole of the Second Part, was, with the exception of two or three pieces, a novelty to the larger portion of the audience. The whole oratorio is of so popular a character, that there is little doubt of its resurrection becoming a permanent one. The first and second chorus, "Your harps and cymbals sound;" and "With pious heart and holy tongue," are so magnificent in their construction, and they were sung with so marvellous a precision and brilliancy, that a burst of admiration proceeded from the whole audience. The next in succession, which is of a madrigalian character, "May no rash intruder," was not so fully appreciated as it deserved. Nothing could be finer than the sotto voce of that immense body of voices, in the passage "Ye Zephyrs, soft breathing." As might be expected, "From the Censer," was obstinately encored, although the performance had been protracted to a considerable length. The character of the chorus is more commonplace, and the effect of the double chorus throughout, more particularly upon the words, "Happy, happy Solomon," make a direct appeal to the less cultivated musical taste. It is nevertheless, a composition of the very highest order of commonplace; and in the performance, the echoes of the double chorus, which were as distinct as the best trained platoon firing, were finely heightened in effect, from the great space that intervened between the parties. In short, all the encomiums that have been bestowed upon this portion of the arrangement, so far from assuming the air of extravagance, strictly coincide with our own feelings upon the occasion.

The solo singing, as in all similar instances, was various in point of merit; Mrs. Bishop, and Mrs. Shaw eminently bearing away the palm; the former in, "What though I trace," which was sweetly and devotionally sung, although rather draggingly; and the latter, in that fine scene of the judgment of Solomon. Mrs. Shaw has received much commendation for some pieces that she has lately sung; but nothing that we have hitherto heard her execute, will stand any competition, in point of passion and musical declamation, with her general style of singing the pathetic air, "Can I see my infant gored." The trio, "Words are weak to paint my fears," was totally ruined, for want of proper amalgamation in the voices. Mr. Horncastle evinced a correct judgment in the fine air, "See the tall palm;" and Mr. Turner was zealous and pains-taking in what was allotted to him. "Music spread thy voice around," Air, by Miss Wagstaff, with chorus, was charmingly performed. The subject, upon the words, "Sweetly flow the lulling sound," is as exquisitely treated as it is in itself beautiful. So likewise in the Air, with chorus, by Miss Woodyatt, "Thus rolling surges rise;" the concluding phrase, "And all is calm again," can scarcely be surpassed for appropriateness of effect. Without reference to any remark which may have appeared in "The Musical World," concerning the engaging of male counter tenors, we felt that department of the chorus to be decidedly feeble. Variety and press of matter compel a postponement, till next week, of the second and third's days' performances.

REVIEW OF MUSIC.

"Sonnet to Sleep," written by F. L. Montagu. *The Music by John Abel.*
CRAMER.

AMONG the posthumous compositions of that fine genius, young Pinto, is a canzonet set to Pope's translation of 'Eloisa's letter to Abelard.' When we inform Mr. Abel, that the piece alluded to, and which he probably never saw, recurred to our recollection upon playing his own sonnet, he may be proud of the association. The composition now before us, is the transcript of an elegant mind, and the result of a well-grounded musical education. The introductory symphony is beautiful and musician-like; and the general reflection of the sentiment is as appropriate as it is graceful. One solitary lapse occurs to us;

which is in the second bar of page 3. By suspending the B in the bass, a consecutive 5th will be covered.

Mendelssohn Bartholdy's celebrated Overture, descriptive of two poems by Goethe. "The calm and prosperous Voyage," arranged for two performers on the Piano-forte, by J. Moscheles. MORI.

This really 'celebrated overture,' as expressed in the title-page, (for it received the admiration of every musical judge when performed at the Philharmonic Concert) somewhat reminds us of Weber's manner, but there is more method in the treatment. The subject is more continuous and connected. Taken as a whole, it is a composition of a very high order. It may appear like an impertinence to say, that Mr. Moscheles' arrangement for the four hands is a skilful one; nevertheless it is so,—and every superior musician is not a good arranger for the piano-forte. One of the very finest of Mendelssohn's overtures is that to 'The Isles of Fingal,' which we are glad to observe is also arranged for the piano-forte.

The popular Barcarolle, "Or che in cielo," sung by Signor Ivanoff, arranged as a Fantaisie, with variations for the Piano-forte, by J. Moscheles. MORI.

The introduction to this fantaisie is as charming as it is original. In the treatment of his subject (a pretty little melody) Mr. Moscheles has uniformly shewn himself the fine musician dallying with a trifle: hence at page 5, the change from the key of 3 flats into 4 sharps, is effected in an easy and masterly manner. In every instance that the subject is varied, it is done with a novel and graceful effect. They who are admirers of the interweaving of fingers à la Herz, will find in this piece a passage worth their attention:—indeed, this word may be applied to the whole composition, for there is not a commonplace thought in it.

MISCELLANEOUS.

GLEE CLUB.—The performance of the serious glees (what an anomaly) sent in as candidates for the prize offered by this club, will take place on Saturday the 30th instant, after dinner, at the Crown and Anchor Tavern.

THE Independent of Brussels states, that the Queen of the French has just presented to Madame de Beriot, formerly Madame Malibran, a magnificent agraffe, adorned with pearls, as a proof of the pleasure experienced by her majesty at again meeting with and hearing this celebrated cantatrice.

PAGANINI ECLIPSED.—An itinerant Irish performer, of considerable note, has lately been playing the lyre to numerous, if not respectable, audiences, at Nottingham and Hull. The Leicestershire Journal observes, that, like Paganini, the great performer to whom we have alluded, plays on a single string. It must be allowed that they both play to some tune. But in producing the music that these dexterous performers are allowed to be most fond of—the chink of coins—the Italian is completely eclipsed by his Irish competitor. The former scrapes about ten thousand a year from the pockets of the rich, while the latter gains more than double that sum in pence from the poor.—*Weekly Post.*

BAUMGARTEN.—This profound harmonist, together with the four *Schrams*, past many months at Wynnstay, the noble mansion of Sir Watkin Williams Wynn, Bart., in the time of his father, some forty years ago; where Baumgarten composed a number of pieces for five violins, viola, and violoncello, with an accompaniment for the harpsichord or organ. In these days of quartetts, &c. would it not be desirable to ascertain whether those compositions have been preserved? for there may be some gems among them, worthy of being rescued from oblivion.

MUSICAL COMPOSITION.—The latest musical composition that I have heard of in the town where I dwell, is that of an eminent organist, who has made—(what think you?)—a *composition with his creditors*, at the rate of five shillings in the pound, i. e. a sort of *double counterpoint in the fifteenth, ratio*

1:4; and is esteemed a better composition than many of the same grade have been able to accomplish.

RUSTICUS.

CATCH CLUB.—This club has existed for nearly a century, and has enrolled among its members, some of the first personages in the kingdom, as well as musicians of the first eminence, as composers of vocal music in parts; also highly talented singers. The late Mr. Sale was Secretary for many years, and, at his death, he was succeeded by the late Mr. Leete, a highly respectable individual, who was one of the leading bass singers, at glee parties, for nearly half a century; his gentlemanly conduct and respectability, won for him the esteem of his brother professors, who, some few years ago, presented him with a piece of plate, as a token of their regard. Mr. Leete was for many years conductor of the music at the Glee Club. He died last Autumn, aged 73.

The Catch Club, at present, consists of thirty-six Members, among whom are their Royal Highnesses the Dukes of Cumberland and Cambridge, the Duke of Beaufort, Earl Fortescue (Father of the Club, elected in 1779), Lord Saltoun, Duke of Argyll, Lords Adolphus and Frederick Fitzclarence, &c. &c. There are twenty-four Musical or Honorary Members, namely, Messrs. Neild, W. Knyvett, J. B. Sale, Vaughan, Elliott (Secretary), Hawes, Evans, C. Taylor, Bellamy, Terrail, Duruset, Clark, Horsley, T. Cook, Goulden, Phillips, Hobbs, Goss, Walmisley, Hawkins, Bradbury, Turle, Machin, and King. The Club meets every Tuesday, from February to June, at the Thatched House Tavern.

Operas, Concerts &c. for the ensuing Week.

SATURDAY Opera
MONDAY Philharmonic Fifth Concert, Hanover-square; Evening
TUESDAY Miss Harris's, New London Hotel, Bridge-street. Blackfriars; Evening.
WEDNESDAY	.. Ancient Concert, Third, Hanover-square; Evening Messrs. T. and G. Cook's, Third, King's Theatre; Morning. Lanza's Fourth, Music Hall, Store-street; Morning. Miss Myer's, Argyll Rooms; Evening.
THURSDAY	.. Mr. H. Dulcken's Concert, Willis's Rooms; Evening.
FRIDAY Mr. Sale's Concert, Hanover-sq. Morning. Miss Dickins and Miss Foster's, Evening.

WEEKLY LIST OF NEW MUSIC.

PIANO-FORTE.

BEETHOVEN'S Sonate Pastorale-Pathétique, and the Sonata with Funeral March. Edited by Czerny	COCKS
Czerny's Rages des Badenois, variations on Waltz by Strauss	WESSEL
— Les Délices Modernes, Nos. 1 and 2	DITTO
Carlini's Scales and Exercises	PLATTS
Hummel's Four Sonatas in E flat, C, F minor, and D, Op. 106	COCKS
Herz's Variations on "Mio caro Agostino"	JOHANNING
Lemoine's "Les Chasses" Quadrilles, Duets	METZLER
Mayer's Variations from La Financée	CHAPPELL
Mac Calla's Rondo on "O'er hill and dale"	NOVELLO
Prince George of Cumberland's Second Grand Waltz, or Mac Kensie's Third Set	BOOSEY
Reichel's Rondo from La Straniera Rondoleto Brillant, Air de Bellini, by G. F. Harris	CHRAMER
Strauss' Valses Universelles, 4th Set, "Tansend sapperment" ..	WESSEL
— Fifth Set, "Hof-ball-Tanze" ..	DITTO
— Sixth Set, "Erinnerung an Pest Tanze"	DITTO
— Seventh Set, "Pfennig Waltzer"	DITTO

Thème Favori from Norma, by G.

F. Harris	CHRAMER
Valse à la Scaramouche, from Ricci's "Una avventera di Scaramouccia." ..	BOOSEY

SONGS.

Bonnie Jean. Mrs. Mills	CHRAMER
Here's a health to the ladies. Miss (Jennell)	GEORGE
Land of my dearest, happiest feelings. Bass song	WESSEL
My island home. J. P. Knight ..	CHRAMER
Swell the full chorus. Chorus from Solomon, arranged by Sir G. Smart	CHAPPELL
Signal Fires. Song by a distressed Clergyman's Widow	WILLIS
The lone rock by the sea. Blockley	EAVESTAFF
The Swiss captive's song. Ditto	DITTO
The huntsman, soldier, and the sailor. Bass song	WESSEL

FOREIGN.

Ah di che salvo il vuoi. Arietta, from Persiani's Opera of Danao	CHAPPELL
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MISCELLANEOUS.

Mason's (Jun.) Sacred Subjects, No. 5, for Harp	NOVELLO
Reinagle's (A. R.) New and Complete Instructions for Violin ..	GEORGE
— Set of Three Favourite Airs, with Variations for Violin, fingered for Amateurs	DITTO

CONCERTS.

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GREAT CONCERT ROOM, KING'S THEATRE.

MR. T. COOKE AND MR. GRATTAN COOKE'S MORNING CONCERT will take place at the above room on Wednesday Morning, April 27th, 1836, at half-past One precisely: Vocal Performers, Mademoiselle Giulietta Grisi, Miss Masson, Miss Rainforth, Miss M. B. Hawes, and Mrs. R. H. Bishop; Signor Lablache, Mr. Balfe, Mr. Bellamy, Mr. Parry, Jun. Mr. E. Taylor, Mr. J. B. Sale, Mr. Hobbs, Mr. Hawkins, Mr. Terrail, and Mr. M. Phillips; the Members of the Vocal Society; and the following distinguished Instrumental Performers; Mrs. Anderson; Messrs. Mori, Eliason, Dando, Mountain, Kearns, Lindley, Lucas, Hatton, Dragonetti, Howell, C. Smart, Nicholson, Card, Willman, Powell, Baumann, Tully, Platt, Rae, Harper, Irwin, Smithies and Son, and Chipp, &c. &c. Leader, **MR. MORI.** Conductor, **MR. T. COOKE.**

Tickets, Half-a-guinea each, to be had of **MR. T. COOKE**, 92, Great Portland-street, Portland-place; of **MR. G. COOKE**, 3, Leicester-place, Leicester-square; and at all the principal Music Shops.

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A MEETING OF WELSH BARDS & MINSTRELS will be held at the Freemason's Tavern, on Tuesday Morning, May 31st.—when prizes will be awarded for poems, essays, &c. and a selection of National Music performed. President of the day, The Right Hon. C. W. W. Wynn, M. P. Conductor, John Parry.—Bardid Alaw.

Particulars will be shortly announced.

CONCERTS.

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MR. MOSCHELES has the honor to announce that his *Morning Concert* will take place on Wednesday, May 11th, when he will be assisted by M. Giulietta Grisi, Madame Caradori Allan, Miss C. Novello, Miss Masson, Sig. Lablache, Mr. Balfe and Mr. Parry, Jun. Mr. T. Wright will perform a Fantasia on the Harp. Mr. Moscheles will play his new MS Concerto *pathétique* composed expressly for the occasion, a posthumous MS Concerto by Sebastian Bach, and an Extempore Fantasia, together with Mr. Sudri's elucidation of his newly-invented universal musical language. Leader. **MR. F. CRAMER**; Conductor, **SIR G. SMART.** Further particulars will be shortly announced.

THE COMMEMORATION OF SIR THOMAS GRESHAM will be held by permission of the R. H. the Lord Mayor, at the Mansion House, on Saturday, May 14th, at One o'Clock, when the Gresham Prize Medal awarded for the best composition in SACRED VOCAL MUSIC will be presented to the successful candidate, and a public performance of the Anthem will take place. Tickets will be issued by Smith and Elder, 65, Cornhill, and J. A. Novello, 69, Dean-street, Soho.

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Musical Science, Literature, and Intelligence.

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

TAMING OF THE SHREW.

APRIL 29, 1836.

No. VII.

PRICE 3*d.*

[The writers of the LEADING ARTICLES are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

RECOLLECTIONS OF BEETHOVEN, WITH REMARKS
ON HIS STYLE.

BY CIPRIANI POTTER.

FROM what has been already advanced relative to this celebrated composer, the musical portion of the public has been excited to know something more of his character and disposition, as well as to be still better acquainted with his works. A partial fulfilment of this demand will be attempted in the following article.

Beethoven's music is now listened to with an attention and delight that his real friends and admirers could scarcely have anticipated.—Not unfrequently, indeed, these feelings border on prejudice, since it is impossible that amateurs generally can appreciate those portions of his works, which the cultivated Professor is often at a loss to understand—nevertheless, it is gratifying to witness the anxiety with which the uninitiated endeavour to comprehend what is termed classical writing, emanating from so great a man; exerting their auricular and intellectual faculties, to admire that which, in all probability, is far from being congenial with their predisposed taste and ideas. This prostration of the understanding at the shrine of acknowledged genius, is encouraging to every labourer in the good cause of sterling music, and is the best assurance of a healthy and rational state being at hand.

Many persons have imbibed the notion, that Beethoven was by nature a morose and ill-tempered man. This opinion is perfectly erroneous. He *was* irritable, passionate, and of a melancholy turn of mind—all which affections arose from the deafness which, in his latter days, increased to an alarming extent. Opposed to these peculiarities in his temperament, he possessed a kind heart, and most acute feelings. Any disagreeable occurrence, resulting from his betrayal of irritability, he manifested the utmost anxiety to remove, by every possible acknow-

ledgment of his indiscretion. The least interruption to his studies, particularly when availing himself of a happy vein of ideas, would cause him to expose the peculiarities of his temper; a capriciousness not at variance with, and perfectly excusable in, professors of other arts and sciences, when placed in a similar situation.

If we may be allowed to imagine a man's native character to be exhibited in his productions; in the compositions of Beethoven we shall frequently perceive it to be perfectly delineated. For instance; his Ops. 90 and 101, two sonatas abounding in his singularity of style;—containing the most amiable thoughts, intense feeling, and passion, with a decided melancholy pervading the whole. Persons not endued with a portion of these feelings, (particularly the last-named) or not possessing a very strong passion for music in the abstract, cannot sympathize with the author, or appreciate his digressions in these instances from the conventional form of sonata-writing.

Another cause for mistaking Beethoven's disposition, arose from the circumstance of foreigners visiting Vienna, who were ambitious of contemplating the greatest genius in that capital, and of hearing him perform. But when, from their unmusical questions and heterodox remarks, he discovered that a mere travelling curiosity, and not musical feeling, had attracted them, he was not at all disposed to accede to their selfish importunities: he would interpret their visit into an intrusion and an impertinence; and consequently, feeling highly offended, was not scrupulous in exhibiting his displeasure, in the most pointed and abrupt manner: a reception which, as it was ill-calculated to leave an agreeable impression with those who were so unlucky as to expose themselves to the rebuke, did not also fail in prompting them to represent his deportment unfavourably to the world. He would frequently revert to these intruders when conversing with a friend, and relate many singular anecdotes, resulting from their annoying visits.

When his mind was perfectly free from his compositions, he particularly delighted in the society of one or two intimates. It sensibly comforted him, and at once dispelled the cloud of melancholy that hung over his spirit. His conversation then became highly animated, and he was extremely loquacious. The favourite medium by which he expressed his ideas, was the Italian; his pronunciation of that language being better than either his French or German; for having resided the greater part of his life in Vienna, he had imbibed the Viennese pronunciation, which is considered the worst in all Germany; and indeed, is only to be supported on the stage, and as a patois dialect; the natives considering it a vehicle for wit and humourous amusement.*

* There exists a small theatre in one of the suburbs of Vienna, called the Leopold-stadt, where pieces are represented written in that dialect. It is much frequented by the natives, and was a favourite with the late Emperor Francis.

It would naturally be concluded, that Beethoven's preeminence as a composer, should have placed him above the envy of the profession; but this was far from being the case. No doubt the feeling died with him although it existed during his life to a very considerable extent—particularly in Vienna. This unworthy conduct on the part of the profession together with his own unhappy malady, doubtless increased his melancholy, and rendered him more recluse in his social habits. In justice, however, it should here be stated, that some of his most ardent admirers, both professors and amateurs, resided in Vienna. Latterly his deafness became so aggravated and confirmed, as to oblige those who wished to communicate with him, to have recourse to writing; but being very excitable and tenacious, upon the subject of his infirmity, if they were not rapid in their communication, he would endeavour to anticipate what was intended, or evade the question altogether, by changing the discourse. Some judges are of opinion, that his misfortune had considerable influence upon his writings, and that it contributed to their complexity, particularly his latter productions; but it would have required a much more extended period than was allotted to him, to have caused him to forget the powers or genius of an orchestra. Indeed, had he been spared twenty or thirty years longer, we may conceive him to have contracted a confused idea of musical sounds and combinations; but his great experience of orchestral effects, so satisfactorily exemplified in all his works; his profound knowledge of harmony, and his inexhaustible fancy, would always have assisted him in the accomplishment of any work.

To an experienced musician, many effects of combination in harmony, are the result of mere calculation, and which a man would retain to the last day of his life. The knowledge of the equilibrium of an orchestra; that is, the relative powers of different instruments in combination, composing an orchestra, is purely a matter of experience. Many clever musicians have an extensive knowledge of instrumentation, without possessing the least fancy, and consequently are not considered men of genius; but Beethoven exhibited his peculiar talents and genius even in this department, from his novel mode of treating instruments individually and collectively. His latter works again prove the assertion of his having retained all the requisites necessary for composition. His Mass in D, and 9th symphony in D, are most extraordinary effects of his knowledge of orchestral effects.

Without intending to draw a parallel between the early and latter works of this illustrious musician, we cannot refrain from observing that his last compositions, though containing what are called eccentricities, extravagancies, incongruities; yet the *motivi*—the melodies, are truly sublime—a convincing proof that as he advanced in years, his mind became more elevated. By way of example, we would name the sub-

ject of the last movement of a sonata in E major, op. 109; the *Canzona* in the posthumous quartett in A minor, op. 127: the *motivo* of the last movement of his symphony in D, No. 9. From these considerations, they who are most anxious to understand and appreciate Beethoven, are the more induced to study these works, and the result is, that they find in them more consistency than was at first imagined. Musicians should be more careful in hazarding a hasty opinion of the works of so great a master.

Many of the peculiarities of Beethoven's style, have been ably discussed in the second number of this publication; and we are ready to acknowledge that some of his compositions are at times very complex; a circumstance we will endeavour to account for, in the following observations. From the originality and singularity of his ideas, the treatment of them becomes naturally as singular. Sometimes his subjects are not sufficiently *contrapuntal* to admit of that mode of treatment; consequently the effect is not sufficiently intelligible; since the object of the study of *Counterpoint*, is to give a clearness and purity to the style, that the hearer may be enabled to distinguish each individual part. As a *contrapuntist*, Beethoven was certainly inferior to Mozart, who was without doubt the greatest in that school of writing: but Beethoven would contrast those singular effects by the boldness of the unison, the variety of his accents, and the vagueness of his harmonies; omitting certain notes in chords, which produces a quaintness, and tends to destroy that monotony, (occurring from always employing the complete harmony) and prevents the ear from being satiated before the conclusion of a piece. Again, the augmentation and diminution of his subjects, the dwelling upon certain harmonies, (all these effects resulting from his genius) keep up the vigour of his music; the true lover of the science remaining excited to the last note. The most prominent feature in Beethoven's music is the *originality* of his ideas, even in his mode of treating a subject, and in the conduct throughout of a composition. No author is so free from the charge of *mannerism* as Beethoven.

Other singularities remarkable in his compositions consist in the broken rhythm, (which is also a striking feature in Haydn's works, particularly in his beautiful quartetts and symphonies) in the double passing notes, discords formed from the resolutions of others; the inverted *pedale*-effects, which, at first hearing, are difficult to comprehend; but some of Sebastian Bach's works abound in these extraordinary combinations. Examine his Fugue in B minor, No. 24 of the celebrated set of forty-eight preludes and fugues. A *Preludio* by the same, in Clementi's 'Practical Harmony,' p. 132 of vol. I. The introduction to Mozart's quartett in C major, No. 6, has puzzled many distinguished musicians; but no one of any consideration has dared to pronounce S.

Bach or Mozart even inconsistent. Musicians often vary, and naturally, in their opinions of classical authors. A distinguished artist, and one of Beethoven's greatest admirers, declared that he never esteemed Mozart's Overture to the 'Don Juan'—that it was too complicated, and decidedly one of his weakest productions: now, the greater part of the profession entertain a directly contrary opinion, and indeed it is almost universally admitted to be one of his happiest efforts.

Beethoven's playing was doubtless much impaired by his cruel malady. Although, from experience and a knowledge of his instrument, a musician may imagine the effect of his performance, yet he cannot himself produce that effect when wholly deprived of the sense of hearing, more especially a sensitive man like Beethoven. His infirmity precluded his ascertaining the quantity or quality of tone produced by a certain pressure of his fingers on the piano-forte; hence his playing, latterly, became very imperfect. He possessed immense powers on the instrument; great velocity of finger, united with extreme delicacy of touch, and intense feeling; but his passages were indistinct and confused. Being painfully conscious therefore of his inability to produce any certain effect, he objected to perform before any one, and latterly refused even his most intimate friends. These, however, would at times succeed in their desire to get him to the instrument, by ingeniously starting a question in counterpoint; when he would unconsciously proceed to illustrate his theory; and then branching out into a train of thought, (forgetting his affliction) he would frequently pour out an extemporaneous effusion, of marvellous power and brilliancy. It is easy to imagine a purely mechanical performer, void of all feeling, previously to a stroke of deafness, who has conquered every difficulty of the instrument, playing a piece of music correctly, and to the satisfaction of those of a reciprocal feeling; but to a conformation like that of Beethoven, where light and shade, and delicacy of expression, were either all or nothing, the full achievement of his object amounted to an almost impossibility.

The above description of the peculiarities of this illustrious man, may be thought prolix; yet, as it has resulted from an anxiety to correct misstatements, and erroneous impressions respecting him, and at the same time to exhibit his real disposition, it may be received with indulgence. On some future occasion, we may be induced to discuss more fully the beauties of his compositions, which it is hoped may interest the amateur as well as the student.

The true admirers of Beethoven, can never cease to appreciate the works of Mozart and Haydn, since his early productions accord so perfectly with the compositions of those two great masters in style; all three emanating from the same school: and it is impossible to imagine

what Mozart would have written, had he been permitted to have lived only to the age of Beethoven.

Even Haydn's latter works surpass his earlier to an extraordinary degree: for his early quartetts and symphonies, though beautiful, are very inferior to his last. It will be acknowledged by many, that Beethoven's first productions, are more perfect than the early works of the two above-named composers; a circumstance which may be attributed to the science being better understood at the period he commenced writing, together with the advantages he derived from the examples of those two great men: but his decided originality has always prevented his being charged with plagiarism.

GEMS OF GERMAN CRITICISM.

Translated by W. J. THOMS.

No. 2. SEBASTIAN BACH.

THE elder Bach, (says Zelter, in a letter of the 8th of April, 1827) is, with all his originality, a son of his country and of his own times, and yet he could not escape from the influence of the French—that is to say, of Couperin.* The endeavour to make oneself as agreeable as others, gives rise to that which does not last. All that is foreign to him, however, we can take away like a thick scum, and the bright liquid lies immediately below it. Thus I have, for myself alone, set to rights many of his sacred compositions; and my heart told me, that old Bach nodded to me, like the good Haydn, 'Aye, aye, that is just as I had wished it.'

But then some come and say, no one ought to lay his hands upon anything in that way; and they are not quite wrong in saying so, for it is not every one that may venture to do so. However, that is to me a means of arriving at a knowledge and admiration of that which is true; and if I let them have their opinion, what is mine to them?

The greatest impediment, in our time, consists clearly in the totally distorted German Church-texts, which succumb to the polemical earnestness of the Reformation, while they stir up the unbelieving by a dense faith-vapour which no one desires. That a genius in whom taste is innate, should allow a spirit which must be deeply rooted to spring up from such a soil, is now the most extraordinary thing about him. The most wondrous is, however, when he has had haste, yet not pleasure. I possess manuscripts of his, which he has begun three times, and then scratched them out again; he would indeed rather not have proceeded, but the next Sunday a marriage, a funeral procession, was before his door. Even the commonest memorandum paper (*concept-papier*) appears oftentimes to have been scarce; but it must be accomplished,—so he sets forth on his march, and lo! at the end there is the great artist as he lived and loved. When he had finished it, he retouched it, and that too with his close writing, so darkly, indistinctly, and learnedly since he was accustomed to use peculiar signs which every body does not understand, that I am obliged to be cautious about falling upon his manuscripts, since it is not easy for me to come from them again.

[Goethe having expressed his surprise at Zelter's opinion, that the thoroughly original Bach was affected by foreign influence, Zelter enters at greater length on the subject, in a letter dated the 9th of June, in the same year.]

* Francis Couperin, Organist and Chamber Musician to Louis XIV. and XV., died in 1733. Some specimens of his compositions may be found in Sir John Hawkins' History of Music.—*Translator.*

What I called the French scum in Sebastian Bach, is certainly not easily lifted off in order to be laid hold of.

It is like the atmosphere, present everywhere, but no where perceptible. Bach passes for the greatest master of harmony, and that justly. That he is a poet of the highest order, one can scarcely venture to pronounce, and yet he belongs to those who, like your Shakspeare, are lifted up high above all childish things. As a servant of the Church, he has written for the Church only, and yet nothing what we call Church-like. His style is *Bachish*, like everything that is his. That he was obliged to employ the common signs and terms *Toccata Sonata, Concerto, &c.*, has just as much to do with it, as a man's being named Joseph or Christopher. Bach's primal element was solitude, as you once recognised, when you said, 'I lay in bed, and let the Burgo-master's organist of Berka, play me *Sebastiana*.' Such is he, he will be watched narrowly.

Now was he yet also a man, Father, Gossip, yea even Cantor in Leipsic, and as such, nothing more than another, yet not much less than a Couperin, who had served two kings of France upwards of forty years. Couperin in the year 1713, printed the first Fundamental Instructions for the Harpsichord, not for striking it,—but for playing (*toucher*), which he dedicated to his king.

A king play the harpsichord, probably the organ, the pedals! who would not do so after that. The new method of Couperin, consisted principally in the introduction of the thumb, by which a rapid certain execution was alone practicable.* Bach and the rest of the Germans had long practised this method, for it is understood of itself; the work of the right hand and of the left being however still defined, whereby the latter is obviously spared. The *Bachish* method lays claim to the use of the ten fingers, which are bound to learn the service which their various lengths and powers fit them for; and this method we have to thank for the incredible things which our modern *toucheurs* attempt.

And since now all men must be French if they would wish to live, Bach allowed his sons to practise the fine little elegancies of Couperin, with all the curling of the head-notes: nay he himself even appeared as a composer in this style with the greatest success; and thus did the French frippery gain upon him.

Bach's compositions are partly vocal, partly instrumental, or both together. In the vocal pieces there often bursts forth something very different from what the words say, and he has been greatly blamed for this; moreover he is not strict in the observance of the rules of Melody and Harmony, which he with great boldness set aside. When however he works up biblical texts, such as, 'Brieh dem Hungrigen dein Brodt,' &c.—'Ihr werdet weinen und heulen,' &c.—'Jesus nahm zu sich die Zwölfe,' &c.—'Unser mund sey voll lachens,' &c.—I am oftentimes compelled to wonder with what holy Freedom from Consusion, with what apostolic Irony a something quite unexpected breaks forth and which nevertheless arises no doubt against all the rules of sense and taste. A *passus et sepultus* lead us to the last pulsations of tranquil might: a *resurrexit* or *in gloria Dei patris* to the realms of holy sorrow for the hollowness of earthly pursuits. This feeling is however as it were inseparable, and it may be difficult to carry away from it a Melody or even any thing material. Now he begins afresh, now he strengthens himself, ever increasing his power at each repetition of the whole.†

Through all this, he is thus far still dependent upon his theme. We should however follow him upon the organ. This is the soul into which he directly breathes the breath of life. His theme is the feeling born on the instant,

* If I mistake not, in Carlo Dolce's Saint Cecilia, the thumbs are idle, if not hanging down.—Zelter.

† The Leipsic and Zurich editions of Bach's works, are said in the title to be '*In the strict style*,' which they are however, because they are *Bachish*: i.e. in so far as they belong to him alone.—Zelter.

which, like a spark from a flint springs up at once from his first casual pressure with his foot upon the pedal. Thus he proceeds on by degrees until he isolates himself, finds himself alone, and pours forth an inexhaustible stream into the boundless ocean.

Friedeman (of Halle) who died here, said when speaking of this, 'Compared with him, we all remain children.'

Not a few of his great Organ pieces are *heard through*, but *not out*, for there is no end in them.

But I will leave off, though I could yet say much more concerning him. When every thing is considered which can be testified against him, this Leipzig Cantor must be looked upon as a revelation of God; clear but inexplicable. I could address him

Thou hast shaped out work for me;
I, to light again, brought thee.

FREDERICK VON RAUMER'S LETTERS ON ENGLAND,

(Concluded.)

THE following passage in reference to the drunkenness of our lower orders on the Sunday, with the proposed remedy for it, is no longer new;—nevertheless, however it may revolt the educated prejudices of the Protestant majority in England, and call down the anathemas of our ultra-Sabbath-observers, it is both strictly tasteful and philosophical.

"I am convinced that drunkenness would decline, if music, dancing, and all the less sensual and animal recreations were allowed. These necessarily impart higher pleasures and more refined conceptions; or, at least, tend to generate a taste and an aptitude for them. A man who enjoys singing, dancing, or the drama, cannot possibly be very drunk; nor is brutal grossness of behaviour compatible with social recreation. The utter want of all musical education for the people is doubtless another effect of this way of observing the Sunday; and where this broad foundation for the culture of any art is wanting, individuals seldom rise above mediocrity. It is only on masses susceptible of musical enjoyment, and endowed with musical perceptions, that the lofty superstructure of art gradually is reared, and from its height, reacts on the mass whence it sprung. I utterly deny that millions of Englishmen are better christians because they sing badly, or because they do not sing at all. A few London Morning Concerts, or an expensive Italian Opera, have nothing to do with the musical education of a people; and just as little with pure taste, or a pure perception of art."—Vol. II. p. 17.

There are few persons accustomed to public performances who will not feel the justice of the following remarks upon Piano-forte concerto composition.

"First, would not every Piano-forte concerto be the better for being delivered from such powerful accompaniments as drums and trumpets? Is not the contrast too violent, and the effect of the *principal instrument enfeebled*? Secondly, the Piano-forte is in many respects inferior to all stringed and wind instruments; but it has one great advantage—that the player can execute several parts at once, according to the rules of harmony. Why is this peculiar advantage, of which the old German school invariably availed itself, now utterly neglected, both by composers and performers?"

The author is surely acquainted with the works of Hummel and John Cramer.

We will conclude our extracts from this admirable work, with the author's opinion of Donizetti, as a dramatic composer, and of the principal opera singers who were in England last year. To the former, unmitigated as is Von Raumer's denouncement, we fully and heartily subscribe; to the latter we would make some reservation in favour of Rubini, who notwithstanding his excessive proneness to roulades and flourishes (and no one knows better when to employ, and when to omit them) is an artist of transcendent elegance and accomplishment. He may act just as he pleases with the modern fustian, so long as he shall continue to sing, in the absolutely perfect manner in which we have heard him, the "Davide penitente," and "Il mio tesoro" of Mozart. The pointed distinction of his then style and manner, the beautiful simplicity of his expression, his exquisite tenderness, at once stamped him in our minds a consummate singer.

DONIZETTI.—"A terzetto, 'Ambi morrete' from Donizetti's 'Anna Bolena,' sung by Grisi, Lablache and Rubini. One must have resigned all idea of dramatic music, and have lost all memory and trace that such a thing ever existed, before one can give one's admiration to the senseless roulades, the dancing rhythm, the starts, screams, and die-away whispers, with which a royal tyrant, his wife and her lover, amuse themselves and others in the hour of death. The stupidity of opera composers has now become so audacious, and their audacity so stupid, that art will probably once more raise itself from these disgusting tricks to a pure and noble style. At the present moment, this cholera rages, as it seems, all over Europe." Vol. I. p. 208. Again at p. 210.—"Donizetti is not a dish from which any man of sense or discrimination will endure to be helped twice; and Rossini's operas have been so often repeated, that any thing else would have the charm of novelty in the comparison. But the public, perhaps, will have it so;—and still more, the *one-sided and meagre education of the singers may make it inevitable.*"

RUBINI sang 'Il mio tesoro' from the Don Giovanni. "He sang his song and not only once but twice, with the greatest applause. His voice is an uncommonly powerful tenor, or rather barytone, with a falsetto. None of our singers equal him in power and facility, but his application of the modern Italian manner to Mozart seemed to me thoroughly inappropriate."—Vol. I, p. 177.

Again, at p. 202.—"His voice is twice as powerful as that of Mantius, and his skill in executing trills, roulades, and quavers, far greater. But as he thought proper to introduce all these tricks, and entirely to disregard the simple musical elocution, he produced far less effect upon me than I expected. Here this imperfect style, which, spite of its apparent variety, brings down every thing to the same level, is extremely admired."—Vol. I. p. 202. And at p. 207, "Rubini trembles when he holds a note: whether he takes this defect for a beauty, or whether his voice is growing old, and he cannot help it, I don't know. Much less lungs, voice, art and expression, are required for all that trickery of whispering and shouting, piping and quavering, than good-natured admirers think." Page 209.—"For the fourth time I heard Rubini conclude with exactly the same cadence; thus:—violent effort in the lower notes, then a soft squeaking up to the very highest—sugar on sugar—and, last, a very forcible accent which set the hands of the audience in motion, with as much certainty as the foot of the bellows-blower moves the bellows of the organ."

IVANHOFF.—"A beautiful voice, but the unnatural and the impure style of the modern Italian school pushed to the utmost:—violent shouting alternated in the same bar, with an effeminate and almost inaudible whisper:

light and shade blotched on in hard and unartist-like contrast; no sustained style, but a superficial striving after effect. But this is what the musical multitude like."—Vol. I, p. 117.

GRISI has a fine rich voice, with good lower, and well-managed upper, notes; great execution, great power, and (as far as it is possible with such music) appropriate expression. She certainly is one of the greatest living singers, yet (so far as the recollection of one performance enables me to decide) I prefer Malibran." Again at p. 207.—"Her (Grisi's) musical elocution, nay, even her tone, has, occasionally, something vulgar, which you never hear in German singers. Less voice, with more elevation of sentiment, would produce more effect." At p. 210, speaking of the same singer, he well remarks; "Formerly people sang solfeggios as a preparation and training for singing; now it seems, the solfeggio is the beginning and the end of art."

"LABLACHE has the most powerful bass voice I ever heard in my life, and gave Rossini's 'Largo al factotum' in a manner which it is impossible to surpass. Whatever admiration, however, this singular production may deserve, the hearing of seven pieces out of seven Italian operas convinced, me that there is a great similarity and poverty in the means employed, the ornaments always the same, the melodies undramatic and continually recurring. What variety, what distinct and appropriate individuality, on the other hand, in one of Mozart's operas!"—Vol. I, p. 118.

CONCERTS.

PHILHARMONIC CONCERT.—Act I. Sinfonia in E. flat, (first time of performance) Lachner. Air, Miss Birch, 'Ave Maria,' Cherubini. Concerto, piano-forte (M.S.) in C minor, Mr. W. S. Bennett; Bennett. Scena, Mr. J. Bennett, 'Ah sorrída amico,' (Jessonda) Spohr. Overture, Faniska, Cherubini. Act II. Sinfonia in D, Mozart. Scena, Mrs. H. R. Bishop, 'Ah perfidio,' Beethoven. Military concerto, violin, M. Lipinski, Lipinski. Terzetto, Mrs. H. R. Bishop, Miss Birch, and Mr. J. Bennett, 'Qual canna al suol,' (Jessonda) Spohr. Overture, Precioso, Weber.

A prize was offered a year or two since by Haslinger of Vienna, for the best new symphony; and M. Lachner gained it against fifty competitors. It were worth while to obtain a sight of, and compare that composition with the one produced on Monday evening. Either Lachner had a worthless squad to contend against, or his effort on that occasion has exhausted him: for this is positively an unworthy affair for any concert. It is wholly void of originality, and is too long, even for a composition possessing ten times its merit. The best features in it are the instrumentation; and the Andante, which nevertheless is but an imitation of Beethoven. The Scherzo too, has a pretty point, which is repeated over and over again. The audience testified in decided terms their disapprobation of the piece. M. Lipinski is a violin-voltigeur, of considerable dexterity, in the Paganini school; though many, many forms below him; and as a composer, judging by the piece produced upon the present occasion, he ranks in an equally low grade. Some wags in Paris, we have been told, affected to go to sleep during his performances. The principal attraction of the evening was Mr. Bennett's own composition—and the playing of it. Both were positively eminent. Grace and tenderness appear to be the characteristics of his genius. His touch is exquisitely delicate; and his expression in the andante (a beautiful movement), was of the finest order of cantabile playing. He this evening amply satisfied us upon one point on which we had doubted him: viz. that he exhibited a higher mechanical accomplishment than a refined and passionate expression: we are happy in retrieving our error. His performance, and Mozart's symphony, with the magnificent bowing of Dragonetti, redeemed the concert from being signally unsatisfactory.

EXETER HALL FESTIVAL (concluded.)—The second day's performance, which consisted of a selection, with a portion of 'Israel in Egypt,' was comparatively but ill-attended. During the rehearsal, on the previous evening, the assembly was so large, that a considerable number of the auditors were standing without the doors. At a musical entertainment, who would think of paying half-a-guinea to see people finely dressed? and yet this constituted the only additional attraction in the performance. The same music was performed, and in some instances better performed at the rehearsal than on the succeeding night: they, then, who purchased guinea tickets, paid for hearing music, and seeing silks, muslins, and ribbands; and those they could have seen gratis during a morning lounge. The only instance in which we recollect a difference worthy of remark between the rehearsal and performance of the second day, occurred in that noble psalm by Spohr. It was trying work for the chorus, and upon the former occasion they certainly were somewhat unsteady; a defect they completely repaired upon the following evening. Space, and press of subjects of higher musical interest than the bald enumeration of individual exhibitions, preclude our going into detail upon the manner in which each piece of the selection was sung or played. One circumstance however, forces itself upon our attention, and requires observation. In the books of words, it was announced in the title-page, that "Handel's oratorio of Israel in Egypt," would be performed. This should not have been so stated, for it was a deception: we do not say, a wilful one—like those corpulent labels in a retail shop window, where "*less* is meant than meets the *eye*:" but it *was* a deception. A portion only of the oratorio was performed, and the following pieces were omitted. In the first part, the Chorus, 'Egypt was glad when they departed.' The first chorus in the second part, 'Moses and the Children of Israel sung this song,' immediately preceding, 'The horse and his rider,' which occurs twice. Handel—poor vain coxcomb!—thought this chorus would bear repetition; but possibly he had his reason for the arrangement. 'Thou sentest forth thy wrath which consumed them as stubble.' What offence had this fine piece of counterpoint committed, that it should be cast forth 'like an abominable branch' by the worshipful fellers and hewers? 'Thou stretchest forth thy right hand,' (the concluding three bars to the chorus, 'Who is like thee') and the whole of the succeeding chorus, 'The earth swallowed them up;' and lastly, the duett, 'Thou in thy mercy hast led forth thy people.' All these pieces being left out, the bills should have announced, that a 'selection' from the Oratorio would have been performed. Several recitatives, (particularly the beautiful, accompanied one, 'Hail, holy light,') were introduced by Sir George Smart, from the copy in the King's library, and he is to be thanked for so doing. They were first introduced, we believe, at the Westminster Abbey Festival: but, such an Oratorio as the Israel in Egypt, and upon such an occasion, should have been performed strictly according to the intention and design of its author. Our observations upon the singing of the chorusses must be brief and general; so far however, as the amateurs are concerned, they will be most satisfactory. At the rehearsal, (when the audience was so numerous) the hailstone chorus, 'He sent a thick darkness;' 'He spake the word;' and 'The horse and his rider,' were received with such a vehemence of applause (numbers rising simultaneously from their seats) that the general scene was absolutely overpowering. The 'Messiah' which occupied the third evening's performance, presents no new feature for remark; unless it be that, as on the previous occasions, the choruses carried all before them, by number as well as by excellence. Nothing could exceed the precision, brilliancy, and variety of expression in the execution of 'For unto us a child is born;' the 'Hallelujah,' and the illustrious 'Amen.' We cannot however in justice conclude, without distinguishing among the solo singers, Mr. Sapio; who opened the oratorio in a bold and clear tone; and with excellent discretion as to style and manner. His performance told in the room with consider-

able effect. Mesdames Knyvett, Seguin and Shaw, were deservedly applauded in, 'There were Shepherds;' 'How beautiful are the feet;' and, 'He was despised.' This last was marked for its excellence. Mr. Stretton in, 'For behold darkness;' and Mr. Machin in, 'Why do the nations,' were distinguished.

Upon a future and similar occasion, we should recommend, instead of three Rehearsals and three Performances, that *four* distinct Concerts be given at half a guinea for each admittance. The expense to the Committee will be less, and their receipts abundantly increased. Moreover, that the selection and sole management of the orchestra be vested in the CONDUCTOR. It is the very insolence of ignorance for persons to form themselves into a committee of directors, upon a question upon which they are not only incapable of deciding with discretion; but upon which, they shall boast of their incompetence. If the Exeter Hall Committee could make it a subject of self-gratulation, that not a member of their body knew a note of music, they were unfit to direct any part of the Festival, except the arranging of the benches in front of the Orchestra; the issuing of the tickets; and the taking of the money. This is the way the profession has always been treated in this country; and so it will continue to be treated, (shoved under the hoof of conceit and stupidity) till the study of science form one branch of the National education.

MR. HENRY DULCKEN's Concert took place yesterday (Thursday) morning, at Willis's rooms. It was announced to commence at one o'clock; and at five minutes to two the performers were not ready to play the overture to *La Clemenza di Tito*, as put forth in the programme. Miss Clara Novello and Signor Giubilei accordingly sang the duett, 'Di capricci,' from 'Coradino.' A duo brillante by Herz succeeded, played by Mr. H. Dulcken and his pupil Madle. Bendixen, a young lady apparently about fourteen years of age, and of remarkable promise. She has a brilliant and firm finger, with a neat and even execution. Another debutante, and of perhaps the same age, Miss Raper, sang the pretty little air from the *Azor and Zemira*, 'Rose softly blooming.' She is evidently quite a beginner, but has a pretty quality of voice. Mr. Mori displayed his fine execution in a fantasia; Miss Clara Novello accompanied by Mr. Harper, both gave high delight in, 'Let the bright seraphim;' Mr. Wright played a fantasia on the harp, and Mr. H. Dulcken received much applause in Weber's celebrated 'Concert Stück.' We heard about nine out of nineteen pieces.

HAYDN'S ABSCHIED SINFONIE,—(or rather the farewell symphony), was performed at the Concert given on Wednesday, (the 27th) by Mr. T. Cooke and his son; (which we are happy to state, was extremely well attended,) and produced a most comic effect; in fact, the effect which the composer intended. When Haydn was Maestro di Capella to Prince Nicholas Esterhazy, it was intimated to him, that the whole of the band would be dismissed, with the exception of himself and a quartett party. In order to depict the dismay of the musicians, without giving offence to the Prince, Haydn composed this symphony, during the performance of which, the band quitted the orchestra, one after another, until the leader was left 'alone in his glory.'—This ingenious device pleased the Prince so much, that he recalled the order for the dismissal of his orchestra. On Wednesday, after the first movement, some of the violin players began to put up their instruments, and in course of the second (which is an *andante*) they moved off from different parts of the orchestra, many of them taking their instruments with them; at length the basses began to lay down their arms; James Taylor laying its pondrous contra-basso down, popping on his hat, walked off by a side door; this produced a titter; presently Howell followed his example; then Lucas; Mori had by this time only Guynemer (second violin) Mountain, (Tenor) Lindley, and Dragonetti at his command; all eyes were turned to 'Il Drago,' who doffed his spectacles, laid down his double-

bass, and marched off, amid loud laughter; in which his unrivalled coadjutor, Lindley, joined most heartily for a while; but when he found himself thus deserted, he took his child under his arm and scampered off; amid shouts of laughter. There only remained Mori, Guynemer and Mountain, who kept scraping on; at length the 'Mountain began to move,' and in doing so, made a false step, which created more matter for fun; the violino secondo looked around him; and thinking, we suppose, of the old game of 'follow my leader' reversed it, by walking off, leaving Mori—solus.—The latter finding himself deserted by all his friends—popped his fiddle into the case, then took a pinch of snuff, and made his exit amid shouts of laughter and applause.

REVIEW OF MUSIC.

Allegro appassionato per il Piano-forte, &c. &c. da W. P. Beale. COVENTRY. One striking feature in this piece is, that the author never once forgets his subject. All his discursive thought has a constant reference to his theme, and this is brought in from time to time with graceful and masterly effect. The portions which have most especially delighted us, are, the cadence in page 5; the passage where the subject is treated alla fugata; and the obstinate pedale upon the G at the conclusion. All these, to our feeling, are purely exquisite—a strong term to use, but a sincere one. We have no hesitation in pronouncing this sonata to be one of the best pieces of modern writing that we have seen for some time. The well-educated student will delight in it.

Three Rondos for the Violoncello and Piano-forte, by G. Alex. Macfarren.
No. I. *La Pastorale.* H. J. BANISTER.

The subject pretty, but rather common-place. Mr. Macfarren has evidently intended no more than a better order of trifle; it would, therefore, be ungracious not to take him at his word. The piece is a useful exercise for both instruments.

Rondino for the Piano-forte, by D. Schlesinger. COVENTRY.

Rondino is a modest title for this composition, which, in style, somewhat reminds us of Dussek. The subject is sweetly pretty, and gracefully treated. The manner in which this is brought in again at the last page, is as clever as it is agreeable.

"*Study alla fugata for the Piano forte.*" Composed by Fred. Wm. Horncastle (37 Norton Street).

The subject of this fugue, in the first place, is a fortunate one, bringing to mind one of Handel's, which we cannot immediately identify. The rythmus is well preserved, and the counterpoint kept up all the way through. The whole production (which is really a 'Study,' and a good one) is highly creditable to Mr. Horncastle.

'*Oh that my head were waters.*' Duett in the Oratorio of 'The Captivity of Judah,' composed by William Crotch, Mus. Doc. MILLS.

A very lovely return to the subject of the melody in this composition, (which is beautiful and pathetic) occurs at the first cadence of the second, (or tenor) voice, at the top of page 5: we allude to the passage, where there is an ascending accompaniment in a contrary movement to the first voice, and which meets the melody. This is the best feature in the duet. At the 3rd bar, Page 4, the bass in the accompaniment makes a progression from G sharp to A; whereas the tenor makes a progression from G natural to A. This effect, which is harsh, would be removed by letting the tenor pass from F through E to D, which latter would meet the A at the bass. Query. Should not the second crotchet of the following bar in the bass, be E flat?

MISCELLANEOUS.

A NEW OPERA, to be called "The Rose of the Alhambra," the music by Mr. De Pinna, is in rehearsal at Covent Garden theatre, in which a Miss Campi, a contr'alto, will make her debut.

MADAME DE BERTOT, it is understood, will make her appearance at Drury Lane on the 2nd of May in the 'Sonnambula,' and in the course of a few days after, in Mr. Balfe's new Opera.

DUSSELDORF. A grand musical Festival will take place in this town on the Evenings of the 22nd and 23rd of May. The first performance will comprise Mendessohn's new oratorio of "Paul;" and the second, one of Handel's anthems; an Overture, not yet decided upon, but probably one of Mendelssohn's; a grand Cantata by Weber, composed on the Jubilee of the late King of Saxony; and the celebrated Choral Symphony, No. 9 of Beethoven. This last is doubtless Mr. Mendelssohn's own Selection; for he is conductor of the music, although the general arrangement is in the hands of a Committee. A ball will conclude the Festival.

The members of the Royal Society of Musicians have opened a private subscription in aid of the funds for erecting the statue in honor of the memory of his majesty George III. who was a munificent friend to the Society for nearly half a century.—*Morning Post*.

GIULIETTA GRISI was married on Sunday last, 24th inst. to a French gentleman of moderate independent fortune, M. Auguste Girard de Melcy.—*Morning Post*.

MUSIC. The following pithy remark on music, appeared in the Cheltenham 'Looker-on;' a weekly miscellany replete with entertaining chit-chat connected with that fashionable town. "Three Ladies, of the names of *Melody*, *Harmony* and *Science*, were called upon to display their talents in the presence of a competent judge; who thus delivered himself on their respective merits:—*Melody* charmed me; *Harmony* delighted me; and *Science* astonished me;—let the three form a *Union*, and blend their powers; then I shall be enchanted."

PHILHARMONIC. We hear from many quarters, that the good intentions of the Directors, in making the tickets transferable, have proved any thing but satisfactory to the Subscribers; for the room is crowded to a very inconvenient excess at every concert; consequently, the heat is very oppressive; and will become more so, as the warm weather advances. It will be worth the Directors' attention to ascertain the feeling of the subscribers on the subject, previously to the next season, for we have every reason to believe that many of them will secede if the same regulation should be continued.

MELODISTS' CLUB. This Club will give a prize of the value of ten guineas for the best approved SONG, composed by an honorary Member; and T. F. Savory will give a premium of five guineas to the composer of the second best. His Royal Highness the Duke of Sussex, Patron of the Club, will give a prize of ten guineas for a SONG, and honor the Society with his presence to present the prize to the successful candidate.

CORNO INGLESE. This instrument, on which Grattan Cooke accompanied Mrs. Bishop in Meyerbeer's song at the Quartet Concert on Saturday week, is a species of Oboe of extended compass, the lowest note being F on the 4th line in the bass cleff, and the highest C in alt. The tone is peculiarly mellifluous, and is produced by blowing into a reed, similar to that of an Oboe; but the fingering is very like that of a Clarinet. The old Vox-humana was the grand-papa of the Corno Inglese.

LONDON CHORAL INSTITUTION. A Society bearing the above title has been formed by Mr. T. F. Travers, the leader of the choruses at the Exeter Hall Festival, to be held in the Great Music Hall, Store Street. Its objects are,

1st. the concentration of that immense number of highly talented choristers (with which the metropolis abounds) in one grand chore. 2nd. The practice of the whole of Handel's Oratorios, both Sacred and secular; added to which, the Masses of the great masters, and the frequent introduction of those chaste and delightful compositions, the Madrigals. The Member's contribution is ten shillings per annum; the subscriber's £1. 1s. The meetings will be held monthly. The first and second practice will comprise "Acis and Galatea," and "Alexander's Feast;" and the first meeting will take place at 8 o'clock precisely, on Monday the 9th of May.—Numbers and prosperity attend the institution.

Operas, Concerts, &c. during the Week.

SATURDAY....Opera.
 MONDAY.....Third Societa Harmonica, Evening. Madame Dulcken's, King's Theatre, Morning. Vocal Concert, Hanover Square, Evening.
 WEDNESDAY..Fourth Ancient, Hanover Square, Evening. Mr. Coape's, Marylebone Institution, Evening. Caradori's, King's Theatre, Morning.
 FRIDAYMr. Mori's, King's Theatre, Evening. Signor Muscarelli's, Argyle Rooms, Evening.

WEEKLY LIST OF NEW MUSIC.

PIANO-FORTE.

AIR Montagnard, Grand Variations on. Osborne.....CHAPPELL
 Beatrice, Airs from, Duets, Book 1. TruzziDITTO
 Bellini's Last Waltz, Variations on. PhillipsSHADE
 Czerny's Two Fantasias from Zampa.....EAVESTAFF
 — "Dépêchons" de l'Opera Maçon, Duett, Op. 132.....COCKS
 — Vars. on "Suoni la tromba" MILLS
 Chaulieu's Le Zephyr, Rondoletto COCKS
 — Harmonic Studies for practice of ChordsDITTO
 Corsair, Select Airs from. DiabelliSHADE
 Deux Cantilenes, Variations. Ernest DejazetALDRIDGE
 Kalkbrenner's Indispensable, or Scales in all KeysCOCKS
 Logie o' Buchan, Variations on. T. ValentineDEAN
 L'Elegant, Rondo Brill. D'Alquen ALDRIDGE
 Mercadante's Zaira, P.-F. (Flute ad lib.) CallcottMILLS
 Norma, arranged for Two Performers by Diabelli, 2 BooksBOOSEY
 Osborne's Duo Brilliant on Airs in II Puritani, Duet, Op. 20.....MILLS
 Rondo Brilliant. Edward Schulz, Op. 7.....ALDRIDGE
 Select Italian Airs, No. 6. Crouch CHAPPELL
 Volgi il guardo, Giovanni Grey, Duett. Vacaj.....DITTO
 Walch, Set 22 of Pieces d'harmonie WESSEL
 Weippert's Quadrilles, from Rossini's New Work.....WILLIS
 Zampa, Herold's, Overture to....PLATTS

SONGS.

Farewell over the waters. A. Lee. SHADE
 Horsley's Three RoundsMILLS
 I knew him not. T. H. Bayly....DEAN
 Jessy the pride of the vale. N. J. SporlePEACHEY
 My sailor love. Miss SmithDEAN
 Orpheus, Second Book, Glees....EWER
 O meet me love, meet me to-morrow. N. J. Sporle.....PEACHEY

See the sail spreading. Haynes BaylyCHAPPELL
 The songs we used to sing together, Cornwall B. Wilson. J. Blewitt WAENE
 The strain I breathe to thee, Duett. A. D. Roche.....DEAN
 Wake up from thy sunset bower. Allen.....ALDRIDGE

FOREIGN.

Gli Marinari, Duett. Rossini....WILLIS
 Il improvviso. RossiniDITTO
 Le jeune Balatière, Barcarolle, Duett. A. Pilati.....DEAN
 La promessa. Rossini.....WILLIS
 La partenza. DittoDITTO
 L'Orgia. Ditto.....DITTO
 L'Invito. Ditto.....DITTO
 La Pastorella. DittoDITTO
 La Gita in Gondola. Ditto....DITTO
 La Danza. DittoDITTO
 La Regata, Duett. Ditto.....DITTO
 La Pesca, Duett. DittoDITTO
 La Seranata. Duett. DittoDITTO

SACRED.

Crotch's (Dr.) Psalm TunesMILLS
 Hymns for Children. T. ValentineDEAN
 With thee th' unsheltered moor. SolomonCHAPPELL

GUITAR.

E Susanna non vien, and Dove sono. NuskeCHAPPELL
 Rudolphus, Comp. Method for Spanish Guitar, compiled from Aguado, Bathioli, Carulli, Sor, and GiulianiWESSEL
 When the dew is on the grass....SHADE

MISCELLANEOUS.

Chopin, La Gaité. Polonaise Brilliant, P.-F. and Violoncello WESSEL
 Kuhlau, Nos. 20, 21, 3 New Duets, for 2 Flutes, edited by J. Clinton DITTO
 Worzischek, Op. 8, Second Duett, P.-F. and Viol.DITTO
 Ulrici. Three favourite Airs from La Chiara de Rosenburgh, for Mil. Band.....DITTO

VIOLIN MUSIC. Second and Revised Edition of L. SPOHR's Grand Violin School, dedicated to Professors, by C. RUDOLPHUS, price £2. 5s.

A complete and uniform edition of Spohr's Grand Duets for 2 Violins (No. 1 to 11) No. 12 for Violin and Tenor, Edited and partly fingered by ELIASON, price £1. 11. 6d.—Lipinski, Grand Variation, Op. 11 & 15, for Violin and Piano, each 5s. known as Signor MASONI's favorites, and all the other Works by this Author. KUHLAU's Grand Duets Concertante for Piano and Violin, edited by ELIASON.

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VOCAL MUSIC JUST PUBLISHED.
ALEXANDER LEE'S *Popular Ballads*, 2s. each.

Farewell over the Waters—Thou wilt go and forget me—When the dew is on the Grass—the same for the Guitar—Daughters of Sunny Italy—Chime out Sweet Bells—O blame not my Lyre—My Love Sails o'er the Blue Waters—When thy Charms are all withered—Sweet is the Twilight hour—Tis Love's hallowed hour—Garrison Town.

By several Composers.

The World has won thee fra me,	Willie	C. B. Wilson
She is fair as the lily that blows	Water Drinker (Bacchanalian)	Mrs. Seymour
The Merry Spring	By the Crimson Hues	A. Fry
The Sun has set	Hark upon the soft Winds.	H. Russell
Duet and Glee	Winds Gently Whisper, Glee,	Dr. Smith
new edit. upright	Hark how the Cold Winds blow,	Whittaker
Glee	Drink, Drink, Drink (Bachana-	Kirby
lian Song)		H. Russell

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THE MUSICAL WORLD,

A WEEKLY RECORD OF

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

TAMING OF THE SHREW.

MAY 6, 1836.

No. VIII.

PRICE 3d.

[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

CHARACTERISTICS OF BEETHOVEN.

BY HENRY JOHN GAUNTLETT.

(Continued from page 58.)

WHEN the Viennese publisher of Mozart's second set of quartetts forwarded a copy to Italy, it was returned upon his hands. The novel forms of expression, phrases of the melody, and disposition of the harmonies, were imagined to be the blunders of the engraver. A similar feeling appears to have influenced Burney's judgment on the styles of Bach and Haydn. The reason is obvious. The compositions of these pillars of harmony were at variance with all his pre-conceived notions, as well of regularity of design and construction, as of beauty of melody and expression; and resembled, in his eyes, the wild and monstrous associations of an oriental tale. Under the sanction of authority, this opinion was continued until a late period; and we recollect that excellent musician, and truly amiable man, the late Mr. Jacob, relating an anecdote respecting a well-known composer of the present day, with reference to the subject. Mr. Jacob was present at one of the musical lectures of the gentleman referred to, and was not a little surprized to hear a repetition of the opinions of Burney respecting Bach and Mozart. Jacob, through his intimacy with Wesley and Latrobe, was well versed in the writings of Bach, and immediately afterwards sent the lecturer a copy of the five-part pedal fugue in E \flat , one of Bach's most melodious and varied specimens of contrapuntal writings; and a full score of the Zauberflöte. The fugue is composed on a *canto firmo*, containing the notes of the first line of the corale incorrectly attributed to Croft. They were returned with a suitable acknowledgment of the delight experienced in their perusal, and doubly so, as they were novelties with which the lecturer had not previously been acquainted. In justice to the individual alluded to, Mr. Jacob was

accustomed invariably to add, that he was peculiarly gratified at the next lecture, by the production of the fugue of Bach, performed in a masterly style; and both its composer and Mozart spoken of in a very different style of commendation. But at the period alluded to, 'Don Juan' had never been produced in this country; and the Requiem was a sealed book to our native professors. As all intellectual energy appears to be suspended in the conduct and direction of the Ancient Concerts, it is hopeless to expect the introduction of Bach's vocal compositions in that quarter. The musical public now look to the professor, to whom is committed the getting up of most of the great Festivals. Does Sir George Smart know Sebastian Bach as a mass, motett, and oratorio composer? If so, we trust we may assure our readers that the amateurs of the Metropolis will soon have an opportunity of hearing him in that character. It would seem that many of the works of Beethoven occupy the precise station in the estimation of the musical public, which the compositions alluded to did at the commencement of the present century. We are at liberty to presume this, from several circumstances. The continued refusal of the Philharmonic Society to bring forward the last great instrumental work of Beethoven, the *Sinfonia caractéristique*, is one; for although the expense attending the presence of a sufficient number of coralists, and some dozen additional contra-bassi, may be somewhat appalling to the nerves of the Directors, and the difficulty of erecting an orchestra sufficiently roomy to occupy them unsurmountable, still it might be imagined that parts of the sinfonia could be produced, to gratify the earnest wishes of the subscribers. The first movement, and the andante in B \flat , followed by the finale of No. 2, would form a glorious symphony, and certainly not entail any expense or inconvenience on the Society; while such a performance would prepare those to whom its entire length might prove wearisome, to enter into and enjoy its innumerable beauties, without that continued stretch of attention which the composition would otherwise require. Again, when we find so celebrated and universally respected a musician as Dr. Crotch, devoting whole pages to the soundest and most acute observations on the respective styles of Purcel, Bach, and Handel, and yet contenting himself with the character of Beethoven and his writings in the following sentence, may it not be inferred that a cloud still obscures the reputation of this eminent composer? The learned Professor observes: "The piano-forte music of Beethoven, when it does not abound with difficulties of execution, is original and masterly, frequently sublime. His sinfonias are wonderful productions. That he has disregarded the rules of composition is to be regretted, as there does not seem to have been the least good obtained by it in any one instance. His overtures are extremely fine, and deserving of study; but his chorusses, although frequently mag-

nificent, are seldom sublime." We continue a quotation from the same work, but in reference to another composer. "Who has equalled him in the pathetic? who has such forcible expression? His facility of writing in the most learned and intricate styles is extraordinary. He is sometimes artless and simple; but his works abound with harmonies of the most complex and difficult construction, even when he does not seem conscious of manifesting any uncommon powers. But where the nature of the subject and of the words demand a display of his gigantic strength, he amazes us, and surpasses all his rivals. His style is quite original: whatever flows from his pen is quite peculiar to himself; no one had anticipated it—few succeeded in imitating it. His music is often 'rich and strange,' but never vulgar. Had he no defects? Yes,—such as Milton had. *The mind that at all comprehends him, is kept continually on the stretch. It is a strong sight that can take in his designs; he is often incomprehensible—the summit of the mountain is hid in clouds.* His sublimity is seldom of the pure and simple kind, but vast and complicated. His melodies are often fascinating and bewitching, yet not eminently vocal and beautiful. The subjects of his fugues in his sonatas are abruptly quitted, and exchanged for others."

Every musician doubtless fully coincides in the sentiments conveyed in this beautiful criticism on Henry Purcell; and by those who have studied the works of Beethoven, to them the whole of it might with equal propriety be applied. In a recent publication, the clever production of Mr. Hogarth, we again find the later compositions of Beethoven reviewed,—although in a very good spirit, still not quite consistent with our notions of justice. Mr. Hogarth writes: "The works composed by Beethoven in the latter years of his life, are not so generally known or relished as his earlier productions. In his more recent works, his meaning is obscure, and in many instances incomprehensible. He has cast away all established models, and not only thrown his movements into new and unprecedented forms, but has introduced the same degree of novelty into all their details. The phrases of his melody are new; his harmonies are new; his disposition of parts is new; and his sudden changes of time, of measure, and of key, are frequently not explicable on any received principles of the art. But in those which appear the most extravagant and incomprehensible, in which we can neither discover a regular form, nor an intelligible design, and which contain phrases and passages which convey no ideas of melody or harmony, we are ever and anon enchanted with melody and harmony of the purest, simplest, and most exquisite kind; and we regret that so much beauty should be mingled with what we cannot help feeling to be actual deformity. His posthumous Mass has hardly

ever, we believe, been attempted; nor indeed has any one been able to comprehend its meaning."

In quoting Mr. Hogarth's language in reference to what were formerly termed the novel and heterodox inventions of Haydn and Mozart—"Wherever, however, these pieces were really performed, they were instantly understood"—it need only be remarked, that whenever the time shall come that Beethoven's *Sinfonia caractéristique*, and his *Missa* for eight voices, shall be really and properly performed, the same result must inevitably follow.

The performances of Messrs. Blagrove, Gattie, Dando, Guynemer, Lucas, and Howell, at the Quartett Concerts, have effected much in diffusing a knowledge of the six grand posthumous quartetts with which the composer closed his labours. We consider Op. 132, 133, and 135, admirable specimens of the utmost regularity of design and construction. It is, however, contemplated to analyze the first movement of the *Sinfonia caractéristique*, as being really the most perfect specimen with which we are acquainted, of symmetrical arrangement, natural succession of ideas, continuity of thought, and perfect cleverness of modulation—in short, the whole movement may be said to grow out of those five bars in unison, which announce the first subject. With regard to the *Missa* for eight voices, at present we have only to request our readers to refer to that part of the Credo, which commences at the words, "Et ascendit in cœlum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos." If their expression be not characterized by inspiration and sublimity in musical composition, we must be content to resign our present opinion of Beethoven, and to suppose that although he could occasionally delight his audience by some intermittent flashes of genius, yet that mists and clouds almost perpetually obscured the natural light of his imagination.

To advance any certain rules for the construction of a musical composition, would be worse than useless. It has been attempted in reference to the ecclesiastical style peculiar to this country; and the result is that the genuine school has given up the ghost, and its spectre alone walks abroad, to frighten rather than attract. It is not for us to unfold the magic process by which master spirits effect "the knitting of the God-like to matter." We rest contented with the endeavour to diffuse a clearer knowledge and more just appreciation of their inventions. Music, like poetry, if confined within the limits of arbitrary rules, loses the spirit of invention which ought always to animate it. "It is," in the quaint language of Temple, "as if, to make excellent honey you should cut off the wings of your bees, confine them to their hive or their stands, and lay flowers before them, such as you think the sweetest, and like to yield the finest extraction: you had as good pull out their stings, and make arrant drones of them. They must range

through fields as well as gardens, chuse such flowers as they please, and by proprieties and sweets they only know and distinguish; they must work up their cells with admirable art, extract their honey with infinite labour, and sever it from the wax with such distinction and choice as belongs to none but themselves to perform or judge."

The critic may advance principles and theories, which genius has, in his opinion confirmed, and possibly the composer may not have recognized such principles operating on his mind, during the fervour of conception, and yet may afterwards readily admit the truth of the theorist's premises. An instance of the kind occurred in Zelter's criticisms on the *Creation*, and Haydn's admissions of their truth and correctness. The compositions of Beethoven, however, are so perfectly new and original in themselves—so independent of the shackles with which ignorance and pedantry would confine the true spirit of romantic genius—so free from the mannerisms of the composers who preceded him—that they stand apart from all others. Before making a few observations on their general construction, we shall first let Beethoven speak for himself, in the words of a contemporary's translations, from 'Goethe's Correspondence,' and afterwards subjoin some few thoughts which have occurred to us respecting the composer's style. During an interview with which Beethoven honoured Bettine Bretano, the niece of Wieland, and who was subsequently united to the poet Von Arnim, he is reported to have said,—“Goethe's poems exercise a vast power over me, not merely by the meaning they contain, but by their rhythm as well:—I become disposed and urged to composition by this language, which, as if by a spiritual influence, ascends to the forms of a higher order of arrangement, and already contains in itself the mystery of harmonies. Then, as it were, from a central point of inspiration, I must evolve the melody on all sides—I follow it, and eagerly recall it again; I see it escape and vanish amidst the multitude of different impulses that start up,—again I seize upon it with renewed passion—I cannot part with it—I must multiply it in every form of modulation with quick rapture—and at the last moment I obtain triumphant mastery over the first musical thought—observe,—now, that is a symphony. Music is a higher revelation than all this world's wisdom and philosophy:—it is the wine which inspires new creations; and I am the Bacchus that crushes out this noble juice for mankind, and makes their spirit drunk; and when they are sobered again,—then you see what a world of things they have fished up, to bring back with them to dry land again. I have no friend: I must needs live alone with myself; *but I well know that God is nearer me in my art than others: I commune with him without fear: evermore have I acknowledged and understood him; and I am not fearful concerning my music—no evil fate can befall it;*—and he to whom it is become intelligible, must become free from all the paltriness that the others

drag about with them." This extraordinary instance of enthusiasm reminds us of a passage in one of Mozart's letters to his mother, in which he says, he daily poured forth his soul to the Almighty, to endow him with such a power and inspiration in his compositions, that he might be able to bring greater honour to Germany. He appears also to have had about the same opinion of the Parisians as Beethoven had of the Viennese. In a letter written from Paris, after describing the mortifications he experienced—his music indifferently performed, and his ideas misrepresented, he says:—"If I were in a place where the people had ears to hear, hearts to feel,—who only understood and possessed a little taste for music, I should laugh heartily at these things—but, as far as regards music, I am living among mere beasts and cattle." We must conclude this notice, and shall pursue the subject of the construction of Beethoven's compositions hereafter, reminding our readers of the beautiful observation which Mozart addressed to Martini, when forwarding that great contrapuntist a MS. composition for his opinion:—"We live," says he, "in this world to be continually improving, and it is in science and the fine arts especially, that, by communicating our sentiments one to another, we are ever making advances."

GEMS OF GERMAN CRITICISM.

Translated by WILLIAM J. THOMS.

No. 3. MOZART'S REQUIEM.

MOZART'S Requiem, which was performed yesterday, April 25, 1815, in our Singing Academy, (says Zelter) in memory of our lately deceased Director Frisch, went off as regularly as a wound-up watch. The Crown Prince, with the whole of the Court, and the Council of Public Instruction, and the Members of the Academies of Science and Philosophy, were present. To give due effect to this musical solemnity, Church, Altar, Catafalk, Mourners, and above all, the service of the Mass itself, are necessary accessories. Of these things, however, there were none, for we enjoyed our music like good bread, without meat. The Hall of our Academy, which is certainly neither large nor lofty enough to accommodate five hundred persons, was doubly in want of these things; yet it's being lighted, not only by the day, but by three hundred wax tapers, produced a sort of half-effect, which told very well. The place of the Catafalk was supplied by the bust of him whom we had met to honor; in the place of the mourners, friendship and gratitude appeared and performed mass; that is to say, Schadow spoke of the merits of the artist, and I joined to his discourse the few words which I have added to this letter. By this means, the music was divided into two parts, whereby an agreeable variety was produced. I felt so confident as to the performance of the music, and of my well-pleased associates, that I directed my attention to the auditory, and my delight consisted in rejoicing most heartily at their devotion and benevolent disposition, which went yet far beyond the music. Our Crow

Prince, a frank, free-spirited youth, delighted me by his approbation, because he had told me some time before, 'he could not make much of Mozart's Requiem.' He came directly up to me, and said, 'Good music must be heard often, and not only often but well, otherwise we learn *not* to hear it.' Upon these pleasant words, I took upon myself to show my satisfaction, by replying, 'that what is good lies neither so deep nor so concealed, but that a worthy enquirer would be always sure to discover it.'

He praised my discourse for its brevity, and because in it I had mentioned Frederick the Great: 'has he not lived like us?' 'Better,' said I; whereupon he went cheerfully away.

[The postscript of Zelter's letter gives the order of this interesting ceremony.]

Mozart's 'Requiem' and 'Dies Iræ,' to the end of the 'Lachrymosa,' Schadow's discourse, and Zelter's continuation of it as follows:

What this distinguished man has been to the Singing Academy, whose objects and purpose he discerned at a very early period, must not be passed over in silence before those, who have this day assembled to do honour to his memory.

Frisch took a decided pleasure in every branch of art. He maintained that no painter (*Bildender Künstler*) ought to be ignorant of music, which he had himself practised in his youth. In his mature years, he employed himself in arranging a table of colours, by means of which a harpsichord of colours (*Farben-clavier*) should be constructed. He considered light and shadow as the extremes of its compass, (*aeussere Stationen*) the intervals between them forming the ground-tones. From the division of these *intervalli* or tones, arose his key-board of colours, which, used melodiously and harmoniously, without imitation of any external object, should prove to the eye what music did to the ear.

After this, Frisch was especially devoted to rhetoric. 'Winkelmann,' said he once, 'Winkelmann learned German in Italy.'

Before Frisch went to Italy, Berlin had attained a rank in music, which rivalled Dresden and Manheim. The Chamber Music of Frederick the Great, and his Italian Opera, bear witness to their own merits, if we only run over the honoured names of those who had the management of them.

Endowed with these elements, he found in Italy that which will remain Italy's—the universal taste, the living participation, in all art; and so also in music.

What in Berlin and Potsdam offered enjoyment and improvement to a few drawn together into a corner, was there, in churches, theatres, streets, and squares, richly enjoyed; and if the material art was there less deep and serious than in Germany, yet was the general participation in it a true spiritual intercourse, which ought nowhere to be wanting to the arts, since only in this sense can the arts be pronounced improving.

With such notions of universal improvement in art did Frisch return, and at length, as one of the then first Senators of the Academy of Painting, was immediately prepared to grant to the Singing Academy a room near the other arts, which these could hardly spare.

That the Singing Academy have occupied this room for twenty years, that they have used it as their own property, that they have ventured to set up in it, as in a temple, their Household Gods and treasures of art, was his work; though the good will of the whole body of the hosts of this mansion is not to be forgotten.

Let us then offer up our thanks to the manes of this noble master and friendly patron of art of every kind; let us strew over his worthy memory the flowers of Parnassus, celebrating the praise of the one Musaget by the glory of the other.

Then followed the remainder of the Requiem, from 'Domine Jesu' to the end.

At length, (says Zelter, in the postscript of his letter of the 10th of August, 1827) the much talked-of score of Mozart's requiem, corrected from the manuscript, has been put into our hands; and we know what we knew before. Since you have the Journal *Cecilia*, it follows that you must be already acquainted with the bitter-sour twaddle of Gottfried Weber, of Darmstadt, against the authenticity of this posthumous work. He has there maintained that the Requiem may as well not be Mozart's; for even though it were his, still it is the weakest, aye, the most faulty thing, that ever proceeded from the pen of that great man. Enough. That Mozart left the work behind him unfinished; after his death, however, that Süßmayer got hold of it, suppressed Mozart's ideas, and by his completion of it the work has become corrupted, if not poisoned; finally, that the world, after Mozart's death, lives, with regard to this relic, in a wondrous and to be wondered at delusion, which rests on a fictitious origin; and yet no one has had the spirit to bring to light the stains, spots, and defects, of an adulterated work of art. Thus runs Weber's humour.

Now we have been also from our youth upwards in the world; Mozart was born two years before me (1756), and we recollect but too well the circumstances of his death. Mozart, I say, whose productions in a sure school flowed so rapidly from his hands, that he had time left for a hundred things, which he wasted on women and the like, had thereby gone near to spoil his good nature. Thus, also, he arrives at a wife, then at children, and then at such extreme necessity, that he thereby lost rank as a citizen. Laid upon a sick bed, overwhelmed with domestic troubles, tormented, defamed, without friends to help him, he wanted at last the veriest necessaries. Some kind-hearted man gave him a commission to execute any work he pleased, as the most delicate way of giving him money. The words of an opera are not ready at hand, and Mozart says—"Then I will write a requiem, which you may perform at my funeral." His weakness increases; spiritual cares approach him, and during his serious and solitary self-examination, certain beginnings of individual parts of the requiem develop themselves, (as thou hast once shown us so truly in your 'Gretchen') *Dies iræ—Tuba mirum—Rex tremendæ—Confutatis—Lacrimosa*—and it is precisely these very pieces which reveal the heartiest contrition of a religious feeling; and at the same time, on the one hand, the last relics of a mighty school, and, on the other hand, the passionate sense of a theatrical composer. The style is thus mixed, dissimilar, even fragmentary, and thus arises that confusion so pleasing to the criticism of the present day. Thus at that time ran the tradition, but no kind-hearted man cared to speak of it aloud.

After Mozart's death, the kind Süßmayer stepped forward, put the requiem together, supplied its deficiencies, and, by that means, afforded a means of relieving the necessities of the suffering family. The work was sold, printed; and Süßmayer explained, as far as he was able, his share in the work; and shortly after followed his friend into eternity.

And this jackass whom I have named above, comes forward, accuses a friend of falsifying and lies, and speaks in most contemptuous terms of this well-meaning friend, and, without offering any certain criterion as to what assuredly belongs to Mozart, and what to Süssmayr, ascribes to Süssmayr what he certainly could not have written, and *vice versa*. Without considering that if an accomplished man is put upon his metal, he can very well come up to the *Dormitat Homerus*. And this has happened. The *Benedictus* is most remarkable, and yet it cannot be Mozart's, the style is so very different. Süssmayr knew Mozart's style, but he had not been brought up in it—had not used it in his youth, and of this there are traces to be found scattered over the beautiful *Benedictus*. Whatsoever, on the contrary, is found fault with in Mozart's work, is attributed to Süssmayr. Thus the critic declares, that the first piece in the requiem having been borrowed from Handel, cannot be Mozart's, although Mozart often, and without thinking of denying it, tried his hand at Handel's style, in order to satisfy himself as to his capability in it. In this piece, besides the choral song, there is also a *Cantus firmus*, and, moreover, an old melody—and just guess which. It is the simple melody, (how comes the 'Magnificat anima mea' in a requiem) in short it is the old *Cantus firmus*—'Meine Seele erhebt den Herrn,' which is to be found in the Lutheran hymn-book to this day. I have already called the work fragmentary—unequal, *i.e.* the pieces are all good, considered as introduced, but whosoever would examine the work as a perfect whole, would do wrong. And this is the case with many excellent compositions; and out of such fragments arose the perfect requiem, and which is, after all, by far the best that I know of, written in the last century.

Before Mozart looked about in the north of Germany, Handel may have appeared to him the most mighty German genius; some of his pieces are inscribed, '*Nel stilo di Haendel*.' However, Mozart came to Leipsic during Hiller's lifetime, and pricked up his ears at Sebastian Bach, to Hiller's great astonishment, who sought to inspire him with horror against the crudities of this Sebastian. What does Mozart? He attempts this style with a success, which such a school can alone give. Just examine the song of the black men in *Zauberflöte*. It is introduced: it is the Lutheran chorale, 'Wenn wir in höchsten Nothen,' combined with the orchestra after Bach's manner.

THEATRES.

DRURY LANE.—Madame de Beriot commenced her engagement on Monday evening in the *Sonnambula*. Her reception was one of the most inspiring scenes ever witnessed in an English theatre; it was quite as vehement, and more unanimous, than some of the famous ones in the early days of Kean's career. The whole pit rose to her, and, for a considerable time, she was unable to proceed. The audience, as if to shew that they could appreciate real genius as well as the Milanese or lively Neapolitans, called her forward at the end of each act in the opera. No difference is perceptible in her voice; very little in her person—perhaps she is somewhat thinner. Although she had both a cold and cough, her skill and astonishing energy succeeded in veiling the disadvantage under which she laboured. Without making invidious comparisons, no singer we have ever seen can be put in competition with her for genius in *acting*—Pasta and Schroeder possibly excepted;—as a *vocalist*, combining all the qualifications of compass, accomplishment, various style, execution, and expression, she has no rival—at least, that we have heard. In short, she is the very personification of High vocal art. Almost all other singers are the reflexes of foregone luminaries; Madame de Beriot is the *centre* of her own system; she stands alone, and shines by her own—no borrowed light. If she have latterly derived any collateral advantages, it may be from the accomplished playing of her husband, who, for *expression* on the violin, ranks next to Paganini.

CONCERTS.

VOCAL SOCIETY.—At the last concert of the season, which was given on Monday evening, the selection did not offer many points of attraction. The quartett and chorus from Winter's 'Stabat Mater,' ('Eja mater') sung by Misses Masson and Hawes, Messrs. Hobbs and Parry, jun.; Weelkes's Madrigal, 'As Vesta;' Cherubini's 'O Salutaris,' sung by Miss Hawes, and Mozart's 'Non temer,' by Miss Masson, were the best performed, and the most applauded pieces of the evening. Mr. Turle conducted: Mr. Dando led the first, and Mr. T. Cooke the second act.

At the SOCIETA ARMONICA on Monday evening, Mozart's Jupiter symphony was played with admirable spirit; as were the overtures to 'Der Freischütz,' 'Guillaume Tell,' and 'Anacreon.' Madame Grisi sang the 'Di piacer;' and Lablache, in the very grandest style, 'Va sbramando,' from the 'Faust.' His conception and embodying of the character of this fine music, are alone worth a journey to hear. A trio by Brod, for the piano, oboe, and bassoon, played by Messrs. Forbes, Barrèt, and Baumann, was as deservedly, as it was warmly, applauded. Barrèt possesses a charming tone and execution; inferior, however, in quality, to old Griesbach. Baumann is the best bassoon player we ever heard, with the exception of Preymeyer, in the King of Sweeden's band, who was over here a few seasons ago, and played a concerto at the Philharmonic: but Mr. Baumann has not so pure a quality of tone as either, or Messrs. Mackintosh or Denman: nevertheless, he is an excellent orchestra player. Mr. Richardson, on the flute, played a composition by Nicholson—and one highly creditable to his talent, that procured for the performer a very animated applause. Miss Birch sang very well a thing of Pacini's.

MR. J. B. SALE'S Annual Morning Concert, on Friday last, was graced by the presence of his Royal pupil, the Princess Victoria, the Duchess of Kent, and of a numerous and fashionable auditory. The performances commenced with Beethoven's Overture to 'Egmont,' which was very finely played. This was followed by Purcell's 'Come unto these yellow sands,' by Mrs. W. Knyvett; and this by Smith's (not Purcell's) 'Full fathom five,' which displayed Miss Hawes' voice to great advantage. Mozart's magnificent Cantata, 'Non temer,' was warbled forth with great taste and sweetness by Miss Clara Novello, the obligato piano-forte accompaniment to it being executed by Miss Sophia Sale, in a style which had the high merit of awakening in the hearers recollections of J. B. Cramer. Phillips sang 'Haste thee nymph,' in his usual racey manner; and rousing a kindred spirit of mirth among his auditors, was called upon to repeat his joyous invocation. A selection from the 'Creation,' the solo parts by Miss Clara Novello, Messrs. Hobbs, Phillips, and Sale, formed an admirable finale to the first Act. Among the concerted pieces, Dr. Cooke's charming Madrigal, 'In the merry month of May,' by Miss Clara Novello, Messrs. Terrail, Vaughan, and Sale; and Callcott's Glee, 'Queen of the valley,' by Miss Hawes, Messrs. Vaughan, Hobbs, Phillips, and Sale, shone conspicuously, and were indeed beautiful specimens of this peculiarly English style of music. The selection, with the exception of a Cavatina by Madame Caradori, one by Ivanhoff, and a duo by the two, was entirely made from the works of the English and German schools,—M. Laporte's monopolizing spirit, which refused Mr. Sale the assistance of M^{me}. G. Grisi and the Corps Opératique, unless he not only paid for, but actually used, the Opera Concert Room, having prevented the introduction of much Italian music. Mr. Sale however, not only for his own sake, but for that of the English profession generally, resisted M. Laporte's attempt to controul him; and, as the result proved, with the greatest success; for as we have already observed, the room was both numerously and fashionably attended. The thanks of the profession are due to him, for having done so; and no less

due to the Duchess of Kent, for the decided support and encouragement which she has afforded, not to Mr. Sale only, but to the whole body of English musicians, when she refused to lend her aid to this vain and injudicious attempt, on the part of M. Laporte, to bring the Opera Concert Room into fashion.

Of MISS MEYER'S CONCERT, which she gave on the Wednesday evening in last week, at the Argyle Rooms, we are not able to speak personally, having been elsewhere professionally engaged. We hear, however, that the young lady's audience was very numerous, and that her own performance, together with the general selection, gave full satisfaction.

MADAME DULCKEN'S MORNING CONCERT—which was given last Monday, was fully and fashionably attended. The lady's own performances were admirable for their brilliancy and energy, In the course of our short career in this 'Musical Microcosm,' we have had occasion to speak in warm terms of Madame Dulcken's talent as a pianist; so that, upon the present occasion, we have no fresh observation to offer upon her playing, unless it be to urge her, upon every occasion when performing in public, to select such compositions as *she knows* to be calculated to advance the dignity of musical science. It is for professors of acknowledged eminence to *lead* the public; who, if ever they were to be led in the "way that they should go," it is at the present juncture, when their perceptions are distinctly developing, and manifesting a desire to appreciate that which is classically correct, as well as beautiful, in the science. Possessing the same capabilities with Madame Dulcken, we would, if possible, never play to a public audience (and which she did with admirable expression) a composition inferior in merit to Weber's 'Concertstück.' She knows the intent of this observation—no one better:—and so we would say to every professor, who holds that the advancement of his art is a higher thing than the compromise of its best interests, by countenancing charlatancie, under any form, Madame Dulcken was assisted by Mons. de Beriot, Madame Grisi, Signors. Rubini, Tamburini, Lablache; Mrs. Bishop, Miss Clara Novello, and Mr. Balfé.—Want of room prevents our noticing the last Ancient, and Madame Caradori's Concerts. Both were good, and the latter was a bumper.

To the Editor of the Musical World.

SIR—As a country musician, I shall be much obliged by your informing me, whether the "Society of British Musicians," a notice of which has already appeared in your valuable work, include in the number of its members the names of any *provincial artists*, or whether it be confined to the *metropolitan professors* exclusively.

If the latter be the state of the case, I beg leave to suggest that the name chosen is not strictly and properly applicable to the Society, but that it should rather be called the "Society of London Musicians."—I am, &c. ? ? ?

The best answer we can give to the above is to copy the *first* law of the Society.

"That this Society shall consist of a number of Members not exceeding 350, male and females; the former must have obtained the age of 17, and the latter of 15 years: such being professors of music, and *Natives of the United Kingdom of Great Britain and Ireland.*"

REVIEW OF MUSIC.

'Gently glides our bark.' *Fairy boat glee for 3 voices, written and composed by Fred. Wm. Horncastle.* (37, Norton Street.)

When we reflect upon the exquisite trumpery in the shape of 'boat glees' that have careered upon the musical trade stream, the present trifle commands a respectable station. The solo movement in the second part, is extremely pretty; and the harmonies throughout are agreeable and correct.

"Oh! my own native land!" Song written by the Rev. Henry Butterfield composed by J. W. Hobbs. T. E. PURDAY.

A graceful melody, and nicely accompanied. The only objection we have to make is to be found in the accompaniment of the 3rd bar of the 3rd stave, page 2, which is harsh, and can be resolved upon no principle that we can discover. The phrase, however, which immediately succeeds it, is extremely pretty.

The admired bolero, *The Bridegroom's return*, "Ouvrez, ouvrez," arranged as a rondo for the Piano-Forte by J. Moscheles. MORI.

The introduction, fanciful, elegant, and original. The subject delightfully treated, all the best features of the original melody being seized and turned to advantage. The whole composition is a brilliant and valuable exercise.

Souvenirs des Concerts. A fantasia for the Piano-Forte, composed by J. Moscheles. MORI.

Succeeding the introduction, Mr. Moscheles has taken a subject from Marliani ('Sperava in giorno'); and, like a superior musician, has improved upon his model. His second subject is the pastoral movement which precedes the storm in Beethoven's symphony; introduced in a masterly way. An air by Donizetti, "No, no che infelice," follows; and we are treated in the conclusion with a flourish à la Herz. This piece bears the very complexion of popularity.

"Signal fires," a song written and composed by THE WIFE OF A DISTRESSED CLERGYMAN. WILLIS.

The simple circumstance of the Archbishop of Canterbury's lady (an accomplished theorist) having subscribed for 300 copies of this song, will of itself obviate any critical remarks we might otherwise feel called upon to offer respecting its simple and affecting beauty.

First grand Concerto for the Piano-Forte, with full Orchestral and Quartett Accompaniments, as performed by the Author at the Concerts of the British Society of Musicians. Composed by Henry Charles Litolff. WELSH.

The first movement of this concerto (in D minor) is based upon a subject of a charming character; and which the author keeps constantly in view: every variation and expansion of his thoughts are perfectly consistent throughout, and constantly bear upon the main idea. At the close of it, is a cleverly constructed canon, that especially gratified us. The andante is excellently worked upon a sweet and truly original motivo; and the finale (quite as novel a subject as either of the preceding) is full of spirit, energy, and sound thought. Again, every passage here bears a reference to the subject; and none are written for mere difficulty's sake, but all are rational and reflective. To sum up our opinion at once, we esteem this a very masterly composition.

MISCELLANEOUS.

ENGLISH SINGERS.—There is an intention of getting up operas in Paris, to be performed by our own singers. Miss Shireff, with some others, are said to have been applied to.

MR. & MRS. WOOD are returning from America, where they have reaped a good harvest. They will make a tour through the country, and then retire with competence to the comforts of private life.

HENRI HERZ has invented a machine for facilitating the progress of amateurs on the piano. The instrument is small, and easily adjusted. It is stated that one hour's practice with the *dactylion* is equal to four according to the old method.—*Morning Post*.

OLE-BULL, of Norway, the celebrated violinist, has arrived from Paris, and intends giving a series of Concerts. His rehearsal took place yesterday. The principal feature in his playing lies in producing novel effects upon the instrument. The Parisians, who exist by wondering, say that he produces five sounds upon four strings. He really is a prodigy.

MR. BARNETT, who is residing in Paris, has set, as a glee, the well-known epitaph on Shakspeare's tomb, and sent it over to the Vocal Society. He has also written two instrumental pieces, a quartett and a symphony, called the "Hypochondriac," which are to be performed at the British Musicians' Society.

MR. MOSCHELES, who is a great admirer of Sebastian Bach, intends, as we learn from the *Morning Post*, to play one of that great musician's MS. concertos at his concert, in which a variety of passages occur from which many of the modern admired phrases must have derived their origin. As Mr. Moscheles is about to break the ice, we trust that the works of this immortal author will not be allowed to slumber on the dusty shelves of the antiquarian amateur. Are there none of Bach's church compositions in the library belonging to the Concerts of Ancient Music? Mr. Knyvett might look to this. Bach died in 1750, aged 66.

DR. CROTCH's Oratorio of the 'Captivity of Judah' will be performed, for the first time in London, at Mr. Vaughan's Concert.

AN OPERA OF NO NOTE.—Some time since an itinerant company of players appeared at Lucey in France and announced their intention of delighting its inhabitants with "La Dame Blanche," the piece written by Scribe, the music composed by Boildieu, so said the 'Affiches' in letter of Colossal dimensions. The good people of the town in their joy at this announcement, never troubled themselves to read any part of the Bill save and except those obtrusive yet welcome capitals. Had they done so, they would have been spared the mortification they experienced when on crowding to the Theatre, they found the Opera was to be played with the trifling omission of 'all the music.' They murmured and referred to their play-bills and then for the first time discovered that the gigantic announcement before alluded to was followed by a single line in the smallest possible type, stating that by particular desire the *music would be omitted and its place supplied by a lively dialogue*. This parallel to the well known case of 'Hamlet, with the omission of the character of the Prince of Denmark,' has caused a hearty laugh against the citizens of Lucey, who have been advised in future, always to put on their spectacles when they read a play-bill.

GLEE CLUB.—The prizes offered by this Club were awarded on Saturday. Mr. Hawes won the first prize. His glee was sung by Messrs. Terrail, King, Elliott, and Bellamy; and Mr. T. Cooke won the second. His composition was sung by Messrs. Terrail, Cooke, Elliott, and Bellamy. John Capel, Esq. presided. The prizes for the cheerful glees will be awarded on the 14th ins.—*Morning Post*.

Mdlle. Francilla Pixis, the daughter of the celebrated composer, is the favourite singer in Germany, at present. After the most brilliant success at Berlin, she is now performing at Hamburgh, where she is exciting the greatest enthusiasm. She is, we are informed, to visit Paris and London. A singer of the highest gifts, with a German education, will be able, we trust, to convince even the *habitués* of the King's Theatre, that there are better things than the *Straniera* and *Puritani*.—*Chronicle*.

THALBERG is, we hear, to perform at the Philharmonic Concert next Monday. His style is described to be perfectly original; and that in execution he rivals, if not exceeds, the most celebrated of the modern pianists. He proposes to play entirely solo, in order that the audience may the more fully appreciate his manner. Eight years ago, he took lessons in this country of Mr. Moscheles.

MELODISTS.—This social club held its fourth meeting on the 28th ult., Lord Saltoun in the chair; when a variety of songs, duets, glees, &c. were sung by Messrs. T. Cooke, Bellamy, E. Taylor, Hawkins, Parry, Parry Jun., Blewitt, Collyer, Machin, King, Robinson, &c. Puzzi played a solo on the horn excellently; W. S. Bennett also performed a fantasia of Mendelssohn's on the piano-forte admirably; as did Richardson a solo on the flute, and Grattan Cooke on the oboe. In the course of the evening, Mr. Parry Jun. gave a parody on the incantation scene in *Der Freyschütz*, accompanying himself on the piano-forte, which afforded great amusement to the company. The prize for the best approved song will be awarded in June.

THE NATIONAL MUSIC HALL.—The musical public cannot but contemplate with satisfaction the proposed establishment of a company, whose object is to erect a building, upon a scale of grandeur hitherto unattempted in this country, for the performance of the orchestral works of the great masters. The social practice of classical music in domestic parties, (so continually recurring and increasing) is doing much towards advancing the interest of the science; but nothing will so surely aggravate the impetus it has of late years received, and lift it into eminence and dignity, as the carrying out in their fullest extent, the objects proposed by this Company. One of these is, that the great Hall shall be so constructed, as to accommodate 6000 auditors, and an orchestra of 1200 performers. Should this be accomplished, we shall possess the facilities of hearing the fine *secular* as well as sacred compositions of the great writers performed as they deserve to be, of which no chance exists at present in London. Think of 'Wretched Lovers,' and 'Let old Timotheus,' with such a band!

WHIP-POOR-WILL.—SONG.

THE moonlight sleepeth on the sea;
 The night-wind slumb'reth on the hill;
 The cattle in the misty lea
 Are all reposing tranquilly;—
 All are at peace—all take their fill
 Of rest, save the lorn heart of "Whip-poor-Will."
 On him the honey dew of sleep
 Its gentle balm doth ne'er distil;
 But he is doom'd to mourn and weep,
 From night to night, the sorrows deep
 Of those, whose groans and anguish fill
 The tyrant's purse.—Poor "Whip-poor-Will!"
 And he in morning life was parted
 From all he lov'd, to go and till
 The stranger's soil; and while he smarted
 With grief and rage, died broken-hearted:
 And now he sings by moonlight rill,
 "Sleep, sleep worn ghost of Whip-poor-Will."

1833.

CHARLES COWDEN CLARKE.

["Whip-poor-Will,' and 'Willy come go,' are the shades of those poor African and Indian slaves, who died worn out and broken-hearted. They wail and cry, 'Whip-poor-Will,' and 'Willy-come-go,' all night long: and often, when the moon shines, you see them sitting on the green turf, near the houses of those whose ancestors tore them from the bosoms of their helpless families, which all probably perished through grief and want, after their support was gone."—*Waterton's Wanderings*, 4to. p. 17.]

Operas, Concerts, &c. during the Week.

- SATURDAY....Opera. Miss Pelzer's Concert, Hanover Square, Evening.
 MONDAY.....Sixth Philharmonic, Hanover Square, Evening.
 TUESDAYSignor Sagrini's, Hanover Square, Morning. Opera.
 WEDNESDAY..Mr. Moscheles, King's Theatre, Morning. Fifth Ancient Concert, Hanover Square, Evening.
 THURSDAY ..Mr. Chatterton's, Hanover Square, Morning. Mlle. Ostergaard's, Willis's Rooms, Morning. Opera.
 FRIDAYMrs. Anderson's, Hanover Square, Morning. Kellner's Soirée Musicale, Hanover Square.

Erratum.—In No. VI. p. 57, Article "Baumgarten," read *two* violins, instead of *five*.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- BURGMÜLLER'S Délices del'Opera Italien. Bellini. Marche de Norma, Polacca de Bianca, Fantaisie sur Beatrice, Cavatina de Capuletti, Capriccio sur La Straniera, Bolero sur la Cavatina del Pirata.....COCKS
 — Souvenirs de Bellini. Duetto de Norma, Cavatina de Beatrice, Air de La Straniera, &c...DITTO
 Barret's Irish Quadrilles.....WILLIS
 Czerny's Rondino.....COVENTRY
 — Toccata.....DITTO
 — Introduction and Vars. on Suoni la Tromba ... CRAMER
 Fidelio, Beethoven's, Overture to PLATTS
 Himmel's Alexis. J. Warren....FALKNER
 Hummel's Deux Airs de Ballet, No. 2.....COVENTRY
 L'Ecole de Bellini. Fantasia Z. T. PURDAY
 Mozart's Works. By Cip. Potter, No. 1.....COVENTRY
 Mélange from Beatrice. By G. F. Harris.....Z. T. PURDAY
 Neate's Carillons, Characteristic Rondo.....CRAMER
 Poole's Popular Airs, (Easy) Set 2 Z. T. PURDAY
 Romberg's Overture, Op. 60, with Accompaniments by Rimbault...DITTO
 Schmitt's Variations on Le Petit Matelot.....COVENTRY
 Siege of Rochelle, Duett from, containing: Lo, the early beam, Once a wolf, The Prayer, and Travellers all.....CRAMER
 Truzzi's Beatrice, Duett, Book 2 CHAPPELL
 Watts's Characteristic Piano-forte Duett, from Rossini's Eight Songs and Four Duett, Books 1 and 2.....WILLIS
 Weippert's Walzes. Beatrice....CHAPPELL
 — Two Ditto from Puritani, including the Polacca.....CRAMER
 — L'Echo des Valses, Set 2 Z. T. PURDAY

SONGS.

- Four-and-twenty Theatres. (Comic) Westrup.....Z. T. PURDAY

- My very particular friend. Miss Sheridan.....DEAN
 No ne'er can thy home be mine. T. H. Bayly.....LONSDALE
 O say not Donald's false Blewett Z. T. PURDAY
 O call me not happy.....WILLIS
 O 'tis sweet to remember. LOVER DUFF
 Recall that withering word. J. Barnett.....CHAPPELL
 She stood beside the altar. Words, Mrs. Hemans. Music, Griffin WYBROW
 The world is my toast. G. Müller EWER
 The Swiss Exile's lament.....HOLLOWAY
 The summer moon is shining...DITTO
 The appeal song. Macd. Harris FALKNER
 The Blarney. LOVER.....DUFF
 You and I. J. Blewett.....WARNER

SACRED.

- The glory of the latter day. Missionary Anthem. W. Bird....HART

GUITAR.

- Dormez, chers amours.....CHAPPELL
 La danse.....DITTO
 Mes Favorites, Twelve Airs. Horetzky.....Z. T. PURDAY

FOREIGN.

- Io son ricco. C. M. Sola.....FALKNER
 Quando canto la sera. Serenata. Dessauer.....BOOSEY

MISCELLANEOUS.

- Berbiguier. Reminiscences of, Book 1, Flute and Piano-forte. A. C. Whitcombe.....PAINÉ
 Beatrice, Airs from, arranged for Harp, No. 2. W. H. Steil.....DITTO
 Merck, Op. 11, Exercises for Violoncello Solo.....WESSEL
 Reissiger, Op. 29, First Quartett, Piano-forte, Violin, Tenor, and Violoncello.....WESSEL
 — Op. 70, Second Quartett for ditto.....DITTO
 Zampa, Airs, Book 2, Flute and Piano-forte concertant. Sedlitzek and Diabelli.....DITTO

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THE PUBLIC are respectfully informed, that the First Public Performance of the LIVERPOOL CHORAL SOCIETY, which has been formed from the most efficient Members of the Festival, Choral, and Musical Societies, and which will be under the able direction of Messrs. Michael Maybrick, and George Holden, as Conductors, and Mr. George Eyton, as Leader,—will take place at the latter end of July next, the particulars of which Public Performance will be announced in a future advertisement.

By order of the Committee,
JAMES ASHTON, Secretary.

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20.	Fanchon	. . .	Himmel.
21.	Barbieri di Seviglia	. . .	Rossini.
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To know the cause why music was ordained ;
Was it not to refresh the mind of man,
After his studies or his usual pain ?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW

MAY 13, 1836.

No. IX.

PRICE 3*d.*

[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

**A COMPARATIVE VIEW OF THE VOCAL WRITERS OF
THE PRESENT DAY AND THOSE OF FORMER TIME.**

BY SAMUEL WEBBE.

IN order to pursue this inquiry as clearly and succinctly as possible, it may be well to notice, in succession, those who have held and who now hold—the most distinguished places as writers *for the Church, for the stage, for the concert room, and for the chamber.* Amongst our writers for the church, in times gone by, we anxiously turn first to Henry Purcell, as chief in that most dignified style of writing. He was indeed his country's boast in all that regards his art. No sooner had the eighth Harry completely shaken off the papal supremacy, and securely established the Reformation, than there burst forth, in the vocal service of the Church, the most splendid array of talent the mind can well conceive. The most distinguished in this phalanx, and subsidiary alone to the immortal Purcell, were Tallis, Bird, Croft, Orlando Gibbons, Blow, and, subsequently, Green, Boyce, Batishill, Kent, &c. These excellent writers maintain, to this day, their ecclesiastical honours, and their works are still to be continually heard in our two Metropolitan and other principal Cathedrals; for although there are a few clever musicians of the present day, who have written Anthems and Services,—Mr. Atwood in England, Sir J. Stevenson in Ireland, &c.—it does not appear that there has arisen any *body* of modern church-writers to supersede the above; so that, were we prepared to award to the two gentlemen just now named, or to such few others as may have become candidates, in the present day, for notice in this grave and important branch of writing,—an equal estimation with those of former time, (and which, perhaps, would not be very extensively conceded), it is plain that their predecessors greatly out-

number them; and that, though it be with right good-will we stick to the old *matériel*, it is also actually in default of new matter. The stage was also another sphere of action, which called forth the unbounded genius of Purcell. Nothing can exceed the sublimity of conception displayed in his portraiture of the genius of frost in *King Arthur*. This great work is indeed a string of gems throughout. His *Tempest*, his *Indian Queen*, his *Bonduca*, &c. are of various extent and merit; but all, more or less, afford traits of his unparalleled genius.

Dr. Arne appears to have been the most extensive operatical composer of his time, as well as the most prolific as a universal song-writer; notwithstanding which, he has hardly left behind a single instance of an indifferent air; few indeed that are not occasionally heard even at this day; and whenever heard, certainly heard with delight. His *great opera*, as it may be called *par excellence*—*Artaxerxes*, has certainly found nothing, from an English hand, to approach it in grandeur and sweetness. ‘Amid a thousand racking woes,’ ‘Behold on Lethe’s dreadful Strand,’ ‘Thy Father!’ ‘Monster away,’ are immediate evidences of the former; and ‘Water Parted from the Sea,’ ‘Fair Aurora,’ ‘In Infancy,’ ‘If o’er the cruel tyrant,’ &c.: no less so of the latter. If his *Comus*, his *Alfred*, (in which occurs the fine national air ‘Rule Britannia,’) his *Thomas and Sally*, and other of his operas; and the vast range of his detached songs, the beauty of the whole of which may be judged of from the few samples following, viz. ‘Thou soft flowing Avon,’ ‘When forced from fair Hebe,’ ‘My dear Mistress,’ ‘My fond Shepherds,’ &c. If these be duly estimated, the inclusive sentence of there not being an indifferent air to be found among them, may be well credited.

Michael Arne, his son, not having been in like manner excited by public encouragement, was not so voluminous in his writings—at least not in his publications, as his father, although he can hardly be admitted to fall short of him in genius and talent. The delightful airs in the opera of *Cymon*, especially ‘This cold flinty heart,’ and ‘Yet awhile sweet sleep,’ as well as his detached songs, ‘The topsails shiver in the wind,’ ‘Sweet Poll of Plymouth,’ and numerous others of exceeding beauty,—a fine oratorio entitled *Abel*, &c. all go to prove this. It is a curious fact, that, though all this, and much more, may be justly said of Michael Arne, (and there never was an English musical name more renowned—more widely spread than that of Arne,) there are few—very few, that ever heard of a second Arne,—out of the country probably none!

Dr. Boyce has made some slight contributions to the stage, descending from his graver standing as a church writer. He had established the reputation of a sweet melodist by various airs in

his minor oratorio of Solomon, viz. 'Softly rise O Southern breeze,' 'Balmy sweetness,' 'Together let us range the fields,' &c. and which he well sustained in these little theatrical efforts, *the Chaplet*, &c. The song of 'What med'cine can soften,' in the above operetta, is a most bewitching air. At a later period there were engaged, in the service of the stage, the talents of those charming melodists, Linley, Shield, Dibdin, Arnold, &c.; and subsequent to them; Storace,* who, though principally employing his skill and good taste in appropriating to the English Drama those continental stores with which a diligent research during his absence from this country had made him acquainted, has still distinguished his own name as a melodist by many original airs abounding in sweetness and elegance, viz. 'With lowly suit,' 'My native land,' 'Across the Downs,' 'There the silver'd waters roam,' &c. He wrote also a very pretty Italian Opera, 'La Cameriera astuta,' for his sister, Signora Storace.

Mr. Michael Kelly, Mr. Braham, and Mr. M. P. King, though the first and second of them, it is true, are more rightfully brought to mind as performers than composers, must still be admitted to have contributed several sweet airs to the dramatic store. There are few prettier songs than 'When absent I thought of my love,' in *Bluebeard*, by Mr. Kelly, and still fewer than 'My beautiful maid,' in the *Cabinet*, by Mr. Braham. How stands the *modern* stage account as far as English writers are concerned? Till very lately, Mr. Bishop has, for many years, with little or no interruption, had the field to himself, and has truly performed wonders, during that long and arduous period,—looking to the rapidity with which his manifold works, of various calibre, came forth in succession. Mr. T. Cooke, Mr. Horn, &c. have occasionally dropt in, but we have never, long together, lost sight of Mr. Bishop; nor could any circumstance tend more strongly than this to confirm, that he stood high in estimation with the public, and of course that his value to the managers was considerable. Mr. Bishop could not for so long a time have maintained his strong hold upon the public without—not only great musical merit—but also, that particular description of merit, which nothing but a mixed musical and dramatic feeling, could confer. This dramatic impression is especially exemplified in the very striking and delightful opening of the favourite melodrama, *The Miller and his Men*, 'When the wind blows;' and, again, in the gypsy scene in *Guy Mannering*, in the charming alternate solo and chorus, 'The chough and crow.' The first of these, 'When the wind blows,' is one of the happiest airs its author (or any author) has produced; it is at once, soothing and sprightly, gay and elegant; and, were it the only effusion of his mind, it would establish for him a high estimation as a melodist and as a musical dramatist. But Mr. Bishop, in the course

* An Englishman, though the son of Italian.

of his multifarious operas, operettas, melodramas, &c.—to which he has to add a host of detached songs, duos, glees, &c.—can appeal to a much more extended evidence of his rightful claim to the reputation of an elegant melodist, than the air above quoted, though, certainly, to nothing more confirmatory. Messrs. T. Cooke and Horn have also proved themselves, in their occasional dramatic efforts, to be skilful and tasteful writers. Others have since arisen, and amongst them, latterly, Mr. E. Loder and Mr. Barnett, of whose abilities as candidates for musical stage honours, the writer has not yet been fortunate enough to have the opportunity of forming an opinion.

Of Mr. Balfe, however—the last new candidate for operatic fame—he can speak, having heard his very successful debüt in this way—*The Siege of Rochelle*; and much inclining to participate, thereupon, in some remarks that appeared lately in a provincial critique; which, at the same time that it awards to Mr. Balfe a thorough feeling of orchestral effect, and the possession of no small share of original genius, enters fully into the pretty general sentiment, that, however unconsciously, he has drawn copiously upon the ideas both of departed and of living authors; and, in many cases, descending to the detail, even upon the manner of clothing those ideas. The critic concludes with earnestly recommending Mr. Balfe to bestow, on his next opera, before he turns it out of his hands, a rigid scrutiny, and boldly to repudiate all that he cannot, *bona fide*, claim as his own; urging, that although such a process may cost him some little vexation and trouble, it will be more than made up to him by the increased applause that an enlarged display of originality will ensure to him, and the greater homage to his genius that will be derived from a more ardent appeal to the stores of his own mind.

From the retrospect that has now been taken of the old stage writers, (and their successors, also, of later time) as before of the old Church writers, there can exist no more doubt in the one case than in the other, of the great numerical superiority of those gone by, over those of the present day. It remains for posterity to decide upon the comparative genius, and the inventive faculty, as genuine melodists, of those *then* and *now* existing, according as the airs of the Bishops and Balfes, &c. shall or shall not hereafter be found as familiar to the minds of our grand-children, as those of the Arnes, the Shields, the Dibbins, &c. are, in this day, to our own,—and shall, like them, be continually sung, hummed, or whistled, in every grade of society, from the saloon down to the stable; for it is this all-pervading universality that affords the most satisfactory evidence of genius in the formation of melody.

Our concert writers may be, to a considerable extent, identified with those who write for the stage, as it rarely occurs that a good or favourite stage-song does not obtain a speedy transfer to the concert room.

This transfer, it is to be regretted, is sometimes made at the rate of a considerable sacrifice of scenic effect.

The grand scena belonging to the character of *Rodolph*,† in the romantic opera of *Der Freischutz*, where the demon *Samiel* is an important personage in the back-ground, affords a striking example of such sacrifice; that also of *Agnes*‡ from the same opera, not much less so,—where, in the early part of the scene, she has to invoke the moon which is illuminating her apartment the while, and by whose light she subsequently perceives her lover's approach, and has thereupon to express a tumult of joy, which the restriction from locomotion, prescribed in an orchestra, can but ill enable her to pourtray. These, and such as these, it would seem naturally desirable to the judicious concert singer to avoid, as it will be sufficiently plain, on the slightest reflection, that all the parties concerned—author, performer, and auditor, will be, more or less, sufferers from their introduction into the orchestra; the author cannot have full justice done to his conception of the varied business of the scene, as illustrated in his music; the performer cannot, with all his energies, be equally impressive as when he is warranted to add action to his justness of feeling and his power and modulation of voice, having also the important aid of stage effect; and the auditor, however great may be his enjoyment, will have to reflect that it would have been still greater from the exhibition of a perfect whole. There is, however, no great chance, it is to be feared, of escaping the recurrence of this misappropriation; for it is hardly reasonable to expect that a concert singer, who, though not also a stage singer, may yet entertain a rightful consciousness, perhaps, of an ample conception of a fine scenic exhibition, and ample power and feeling to embody that conception, should choose to debar himself from the performance of the finest songs, because he has not the opportunity of delivering them in full paraphernalia; or that he will not readily compromise the disadvantage in an implicit reliance on his own paramount skill to compensate for every deficiency.

(To be concluded.)

[We would strongly recommend Mr. Webbe, to procure a sight of (if possible) the score of Mr. E. Loder's opera of 'Nourjahad;' and Mr. Barnett's *Mountain Sylph*.] At all events the arranged melodies are within his reach, many of which, we feel assured, will impress him with a highly favourable opinion of those gentlemen's talents for dramatic composition: and had Mr. Webbe attended a representation of those operas, he must have testified the composers' skill in writing for a full band. Mr. John Thomson, of Edinburgh, also, claims a place among our best modern dramatic composers, for his opera of 'Herman,' which on account of its helpless poverty of incident, was unsuccessful: the music to the piece, however, was calculated to rescue it from its fate; being written with an evident feeling of the refined harmonies of that prince of dramatic writers—MOZART. Mr. Alexander Lee has also written some very pretty dramatic songs; and he possesses a nice talent in scoring for the orchestra.]

† 'Ah! I can bear my fate no longer.'

‡ 'Before my eyes behold him.'

GEMS OF GERMAN CRITICISM.

Translated by WILLIAM J. THOMS.

[It has been suggested that it would be doing good and acceptable service to the purchasers of the MUSICAL WORLD, if, instead of giving excerpts *only*, as was originally proposed, from those parts of the Letters of *Goethe* and *Zelter*, which treat of Musical Compositions most familiar to English students, there were laid before them the whole of this interesting correspondence, with the omission alone, of such parts as have no connexion with this little work. The following letters, which are the first that passed between the great poet and his musical correspondent, are published therefore, in compliance with this friendly advice; which has been the more readily attended to, since its adoption will secure to the reader many a pleasant bit of criticism and chit-chat, which the original plan would necessarily have excluded.]

NO. 4. GOETHE AND ZELTER'S CORRESPONDENCE.

1. To Madame Unger.

Herewith, my adorable friend, I transmit to you my last new songs, and that too, on the first of May. There are two copies. One you will please to keep for yourself, and the other you will have the goodness to present to the accomplished author of *Wilhelm Meister*, whenever a fitting opportunity of doing so presents itself. I wish my songs may not be as strange to him as my name must be. I have not set his verses inconsiderately, and yet, after all, I fear that they will produce little effect. They are not made for the first impression of the great public, and who will take the trouble to study over my few notes, as I have done over those incomparable verses? Herr von Goethe knows best whether I have hit upon his idea. I never trust to friends in these matters, neither half nor wholly, for they always praise what I could improve; and what cannot be done better, and perhaps not so well again, they generally overlook, and that puts me quite out of humour. The notes are now once there and printed; they may take their chance in the world. Commend me to Herr Unger. With the greatest esteem, I remain yours, ZELTER.

Berlin, 1st May, 1796.

2. To Madame Unger.

Your letter, my dear Madam, and the accompanying songs, have afforded me the greatest delight. The admirable compositions of Herr Zelter reached me in that company which first made me acquainted with his works. His melody of the song '*Ich denke Dein*' has an incredible claim for me, and I could not resist writing to it, the song which appears in Schiller's Almanack of the Muses.

Music, I cannot pass a judgment on, for want of a knowledge of the means which it employs to attain its end; I can only speak of the effect which it produces upon me, when I yield myself wholly and repeatedly to it; and thus I can say of Herr Zelter's compositions of my songs, that I could scarcely have believed music capable of such cordial strains.

Thank him repeatedly for me, and tell him I much wish to become person-

ally acquainted with him, that we might converse together on many points. In the eighth volume of my romance there will certainly be no room for songs; the remainder of *Mignon* and the *Old Harper*, is however not yet finished, and I shall be most happy to communicate to him all of that which can see the light.

In the meanwhile, I will probably soon transmit him some other songs, with a request that he will set them to music, for Schiller's Almanack of the Muses; I had hoped to send them with this answer, for which reason I have delayed it longer than I ought to have done.

Accept my thanks, most worthy Madam, for your trouble, and believe that I know how to appreciate the interest which good and intelligent souls take in me and my works, by means of which, I can bring near to one part of my existence, feelings even far distant and unknown to me. GOETHE.

Weimar, 13th June, 1796.

3. To Goethe.

My excellent friend, Herr Unger, has, by means of a passage in your letter, given me unspeakable joy. The approbation which you have bestowed upon my attempts, is a piece of good fortune, which I have indeed wished for, but with no confident hopes of obtaining, and although for my own part I have been without a doubt as to many works being successful, yet the frank confirmation of this, by a man whose works are my household gods, produces in me a peace of mind so pure and so warm—such as indeed I never before experienced.

Besides those poems, which are printed in Schiller's Almanack with my music, I have also composed *Der Zauberlehre*. (The Magic Teaching) *Die Braut von Corinth*, (The Bride of Corinth) *Das Blumlein Wunderschön*, (The Flowret wondrous fair,) *Der Jung-gesell und der Mühlbach*, (The Lover and the Millstream) and *Das Bundeslied*,* (Song of Alliance,) which I shall be most happy to forward to you if you will allow me. I have indeed long thought of doing so, but have never ventured. A hint from you, and they shall be in your hands as quickly as possible.

I commend myself to your favourable remembrance, and remain with the purest admiration and affection, &c. ZELTER.

Berlin, 11th August, 1799.

4. To Zelter.

With sincere thanks do I reply to your friendly letter, by which you have told me in words what your compositions have already convinced me of—that you take a lively interest in my works, and have appropriated many with true affection. *It is the beauty of an active participation, that it is again productive* (hervorbringend); for if my songs have given occasion to your melodies, I can as truly say that your melodies have awakened within me many songs, and I should certainly, if we did but live nearer to one another, oftener than now,

* These songs of Goethe, will all be found in that elegant little volume published at Eton in 1834, 'Auswahl von Goethe's Lyrischen Gedichten,' which contains also a translation of 'Ich denke Dein' mentioned in Goethe's first Letter. A translation of the 'Bride of Corinth' by Dr. Anster, is added to his admirable translation of 'Faust.'—Translator.

feel disposed to lyrical compositions. You will by communications of this kind procure me a real pleasure.

I enclose a production which has a somewhat novel appearance. It has arisen from the idea whether the dramatic ballads could be so fashioned out, as to afford materials to composers for vocal pieces of some extent. Unfortunately the present would not be worth so much trouble.

GOETHE.

Weimar, 26th August, 1799.

THEATRES.

DRURY LANE.—On Monday evening Madame de Beriot appeared in the part of 'Fidelio.' Her reception in the character was still more vehement than on her first appearance. It was a torrent of acclamation. While in the presence of this extraordinary woman, and under the influence of her fascination, it is difficult to institute any comparison between her and the one to whom we were first indebted for an introduction to this lovely character, and to some of the most passionate singing and acting that we ever witnessed; for indeed Madame de Beriot, with her quick fancy, inexhaustible energy, and prevailing elegance, hurries one along with her; she takes one's faculties by storm; cool and dispassionate criticism, at the moment, is out of the question; it is compromising one's character to be sedate and reflective; in her presence, to err on the side of enthusiasm becomes a merit—a virtue. A fig then for criticism!—who cares to employ it?—who cares for it? We are (the Gods be praised!) children again at the play; and everything is beautiful—everything is perfect. When the delirium, however, has subsided, and the enchantress has departed, the thoughts of our first love return with serene and steady prevalence. For the thorough womanly personation of the part of 'Fidelio'—for pure self-abandonment to the character—for total rejection of artifice—for grandeur and dignity of purpose, with massive colouring,—we cannot give up Schroeder. If Madame de Beriot have any fault in her acting, it is that she manifests a tendency to bring every point into equally high relief. The unwearied activity of her mind leads her to make even the minutæ of her part over-important. It is not sufficient that she herself apprehends all the little circumstances which tend to the aggrandizement and perfection of the whole, but she seems careful that you should perceive and appreciate this solicitude; she takes pains to be thought painstaking; she does not always leave well alone; but having made a point, she is determined you shall feel that she has made it. This little distinction between the two great actresses we can imagine to be the result of nature, not art, working in both. In the *vocal* department of the two performances, Madame de Beriot clearly and triumphantly bears away the bell: here she stands unrivalled. As a singer, no one of the present day can "compare notes" with her. The graces and ornaments she introduces—so novel, so musician-like, in character—are only surpassed by the masterly light and shade in her expression; and this again almost yields to the natural accomplishment of her astonishing compass and fine quality of voice.

The subordinate characters in the opera were excellently supported. Mr. Giubilei, in the Governor (Pizarro); Mr. Seguin in Rocco, the Gaoler; and Mr. Templeton, in Florestino, the lover. The last has made considerable improvement. Miss Forde too made a pretty Marcelline. With somewhat more attention to the pianos and fortes, both in the chorus and the orchestral accompaniment, (which last is much too overbearing—these gentlemen should be drafted off to the French opera for a season or two) the opera is very well brought out.

CONCERTS.

PHILHARMONIC.—Act. I. Sinfonia pastorale, Beethoven; Aria, M. Ivanhoff, 'O cara imagine,' (Zauberflöte) Mozart; Grand fantasia, piano-forte, M. Thalberg, first pianist to the emperor of Austria; Duetto, M. Ivanhoff and Mr. Phillips, 'Ove vai' (Guillaume Tell.) Overture, Pietro von Abano, Spohr.—Act II. Sinfonia, No. 11, Beethoven; Aria, Madame Malibran De Beriot, 'Non più di fiori;' Corno di bassetto obligato, Mr. Willman, (La Clemenza di Tito) Mozart; Quartetto, two violins, viola, and violoncello, Messrs. Mori, Watts, Moralt, and Lindley—Haydn; Scena, Mr. Phillips, 'Ah che invan,' (Pietro von Abano) Spohr; Overture, 'Der Freischutz,' Weber. Leader, Mr. Mori; Conductor, Sir George Smart.—The storm scene in the 'Pastoral Symphony' is, perhaps, the finest and most powerful specimen of musical description that ever was written. We recollect no parallel to it in sublimity, unless it be the concluding symphony to the grand chorus in Spohr's Last Judgment, portraying 'The end of all things;' and the first movement of his Sinfonia caractéristique, which was performed at the Philharmonic last season, for the first time. The whole of Beethoven's Pastorale, was played in the very finest style on Monday evening. M. Ivanhoff was encored in his charming song from the 'Zauberflöte.' The composition (a sweeter Mozart never wrote) should always be heard twice, for itself; and the singer will deserve the same compliment, as often as he acquits himself in the masterly way he did upon this occasion. M. Thalberg has, we should suppose, fulfilled the anticipations of every one, however highly these may have been raised; and we were led to expect much. His execution is amazing. That man must be no common practitioner, who, being introduced blindfolded, could distinguish that only two hands were at work. His mode of playing a subject with the right thumb, and florid accompaniment with the other fingers, although not new in itself, (for Mendelssohn and others have done the same) is nevertheless novel and peculiar, with his treatment. Again, while with the left hand, a fundamental bass is going on, he contrives to maintain an incessant arpeggio accompaniment; the right hand accompanying the same, in arpeggios of the richest character. In short, although, in the science of mechanics, it seems difficult to draw the line of demarcation, yet, in the mechanism of piano-forte playing, one feels inclined to decide at once—"As far as Thalberg shalt thou go, and no farther." Notwithstanding Madame de Beriot had been performing the arduous character of Fidelio the same evening, she came, to all appearance unwearied, and sang, with increased beauty of expression, and novelty of ornament, that divine air from 'La Clemenza;' and what is more, she rehearsed it in the morning, together with the 'Deh parlate' of Cimarosa, for the Wednesday's Ancient Concert. Music to her, is like his mother-earth to Antæus—she touches it, and recovers all her wearied strength. It is her "meat and drink," like the bear-baiting to Master Slender. We have never heard her sing this perfect production twice alike, and we have never heard her sing it but like a consummate artist. We have not room left to compliment Mr. Phillips as he deserves, upon his singing of the fine scena from the 'Pietro von Abano;' had he been accompanied more judiciously—with better feeling of the character and expression of the music—the fortes and pianos; little would have remained to be desired. The men at Lloyd's would rank this concert an A 1.

ANCIENT CONCERTS.—At the rehearsal of the fifth Concert of the Season, (we did not attend the performance) the first part comprised a large selection from 'Acis and Galatea;' the madrigal 'Sweet honeysucking bees;' and the chorus 'Immortal Lord' from Deborah. Madame de Beriot sang the scena 'Deh parlate;' and Miss Hawes the charming contr'alto air from Samson, 'Return O God of Hosts.' In the second part were performed from Judas

Maccabeus, 'Hear us O Lord,' and 'The many rend the skies' from Alexander's feast; Ford's Madrigal, 'There is a Lady;' Madame de Beriot, sang the 'Non più di fiori;' and Mr Phillips, Purcell's 'Ye twice ten hundred deities;' in which we have been assured he comes very near to Bartleman.

MR. MORI'S CONCERT.—The Great Room in the King's Theatre being totally inadequate to the accommodation of the subscribers to the Annual Concert of this public favourite, the performance was transferred to the Opera House itself. The result was, that so large an audience assembled, as to fill the theatre. We did not perceive a box unoccupied; while the pit and gallery appeared to be crowded. The Italians, and best of the English singers, were engaged; and the Concert, which was a choice one, extended to a very late hour. It has been conjectured that Mr. Mori cleared £800 by this benefit.

We were prevented attending Signor Muscarelli's second Concert, which was given on the same evening.

MR. MOSCHELES' CONCERT.—Mendelssohn's new overture of the "Calm and prosperous Voyage," opened the Concert. This was succeeded by the 'Ave Maria' of Cherubini, by Miss Clara Novello, with clarinett obligato by Mr. Willman: both sung and played in a manner which few, if any, musicians could surpass. A MS. 'Concerto pathétique' by Mr. Moscheles followed; a charming composition. Miss Clara Novello supplied Miss Masson's place, for whom an apology was made, in a duet with Mr. Balfe. ("Qual sepolcro," Paer.) Lablache sang the "Largo al factotum." Mr. Wright was much and deservedly applauded for his performance of a fantasia on the harp. And Madame De Beriot, for the five hundredth time, delighted her hearers by executing some extraordinary passages of difficulty and compass, in a song from 'Ines di Castro,' by Persiani. Between the first and second acts, M. Sudré exhibited his plan for a new universal musical language, with examples. We were, however, so far removed from the performers, that we could not catch his explanations. He will repeat his scheme on Monday, at Mr. Sedlazeck's Concert. The Chev. Neukomm's popular septetto concertante opened the second Act; and which was delightfully played by Messrs. Sedlazeck, Willman, G. Cooke, Baumann, Platt, Harper, and Anfossi. One great charm of the concert was the production of a MS. posthumous concerto for the piano-forte by Sebastian Bach,—a composition of wonderful accomplishment and elegance. Mr. Moscheles deserves the thanks of every lover of good music for bringing this magnificent work before the public. We entreat him to publish it, together with his own additional orchestral accompaniments. No one could have played the piece in finer style. Mad. de Beriot and Lablache made capital fun with Donizetti's 'O guardate che figura.' Mr. Parry jun. sang, in excellent ballad style, the same composer's 'Una barchetta;' and we presume that the following pieces concluded the concert: a duet by Messrs. Moscheles and De Beriot; the Tarantella, by Lablache; and an instrumental finale of Mozart; for we could procure no programme at the time, and the hour was late. The room (which by the way is both inconvenient as regards accommodation, and a wretched one for sound) was crowded with high fashion. Mr. F. Cramer led, Sir G. Smart conducted.

MIDDLE. OSTERGAARD'S concert of yesterday (Thursday) morning, was honoured with good attendance, and still better performance. The assistants upon the occasion were; the Lady herself, Mesdames Dulcken, Gautherot, Degli Antonii, and Miss Clara Novello: Messrs. Sedlazeck, Barrèt, Baumann, Rouslot, Mr. Alban Croft, Herr Kroff, and Signor Giubilei. Madame Dulcken repeated the trio by Brod, with Messrs. Barrèt and Baumann, which they performed at the last Società Armonica. Mesdames Ostergaard and Degli Antonii sang a duet from Mercadante, the title of which we do not remember:

Mr. Alban Croft, a solo by Donizetti: Miss Clara Novello, the divine melody "Farewell ye limpid springs:" Signor Giubilei, Mr. Balfe's effective comic song, "Ho girato tutto il mondo:" and Herr Kroff, who, we believe, made his debut upon the occasion, sang a charming ballad of his own composition, ("Der Blinder"—the "Blind Man"). This gentleman's quality of voice is a tenor of highly agreeable quality; he sings correctly in tune, in a pure style, and with delicate expression—in short, like a good musician. Mdlle Gautherot, Mr. Sedlazeck, and Mr. Blagrove, played solos on the harp, flute, and violin. Mr. Forbes presided at the piano-forte.

MR. CHATTERTON, likewise, gave his annual concert yesterday morning.

The "London Choral Institution," founded by Mr. Travers, had its first meeting on Monday evening, at the Great Room in Store Street, Bedford Square. It went off with a success beyond the conductor's anticipations.

REVIEW OF MUSIC.

For me let fall a tear. Song composed by George Hargreaves (of Liverpool):
CRAMER.

An elegant little melody, within the compass of any voice; choicely harmonized, and within the compass of any player.

Toccata for the Piano Forte, composed by Charles Czerny. COVENTRY.

A good exercise for the practice of the double notes; but which would have been more grateful to the player, had it combined some subject in composition: such, for instance, as the Toccata of J. B. Cramer.

'The wandering wind.' A song; the poetry by Mrs. Hemans, the music composed by Edwin J. Nielson. ALDRIDGE.

A sweet subject, variously, and in a musician-like manner accompanied. The phraseology and harmonies remind us of Spohr—not that we object to the reminiscences of such a master; for in our opinion Mr. Nielson cannot select a finer model among the modern composers.

'Bird of the Greenwood.' Poetry by Mrs. Hemans: music by Edwin J. Nielson. ALDRIDGE.

But few notes comprise this little air, yet these are choicely expressed. The only fault we perceive, will be found in page 2, 3d bar, last stave. The voice part rising from G to E, at the same time that the bass ascends from C to E, is objectionable. The bass taking the G sharp, (the 3d of the root) would obviate this satisfactorily. This song and the preceding, being both within the octave, are attainable by any soprano or tenor voice.

Variations pour le Piano Forte, sur l'air favori du Petit Matelot; par Aloys Schmitt. COVENTRY.

A pretty lesson, in which the master's hand appears through the simple treatment of his subject. The variation in the minor of the key is the best.

A Studio for the Organ, exemplified in a series of exercises in the strict and free styles, intended as voluntaries for the use of Organists, by Samuel Sebastian Wesley. DEAN.

Here is a tough weather-beaten fugue, constructed upon the most rigid orthodox principles. They who desire to tackle it, (and the Lord be with them that do,) will meet in the course of their progress, the following characteristics of legitimacy and real fugue-blood breeding. The subject good and well treated. The augmentations of it, (direct and inverted) excellently introduced and accompanied—the original subject proceeding in the pedale. The subject again subsequently augmented (direct and inverted); the tenor proceeding

with the subject, with a counterpoint above: and lastly it is again cleverly introduced, with direct and inverted augmentation. N.B. Before attacking it, a course of gymnastics is recommended.

'*La Serenata.*' *Musica composta dal Maestro Vacaj.* ALDRIDGE.

A pretty melody, lively and graceful; very like a waltz set to words.

Rondeau brillant à quatre mains pour le Piano Forte, par Aloys Schmitt. Op.

83. COVENTRY.

The theme of a sweet character: the modulations scientific and unaffected; and all the variations sensible, brilliant, and lying well under the hand. This is the composition of a thorough master.

'*La Moda.*' *Duetto per Soprano e Contralto, dal Mo. Cav. P. Gabussi.* ALDRIDGE.

A pretty melody, and altogether an agreeable composition, very cleverly accompanied. It would, we conjecture, have been more generally acceptable, had it been confined within half its present limits; seeing that from the sameness of the modulations and progressions, the general effect becomes monotonous.

"*Like to the falling of a Star,*" *Song, the poetry by H. King (1669), the music by J. Mc Murdie, Mus. Bac.* CRAMER & CO.

A melody of a clever and original character: from the introductory symphony, however, we should have been led to expect the composition to be in C minor, rather than the minor of four flats. Also, the harmony of A flat, in its first inversion, we submit would better have preceded the first bar of the second staff, at page 4. Such objections are idle, except when offered to compositions of really good repute.

CHIT-CHAT FROM THE CONTINENT.

Bonn.—The 17th December last, the anniversary of Beethoven's birthday, was very judiciously fixed upon, by the admirers of this great master of modern musical art, resident in Bonn, for promulgating an invitation to all who participate in their well-founded admiration of him, to come forward and assist in the erection of a monument worthy of his genius. The address emanates from a committee formed for the purpose of carrying such a plan into execution, "Bonner Verein für Beethoven's Monument," of which A. W. von Schlegel is the president; and after setting forth Beethoven's claims to be thus honoured, and pointing out Bonn, his birth-place, as the fittest spot on which to erect such a tribute to his memory, calls upon all his admirers to lend every assistance in their power to the good work; and suggests, that the necessary funds may be procured, not only by direct pecuniary contributions, but by subscription concerts and theatrical benefits, got up for the purpose. When we remember the kindly proofs of attachment which were forwarded to this great composer during his life-time, from some of the musicians of England, we feel certain that this call to do honour to his memory, will not pass by them unregarded.

Felix Mendelssohn's oratorio of 'Paul' is announced for publication early in June, by Simrock of Bonn.

Vienna.—Among the performances of the last winter-season at Vienna, that of the oratorio of 'David,' by Bernhard Klein, appears to have caused the greatest sensation. Of this work, which appears to have been written some years since, and to have been composed after the pure oratorio style of Handel, we shall take an early opportunity of speaking at greater length.

Parma.—Paganini has put forth an announcement, declaring his indignation at the infamous attempts that are being made to pass off, as his works, compositions not written by him, and stating that the only genuine works of his which have as yet appeared, are '24 Capricci e Studie per il Violino,'—'6 Quartetti per violino, viola, violoncello, e chitarra,' and '12 Sonatine di violino e chitarra,' published by Ricordi of Milan. The Signor adds, that it is his intention to publish all his other compositions immediately.

Prague.—Merk of Vienna, the distinguished violoncello player, gave a concert lately at the Conservatorium at Prague, in which he proved that a concert consisting entirely of classical music, might be attempted with success. An overture of Beethoven's formed the prologue to this musical feast, in which Merk played first a concert-piece for the violoncello, of his own composition; then an adagio by Romberg, a rondo by Kummer, and at the end, again, his own variations upon a Tyrolese air. Merk, whose style has been formed upon that of Bernhard Romberg, is spoken of as having played most beautifully, and astonished his audience by the improvement in his performance, which had taken place since his last visit, at which time he was looked upon as one of the greatest masters of his instruments.

Berlin.—Dr. Carl Löwe's oratorio in three parts, called 'Die Sieben-Schläfer' (The Seven Sleepers) has been recently published, and is spoken of in the highest terms by the first musical critics.

Dresden.—The performances at the Hof-Theater of Mlle. Sabina Heinefetter, for fifty nights, have called forth some remarks on the points of resemblance between this lady, who is announced as about to visit England, and Madame Schröder Devrient, who still lives in the memory of all who were fortunate enough to witness her performance in this country; and which seem to prove that both ladies are entitled to the reputation of great artists, but that Schröder has awakened the greatest enthusiasm;—her gifted rival, the deepest esteem. Schröder is most successful in portraying the depths of womanly passion; Heinefetter, on the contrary, in those parts which approach most nearly to a masculine character.

MISCELLANEOUS.

NEW MUSIC STAND.—In the *Repertory of Patent Inventions*, No. 12, New Series, will be found a specification, with an engraving, of the invention alluded to in our Third number. It is entitled 'A patent granted to JOHN RAMSEY, of Caroline-place, Mecklenburgh-square, for certain improvements in Apparatus for turning over the leaves of music, and other books. Sealed Feb. 26, 1834.' The invention consists in the application of a series of strings, or cat-gut, according to the number of leaves of music required to be turned over; and this action is effected by a series of pedals, attached to each string. The machine may be made available by violin and other performers, who hold their instruments in hand; but it is difficult to conceive how it can be applied to the reading desk of a piano-forte or organ player.

OLE-BULL. A man is no real *genius* in the estimation of the million, whose personal history is not connected with a considerable portion of romance. If the contour of his 'life, character, and behaviour,' be not flourished over with the Arabesque of eccentricity, but little interest will be created in his favour. His eye may roll with a 'fine frenzy;' he may reel with the divine 'afflatus;' his mouth may 'speak great things;' but, to become the observed of all men,—the 'digito monstror' of the multitude, his life must have a touch of the romantic. He *must* be the genius of adventure and misfortune: he must have sailed into the arctic and the antarctic of prosperity and wretchedness: he

must have proved the 'fierce extremes' of destitution and repletion: while a casual admixture of crime will be a lucky hit—a 'white stone' to his fortune. Paganini, as a great artist, raised but small commotion in the curious world; as a dungeon-bird, however, he set the whole bevy of gossips cackling: and when it was reported that he had murdered his mistress, their eagerness to behold him, and listen to his strains, was exasperated into frenzy. His appearance, his music, his playing, all were resolved into the romance of his extraordinary life. He was said to be haunted by his evil conscience; hence his mortified aspect: he had been for years immured in a solitary cell; hence his accomplishment upon the renowned one string—the rest having worn out and broken.

The rival to Paganini, who is now causing such a flutter here in the circles, is likewise said—and, for his fame, fortunately said, to be a romantic character.—He '*is said,*' to have endured the extremes of good and ill luck; and his genius is in consequence at a premium. He '*is said,*' to have been stripped to his skin—even to the purloining of his fiddle; and all are on the tip-toe of expectation. He '*is said,*' to have been snatched from the extremity of desperation; and folks are desirous of contemplating what had so narrowly escaped them. He '*is said,*' to have been casting the pearls of his talent in the beastly streets of Paris; and every concert lounge is fainting to hear him. In short, he is 'an interesting creature'—the true stuff to make a drawing-room lion of. His feeling, his expression, his execution, real, and profound, and astonishing as they are, become more attractive from the adventitious circumstance of his romantic life. There is probably just as much truth in the idle reports that are circulating respecting this admirable musician, as in those which preceded the arrival of Paganini: and like that sagacious person, our present visitor will laugh at them, while they are turning to his account.

[We have heard the following exquisite lines attributed to STRODE; but they appear to us too modern for a contemporary of Chaucer. Presuming that they may be new to the greater portion of our readers, and will afford delight to all, we have inserted them. Can any correspondent say if they have been set to music, and by whom?]

ON HARMONY.

When whispering winds do softly steal
 With creeping passion through the heart;
 And when at every touch we feel
 Our pulses beat, and bear a part:
 When threads can make
 A heart-string quake;
 Philosophy
 Will scarce deny
 The soul can melt in Harmony.

O lull me, lull me, charming air,
 My sense is rock'd with wonders sweet;
 Like snow on wool thy fallings are,
 Soft, like spirit's, are thy feet.
 Grief who need fear
 That hath an ear?—
 Down let him lie,
 And slumb'ring die,
 And change his soul for Harmony.

Operas, Concerts, &c. during the Week.

- SAURDAY**....Gresham Commemoration, Mansion House, Morning. Opera.
MONDAYMessrs. Sedlatzek and Brizzi, King's Theatre, Morning. Mr. Vaughan's, Hanover-square, Evening. Opera at Drury-Lane. Fourth Società Armonica, King's Theatre, Evening.
TUESDAY....Sons of the Clergy, Rehearsal, St. Paul's, Morning. Opera.
WEDNESDAY..Sixth Ancient Concert, Hanover-square, Evening. Opera at Drury-Lane.
THURSDAY ..Sons of the Clergy, Performance, St. Paul's, Morning. Choral Fund, Hanover-square, Evening.
FRIDAY.....Royal Academy of Music, Third Concert, Hanover-square, Morning. Opera at Drury-Lane.

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Mr. STUMPF is requested to accept our warmest thanks for his friendly and handsome present.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- ALBERT'S (C.) Rondinos, 1 to 6.** MASON
 Rondo from 'Red
 Mask'DITTO
 Ditto from finale
 'Il Barbiere'DITTO
 Bellini's op. Il Pirata, P.-F. solo.EWER
 Beethoven's op. Fidelio ..Do.....DITTO
 Chopin, 'Souvenir de la Pologne,'
 4th set of Mazourkas WESSEL
 Czerny's Two Rondos, '1 Puritani,'
 Op. 371, No. 1 & 2 MILLS
 Kuhlau, 'Homage to Beethoven,'
 four brilliant Duets on 'Heart
 my heart,' 'The Quail,' 'He
 leads a life,' 'Poor heart why so
 restless'WESSEL
 Lemoine's Treatise on Practical
 Harmony, for Piano-Forte students,
 Book 3DITTO
 Litoff (H. C.) Introd. Vars. & Po-
 lonaise on an air by Himmel ..ALDRIDGE
 Mayer's Vars. on an air in 'La
 Fiancée,' Op. 31 CHAPPELL
 Strass's Valses universelles, Set 6 WESSEL
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 12 WaltzesWESSEL
 'Souvenirs Théâtraux,'
 4 brilliant Fantasias on Strani-
 era, Capuletti, Norma, Don Gi-
 ovanniDITTO
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 rio (Fl. ad lib.) Book 1 to 4CHAPPELL
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 from ZampaDITTO
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 Tortura'CHAPPELL
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 voices, Alt. Ten. Bass. J. Parry NOVELLO
 Balfe (M. H.) Six Arietts by, in
 Nos.CRAMER
 Beneath a green shade, Glee, 5
 voices. C. W. Corfe.....NOVELLO
 Fairies' Invitation. C. Horn....MASON
 German Songs, with the original
 words, and an English Transla-
 tion. Edited by W. H. Calcott.
 'The Return—or Sehnsucht nach
 dem Frühling; When I saw thy
 cheek—An Chloe. Mozart ..LONSDALE

- Goold & O'Connell. Lady Clarke.
 Arranged by Sir J. Stevenson..WILLIS
 Horsley's 3 rounds, 3 voices.....MILLS
 I mourn, but in vain. Ballad.
 Skelton.....LONSDALE
 O come to yonder vale. Franks..PLATTS
 Our village church-yard. Bianchi
 Taylor. Lithog. title CRAMER
 Old winter. Glee, 5 voices. C. W.
 Corfe.....NOVELLO
 Sympathy. Haydn. Edited by W.
 H. CalcottMILLS
 She mourn'd she'd no lover. Bal-
 lad. J. A. WadeCHAPPELL
 The soul's errand. W. H. Calcott MILLS
 The child and the hours. Duet.
 G. P. H. LoferLUFF
 The Irish Schoolmaster. Lady
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MISCELLANEOUS.

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 Gio. Grey. Vacaj.CHAPPELL
 Der Frühling. Alp melody. 'Ich
 war, wenn ich erwachte.' Win-
 terJOHANNING
 La Sefiarina. Arietta. Gabussi..ALDRIDGE
 La Pastorella. GuynemerMILLS
 Nel passo il più tremendo. Song.
 Giovanni Grey. Vacaj.....CHAPPELL
 Raggio d'amore. Arietta. 'Il
 Furioso. Donizetti.....DITTO
 Sognai ne' primi albori. Giovanni
 Grey. VacajDITTO
 Si sei desso. Aria. 'Il disertore
 per amore.' Ricci.....DITTO
 Taci, taci intendo. Duet. Ditto DITTO
 Va, le reca il regio serto. Cavatina.
 Giovanni Grey. VacajDITTO

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THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence,

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

TAMING OF THE SHREW

MAY 20, 1836.

No. X.

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[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

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

BY EDWARD HODGES, MUS. DOC.

SOME of my professional brethren, after perusing the foregoing essays, may start the question,—“Supposing your outrageous ideas to become general, how shall we *live*? Will *science* pay for cultivation?”

Were I in a cynical humour, I might ask in turn—whence the necessity that you *should* live?

Far be it from me however to injure the music-teaching trade, if only it be but recognized as a trade. I should as soon think of writing against carpenters and shoe-blacks. No, indeed. It is a genteel money-getting business, and doubtless supports many “sober, honest, and industrious” families. Long may it prosper!

But more seriously, in answer to the latter question, I will venture to affirm that if the scientific pursuit of a notoriously fashionable study be likely to entail penury and ruin upon the individual who follows it, the fault is (where I shrewdly suspect it must eventually be laid) in the superficiality of this vain-boasting, self-complacent age, which prefers sound to sense, and would rather have its ears tickled with an empty nonsensical air or wanton ballad, than to have the noblest passions and affections of the heart acted upon, stirred up and brought into full force and play, by the sublime efforts of talent, taste and genius; concentrated, if it were possible, in the productions of an archangel. A few years ago, being at the shop of a fashionable music-seller in a provincial town, and not being able to obtain what I asked for, I threatened to set up an establishment next door, in opposition to him; where I would sell nothing but “good music.” His reply was very prompt, “Do so, and sell away; as long as you adhere to your plan you’ll never injure *me*.”

What wonder then that the highest species of composition is neglected? Who can marvel then that men are not found voluntarily to subject themselves to temporal privation and consequent misery, for the ambiguous reward of a posthumous reputation?

Were an English Händel, or a second Purcell, to arise among us, what could he do to gain the public favour, or rather what could he do to gain a subsistence? Unknown and unsung, what publisher would dare to print his works? What manager would venture to countenance him? Unpatronized it may be by the court, and unbefriended by the interest of the dispensers of church-preferment, what Dean and Chapter would be willing to make him their *maestro di capella*? Verily, unless he would descend to play the pander to the dominant spirit of the times, he had better been born a cart-horse, to spend his toilsome days in fellowship with a brewer's dray, and to fatten upon the grains which, as a musician, would probably be denied him.

Under these untoward circumstances, how can any rational expectation of reviving or of establishing an English school of music be entertained? If the plant receive no culture,—be not favoured with any fostering care, who can be justly surprized that it does not flourish? We despise and trample upon the sapling when struggling for existence, and yet expect it to become a full-grown oak, wondering what can be the reason why it does not attain to so great perfection here as elsewhere, and stupidly laying the blame upon the climate! In other words, because an English composer does not start up at once a giant in harmony, he is neither to be heard nor encouraged;—not recurring to the matter of fact, that whatsoever genius a man may be endowed with, it requires much patient perseverance in indefatigable study, to bring his talent into available and efficient exercise. Witness the early pursuits of such men as Purcell, Sebastian Bach, Händel, Haydn, and Mozart; and indeed of every other who has ever attained to distinguished eminence in this or any other art or science.

Whilst these and a host of other illustrious persons have exerted their heaven-descended powers in practically advancing the art of musical composition, (which, so followed, I rank with the *fine arts*,) another class of individuals have devoted themselves to the didactic or theoretical department, and have from time to time attempted to reduce it to a methodical system. But it must be confessed that the success of the latter by no means equals that of the former.

It seems to have been the fate of the theory of musical composition, either to be enveloped in a mystical fog, or to be propounded in such an arbitrary and dogmatical manner as to assume any shape rather than that of the elementary principles of one of the liberal arts. Sir John Hawkins upon this subject asserts, that “the knowledge of its precepts has not been communicated in such a manner as to enable any but such

as have devoted themselves to the study of the science to understand them;" to which it might be added, that neither in his days, nor up to the present time, is there any single work from which a complete knowledge of the subject, even with the advantage of an intense devotion to the pursuit, is to be obtained.

Hence it becomes necessary to peruse and study many treatises, even as many as can be procured. Let not the student however be alarmed at the discrepancies and opposition of sentiment and explanation which he will assuredly meet with in different authors. If they be attended with no other good effect, they will at least with this one, that they will set him upon his guard against the too common tendency to premature, but not therefore the less positive, decision in conformity with some favourite system upon dubious and disputable points. Even the question of the derivation of the Diatonic Scale, whether it ought to be deemed natural or artificial, has not yet been settled; whilst numberless other points of varying degrees of interest and importance hang in equal doubt.

The theory of music indeed has never been so systematised as to meet the wishes and wants of a really philosophical student. Many of the works which profess to treat of it, contain nothing more than a series of arbitrary rules and dry practical examples, without methodical classification, or the semblance of an attempt to deduce them from the principles of the science properly so called; whilst others take upon themselves unequivocally to assert that music has no manner of necessary connexion with mathematical science, and that we ought to trust exclusively to the judgment of the ear. Methinks it would be equally rational to affirm, that painting has no manner of connexion with the science of perspective. But as the demonstration of the proposition that the art of musical composition is deducible from scientific principles would require a long and elaborate treatise, for which the Musical World at present cannot make room, I shall assume boldly that most of my readers have no doubt upon the subject, and that they esteem it one of the most legitimate objects of musical study.

I cannot however conclude this essay without observing that no purely theoretical study ever did, or ever will, constitute a man a pleasing composer. As in literary composition, the most vapid and jejune productions are perfectly compatible with a strict adherence to the principles of grammar, and the rules by which the construction of language is regulated; so in music, a man without any of the sacred fire of imaginative genius, may learn to write harmonies frigidly correct, and to construct airs tediously insipid, with the exasperating quality of being, as far as an adherence to rule is concerned, faultless. This may happen even when the immortality-seeking wight has had the advantage of hearing, and it may be of studying, the works of the greatest

masters the world has produced ; but it will much more certainly be the result in all cases where the beneficial influence of such examples has not been experienced.

A careful examination of the works of our most classical composers will always therefore constitute a principal object of musical study ; to command success, without which, would imply the possession of the power to re-invent the whole art. Let the student combine with this examination an attentive perusal of as many elementary and theoretical treatises as he has access to, or can digest ; and afterwards, if he have any imagination, let him exercise it in composition ; and if he have none, he will at least have learnt to appreciate it in others.

To the Editor of the Musical World.

SIR,—It is a matter of surprise to me, that the effusions of a certain learned doctor, have not ere this, been noticed by some spirited member of the profession ; such apathy, to me, seems somewhat unaccountable. A few remarks from an humble amateur, may not under such circumstances be altogether unseasonable. I fully concur in the Doctor's general object, but I deprecate his mode of argument. In his idea, every Musical Professor should resign himself to philosophical researches into the hidden mystery of the generation and modification of sounds, that he should devote himself to the lucubrations of a Bacon, in order to constitute himself a fit and worthy member of the profession. And surely it cannot be essential to an argument on so interesting a subject, that it should assume the aspect of a libel on the most eminent artists of the profession, by limiting, as it does, their merits to the boundaries of 'mere muscular action,' by characterizing 'execution' as 'an empty bubble,' and charging them with belonging to a class, which he sneeringly terms, the 'countless host of operatives,' the 'light fingered and fashionable tribe of instrumental mountebanks,' whose merits are confined 'to the display of the tricks and legerdemain of muscular agility.' The doctor is indeed marvellously facetious and merry, at the expense of the class to whom he applies the above dignified epithets, making the *ne plus ultra* of musical attainment, to consist in the power of scampering over the greatest possible number of notes in a given time. Now this is all very fine, but in my opinion is inconceivably bad taste, and savours much more of abuse than argument. Music, like other sciences, has several departments. The department of *theory*, as embracing exclusively composition, is clearly distinguished from the department of *practice*, which embraces the attainment of the utmost excellence on instruments of one class or other. The doctor thinks he cannot successfully encourage and elevate the former of these departments, without libelling the latter ; the fallacy of his argument lies herein, that he confounds two things essentially distinct. It is obvious that the cultivation of the theoretical department by one class, would be utterly useless, without the attainment of excellence in the practical by the other ; their interests are inseparably

interwoven. The first class embraces some few, and indeed very few, eminent men, with many pretenders, who borrow the ideas of others. The second class comprises also comparatively few who rise to eminence, the remainder filling up the vast measure of what the doctor is pleased to call 'the operatives.' But does not the fact, that so few rise to eminence in the second or practical department, prove that something more than mere 'muscular action' is necessary to place a man on the pinnacle of fame? Does it not prove, that nature has done much for that man,—that genius is the broad foundation on which his fame rests? What is to become of Paganini, if the doctor's notions are to prevail? What is to become of the long line of illustrious Violinists, who have illumined the musical world for centuries past in their respective times, descendants of the great Corelli, the founder of the Roman violin school? Arise ye spirits of Paganini, Tartini, Geminiani, Giardini, Lolli, Rode, Viotti, Cervetto! Arouse yourselves, Spohr, De Beriot, Romberg, and others—the Tartinis of the present hour, defend yourselves, ye so called 'Instrumental Mountebanks.' One sweet magical tone from your violins is worth a volume of insipid effusions, however elaborate and scientific, of dull composers, to whom nature has denied genius, or indeed any other quality then that of industrious perseverance. It was a remark of Haydn, that out of a hundred contra-puntists, you shall find barely one melodist or man of true genius, so that in the theoretical department also, have we, on the evidence of Haydn himself, something very like the learned doctor's 'countless host of operatives.'

But the doctor does not, to do him justice, disparage execution altogether, for he says; "Far be it from me to deprecate the study of accurate performance in the attainment of a moderate degree of execution, for these things must be attended to," &c. His hints to amateur musicians are most consolatory:—"They waste," he says, "a prodigious quantity of time, rarely with any other result than disappointment and chagrin; for we are run so very mad, that nothing short of the most finished style of execution is to be endured: onward he toils, encouraged by the interested plaudits of his stipendiary instructor,—for a time parts with his money freely, as becomes a gentleman,—and at length generally throws up all in disgust." This is a most singular picture, very complimentary indeed to a particular but most respectable class of professors, and exceedingly encouraging to amateurs. If I may be allowed to speak for myself, as one of the latter class, I can only say, that, far from disgust, music continues to be, and I trust always will remain, my greatest consolation in life.

Let it not be supposed that I undervalue the importance of the cultivation, by a professor, of the theory of his art. I know too well its importance, from the advantage I have myself derived from a perusal of the scores of Mozart and Beethoven; and I think that every amateur would considerably lessen difficulties, and add to his pleasure, if he would bestow a portion of his time on theory, which admirably assists practice. But is not the importance of a theoretical education now fully understood? Are not the pupils of the Royal Academy initiated in its mysteries? and have not many of them already shewn, by their productions, that they have not been inattentive to this important branch of education? The doctor's observations have come too late. If he had confined

himself to a stricture on the prevailing bad taste in respect of the *style of music* most encouraged by the uneducated and unrefined majority, I would go a great way with him;—but he has taken an unsteady aim, and by his ill-judged mode of dealing with the subject has fallen short of his mark. Nine-tenths of the English music of the present day is doubtless of a most fringe-like and superficial kind. But how happens this? it is, doubtless, simply because the authors want that only true substratum of all excellence—Genius. Nature has not made every man a Bach or a Handel, a Mozart, a Haydn, or a Beethoven; any more than it has made every man a Paganini, a Spohr, a Cervo, a Bernard Romberg, or a Servais. A great composer is a poet; and Paganini will also tell you that there is poetry in the violin, for indeed there enters into the constitution of many great violinists, most if not all of the ingredients which are found to constitute a great composer, viz. imaginative genius, a sense of the pathetic or heroic, beauty of style, judgment, &c. Most of the names I have mentioned have possessed these intellectual qualities in high degrees. How much indeed is comprehended under the simple head of 'style' in playing! What infinite variety is there in 'style'! What is the best of music, if delivered by the artist in a monotonous inexpressive manner? how comes it that the same *adagio* shall be rendered a dozen different ways, according to the impressions of the mind that directs the bow? Is all this mere 'machinery and muscle'? Has the doctor never felt the thrilling sensations which fine playing never fails to produce in those whose sympathies are not altogether dead to all that is imaginative and beautiful?

In conclusion, I beg to remark, that it is only by a temperate and judicious course of reasoning that the doctor will be enabled to command that attention which the dignity of his subject demands.

With an apology for trespassing at such length, and a desire to avoid the imputation of being an anonymous scribbler,—I beg to subscribe myself,

SIR, your obedient Servant,

T. CARRIGHAN.

CHIT CHAT FROM THE CONTINENT.

Berlin.—The first public performance in February of the Berlin Singing Academy, consisted of Handel's Oratorio of 'Israel in Egypt,' the beautiful and effective choruses of which were performed with the greatest precision. The soli parts were less effective. The soprano songs were, however, well sung by Mademoiselle Lenz; but the intonation of her voice, in the higher notes, appeared somewhat uncertain. Zimmermann's Quartett Concerts appear to have given great satisfaction: among the novelties, was a pleasing quartett, full of simple natural melody, composed by an accomplished amateur, the Baron Von Lauer.

Frankfort on the Mayne.—The good people of Frankfort have been greatly rejoiced during the early part of this year, by the appearance among them of several musical artists of the first rank. Lipinski, the violin player, delighted them not only by his mastery over his instrument, but the refined musical taste which he displayed. Bernhard Romberg likewise gave a Concert, in which he displayed his extraordinary power both as composer and player. The distinguished clarionet player, Bärmann, of Munich, also gave a Concert, but, unfortunately, with so little success, as to lose money by it. Strauss—the immortal Strauss—the mover of all feet, if not of all hearts, was more successful—for it was asserted that, from the pressure of his crowded audience, the room was found to be stretched, next morning, upwards of a fathom and a half.

Leipsic.—The University of Leipsic have conferred the degree of Doctor of Philosophy on Felix Mendelssohn.

Prague.—At a concert recently given by the Musical Society of Prague,

the final chorus, and a fugue from a new oratorio, 'Der Erlöser,' (The Redeemer) by Hering, brought into notice a young musician, who appears to have devoted himself to the study of the musical classics, with a continued feeling and honour of them, likely to be productive of the happiest results. The ability displayed in those two pieces, has given rise to a great anxiety for the performance of the whole work. Beethoven's 'Mount of Olives,' by the Singing Academy, was likewise a great treat. The solo parts were sustained in an admirable manner by Mad. Podhorsky (Seraph), Herr Emminger (Christus), and Herr Strakety (Petrus.)

Mad. Friedrichs (late Miss Holst), who is styled in the 'Bohemia,' the Prague journal, 'First harpist of London,' has been performing with great success; notwithstanding Prague had previously been visited by a distinguished French and Italian performer on the instrument, viz. Signorina Longhi, and Mademoiselle Bertrand. The German critics, in speaking of this lady's performances, take occasion to allude to the superiority—in point of construction—of the English harps, over those of the foreign makers, which is so great, as to constitute them almost a different class of instruments; they allude, likewise, to our improved methods of playing, and general superiority as harpists, stating that the modern English compositions for the harp are now rarely sent to the Continent, their difficulty being found insurmountable by foreign artists. The concert given by Mad. Friedrichs commenced with a new overture by J. P. Pixis.

Naples.—Donizetti is at present Professor of Counterpoint in the Conservatorium at Naples, Maestro di Camera to the Princes of Salerno, and Musical Instructor to the Princesses Royal. He will probably succeed Zingarelli, as Director of the Institution already named, to the great dissatisfaction of the Neapolitan Maestri. The following is, we believe, an accurate list of the principal compositions of this master, who was born 25th September, 1797, (not 1798, as has been erroneously stated), and in 1814 held the situation of Bass Singer and Archivist at the Basilica di S. Maggioro at Bergamo. *Operas.* 1. Enrico Conte di Borgogna, composed, in 1819, for the Theatre S. Luca, in Venice. 2. Le Nozze in Villa, for the theatre at Mantua. 3. Il falegname di Livonia, for the Theatre S. Samuele in Venice.* 4. Zoraide di Granata, for Rome. 5. La Zingara, for the Theatre Nuova, at Naples. 6. Chiara e Serafina, for La Scala, at Milan. 7. Alfredo, for Naples. 8. Il fortunato inganno. 9. L'Ajo nell'imbarazzo, for Rome. 10. Emilia di Liverpool. 11. A lahor, for Palermo. 12. Olivo e Pasquale. 13. Il borgomastro di Saardam. 14. L'Esule di Roma, for Naples. 15. Otto mesi in due ore. 16. Alina. 17. Gianni di Calais. 18. Il Paria, for Naples. 19. Il Castello di Kenilworth. 20. Il diluvio universale. 21. Imelda. 22. Anna Bolena. 23. Fausta. 24. Ugo di Parigi. 25. Elisir d'amore. 26. Sancia di Castiglia. 27. Il furioso. 28. Parisina. 29. Torquato Tasso. 30. Lucrezia Borgia. 31. Rosamonda. 32. Maria Stuarda (also under the name of Buondelmonte.) 33. Gemma di Vergy. 34. Marino Faliero, for the Italian Opera at Paris. 35. Lucia di Lammermoor, for Naples. 36 & 37. Gianni di Parigi, and Gabriella, never performed, and only composed for amusement. *Operettas.*—38. Una Follia. 39. La Lettera Anonima. 40. Le convenienze ed inconvenienze teatrali. 41. Il giovedì grasso. 42. I pazzi per progetto. 43. Francesca di Foix. 44. La Romanziera. 45. Elvida. 46. Arista. *Cantatas*—47. I voti de' sudditi. 48. Il ritorno desiderato. 49. La Partenza del Marchese Ugo di Sicilia. 50. Cantata on the Name-Day of the King of Naples, Francis I. (composed in Palermo;) and 51 & 52—two others.

Besides these, composed within a period of sixteen years, Donizetti has written a number of pieces for the Church, instrumental quartetts, sonatas for the piano-forte, and a variety of vocal compositions, among others, Dante's Ugolino.

* Donizetti himself has styled these two last only Operettas or Farces.

The 100th PSALM, harmonized on the principles of the "Dandy-Sublime," and dedicated, with every appropriate feeling, to those 'profound musicians' who consider bold progressions and daring harmonies—in plain English, unnatural modulations and extravagant discords, as the only tests of fine composition.

BY THOMAS ADAMS.

"I do not give you to posterity as a pattern to imitate, but as an example to deter."

Junius to the Duke of Grafton.

"Points with points, periods with periods jar,
And the whole work seems one continued war."—*Gifford's Baviad.*

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The time signature is common time (C). The notation is highly complex, featuring numerous accidentals, chromaticism, and dissonant intervals. The first system shows a treble staff with a melodic line and a bass staff with a dense harmonic accompaniment. The second system continues the melodic and harmonic development. The third system shows further modulation and harmonic complexity. The fourth system concludes the piece with a final cadence. The overall style is characterized by bold progressions and daring harmonies, as noted in the accompanying text.

CONCERTS.

MRS. ANDERSON'S CONCERT,—one of the most delightful Concerts of the season. The vocalists were, Mesdames de Beriot, Clara Novello, M. B. Hawes, and H. R. Bishop : Signor Ivanhoff, Messrs. Sale, Hawes, Hobbs, and Parry, Jun. The principal instrumentalists, Mrs. Anderson, Messrs. De Beriot, Nicholson, Willman, Lindley, Dragonetti, and Miss Coward Richardson, who performed, for the first time in London, a fantasia on the harp. Mr. F. Cramer led, Sir G. Smart conducted. The orchestra consisted of the elite of the Philharmonic and Opera bands. The Concert having been given in the presence of the Duchess of Kent, and the Princess Victoria, the performance opened with the National Anthem; after which followed Weber's Overture to Oberon, charmingly played. After this, Mesdames Clara Novello, Bishop, and Hawes; with Messrs. Hobbs, and Parry Jun. sang the favourite quintett from the *Zauberflöte*, ending with the lovely trio "Tre bei garzon," in which Miss Novello's correct intonation, and pure quality of voice, shone conspicuously. Mrs. Bishop, who was suddenly called upon to supply Miss Masson's place, was evidently unprepared. The first movement of one of Hummel's Concertos was most charmingly played by Mrs. Anderson; who, to our thinking, plays this music with better appreciation of its character than any one;—next, of course, to the great master himself. Miss Clara Novello appeared to give much satisfaction by her singing the pretty little "Fairy" song of Mr. Balfe; and Signor Ivanhoff was eucored in Donizetti's *Barcarola*, "Or che in cielo." Madame De Beriot here introduced the last scena of the *Sonnambula*; and at the close of the act, sang an Aria and Rondo by Messrs. De Beriot and Benedict. Upon the latter occasion she supplied the place of Madame Caradori, who was indisposed. One of the most exquisite treats of the concert was Monsieur De Beriot's solo on the Violin; an air with variations. If other artists have gone beyond this fine performer in executing passages of difficulty upon the instrument, no one that we have hitherto heard, has surpassed him in the sovereign graces of beauty in finish, and enchanting expression. Well may it be said that his lady has derived many advantages from his style and manner of turning a phrase: (a confession she herself is the first to acknowledge) for it is indeed a valuable lesson in singing to listen to one of his cantabile movements. After this performance Mrs. Bishop sang a pretty Invocation to Summer, composed by Mr. Bishop; the words by the royal poet of Scotland, James 1st. Mrs. Anderson again played a series of brilliant variations by Czerny. If we were not so interested in this as in her former performance, we are quite willing that somewhat may be placed to the score of our prejudice in favour of Hummel's music. In the one instance she appeared to be engaged in what she liked; in the other, not greatly to like that in which she was engaged. At the close of the first act we left the room, which was excessively crowded.

MR. KELLNER'S SOIRÉE MUSICALE.—The vocal performers upon the present occasion, were, Mesdames Kemble, Birch, Dickens, and Madame Sala: (Miss Masson was advertised, but illness prevented that lady's attendance) Messrs. Begrez, Nourrit, Hobbs, Jolley, Walker, J. Bennett, Croft, Kellner, and Balfe. The instrumentalists were Messrs. Eliason, Betts, Musgrave, Lucas, and Flower. Flute, Mr. Sedlatzek. Conductor, Mr. Benedict.—Solomon, in his Proverbs, discourseth of the futility of "singing songs to a heavy heart:" the act is praiseworthy if the task be hopeless; but the futility as to the result is nought, when compared with that of performing a classical composition to a stupid and gabbling audience. Upon the present occasion here were two movements from Onslow's quintett in D (if we recollect correctly) excellently well played to persons who came pre-

pared to hear songs, and were more than indifferent to a piece of charming instrumental writing. The same indecency of talking and laughing recurred at a performance of the two last movements of Hummel's celebrated Septuor arranged as a quintett; Mr. Kellner at the Pianoforte; and whom we were not prepared to hear so neat and effective a pianist. The principal novelty of the evening to us, was the reappearance of Miss Kemble, whom we had not heard before. She sang the duett by Rossini; "Come frenar il pianto" with Mr. Kellner; and afterwards a song of that gentleman's composition, "The blind mother." The characteristics of her singing are, correctness of intonation, with remarkable distinctness of enunciation; and, unless we are much deceived, an unaffected appreciation of the pathetic. We easily distinguished almost every word of her ballad, and which she sang in a chaste and elegant style. She is a musical declaimer. We have rarely heard so finished a conductor as Mr. Benedict—his accompanying is perfection itself.

MR. SEDLATZEK AND SIGNOR BRIZZI'S CONCERT.—An audience overflowing into the ante-room, and filling the upper benches of the orchestra, remunerated these gentlemen for their exertions in collecting together numerous sources of the highest foreign attraction. There were Mesdames Grisi and Degli Antonj; Madlle. Ostergaard; Signors Rubini, Ivanoff, Tamburini, Berrettoni, and the Lablaches, father and son. Each sang some favourite piece. Ivanoff was encored in Pacini's "Cara imagine;" also Grisi, of course, (though we could not discover why) in the "Son vergin vezzosa;" and the Lablaches in Rossini's "Un segreto." Ivanoff sings delightfully when he does not strain his voice; but finding that exertion, and a loud note, are sure to bring a shower of clapping, he pushes his tone till it becomes little better than a mere cry. Mr. Sedlatzek accompanied Madlle. Ostergaard in Weber's romance from *Preciosa* with skill and good judgment; and again in the 2nd act he bore his part with Barré, Willman, Baumann, and Rousselot (the horn) in a beautiful quintett of Reicha's. Madame Brizzi played Herz's variations on "Vivi tu," and was warmly applauded. Mr. Lipinski, on the violin, executed some passages of excessive difficulty; and between the acts, M. Sudré repeated his elucidation (or rather some examples, for "elucidation" it was none) of his newly invented "Universal Musical Language." The principle appears to be, (as in every language) that certain conventional tones are symbols of certain syllables, or complete ideas; for, upon a written sentence being handed to him by one of the audience, he played a few single notes on the violin, without any regard to subject, rhythm, or even key; and his pupil, who was removed to a considerable distance, declared aloud the purport of the musical sentence. This was repeated several times in French and Italian; and in every instance the solution was correct. The pupil, be it observed, is an Englishman, and, from his pronunciation, did not appear to understand the meaning of the Italian he proclaimed. At the conclusion of this exhibition, Mr. Moscheles played a very admirable extempore Fantasia, taking for his subject, as it appeared to us, one of the musical sentences just before uttered.

MR. VAUGHAN'S CONCERT.—Various circumstances combine to secure to Mr. Vaughan a large, as well as select, audience, at his annual concert. Among these may be named his extensive and choice connexion; his undeviating conduct in upholding the dignity of his profession, and, consequently, in advancing its best interests; and lastly, the judgment he uniformly displays in providing for the entertainment of his friends. Upon the present occasion, for instance, he produced before a London audience, Dr. Crotch's Oratorio of the 'Captivity of Judah,' which, although it has, we understand, been written several years, was performed for the first time only two years since, at Oxford, upon the event of the Duke of Wellington's installation. Much credit is due

to all the parties engaged in the performance, seeing that they had not been able to give it more than one rehearsal; the choruses, therefore, did not always go with that smoothness and decision which we could have wished; they wanted that variety of expression, which can be expected only from a practised knowledge of the sentiment of each phrase, as well as the mere phrase itself. The solo singers engaged, were, Mrs. Knyvett, Misses Clara Novello and Hawes, and Mrs. H. R. Bishop, (who, indeed, deserves marked commendation for the manner in which she sang her music, having been called upon suddenly to supply the place of Madame Caradori); Messrs. Vaughan, Bennett, Sale, Machin, and Bellamy. The words of the oratorio (like those of the 'Messiah' of Handel) are selected from the sacred writings. The first part comprises the prophetic denunciations to the back-sliding Hebrews; and the second, the destruction of Babylon, with the promised millenium. As a whole, the 'Captivity of Judah' is less attractive than the author's 'Palestine:' notwithstanding, it contains two or three effective choruses, and upon frequent occasions the instrumentation is very masterly, if not in the most modern school of orchestral writing: from the more frequent use of chromatic modulations, indeed, in several of the movements in the second part, it may be guessed, that a considerable interval had elapsed during the composition of the whole work. We much regret that the variety of subjects which press upon us this week, should preclude our giving so circumstantial an account of this oratorio as it deserves. Mr. W. Knyvett both conducted and presided at the organ—a plurality of appointment which is incompatible with the well-going of such an orchestra.

SOCIETA ARMONICA, (Fourth Concert.)—*Part I.*—Symphony, No. 4, D major—Mozart. Air, Mrs. Shaw, 'The lonely Arab maid,' (Oberon)—Weber. Recit. and Air, Mr. Phillips, 'Now Heaven in fullest glory shone,' (Creation)—Haydn. Trio, Miss Clara Novello, Mr. Horncastle, and Mr. Phillips, 'The magic-wove scarf,' (The Mountain Sylph)—Barnett. Fantasia, piano-forte, Mr. Forbes, 'Mon retour à Londres'—Hummel. Air, Miss Clara Novello, 'Farewell, ye limpid streams'—Handel. Quartett, Miss Clara Novello, Mrs. Shaw, Mr. Horncastle, and Mr. Phillips, 'Over the dark-blue waters,' (Oberon)—Weber. Overture, (Egmont)—Beethoven. *Part II.*—Overture, (Fidelio)—Beethoven. Scena, Mr. Horncastle, 'Through the forest,' (Der Freischütz)—Weber. Fantasia, violin, Mr. Mori—Mayseder. Duetto, Miss C. Novello and Mr. Phillips, 'Calma, o bella,' (Der Berggeist)—Spohr. Aria, Mrs. Shaw, 'Grazie Clementi'—Mercadante. Song, Mr. Phillips, 'The Soul's Errand'—Calcott. Overture, (Il Don Giovanni)—Mozart. Leader, Mr. Mori—Conductor, Mr. Forbes. From the programme of this concert, the reader will perceive of what sound material it was composed. With only one exception (the aria by Mercadante) was there a single piece of inferior character selected. Mrs. Shaw deserved all the applause she received, for her correct expression of Weber's sweetly plaintive air from 'Oberon.' Mr. Barnett's elegant trio was rapturously applauded. No one living, either native or foreign, could compare with Mr. Phillips in declaiming the magnificent scene from the 'Creation;' and Miss Clara Novello, in the lovely recitative and air from 'Jephtha,' reminded us of Miss Stephens in her young days. It was indeed, chaste and delicious singing. The quartett from 'Oberon' was loudly encored. It would have been a severe task, had the duet from the 'Berggeist' ('Calma o bella') been called for repetition; although, for its own supreme merit, and the great excellence of the singers, (Miss Clara Novello and Mr. Phillips) it richly deserved the compliment. Mr. Horncastle, in the scena from the 'Freischütz,' Mr. Forbes, in Hummel's fine Fantasia, and Mr. Mori, in the Fantasia by Mayseder, must all have felt much gratified by the applause which succeeded their respective exertions.

ANCIENT CONCERTS.—At the rehearsal of the Sixth Concert, on Monday, (we were unable to attend the performance) an excellent selection was made, by His Grace the Archbishop of York, from the works of Handel, Haydn, Mozart, Beethoven, Cherubini, Cimarosa, and Zingarelli. The singers were, Madame de Beriot, Ivanhoff, Mesdames Knyvett, Fanny Woodham, Shaw, Messrs. Bennett, Hawkins, and Phillips. 'Zadok the Priest' was selected for the opening of the Concert, in compliment to their Royal Highnesses the Duchess of Kent and Princess Victoria, who were to be present at the performance.

THE COMMEMORATION OF SIR THOMAS GRESHAM.—The annual music meeting, at which the Gresham gold medal is presented for the best original sacred composition, took place in the Egyptian Hall, at the Mansion House, last Saturday, the 14th instant. A magnificat by Mr. Lucas, (a piece of sound classical writing) was the successful composition: this was performed, and its author presented with the prize medal by the Lord Mayor, who made a pleasant speech upon the occasion. Several other pieces also were selected;—among them a charming anthem by Sir John Rogers, "Be thou my judge, O Lord;" and a pretty romanza from the opera of Fedra, by Lord Burghersh. The singers were Miss Cecilia and Miss Clara Novello; Mrs. G. Wood; Messrs. Vaughan, Spencer, Hawkins, Alfred Novello, and Atkins. Messrs. Dando, Pigott, Beale, Lucas, and Flower, were the instrumentalists.

FESTIVAL OF THE SONS OF THE CLERGY.—We were not able to attend the performance at St. Paul's yesterday. At the Rehearsal on Tuesday, the only addition to the pieces usually performed (the Dettingen Te Deum and Boyce's Anthem) was a 'Cantate Domino' by Mr. Attwood, an excellent piece of ecclesiastical writing. We are prevented by want of room from distinguishing the singers, who gave great satisfaction.

ROYAL ACADEMY OF MUSIC.—The following is the programme of the performance which took place to day (Friday), at 2 o'clock. *Part I.*—Overture, (Le Colporteur)—Onslow. Aria, 'Il mio piano,' Mr. G. Le Jeune—Rossini. Introduction and Rondo, violoncello, Mr. W. L. Phillips—Meinhard. Aria, 'Parto, ma tu, ben mio,' Mrs. Seymour, Clarinet Obligato, Mr. Bowley—Mozart. Concerto in B minor, first movement, F. B. Jewson—Hummel. Recitative and Aria, 'Questo Sol,' Mrs. Smith—Zingarelli. Finale from the Opera of 'Bajazette,'—the principal voice parts by Mrs. Smith, Miss Wyndham, Messrs. Burnett, and W. Seguin—Lord Burghersh. *Part II.*—Spohr's Grand Oratorio, 'The Last Judgment,'—the soli parts by Mrs. Smith, Misses Dickens, Gooch, and Wyndham, Messrs. Burnett, W. Seguin, and Stretton.

REVIEW OF MUSIC.

The choral and instrumental fugues of Handel, selected from his own oratorios, cantatas, anthems, and other works; arranged for the Organ, with a view to obtain as great an orchestral effect as is consistent with the character of that instrument, by Henry John Gauntlett. DEAN.

Six Nos. of this work are out: 'Preserve him for the glory;' 'He trusted in God;' 'He sent a thick darkness;' 'Tremble guilt;' 'Then round about the starry throne;' and, 'At last divine Cecilia came.' Not only has Mr. Gauntlett followed out his plan of compressing into his arrangement, 'as far as possible the prominent features of the instrumental scores' of his author, at the same time implicitly preserving all the melodies of the vocal score; but he has, with the experience of a great practitioner, managed his arrangements, (although crammed to the full) so as to be compassed by any modern player,

who is a clever performer on the instrument. They are no child's play indeed; but they are not preposterously complicated: at the same time, the genius of the instrument is in no instance lost sight of. The work is one of the fullest, and in all respects one of the best arrangements of Handel's chorusses that we have seen—for a good pedal player.

A Dictionary of one thousand Italian, French, German, and other musical terms with their significations, by J. A. Hamilton. COCKS.

Hamilton's complete catechism of counterpoint, melody, and composition; illustrated with examples from the theoretical works of Albrechtsberger, Koch, Reicha, Beethoven, &c. COCKS.

Hamilton's Catechism of double counterpoint and fugue, with illustrations &c. COCKS.

Of the first of these little works, little need be said; yet that little will be as satisfactory as it is comprehensive. We have looked it through, and can neither detect an omission, nor suggest an improvement. It is an excellent 'vade mecum' for the uninstructed amateur. Of the two last it is sufficient to say, that Mr. Hamilton has compressed in an admirable and perspicuous manner all the most essential points of his subjects. His examples are all drawn out with the judgment of a well ordered mind, and thorough master of his design. Indeed, the illustrations form a highly interesting feature in the work. We would refer to the chapter on 'Melody,' page 50, for an instance of the author's power, in perspicuity of arrangement and illustration—qualities, which in elementary instruction, almost assume the complexion of genius. Of the 'Catechism of the rudiments of Harmony and Thorough bass,' we propose saying something next week.

Eighteen Progressive Exercises for the Piano Forte, for the use of pupils, composed by François Hünten, Op. 80. CHAPPELL.

Independently of these exercises being a series of studies (and excellent ones) for the various modes of fingering, they are in themselves graceful melodies: the young student therefore will be lured on by the elegance of the subjects to accomplish some of the greatest difficulties in the mechanical part of the science. We have no hesitation in recommending this publication for the purpose for which it is designed: in short, the lessons are among the most useful as well as agreeable that we have seen for some time; and being short, may be easily committed to memory.

Twelve Etudes mélodiques for the Piano Forte, by François Hünten, Op. 81. CHAPPELL.

These are upon a more extended scale than the former work; and consequently, are more difficult. We can but repeat what we have just said; that they are truly excellent for their purpose. One attractive feature in their character is, that they have not the air of "exercises," but elegant and brilliant fantasias. One of the most characteristic of the movements and the most useful for practice, is entitled "La Plainte;" one of the most effective and beautiful is, "Le Brillant;" and the most clever and original—at the same time the most difficult, is the last, "Le Grandiose." A performer must be considerably advanced to grapple with this movement.

Nouvelles variations sur un thème de la Fiancée de Auber, pour the Piano Forte, composées par Charles Mayer. Op. 31. CHAPPELL.

An agreeable subject in the brilliant key of 4 sharps, with some very clever variations, calculated for players considerably advanced. The 3rd variation is a remarkably sweet one; and the last two pages are altogether the most masterly and effective. Towards the close there is a famous passage of contrary movement.

The "ELEMENTARY COMPENDIUM" "By a Lady" ought to have been noticed this week, according to the order in which it was received; but as we expect to have much to say upon the work, which is of a high character, we must postpone our remarks till the next number.

N. B. A considerable number of works are waiting at our publisher's to be claimed by their respective authors or proprietors.

MISCELLANEOUS.

PAGANINI is expected in a few days.

HER MAJESTY intends to give a concert at the palace on the 27th inst., under the direction of Da Costa, when the Italian singers will attend; and on the 28th another concert, under the direction of Sir George Smart; when native talent will have the honor of appearing before royalty.

THE FIRST LESSON IN MUSIC.—An Irish gentleman called on an eminent singing master to inquire his terms; the maestro said, that he charged two guineas for the *first* lesson, but, only one guinea for as many as he pleased afterwards. 'O bother the *first* lesson, (said the applicant) let us commence with the *second*.'

MELODISTS' CLUB.—The prizes offered for the best approved songs will be awarded in June. Lipinski, the violinist, T. Wright, harp, and E. Schulz, piano-forte, have been invited to the next dinner. This club, considering talent as belonging to the world at large, makes a point of inviting every performer of merit to its festive board, whether native or foreign.

TO SINGERS.—A *presto* cure for hoarseness is pointed out in the MIRROR of the 14th instant,—namely, a piece of *anchovy*, when the voice becomes languid by great exertion. We wonder whether this pleasant specific was ever tried by Mrs. *Salmon*.

"FOR AN OLD SONG."—This is a saying frequently made use of, when any commodity is considered to have been sold very cheap. We think that a song will not be deemed such a trifling affair by our readers, when they are informed that Madame Malibran De Beriot receives twenty guineas for singing a single one at a concert, and twenty-five guineas for attending private parties; besides a cheque for three hundred and seventy-five pounds, from the lessee of Drury Lane Theatre, every Monday morning, *prospectively*—that is, for work to be done on three nights only during the week! It is calculated that Malibran receives about six hundred pounds a week; what lots of resin for De Beriot's bow!

By the way, is it in *rivalship of Paganini*, that this gentleman moderately charges *double price* for admission to his concert?

SCHLESINGER v. HERZ.—We have before us a lithographed copy of a letter signed "Maurice Schlesinger," exposing conduct on the part of Henri Herz, which if the latter do not refute, he must submit to the imputation of being thought, as well as called, a scoundrel and a cheat. Schlesinger charges Herz in the first place with having sold to him a Divertisement, and a Polonaise for 700 francs, the first of which only was delivered; the second, the pianist sold to Henry for 500 francs; and when expostulated with, defended his trickery upon the ground that no *written* agreement had been drawn up between them: in the second place, Herz is charged with having published a fantasia, and printed on the title page, "Fantasia upon the Corale of the Huguenots," taking advantage of the *name* of a popular opera, while the matter of the Fantasia itself, Schlesinger affirms to be a "miserable fabrication:" "Wherefore (says he) I shall pursue you by every route to Paris and London, until you have rendered me justice; and wherever I may meet you I shall

proclaim you a rascally cheat, too base to resent an insult from those who offer it, both in speech and in writing."—This is sharp work! Herz, my boy, you mustn't stand this, you know:—give him the "attacca subito," and fling in an "unexpected cadence."

THE HARMONIOUS BLACKSMITH.—A vast deal has been 'said and sung' respecting the beautiful air generally called 'Handel's Harmonious Blacksmith,' which is frequently played at the ancient concerts, as arranged by the late Mr. Greatorex. The indefatigable Mr. Richard Clarke, of the Chapel Royal, St. Paul's, &c., has traced the melody to its right author. When Handel was staying at Cannons, the noble seat of the Duke of Chandos, about 1721, he was one day overtaken by a heavy shower of rain; he took shelter in the shop of a blacksmith, of the name of Powell, who, 'while welding the heated iron,' sang an air, keeping time with his hammer on the anvil, the sound produced from which, was composed of two notes, B and E. These accorded with Powell's voice, and delighted Handel, who wrote the melody down, and afterwards composed his beautiful variations on it, which are published in one of his set of Lessons. Hence it acquired the name of 'Handel's Harmonious Blacksmith,' as Kalkbrenner's variations are called 'Kalkbrenner's Rule Britania,' although Dr. Arne composed that fine national air; also 'Dussek's Ploughboy,' but the melody was composed by Shield. One moment's reflection would convince the most fastidious that the air sung by Powell must have been a popular one at the time; and Dr. Crotch informed Mr. Clarke that he saw a book in possession of Dr. Hague, at Cambridge, many years ago, which contained the same melody, with the name of Wagenseil to it, as the composer. This author, who was Chamber Musician to the Emperor of Germany, was born in 1688, and was living when the commemoration of Handel took place in Westminster Abbey, in 1784. Mr. Clarke's pamphlet contains some very interesting accounts of the organ of Whitechurch, near Edgeware, on which Handel used to perform, as may be seen by a plate placed in front of the instrument, with the following inscription: 'Handel was organist of this church from the year 1718 to 1721, and composed his oratorio of "Esther" on this organ;' or rather *performed*, as Mr. Clarke justly observed, his oratorio of 'Esther,' for which the Duke of Chandos gave him a thousand pounds. These particulars cannot but prove highly interesting to the admirers of the immortal composer of the 'Messiah.' Mr. Clarke has the identical anvil and hammer in his possession, the latter having the letter P rudely indented on the head. Powell's brother was a celebrated performer on the Welsh harp, and Handel wrote several songs with an accompaniment, expressly for him, and introduced him when his oratorios were performed in public.—*Post.*

To the Editor of the Musical World.

SIR,—In your last number you requested to know, if the lines you inserted "*On Harmony*"—were ever set to Music, and by whom?

I am happy in being able to state, that I had the honor of singing some extremely classical and beautiful Music adapted to those lines—by Mr. Cipriani Potter, which was performed at Mr. Cipriani Potter's Concert last year, to the admiration of all lovers of sterling good Music.

I remain, Sir, your obedient Servant,

17, Tavistock-st. Bedford-sq. May 14th, 1836. JOHN PARRY, JUN.

MR. HORNCastle likewise, has obligingly informed us that the same lines were set as a Glee by Mr. William Beale, for Alto, 2 Tenors, and Bass; that it was a candidate for the Catch Club prize in 1811—12; and moreover that it is a beautiful composition. He does not know whether it is published singly.

Operas, Concerts, &c. during the Week.

SATURDAY....Thalberg's Concert, King's Theatre, Morning. Ole Bull's Concert, King's Theatre, Evening.
 MONDAY....Seventh Philharmonic, Hanover Square, Evening. Opera at Drury Lane.
 TUESDAY....Mrs. A. Shaw's Concert, Willis's Rooms, Morning. Vauxhall Gardens, Concert; Coldstream Band; Princess Victoria's Birthday, Morning. Opera.
 WEDNESDAY...Miss Bruce and Mr. Nicholson's Concert, King's Theatre, Morning. Seventh Ancient Concert, Hanover Square, Evening. Opera at Drury Lane.
 THURSDAY....Mr. Holmes's Concert, Hanover Square, Morning.
 FRIDAY.....Mrs. H. R. Bishop's, Hanover Square, Morning. Mr. Kiallmark's, Hanover Square, Evening. Opera at Drury Lane.
 SATURDAY....Opera.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

ADAMS' Capriccio on the Protestant Choral from the Huguenots MORI
 Barrett's Three Walzes, with an Introduction, from Beethoven.. MASON
 Czerny's Duett from Sonnambula, op. 357.....COCKS
 — Grand Exercise on the Shake, op. 151.....WESSEL
 Field's Pastorale in A.....PLATTS
 F. Hüntner's Souvenir de Meyerbeer, Air varié.....COCKS
 Mendelssohn's Trois Caprices.... MORI
 Musard's Seventy-third Set of Quadrilles, "Le Ménestrel" ..BOOSEY
 Neate's (C.) Grand Variations on 'Rule Britannia'.....MORI
 — Les Anglaises, an original Set of Quadrilles.....DITTO
 Schunke's (C.) Divert. from La Juive.....DITTO
 Strauss', Set 7, Pfennig-Walzer.. WESSEL
 Warne's Grand March.....WARNE

VOCAL.

England, or the Stranger's Home, Ballad, Mrs. Philip Millard ..CHAPPELL
 Love's own drummer. Words, John Oxenford. Music, A. Pohlentz.....EVER
 Pity's tear. Blewitt.....WARNE
 The good natured friend. Butler Danvers.....DEAN
 The corsair's farewell to his bride. J. A. Wade.....MORI
 Woman's love. J. A. Wade.....DITTO

SACRED.

Ecce Deus. J. P. Hullah.....MORI
 Hallelujah Chorus from Beethoven's Mount of Olives, (in 4 voice parts) by Sir G. Smart ..CHAPPELL
 FOREIGN.

Ad altro laccio. Giuliani.....WILLIS
 Ella piangea la perfida. Rom. in I Normanni. Mercadante.....CHAPPELL
 Gabussi. 'La Ronda,' Duetto per Sop. e contr'alto.....BOOSEY
 — Ditto, Ten. & Basso . DITTO
 — Melodie Toscane, Duetto per Sop. e Contr'alto.....DITTO
 Io l'udia ne' suoi bei Carmi. Trono & corona involami. Aria in Tasso. Donizetti.....CHAPPELL

L'enfant du régiment. Chansonnette.....LONSDALE
 Oh quante volte. Duett. Vacaj ..DITTO
 Quella rammenta. Duett. Pacini DITTO
 Una barchetta in mar. Barcarole in Gianni da Calais. Donizetti CHAPPELL
 Un fatal presentimento. Cavatina. Donizetti.....LONSDALE
 Vederlo piangere. Duett. Pacini DITTO

GUITAR.

A place in thy mem'ry. C.M.Sola DEAN
 Gentle streams so lightly wandering. Duett.....CHAPPELL
 Giuliani, No. 14, Twenty-four Exercises, op.48.....WESSEL
 — No. 15, Six Variations on Bohemian Air, op. 49.....DITTO
 Horetzky's "Orphea," Select Airs for Guitar.....DITTO
 To linger near thee. Song from "One Hour," by Neuland ..CHAPPELL
 The charming woman. C.M.Sola DEAN
 'The younger son. Ditto.....DITTO

MISCELLANEOUS.

Beethoven's Rondo, for Violin and Piano-forte.....COCKS
 — Ditto, for Flute and Piano-forte.....DITTO
 Blahetka's (J.) Fantasia ou Wade's Polish Melodies, for Piano-forte, 2 Flutes, Horn, or Violoncello.. HILL
 Forde's Overtures to Calif de Bagdad, Masaniello, Weber's Jubilee, Preciosa, La Clemenza, and Don Juan,—Piano-forte, Flute, and Bass.....COCKS
 — and Diabelli's Overtures of Rossini's Tancredi, Barbieri, La Cenerentola, Edoardo, La Gazza, L'Italiana,—Piano-forte and Flute.....DITTO
 Reinagle and Schepen's Gems à la Grisi, Malibran, &c. Violoncello and Piano-forte, 6 books..DITTO
 Strauss's Charming Walzer, Violin and Piano-forte.....DITTO
 Se m'abbandoni, arranged by F. W. Crouch, for Violoncello and Piano-forte.....CHAPPELL
 Worzischek and Sedlatzek, 3 Grand Duets, Concert. Piano-forte and Fl. No. 1 in E major.. WESSEL

LONDON: published for the Proprietors, every Friday afternoon, at five o'clock, by J. ALFRED NOVELLO, 69, Dean-street, Soho. Sold also at 63, Paternoster-row; by Mann, Cornhill; Berger, Holywell-street; and Onwhyn, Catherine-street, Strand.

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence,

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

TAMING OF THE SHREW

MAY 27, 1836.

No. XI.

PRICE 3*d.*

[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

MUSICAL INSTRUMENTS.—No. II.

By GEORGE HOGARTH.

THE ORGAN.

THE early history of this ancient and venerable instrument is involved in much obscurity, and has afforded ample exercise for the learning and ingenuity of musical antiquaries. Some passages of Greek and Roman authors have been frequently cited, by way of showing that the Organ existed in their times; but these passages are very obscure, and by no means prove that the instrument to which they refer was analogous to the modern organ. It would be quite unprofitable, therefore, to quote them, or make any comments on them.

It seems probable that this instrument was of Eastern origin. The earliest fact respecting it that can be considered as authentic, is, that an organ was sent by the Greek Emperor Constantine, in the year 757, as a present to Pepin, king of France, the father of Charlemagne, by whom it was placed in the church of St. Corneille, at Compiègne. It also appears that an organ, constructed by an Arabian named Giafar, was sent to Charlemagne by the renowned 'Commander of the Faithful,' the caliph Haroun Alraschid;—an incident introduced, with considerable effect by Madame de Genlis, in her romance, 'Les Chevaliers du Cygne.' These organs are described as being of small dimensions, and portable.

A Venetian priest, named Gregory, appears to have been the first maker of organs in Europe. In 823 he was employed by the king of France to make one for the church of Aix-la-Chapelle. It is said by Mabillon and Muratori, that organs were common in Germany, Italy, and England, in the tenth century: but there are contradictory statements as to the introduction of this instrument into the service of the

Church. Gervas, the monk of Canterbury, says that the organ was so introduced before the year 1200. But Thomas Aquinas, (as quoted by Pierce, in his "Vindication of the Dissenters") says, that in his time, (about 1250) the Church did not make use of organs, lest she should seem to *judaize*, by the employment of musical instruments: and Bingham, in his "Antiquities of the Christian Church," says that the organ was first introduced into the Church by Marinus Sanutus, who lived about the year 1290.

The organ, as it existed in the 10th century, is described in some barbarous verses written by Wolstan, a monk of that period, of which the following translation is given by Mason, in his "Essay on Church Music." Wolstan's poem is a description of the magnificent organ erected by St. Elphegus, Bishop of Winchester, in the Cathedral of that city.

"Twelve pair of bellows, ranged in stately row,
Are joined above, and fourteen more below;
These the full force of seventy men require,
Who ceaseless toil, and plenteously perspire;
Each aiding each, till all the winds be prest
In the close confines of the incumbent chest,
On which four hundred pipes in order rise,
To bellow forth the blast that chest supplies."

This curious description gives the idea of an instrument of complicated mechanism, large dimensions, and great power of sound. We remain, however, in extreme uncertainty as to its scale, and the manner in which it was played. In a work entitled "L'Art du Facture des Orgues," published in 1766 by D. Bedoes de Celles, a Benedictine monk, and which is generally referred to as an authority by writers on the history of the organ, we are told that the keys were at first five or six inches broad, and must have been played upon, like carillons, by blows of the fist. The same author tells us, that the half notes were introduced at Venice, at the beginning of the twelfth century; that the compass of the instrument did not then exceed two octaves; and that registers, by which a variety of stops could be formed, were not invented till the conclusion of the sixteenth century. From these circumstances, Mr. Mason concludes, that an organ, in any degree deserving the name, could not have been fabricated many years before the era of our Reformation. In this conclusion, the writer of the present paper, in his "Musical History," expressed his concurrence: but a learned correspondent has since pointed out to him a passage in Bede which absolutely contradicts the assertion that the organ-keys were anciently played upon, like carillons, by blows of the fist. Bede says, that "the organ is like a tower, built with a variety of pipes, from which, by the blast of bellows, a very copious voice is obtained; and that by means of divers wooden tongues (keys) which are skilfully pressed down by the *fingers* of the master, a high-sounding and sweet *cantilena* is produced." The passage, too, above quoted, from the poem of Wolstan, must apply to

an instrument possessing a variety of stops; and it would, on the whole, appear that the organ had made great progress towards its present state long anterior to the time of the Reformation. So far back as the fourteenth century, there were Italian organists of great powers and celebrity. Of these the most remarkable was Francesco Cieco, "whose superiority," says Villani, "was acknowledged so unanimously, that, by the common consent of all the musicians of his time, he was publicly honoured at Venice with the laurel crown, for his performance on the organ, before the king of Cyprus and the duke of Venice, in the manner of a poet-laureat."

Organs were common in our abbeys and cathedrals before the end of the 14th century. Chaucer, in his tale of the Cock and the Fox, speaking of *Chaunticlere*, the hero of the poem, says:

"His vois was merrier than the mery *organ*,
On massé days that in the churches gon."

The epithet 'mery' cannot here be understood in its modern sense. In the ballad of "Chevy Chase," Earl Percy calls to his followers, "Fight on, my merry men, all!" The phrase, as applied in both cases, must mean bold and strong, not gay and lively. The same poet, speaking of St. Cecilia, says,

"And while that *organs* maden melodie,
To God alone thus in her hert sung she."

Organ building made great progress in Germany and Holland during the fifteenth century. The organ of St. Martin's Church, at Groningen, which was heard by Burney, and probably still exists, was constructed by Rodolph Agricola, a celebrated organ-builder, who died in the year 1485. Burney says that some of its stops are composed of the sweetest toned pipes he ever heard. In those days the building of a church-organ was made a matter of no small public importance. In 1592, the magistrates of Groningen contracted with a builder of the name of Breck, for an organ for one of the Churches; he was employed upon it for four years; and, on its completion, *fifty-three* organists certified that he had fulfilled his contract. The names of a great number of eminent German organ-builders, of the 15th and 16th centuries, are still on record.

Few particulars are known respecting the organs of this country before the 17th century. During the civil wars, in the time of Charles I, the organs throughout the kingdom were sold or destroyed, and the organists and singers of the cathedrals and churches compelled to seek other means of subsistence. Cromwell himself, however, appears to have had some love of music. When the organ of Magdalen College, Oxford, was taken down, he had it removed to Hampton-Court, where he often entertained himself by having it played upon. It was afterwards restored to its original place, where it remained till the middle of the last century.

At the Restoration, music and every thing belonging to it, were at so low an ebb, that, in 1660, there were only four organ-builders of any note in England. The sudden demand for organs in the cathedrals and parish-churches, brought foreign builders to this country, the most eminent of whom were the celebrated Bernard Schmidt, (generally known by the name of Father Smith) and his two nephews; the elder Harris, and his son Renatus. An organ being wanted for the Temple Church, Smith and Harris made proposals to erect it; and it was agreed that each should build an organ in the Church,—and that which, on trial, was found the more excellent of the two, to be preferred. Each builder was backed by a numerous party of friends, and the competition was carried on with the utmost eagerness. After the organs were finished, the trial went on for nearly twelve months. Dr. Blow and Purcell played on Smith's organ, on appointed days, to display its powers; and Harris's organ was exhibited in the same way by Lully, organist to Queen Catherine. Crowds attended the trials, and the judges remained long in suspense; but at length the decision was referred to the notorious Judge Jefferies, who gave his opinion in favour of Smith. The Hon. Roger North says, in his "Memoirs of Music," that the competition between Father Smith and Harris, the two best artists in Europe, was carried on with such violence by the friends of both sides, that they "were just not ruined." And Burney says that the partizans of each candidate, in the fury of their zeal, proceeded to the most mischievous and unwarrantable acts of hostility; and that, on the night preceding the last trial of the reed-stops, the friends of Harris cut the bellows of Smith's organ in such a manner, that when the time came for playing upon it, no wind could be conveyed into the wind-chest.* The principal organs built by Smith are those in the Temple Church, St. Paul's, St. Clement Danes, St. Margaret's, Westminster; Christ-church and St. Mary's, Oxford; Trinity College, Cambridge; Southwell Miinster, and Trinity-church Hall. Harris's organ, after its rejection at the Temple, was divided; part of it was erected at St. Andrews, Holborn, and part in Christ Church, Dublin, which was afterwards removed to Wolverhampton. He erected many other organs, particularly those of St. Bride's, St. Mary-Axe, St. Lawrence's, and one at Doncaster, an instrument of great excellence. To these celebrated organ builders succeeded Schreider, who built the organ of St. Martin's in the Fields, Byfield, Bridge, Jordan, Snetzler, &c., and, at a more recent period, Green, Gray, Avery, Elliot, England, Flight, Nicholls, &c. The greatest organs that have been lately erected in England, are that

* This manner of terminating, *par voie de fait*, a controversy on a subject of art, might have been cited as an amusing illustration of the state of English manners during the seventeenth century, as contrasted with the greater civilization of our own times. But the recent termination of a dispute touching a picture, by cutting in pieces the object of contention, will almost match the destruction of father Smith's bellows.

of York, which replaces the instrument destroyed a few years ago by fire, and that which stands in the magnificent new Town-hall of Birmingham;—instruments, which, in magnitude, power, and quality, are hardly surpassed in any part of Europe.

The organ of the parish church of Halifax, made by Snetzler, is one of the finest provincial organs in the kingdom, and is remarkable for having had the illustrious HERSCHEL as its first organist. The circumstances attending his appointment are amusing, and are thus related by Mr. Crabtree, in his recently published, "History of the parish of Halifax."—"Among the organists who have presided at the parish church, it may be well to record that the celebrated and renowned astronomer, Dr. Herschel, was foremost. Having come to England with a German regiment, as a performer on the hautboy in the military band, his extraordinary musical genius and abilities attracted the attention of Dr. Millar, the historian of Doncaster, on whose solicitation he left the corps, and became an inmate in the house of his new acquaintance. Soon after this event, the present magnificent and powerful organ, equalled by few, and excelled by none for the full and exquisite richness of its tone, came new from the hands of Snetzler. Many were the competitors for the organist's situation; and on the arrival of the day of trial, Herschel and six others entered the lists. Mr. (afterwards Dr.) Wainwright preceded Herschel; and so rapid was his execution, that old Snetzler ran about the church, angrily exclaiming, 'Te teyvel, te teyvel, he run over de keesh like one cat,—he vill not gif my pipes room for to shpeak!' During Wainwright's performance, Dr. Millar enquired of his friend Herschel what chance he had of following this performer. 'I don't know,' replied Herschel, 'but I am sure fingers alone won't do.' When it came to his turn, Herschel ascended the organ-loft, and produced so uncommon a richness, such a volume of harmony, as astonished all present; and finishing this extemporaneous effusion with a steady, dignified, harmonious performance of the Old 100th Psalm, he drew from the delighted builder the exclamation 'Aye, aye, tish is very goot, very goot indeed. I will luf tish man, he gifs my pipes room for to shpeak.' Herschel, on being asked how he contrived to produce so astonishing an effect, observed, 'I told you fingers alone would not do;' and producing from his waistcoat pocket two pieces of lead, remarked, 'one of these I placed on the lowest key, and the other upon the octave above,' (pedals not then being invented) 'and thus by accommodating the harmony, I produced the effect of four hands instead of two.' This superiority of skill obtained Herschel the situation; but he soon removed to Bath, where he burst forth from obscurity, and rose to the highest pitch of celebrity in the dignified science of astronomy." Mr. Crabtree is wrong in saying that pedals were not then invented. They were invented by Bernard, a German organist, at

Venice, in 1479; but their general introduction into England has been comparatively recent. The Halifax organ, like every other of any magnitude, is now provided with pedals. Some instruction as well as amusement may be derived from the above anecdote; for our organists, in their ambition to show off a rapid finger, are frequently not careful enough "to give their pipes room for to shpeak."

In another paper we shall endeavour to give such information respecting the structure of the organ, as is necessary for those who perform on the instrument.

GEMS OF GERMAN CRITICISM.

Translated by WILLIAM J. THOMS.

NO. 5. GOETHE AND ZELTER'S CORRESPONDENCE.

5. To Goethe.

It has not been with my good will that the enclosed have been so long delayed, and these few I have been forced to extort from the copyist. I spare you farther observation, and console myself, Sir, with the pleasant hope of being able to write more frequently to you.

The style of the musical relation of *Der Zauberlehrgang*, is nearly the same as in that which I should for my own part read the poem;* that is to say, I commence not too quickly, in order to admit of a quicker movement here and there, and to allow a more vigorous expression to the form of incantation: it then sings forth in a stream until the master appears, to whom I have given a somewhat loftier, more commanding tone. The musical points lie for the most part in the power of the singer, who must keep serious, and take care not to mar the expression of the words. I have composed the song of *Thekla* from the Almanack. I have placed it in the mouth of a harper, who repeats it now narratingly, now dwelling on the portion of it which takes his fancy. 'Die Erinnerung,' (The Remembrance) requires a mysterious, disquiet, gentle air, and which should all be so expressed by the music, as to call for no particular agitation on the part of the singer. It is therefore marked *commodetto*.

The sonnet is a bolder attempt. I am but little conversant with the theory of poetics, and had believed that the sonnet, from the architectural structure which Sulzer ascribes to it, must be especially adapted to music. But though the attempt is the best among many, I cannot look upon it as successful. The occasional slackenings observable here and there in the melody, are as far as the expression goes, the best part of it, but at the same time they disfigure the outward proportions of the poem, which I considered so easy to be attained. There are probably other metrical laws for the sonnet, besides those in the theories with which I am acquainted; the poet must refrain from such *enjambements* as occur in the first quatrain of this one; and the sonnet 'Gesang und Kuss,' (Song and Kiss) by Schlegel, which I have likewise set to music, ends with a question.

Your highly valuable communication of the 26th August, was received by me on the 30th. 'Die Erste Walpurgis Nacht,' (The First Walpurgis Night)† is a very peculiar poem. The verses are musical and adapted for singing. I

* Those who are unacquainted with this little poem, will understand Zelter's remarks the more readily, when they are told that it is taken from Lucian, and in the story of the Magic water-carrying Pin of Pancrates. The English reader will find it also in Dr. Ferriar's amusing 'Theory of Apparitions.'—*Translator*.

† Translated in Dr. Anster's *Faust*.—*Translator*.

would have forwarded it to you with this letter, arranged to music, for I have composed a great part of it, but I have not hit upon the air which will run perfectly through the whole of it, so it is better that it should lay by for a while. I have the honour to be &c.

ZELTER.

Berlin, 21st Sep. 1799.

CONCERTS.

M. THALBERG'S CONCERT.—This gentleman's Concert took place in the Concert-room of the Opera house, last Friday morning. We have already expressed our opinions of his merits, after his performance at the last Philharmonic Concert; we find, however, that a variety of opinions are abroad respecting him, and this would be the case, if an archangel were to turn pianist. Upon a second hearing, and a more detailed examination of his style, compositions and peculiarities, we have come to the conclusion, that he possesses a perfect—even a mighty command of his instrument: a varied expression: an astonishing power of wrist, performing extraordinary difficulties without the slightest appearance of fatigue, although slender in form. He is void of all affectation—at least in his playing; neither does it appear that he introduces any difficulty for the mere sake of display; but it always bears its due and proportionate effect. Many of the passages he introduced, did not in themselves appear so new, as his wonderful manner of combining and performing them. His first piece was a capriccio in E flat, instinct with novelty of passage and fine modulation. At one time we had a sweet cantabile manner, and then a whole flood of chords and arpeggios sweeping over the keys. His *rushes* over the key board are like the combined power of many great players: he is not 'forty playing like one,' but 'one playing like forty.' His second piece was a fantasia, taken from a subject in Meyerbeer's Huguenots. While the subject was proceeding in passages of novel, and almost inconceivable difficulty, it was attended by varied accompaniments of the most brilliant description, both right and left handed. His third piece, and which was in all respects his best, was the one he performed at the Philharmonic concert. In this he displayed a most masterly treatment and keeping of his subjects. His choice of these, and his harmonies—more especially as relates to the composition in question, declares him of a good school, and of classical research. The masterly compositions (concertos) of Hummel; and the exquisite finish and grace in the *expression* of John Cramer, may yet be points to arrive at—but with all his accomplishment he is still quite young; and possessing the enthusiasm and true modesty of a great genius, every thing desirable is to be expected from him. To sum up all our recollections of his mechanical performances, and to speak calmly and confidently respecting them, we must say that they are just within the verge of a miracle. The room was filled with first-rate professors, who with a frank disdain of envy and all unworthy feeling, manifested the most vehement transport at his success. The other performers upon the occasion, were the accomplished De Beriots (husband and wife), Grisi, Rubini, Tamburini, the Lablaches (father and son), and a Miss Trotter, a pupil of Rubini, and formerly, we believe of the Royal Academy. From the paragraphs which went the round of the papers, respecting this young lady's success in Paris, and which we copied into 'The Musical World,' (No. 3, p. 49) we were led at all events to expect considerable promise. Our expressions of applause upon other occasions, would be utterly valueless if we could, in the instance of Miss Trotter, be brought to speak in any other terms than those of disappointment. The announcing of a public performer in undue terms of praise, is sure to recoil, and with aggravated result upon its object. Several vocal pieces advertised at this concert, were not performed; and others

sung which were not included in the programme. This *nonchalant* way of treating an auditory appears to us very like a piece of insolence; and which, as it would not be tolerated in a native without apology, demands the same consideration from the foreigner. The songs, &c., were nicely accompanied on the piano-forte by Signor Costa. There was no band.

OLE BULL'S CONCERT.—The young Norwegian, and the pianist to the emperor of Austria, (Thalberg) may be classed together as musicians who have, to all appearance, reached the 'Ultima Thule' of mechanical accomplishment on their several instruments. Both are young—we are informed under 30, and both have yet to attain the consummate refinements of grace and expression that characterise their great and immediate predecessors, with whom they have been injudiciously compared. A very moderate assemblage of persons were collected in the King's Theatre on Saturday evening to witness the first performance of the young violinist; when a concert of *sacred* music was announced, in which, as a cockney said, the Christian *name* of the principal player made the only approach to the title of the bill (HOLY BULL). How difficult is it for the managers of this establishment to avoid trickery and humbug! Lablache sang the 'Largo al factotum;' and several other equally *novel* pieces were sung by Madlle. Assandri, Miss Trotter, Sigrs. Rubini and Tamburini. Mad. Grisi was announced, but did not appear at all; neither was any apology offered for her absence. Individually we cared not a straw about the matter; but for her own sake, and as she is not an object of exclusive attraction, even in her own walk in the profession, she should be recommended not to behave contemptuously towards the public, who are paying her greatly beyond her deserts as a musician. In Tuesday's *Morning Post*, is a letter from Mad. Grisi, accounting for her absence on the present occasion, upon the ground, that as M. Ole Bull's Concert was a speculation of Mr. Laporte's, (we guessed as much, and regret it) she did not choose to forego her claim to her usual terms for singing at a concert in a theatre. This was communicated to Mr. Laporte, but no answer was returned to Mad. Grisi; yet her name was retained in the bill. Where the lady was in fault, was, in allowing herself to be mixed up with this trumpery and impudent manner of bamboozling the public. At the very last, she should have circulated hand-bills stating the transaction. Another instance of the trickery practised at this respectable establishment. The bills announced that the Concert would be supported by the whole of the orchestra of the King's Theatre. The only trifling departure from this announcement was, that Dragonetti, Lindley, Willman, and the greater portion of the other wind instruments, were away. So much for the preliminary matter of the concert; and now for the principal subject of attraction in it. The pieces which M. Ole Bull performed were of his own composition, and entitled; 'Concerto in 3 movements. 1. Allegro maestoso; 2. Adagio Sentimentale; 3. Rondo Pastorale. Quartetto for one violin.' The third and last piece, a 'Recitativo; Adagio amoroso; and Polacca guerriera.' His figure is tall and his aspect mild; countenance fair; and features partially reminding us of Henry Kirke White. His eye is small, restless, and very animated when he warms into his subject. His general air and manner are highly interesting, by their total freedom from assumption, and affectation of every kind. His compositions do not appear to us entitled to peculiar distinction for any remarkable combination or design, although frequently embellished with melodies of great beauty. They are evidently constructed with a view to the display of those passages and *tours de force*, which form the strong hold of his performance. His tone, too, we felt to be somewhat meagre, though sweet: and in the profundity—the 'lower deeps' of soul in expression, we have doubtless heard him excelled: but in the performance of double and treble stops; in the playing of enharmonics—even to that difficult achievement the shake; in unerringness of intonation; in staccato bowing; in the won-

derful distance, and undeniable precision of his leaps, he has perhaps scarcely a rival; we do not feel that he has been surpassed. Nature seems to have done much for him in physical conformation; as she always does in these cases of excelling skill. His fingers are not only of unusual length, but he possesses the power of dilating them in so remarkable a degree as to arrest one's attention. This faculty was conspicuous upon two or three occasions when he was preparing for his solo. Upon being encored in the little Swiss air from Guillaume Tell, which he introduced in his second performance, he substituted 'God save the king,' with his newly discovered quartett effects. This feature in his performance is truly amazing. From the reception he met with on all hands, (and it was a very genuine and cordial one,) his fame is established among us. We regret, on his own account, that he will not be at liberty to play where he may think fit.

PHILHARMONIC CONCERTS.—At the seventh meeting, last Monday evening, the following music was performed. *Act I.*—Sinfonia Eroica—Beethoven. Aria, Mr. Machin, 'Mentre ti lascio'—Mozart. Septetto, flute, oboe, clarionette, bassoon, horn, trumpet, and double-bass, Messrs. Nicholson, G. Cooke, Willman, Denman, Platt, Harper, and Dragonetti; the Chevalier Neukomm. Recit. ed Aria, Miss Masson, 'Per pietà,' (Cosi fan tutti)—Mozart. Overture (Jessonda)—Spohr. *Act II.*—Sinfonia in D—Mozart. Aria, Madame De Beriot, 'Quando il core'—Persiani. Quartetto, 2 violins, tenor, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas, (No. 13 in B flat)—Beethoven. Terzetto, Madame De Beriot, Miss Masson, and Mr. Machin, 'Corragio orsu,' (Fidelio)—Beethoven. Overture (Anacreon)—Cherubini. The Sinfonia Eroica, which, but for his worthless ambition, would have been identified with Napoleon, is as massive in construction, and gorgeous in detail, as any descriptive poem of the same character, that ever was composed. A person of imagination, and unacquainted even with the commonest musical constructions, described the effect of the 'Marcia funebre,' what to his sense of seeing would be a multitudinous procession clad in *dark purple*. Such relative criticism (if criticism it may be called) may be nonsense to the man of musical science; the poet and the painter, however, would at once appreciate the full effect which that noble movement conveyed to the mind of this unlearned listener. The whole of this symphony was played as the best musical audience in the world deserve to have it played to them. What Mr. Machin knows thoroughly, he sings with credit to himself. In some of Handel's airs, for instance, he is effective; but he is unequal to the 'Mentre ti lascio;' and several of the company, on Monday evening, felt this to be the case. Of the Chevalier Neukomm's septett we cannot speak in terms of admiration. We do not always insist upon pure originality of design; novel and ingenious treatment of foregone thoughts will satisfy us upon occasion; but withal we may claim a unity and consistency of purpose. None of these requisites could we recognize in the Chevalier's septett. Miss Masson sustained her well established character for purity of style and correctness of expression, in Mozart's fine air in the 'Cosi fan tutti.' We have never heard the grand and solemn Overture to 'Jessonda' performed as it should be: such music as Spohr's requires—and deserves unmitigated watchfulness. It should not be treated like a thread-bare sentiment in the mouth of an actor—trolled over the tongue, and then bolted. The symphony in D, is one of Mozart's most excellent instrumental compositions—"spritely—waking—audible—and full of vent." It was delightfully played throughout. The air by Persiani is sorry trash; and (except as an exercise) totally unworthy the attention of such a genius as Madame De Beriot's. We should have as much gratification in beholding Taglioni go through a series of unmeaning and graceless distortions. Beethoven's quartett was perhaps more finely performed, by Messrs. Blagrove, Gattie, Dando, and Lucas, upon

the present occasion, than when they introduced it at their own quartett concerts:—we say, 'perhaps:—it is true they were before a Philharmonic audience, and we congratulate them upon the very marked impression their masterly performance produced. The two movements, the one in D flat, and the Andante, have scarcely been surpassed for ease, grace, and refined elegance; Cherubini's glorious overture retained almost the whole audience in their seats till its conclusion.

DRURY LANE.—On Saturday evening (being Whitsun Eve) a miscellaneous performance of music took place at this theatre. The vocalists upon the occasion were, Mesdames De Beriot, H. R. Bishop, Hawes, Shirreff, Healy, and Robson; Messrs. Hawkins, Seguin, Balfé, Hobbs, Henry, Giubilei, and H. Phillips. Mr. Wilson requested the indulgence of the audience, having been called at an hour's notice to supply the place of Mr. Braham, who was indisposed. Madame De Beriot was encoréd in Horn's song, 'Through the wood;' Mr. H. Phillips in 'Haste thee, Nymph;' and Messrs. Hawkins and Seguin in 'Sound the loud timbrel.' The house was thinly attended.

LANZA'S CONCERT.—Signor Lanza gave his benefit concert last Saturday evening, at the great room in Store-street. The performers were, Mesdames Bonnias, Degli Antonii, Lanza, Bruce, Mullett, and Redford, (the two last pupils, we believe, of Sig. Lanza) and Mr. Lennox. Sig. Berrettoni was advertised, but did not assist in the performance. Sig. Lanza's Mass was to have formed one part of the concert, but it was omitted. Miss Lanza was encoréd in a little air, 'When we met,' and Mr. Lennox received the same compliment in another song. The audience were numerous, and appeared gratified with their entertainment.

MADAME SALA'S CONCERT.—This Lady's annual benefit took place on Monday morning, at Willis's Rooms. The parties assisting, were, Mesdames De Beriot, H. R. Bishop, Parigiani, Bruce, Salvi, and Sala; Messrs. Ivanhoff, Brizzi, Giubilei, Scrivall, Berrettoni, and H. Phillips; with Mr. Mori. A child, named Delieux, played a fantasia on the piano-forte in a manner to warrant high anticipations of future excellence. The company appeared much gratified with the whole concert.

ANCIENT CONCERTS.—At the Rehearsal of the 7th Concert, which took place on Monday, the following pieces were selected; Earl Howe being Director. The Singers were, Mesdames De Beriot, Shaw, and Seymour; Messrs. Bennett, Hawkins, and H. Phillips. *Act I.*—Overture and March (Scipio)—Handel. Selection from a Service, No I.—Mozart. Song, 'In sweetest harmony;' Chorus, 'Oh, fatal day'—Handel. Song, 'Bacchus, ever fair;' Chorus, 'Bacchus' blessings'—Handel. Madrigal, 'Down in a valley'—Wilbye. Solo and Chorus, 'Oh! what delight' (Fidelio)—Beethoven. Song, 'He was despised'—Handel. Recit. 'Tis well! six times;' March and Cho. 'Glory to God' (Joshua)—Handel. *Act II.*—Overture and Chaconne—Jomelli. Song, 'Holy, holy'—Handel. Madrigal, 'All creatures now'—J. Benet. Recit. 'Berenice, ove sei?' Aria, 'Ombra che pallida' (Lucio Vero)—Jomelli. Trio and Chorus, 'Sound the loud timbrel'—Avison. Music in Macbeth—M. Locke. Quartett, 'Chi mai d'iniqua stella'—Buononcini and Greatorex. Chorus, 'How excellent!' (Saul)—Handel.

MRS. A. SHAW'S CONCERT.—At her benefit Concert on Tuesday morning, at Willis's rooms, this lady gratified her friends by singing Mayer's duet, 'Ingrata,' with Miss Woodyatt, who, at a short notice supplied the place of Mad. Caradori; also the Chevalier Neukomm's air, 'Make haste O God,' in which she was accompanied upon the bass-clarone by Mr. Willman; and lastly by the same composer, a new song, entitled 'Farewell;' the words by Lord Byron. She was supported by Mad. de Beriot; Miss Masson, who sang in

her best manner, Gluck's air 'Che faro senza Euridice;' Miss Bruce, Mr. Parry jun. and Signor Ivanhoff. Mr. Mori, who led, played a brilliant solo; Mr. Grattan Cooke, an agreeable fantasia on the oboe; and Mr. Wright, in a clever style, a solo on the harp. Misses Broadhurst, two young ladies from Bath, were highly applauded for their performance of a duett on the piano forte. It was their first appearance in public. The Concert was numerously and fashionably attended.

MISS BRUCE and MR. NICHOLSON'S CONCERT. The beautiful overture to 'Oberon' opened this performance, at the Concert Room in the King's Theatre, on Wednesday morning. After which Miss Woodyatt and Mr. Parry, jun. sang in a chastely classical style, Jackson's favourite duet, 'Love in thine eyes.' Miss Bruce sang the moon-light scena from the Frieschütz; and this was followed by the Chevalier Neukomm's septuor, performed by Messrs. Nicholson, G. Cooke, Willman, Baumann, Platt, Harper, and Dragonetti. Mrs. Bishop sang her husband's pretty little song in praise of May, 'Come summer, come.' The two finest male singers in the world (Rubini and Lablache) vied with each other in a duet from "L'Italiana in Algieri."

Miss Clara Novello gave much pleasure, by her manner of singing the "Swiss Boy;" which she did in the original German, and was most delightfully accompanied on the flute by Mr. Nicholson. It was judicious in Miss Foster to select a composition by such a master as Mendelssohn, and her judgment was fully borne out by the effective style in which she played his piano-forte rondo brillante. Mesdames Bishop and Shaw, and Mr. Horn-castle, sang Rossini's "Cruda sorte." Mad. Grisi sang an aria by Sig. Costa; and the "Alziam gli evviva," a quartett from Weber's Euryanthe closed the first act. Between the acts, the first movement of Kuhlau's grand quartett for four flutes, arranged, with additional accompaniments, for two clarionetts and two bassoons, was performed in a most charming style by Messrs. Nicholson, Clinton, Richardson, Saynor, Willman, Powell, Baumann, and Tully. There could have been no impropriety, we should think, in stating in the programme who it was that put these additional accompaniments. From the numerous attendance, we have every reason to believe that the *bénéficières* were amply rewarded for their trouble. It was remarked that Miss Bruce never sang better; and that Mr. Nicholson was in equally good cue. We did not hear part of the second act, in which we have been informed, that a fantasia for the flute, composed by the performer, procured him enthusiastic applause. Mr. Mori led; Sir G. Smart conducted.

MR. HOLMES'S CONCERT.—The Hanover-square Room was completely filled at this gentleman's concert on Thursday morning. The instrumental performers were, Mr. Holmes, (whose overture and concerto we were too late to hear) Mr. Chatterton, who played a fantasia on the harp; Master Barnett, a very promising young pianist, pupil to Mr. Holmes; Messrs. Lindley, Phillips, and Howell, who performed Corelli's Golden Sonata; and Mad. Filipowicz, the very clever violinist. The vocalists were, Mad. De Beriot, Miss Clara Novello, Mrs. H. R. Bishop; Messrs. Parry, Jun. Lennox, and H. Phillips. Miss Clara Novello sang an effective song, with trumpet obligato by Mr. Harper, composed by Mr. Parry; and a French romance, accompanied by herself on the piano. Mrs. Bishop sang a very pretty polacca by Lord Burghersh, and the air by Mr. Bishop, "Come, summer, come;" Mr. Parry Jun. "Bendemeer's stream," by Lord Burghersh; and Mr. H. Phillips, Purcell's (if it be his) "Mad Tom." And lastly Mad. De Beriot, who was within an ace of disappointing the company, sang the "Una voce." We have not room for further particulars.

ST. GEORGE'S CAMBERWELL.—A performance of sacred music took place

at this church on Thursday evening, in aid of the funds of the district national schools. Mr. Thomas Adams presided, and played a solo on the organ. The singers engaged, were, Mrs. W. Knyvett, Miss Clara Novello, Mrs. A. Shaw, Messrs. Hobbs, Goulden and Machin. Trumpet, Mr. Harper.

REVIEW OF MUSIC.

An elementary Compendium of Music for the use of Schools. By a Lady.
MURRAY.

The plan of this work is excellent; but it requires a thorough and cautious revision; since, in its detail, we find, upon a careful perusal, much that is incorrect: and therefore from its general merits, (which are conspicuous in the first part of the work) we earnestly recommend the critical eye of some judicious professional friend, who might suggest several improvements, by removing numerous redundancies, and erroneous progressions, that appear in the course of the examples; besides others of a minor description, such as the omission of accidentals, &c. Many of the rules are given and exemplified in a plain, and perspicuous manner. From p. 1 to 4, we have a brief and clear outline of musical notation, describing the most essential particulars of this necessary preliminary: after which follows an explanation of the intervals of the scale—chromatic and diatonic semitone, major and minor third; the construction of the major and minor scale, &c. The manner adopted by the author in the arrangement of the scales, from p. 6 to 11, by placing the sharps and flats before each note, as required, will be found extremely useful. In the general practical examples of the chords, the author has also chosen an excellent plan; after a few chords have been given as a guide, the pupil is left to supply the rest according to the example at the commencement—a method which must prove of real advantage. Each chord is also given in its various positions and inversions upon every degree of the scale; and the examples up to p. 30, are we believe, with few exceptions, consonant with the opinion advanced in the outset of this notice.

From this page then in particular, should commence the work of correction. This accomplished, it would, from its otherwise excellent plan, become a valuable compendium. Some definitions and examples towards the conclusion of the work, might be reconsidered with advantage. We feel that in making objections, the critic should state the ground of those objections; but, in the first place, our space is so limited, that we could not do this to any useful extent; and to point out all the errors and false progressions we have noticed, would be impossible. We are willing to abide by the decision of any really scientific professor (and to such a one we earnestly advise application) whether we have said "the thing that is not." In an essay or poem, errors of false construction are of minor consequence, compared with examples of false concord in a *grammar* of the language; for there error is inculcated. We repeat—the plan of this work is so judicious, that it is worth while making it a perfect one.

B. Mc Kenzie's Berlin Waltzes, and "Valse à la Scaramouche," &c. &c.
BOOSEY.

Had the gentleman, who was asked by his workman for something "to make him drink," and gave him a red herring, presented him instead with Mr. Mc Kenzie's Waltzes, they would have produced the two-fold result of making him dance and drink too.

CHIT CHAT FROM THE CONTINENT.

Berlin.—Quartett Concerts appear to have been as much in vogue in Berlin, during the early part of the season, as in London. Zimmermann, the well-known violinist, has been the leader. At a late Concert given by him, a new Piano-forte Sestett by Onslow, was played by a young and highly skilful artist, of the name of Boch, who distinguished himself by his performance of this interesting composition. Maurer's Quartett-Concertante, (originally composed for four violins) newly arranged for two violins, tenor, and violoncello, was then played by Zimmermann and his associates, and produced a very good effect, although it was scarcely adapted to the latter instrument. A Concertante Duet by Kummer was rendered equally successful, by the good playing of Zimmermann, (violin) and J. Griebel (violoncello). The Minuet and Fugue from Beethoven's Grand Quartett in C major, was upon this occasion executed by 21 performers, the violin part being strengthened sixfold, and the other parts in a proportionate degree; the whole being played with a nicety of precision, which produced, in many passages, a very extraordinary effect. Still one cannot help asking, what motive there could be for expending unnecessarily, as it seems to us, so much time, and such laborious practice, upon this Quartett, which is, in its original form, so perfectly beautiful. It is scarcely enough to answer, that it was done for the sake of novelty.

Paris.—'La Gazette Musicale' speaks of the Concert given by Lipinski, in March last, as having been by far the most interesting of the season. The bénéficière appears to have given the greatest satisfaction to the Parisian public by his performance, which, it was generally agreed, was distinguished by many varied excellences,—the fulness and weight of his tone, and the vigour and elegance of his execution, being no less remarkable, than the refined taste and delicacy of expression which characterize his style of playing.

Leipsic.—ORGAN PEDALS. A correspondent of the Leipsic Musical Gazette has lately addressed a communication to that paper, to prove the existence of Organ Pedals fifty years earlier than the date generally awarded them—which, we believe, is 1470. He states, that in the year 1818, a new organ was erected in the church of Beeskow, four miles from Francfort on the Oder; on which occasion the organ-builder, Marx, (Senior) took some pains to ascertain the age of the old organ, which he had to remove. On a careful investigation, it appears that the old organ had been built just four hundred years, the date of MCCCCXVIII being engraved on the upper side of the partition (*kern*) of the two principal pedal-pipes; for that these two pipes did belong to the pedal, was clear from their admeasurement. From this fact, it may reasonably be concluded that the pedal may have been in use towards the end of the fourteenth century. "Or," says the writer, "was it first added to the clavier, or harpsichord?"

Frankfort.—On 30th May Ferdinand Rees will give a grand Concert here, the profits of which will be given to the Committee for the proposed Monument to Beethoven, in Palace Garden, at Bonn.—*From a Correspondent.* This is as it should be. Ries was Beethoven's favourite pupil.

Frankfort on the Mayne.—The Museum again held, during last winter, its usual and much-frequented meetings. There was little novelty in the performances, which consisted chiefly of well-known and favourite compositions. A Symphony by Lachner displayed considerable powers of invention, and a pleasant mastery of counterpoint, on the part of the writer, who appeared to be only deficient in that knowledge which combines all the parts into the most perfect harmony. The several divisions of the work had such a choice

of endings, that they came to no end at all. An overture by Haupt, the new violinist of the theatrical orchestra of this place, produced no effect. Herr Guhr distinguished himself by his performance of a Piano-forte Concerto by Hummel, and a Violin Concerto of his own composition, as an equally skilful player upon both instruments.

The newly-established Society of Instrumentalists has given several grand evening entertainments. Its object is the performance of such music as, owing to the perverted taste of the times, the public have but few opportunities of hearing. Among these, the Symphonies of Haydn, and the admirable Piano-forte Concertos of Mozart, hold the first rank, one of each of these being performed at every grand meeting of the Society. It would be a shame, if these last were brought into discredit, by the introduction of long and interminable cadenzas. The orchestra, when the whole of the members attend, is almost as strong again as the present theatrical orchestra. The stringed instruments are very good; and it is here, as in all other amateur societies, the greatest defects are found among the wind instruments. This institution promises to be productive of most important results; but their permanent Director, (as he is termed) Herr Aloys Schmitt, has no talents for a conductor, great as are his abilities as an artist, in every other respect.

MISCELLANEOUS.

LECTURES ON MUSIC.—Mr. T. PHILLIPS delivered his last of a course of Lectures on Vocal Music, at the London Institution, in Aldersgate-street, on Wednesday the 16th instant. The attendance was numerous, and the lecturer much applauded.

VAUXHALL.—This scene of singing and dancing, fun and firework, chicken and champagne, will open on Monday next, "Jove favente." We have not heard what are to be the musical arrangements.

PASTA.—It is reported that Madame Pasta intends visiting England—and that the education of her daughter is her sole object. We indulge hopes that the latter part of the report is unfounded.

PATHETICS ESCHewed.—Bellini's opera 'I Montecchi e Capuleti' was lately performed at Buckarest. At the bottom of the *affiche* was the following notice: "To avoid the lamentable effect at the end of the fourth act, Romeo and Juliet will *not* die."

A LONG CONCERT.—In the Ancient Concert advertisement which appeared on Monday in the 'Morning Post,' and other papers, it was announced "that the seventh concert would take place on Wednesday next, and conclude on Wednesday the 1st of June," meaning, we suppose, that the series for the season would conclude on Wednesday week.—*Morning Post*.

ANECDOTE OF HAYDN.—A female singer, who was in high favour with a German Prince, had to sing one of Haydn's compositions. At the rehearsal, she and the conductor differed as to the time in which it should be sung. It was agreed that the composer should be referred to; who, when the conductor waited on him, asked if the lady was handsome? "Very," was the reply, "and a special favourite with the Duke."—"Then she is right," said Haydn, with a significant look at the poor disconcerted professor, who, in all probability, had he gained his point, would have lost his place, and this Haydn well knew.—*Morning Post*.

LULLY'S DEATH.—While Lully was directing in a church, a 'Te Deum,' he let slip his baton, which fell on his little toe. From this accident, it is said, originated an inflammation, that caused his death. What could have

been the construction of the baton at that time (1687), to produce so lamentable an effect, is not clearly stated: probably a kind of flail, a weapon which, at this day, would be of the utmost service in many an unsteady orchestra, provided the Conductor had the right of *threshing* right and left.—In the biography of this composer, are many traits shewing his love for his own compositions. One day he passed a church, in which he heard one of his opera airs, to which sacred words had been put. At the conclusion, he piously ejaculated, "Pardon, great God, but *this* air I did not compose for *Thee*."

THE LINES ON HARMONY.—We are indebted to Mr. William Shore, of Manchester, for still farther information respecting the verses inserted in No. IX. He says they were set to music by Dr. J. Clarke (of Cambridge?) as a three-voiced glee, (alto, tenor, and bass) and published by Wilkinson and Co. late Broderip and Wilkinson. It appears to be part of a collection; the pages being numbered 49, 50, &c.

YORKSHIRE AMATEUR MUSIC-MEETING.—The 28th Anniversary of this Society will be held in the Festival Concert Room, in York, on the 26th and 27th of July. C. H. Helsley, Esq., the Recorder, succeeds Dr. Belcombe in the Presidency, the latter gentleman having retired; and J. B. Atkinson, Esq. has been re-appointed Secretary.

STANZAS.

Night brings her silence, not to me her sleep,
 Yet feelings rise my soul would not repress,
 And thoughts serene from memory's crystal deep :
 Thy form appears ; its brow of loveliness,
 And eye's dark radiance dazzle me—I weep
 Tears such as spring from human joy's excess ;
 And cherishing a vow I dare not own,
 Kneel at thy shrine a worshipper unknown.

Remembrance still, whatever be my fate,
 Unceasingly thine image shall retrace—
 Bright is thy ruby lip, and delicate
 Is each soft feature of thy smiling face :
 Ne'er did my fancy's fondest dream create
 Such winning charms, blent with such maiden grace.
 Ah! bitter thought, that in my heart must dwell,
 None lives so hopeless, none e'er lov'd so well.

E. E. GAUNTLETT.

NOTICE TO CORRESPONDENTS.

We beg to acknowledge with thanks the communication of an AMATEUR who dates from South Lambeth. Economy, as regards space, obliges us to answer, without publishing his letter. In the first place, we cannot discover the "barbarity" of using the significations "8va." and "loco;" moreover, they answer all the purpose his signature would provide. In the second place, the symbol he proposes (that of the *double treble* cleff, for passages extending beyond the staff) is not only already employed for denoting two parts being included in one line, but it is occasionally used instead of the old *tenor* signature.

Mr. HORNCastle will accept our best thanks for his letter, and the ingenious specimen of arrangement that accompanied it. When the bustle of the concert season has subsided, we may occupy a page with it.

Mr. GAUNTLETT'S Lecture will be noticed next week.

Operas, Concerts, &c. during the Week.

- FRIDAY.....This Evening. Balfé's New Opera, Drury Lane.
 SATURDAY ..Opera, King's Theatre.
 MONDAYMad. Degli Antoni's Concert, King's Theatre, Morning. Opera at Drury Lane. Fifth Societa Armonica, King's Theatre, Evening. Mr. Derwort's Concert, Hanover Square, Evening.
 TUESDAYEsteidvodd, Freemasons' Tavern, Morning. Miss Pelzer's Concert, Hanover Square, Morning. Opera, King's Theatre.
 WEDNESDAY..Eighth Ancient Concert, Hanover Square, Evening. M. Ole Bull's Second Concert, King's Theatre, Evening.
 FRIDAYOpera, Drury Lane.
 SATURDAY....Philharmonic Rehearsal, Hanover Square, Morning. Opera, King's Theatre.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Bochsa's (N. C.) Pas Galop from
 Beniowsky.....D'ALMAINE
 — Mazurka from Ditto.....DITTO
 — State March from Ditto..DITTO
 — Danse à la Russe from Do.DITTO
 — Krakviah from Ditto.....DITTO
 (The above may be had for Harp.
 or Harp and Piano-forte).....DITTO
 Burgmüller's Grand Waltz, as a
 Brill. Rondo.....CHAPPELL
 — Encouragementaux Jeunes
 Pianistes.....DITTO
 — La tenerezza, Duet.....DITTO
 Czerny's Fantasias from Anna
 Bolena, Nos. 1, 2.....METZLER
 — Two Fantasias from I Montecchi ed i Capuletti.....EAVESTAFF
 Fra Diavolo. Quadrilles, Duets,
 by Cittadini.....CHAPPELL
 Hüntens (F.) Six Mélodies Gracieuses
 — Three Sets of Easy Quadrilles.....DITTO
 — Köhler. Air Savoyarde.....EAVESTAFF
 Mangold's Three Grand Polaccas WESSEL
 Neuland's Third Polonaise, op.
 20, Duet.....CHAPPELL
 Neate's Trois Bagatelles à la Valse,
 op. 32.....COCKS
 — Fourth Fantasia on Scotch
 Airs, op. 33.....DITTO
 Prncell. Selections from, by
 Haydn, Duet.....MILLS
 Semiramide. Overture, Rossini PLATTS
 Thalberg, (S.) Deuxième Caprice,
 op. 19.....D'ALMAINE
 Valentine's (F.) La mia Spada ..FALKNER
 — O dear, what can the matter be.....DITTO
 — La danse.....DITTO
 — La Sentinelle.....DITTO
 — Will you come to the bower DITTO
 — O dolce concerto...DITTO
 Weber, "La Gaité," Rondo Brill.
 in E flat.....WESSEL

SONGS.

- Believe me, I'll forget thee not.
 Duet, J. A. Wade.....CHAPPELL
 Forth went the gallant Troubadour. Gattie.....MILLS
 Hark, what fairy sounds. Mrs.
 Shelton, Duet.....D'ALMAINE

- Oh take not the rose. Neilson ..ALDRIDGE
 'Twas not those eyes. Mrs. Shelton, Song.....D'ALMAINE
 This little pledge. Song, Lee...ALDRIDGE
 When the night bird. Mrs. Shelton, Duett.....D'ALMAINE

GUITAR.

- Autrefois dès l'Aurore. Song ..JOHANNING
 Du, du, liegst mir am Herzen.
 Schmidt.....DITTO
 Ich war wenn ich erwachte. Song DITTO
 King of Prussia's Grand March.
 Neale.....DITTO
 "Les délices de Vienne," Waltz..DITTO
 March of Rossini and Schmidt ..DITTO
 Napoleon's March on Moscow.
 Neale.....DITTO
 Souvenir de la promenade. Schmidt DITTO
 Waltz of Gallenberg and Schmidt DITTO

SACRED.

- Cooke's (N.) Psalm and Hymn
 Tunes, containing single and
 double Chants, Te Deum, Jub.
 Kyrie, Sanctus, and Doxology D'ALMAINE
 FOREIGN.

- Ah no non sia. Sola, DuettFALKNER
 Angiol di pace. Ditto, DittoDITTO
 Di pescatore ignobile. Canzonetta, Lucrezia Borgia, Donizetti.....CHAPPELL
 Il carnevale. Chorus, 4 voices,
 Rossini.....DITTO
 La scuffiarina. Arietta, Gabussi ALDRIDGE
 Le Mont Cenis. Duett, Ditto....DITTO
 Pourquoi sur le rivage. Masini. MILLS
 Quando il di. Bravo, Marliani ..DITTO
 Viens, jeune épouse. Masini...DITTO

MISCELLANEOUS.

- Hamilton's Catechism for the Violoncello.....COCKS
 Lobe. Overture, "Solabella,"
 for Orchestra.....WESSEL
 Musard's Quadrilles, from Auber's
 "Actæon," Piano-forte.....D'ALMAINE
 — Ditto, from "Vienna"....DITTO
 — Ditto, "Savoy".....DITTO
 Macmurdie's Elements of Music,
 and Introduction to Thorough
 Bass.....CRAMER
 Nicholson's School for the Flute..DITTO
 Reissger and Dotzauer. Vars.
 Brill. Piano-forte, Violoncello,
 or Violin.....WESSEL

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THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence,

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

TAMING OF THE SHREW

JUNE 3, 1836.

No. XII.

PRICE 3d.

[We had intended the leader of this week to have formed the concluding paper on the "Characteristics of Beethoven's genius;" it is, however, unavoidably delayed, on account of the examples which are in the hands of the engraver. In the mean time the reader is presented with the following original extract from one of two lectures on music, that were delivered a week or two ago, at the Islington Literary and Scientific Institution, by Mr. GAUNTLETT.]

SEBASTIAN BACH.

In a small town in Germany, contemporary with Handel, Hasse, Porpora, Vinci, and Pergolesi, was living one, who, by the splendour of his genius, was laying the corner stone of that school of imagination and learning, from which has arisen the noble superstructure of the German musical drama. His great intellectual powers enabled him to penetrate into the inmost recesses of the art. Harmony opened to him a new and extended field. He used it, not only to increase mere musical expressions, but as a means for the invention of melody.

Few persons can be found incapable of understanding and appreciating a melody in its simplest form, that is, without the accompaniments of harmony; while those who enter into the spirit and intentions of the union of several parts, each carrying on a distinct and different melody, form a small minority. To the well-informed amateur, the works of Bach present ideas of beauty, symmetry, design, expression—the elements of all that is grand and magnificent—and excite emotions of the most lively, varied, and exalted character. Even to those ignorant of music, as a science, the compositions of this great master appear highly interesting and attractive. The general effect of their performance, to persons of this description, may be a confused labyrinth of sounds, through which their experience is unable to furnish a clue; except that here and there may be a melody, or sequence, in so plain and intelligible a form as may be readily appreciated. Nevertheless, the attention is arrested, the imagination excited, the feelings interested, and an impression left on the mind that the music is like nothing that the auditor has ever before heard. Ideas of solemnity, splendour, and magnificence, naturally arise from the richness, breadth, and complexity of the

harmony; the surpassing flow and beauty of the melody; and the life and spirit by which the whole is characterized.

I have been often amused at the acuteness by which a mechanic, who was accustomed to blow the organ at one of the Metropolitan churches, distinguished the compositions of this writer. Although perfectly unacquainted with music, the man would decide, without hesitation, on the identity of this writer; and be seriously offended if any attempt were made to palm off the fugue of another composer as the work of Bach. Of this author's writings the most distinguished are his Cantatas, Masses, *Passione*, Sanctus, and Motetts; to which I must add his organ fugues, with obligato-pedal accompaniments, of which there are more than twelve; two sets of exercises, each consisting of six books; six sonatas for the clavichord, for two sets of keys, and pedal obligato; six sonatas for the violin and clavichord; twelve solos for the violin and violoncello; several concertos, one of which is for two clavichords, with a quartett accompaniment, and another for four clavichords, and also a quartett accompaniment; forty-eight studios for the clavichord; and an elaborate series of fugues, intended to exemplify this branch of the art, upon a fine old ecclesiastical subject. In addition to these splendid memorials of his genius, I must not omit to mention nearly five hundred corales, or psalm tunes. Bach's productions are now exciting great and increasing interest on the Continent. His masses are publishing in numbers, one edition of which is in full score, another with an arrangement for the organ or piano-forte. Bernhard Marx is also editing a work, entitled "Johann Sebastian Bach's noch wenig bekannte Orgel-compositionen," which contains some singularly beautiful fugues, with pedal-obligato. Many of these compositions have been reprinted by Messrs. Coventry and Hollier, of Dean-street. The *Passione* has also been published in full score, and arranged by Mendelssohn. A new edition of the Corales has also lately appeared, arranged in a very delightful manner for the organ or pianoforte. Of his masses, the *Magnificat* in E♭, and the complete mass in D (remarkable for its *Crucifixus*) are the most known in this country. The mass for a double choir, and two orchestras, the one a stringed, and the other a wind band, is a work of prodigious learning, and must have cost the writer the most intense thought. Dr. Forkel observes, that it is preceded by an introduction written by Kirnberger, (who was one of Bach's pupils) explanatory of the great skill displayed in its composition.

As a motett writer, Bach stands again pre-eminent. His six motetts, composed for a double choir, are master-pieces of learning and genius. Forkel says of them, "he who does not know them cannot possibly have an opinion of their merits, or the genius of the author; and he who does not know them sufficiently well to appreciate them, should

bear in mind that works of art, in proportion as they are great and perfect, require to be the more diligently studied, to discover their real value in its full extent. That butterfly spirit, which flutters incessantly from flower to flower, without resting upon any, can do nothing here." Latrobe has well observed, that "the genuine corale, instead of being wrapt up in monotony and dulness, offers scope, within the bounds of its enchanted circle, for the exercise of the richest musical imagination. It claims attention from the most fastidious, by the richness and weight of its materials. Instead of the few meagre chords, upon which the lighter tunes raise their fanciful superstructure, it grasps in its ample comprehension the most magnificent combinations, the boldest transitions, the simplest modulations, and the sweetest melody, clothed in a chastity, that alike attracts the untutored, and approves itself in the mind of the learned." To those acquainted with the corales of Sebastian Bach, this is the language of just and sound criticism. It is to be regretted that no one has undertaken the task of publishing an English edition of these extraordinary and beautiful psalm tunes. The art of harmonising a psalm tune appears to me to consist, in arriving at the greatest possible degree of elegance and variety in the harmony and melody, without approaching that excessive refinement of modulation, which would require a single voice to each part, for its proper performance. I venture to offer a short passage from one of Bach's corales as a specimen of the daring and yet fine harmonies, with which he occasionally ventures to clothe the simple melodies of our early Protestant Churches.



But it is in the adagios of his sonatas, for two rows of keys, and obligato-pedals, and in the preludes to his organ fugues, that the genius of Bach is most fully developed. However etherially and ideally beautiful, however wildly romantic, however deeply mysterious he manifests himself, his ideas appear to flow naturally, from the inspiration of the moment. No composer more readily individualizes himself with his subject. The expression of nature is the distinct passion of his mind, and

his adagios are imbued with that warm spirit of life, which it is the province of nature alone to breathe into the hearts of men.

The organ stands pre-eminent as the king of instruments, and to cultivate a ready command of its almost unbounded resources, is one of the best and surest roads to a deep insight into the mysteries of the musical art. Among the composers for this instrument, stands first and foremost, Sebastian Bach. Mendelssohn was once asked who was the organ composer next in merit to Bach. His reply was—'no one;' meaning that Bach soared so immeasurably above all other writers for the instrument, that it would be injustice to rank any composer with him. Handel, however, has left some interesting specimens of light and elegant compositions in this style. Momigny, a celebrated French writer, who imagines music to be a language, and that nothing was ever written without having some little romance, or descriptive scene attached to it, has the following fanciful account of what Handel *might* have imagined, while writing the fugue in F# minor.

"A severe father commands his daughter to give up the object on which she has fixed her affections. She, unable to banish from her heart its best beloved, mournfully pleads—'Ah, dearest father. let me beg your indulgence.' To this, the inflexible father replies, 'I will be obeyed;' and while he thus declares his determination, the poor girl appeals to her mother, 'Intercede for me, dear mother.'

"The progression in the bass admirably describes the growing anger of the father. At this point the different parts become so lively and complicated, that the father, mother, and daughter, catch only here and there a broken sentence.

"Then becoming still more animated, they hear each other no longer, and each pursues his own theme, without paying any attention to the others. The father angrily repeats—'It is in vain, wholly vain, I will be obeyed.'

"In the canon of two voices, the mother and daughter lament their inability to soften the enraged father.

"The daughter ceases in despair any farther entreaties, and vehemently declares that sooner should her heart be torn from her bosom than her lover be banished from it, and she is even bold enough to mingle with the protestations of her love, the bitterest reproaches against her father's cruelty.

"The latter astonished beyond measure at such audacity, is fixed in silent wonder. This is signified by the pedal point in the bass.

"The affectionate mother now endeavours to lead back her daughter to the duty and respect she owes to her father.

"This is pretty nearly what we may suppose Handel felt in composing this fugue."

GEMS OF GERMAN CRITICISM.

Translated by WILLIAM J. THOMS.

NO. 6. GOETHE AND ZELTER'S CORRESPONDENCE.

6. *To Goethe.*

I do not hesitate to send you again some of my compositions, and if, with the exception of 'Das Ständchen,' (The Serenade) they are none of them quite new, still they are not at all known, never having been printed. They have almost arisen with reference to the metre and structure of the verse, and I should be glad to make myself deserving of fundamental instruction in this class of art. The short verses introduced between long ones, constitute in this the greatest difficulty, when it is moreover farther considered that the tone and spirit of a poem must not be lost sight of on that account.

'Das Herbstlied,' (The Harvest Song) requires a somewhat lively movement. 'Der Jung-gesell und der Mühlbach,' (The Lover and the Millstream) appears to me a lucky hit, more especially if it is sung alternately by two persons. 'Das Blümlein Wunderschön,' (The flowret wondrous fair) may likewise be sung by two voices. Of 'Die Braut von Corinth,' (The bride of Corinth) I hardly know what to say rightly. My friends, before whom it has been tried, praise it, and I have nothing to object to them. It may be, that this poem will only admit of being treated in this fashion. I sing in a sort of recitative style, and if it is sung with a somewhat hollow voice, such a one as is frequently used in telling any fearful and deeply mysterious history, it adds considerably to the effect. I wished to preserve the short lines introduced among the long ones, and therefore have ventured on a somewhat adventurous style of treatment. The greatest difficulty for the singer, consists in so modulating the different strophes that the poem may not grow wearisome towards the end, through the melody being repeated so frequently. Since, however, it is after all not a poem for every body, so we may be sure it is not everybody who will attempt to sing it. I have heard 'Das Bundeslied,' (Song of Alliance) sung by a hundred and twelve chiming voices at table, and have experienced what effect a German verse is capable of producing. 'Das Ständchen,' (The Serenade) is not the best poem: it was most fitted for me as far as regards the outward form of a serenade, which for a piece intended to be jingled under the window of a beloved maiden, is of the greatest importance.

I dont know whether I ought not to be afraid of tiring you out with my letter. I have felt a great wish, which I will at last venture to declare to you. I heard here, some time since, that you had written a serious musical opera. I have probably been wrongly informed—but how rejoiced I should be if I could prevail upon you to undertake so good a work. And what a delightful employment would the composition of such an opera afford me. I would not willingly appear a boaster, but I know what I can attempt, and would not lightly produce from such an attempt anything mediocre. Your Iphigenia has quite convinced me, that by such a work we should become united, probably never to be separated. From my peculiar fondness for one branch of music, the dramatic, which is now as universally cultivated as it is unsuccessfully, it could not be otherwise than that a number of dramatic attempts should have sprung up, almost, as it were, involuntary, under my hand, several of which announced to me, that the greatest could be accomplished by me. I have made known none of these attempts, but I will send you specimens of them, your remarks upon which will be golden words to me. Several operas I have composed in part, because the poems in part only pleased my fancy. We are in great hopes of having a new and enlarged theatre erected here shortly, and this leads to the idea, that from henceforth, after this great event, others still greater will appear. This circumstance I could not willingly leave unemployed,

THE MUSICAL WORLD.

in order not to stand longer with empty hands among the children of Parnassus, and to sigh over the taste of the times.

Herr Unger told me lately, that you were anxious to lay some questions before me. My philosophy stands quite at your service, as far as it goes; and what I don't know, my fatherly friend Fasch,* an accomplished and refined theorist, will readily supply.

I commend myself most heartily to you by my songs, because I do not at all know how to serve you better, than by setting before you your own poems, and I remain with the deepest consideration, Yours,

ZELTER.

Berlin, 30th January, 1800."

CHIT CHAT FROM THE CONTINENT.

Dusseldorf.—The eighteenth Lower-Rhenish Musical Festival (for 1836) was held at Dusseldorf, on Whitsunday and Monday last, under the direction of a managing committee; the superintendence of the musical arrangement being entrusted to Dr. F. Mendelssohn Bartholdy. We hope in our next number to lay before our readers some account of the performances, which were arranged as follows.—On the first day, Sunday, 22nd May, Mendelssohn's new Oratorio of *Paulus*, in two parts. On Monday. 1. Handel's Psalm (in E major) 'O preisst den Herrn mit einem munde.' 2. Spontini's Overture to 'Olympia.' 3. Davide Penitente, Cantata di Mozart. 4. Beethoven's symphony, No. 9, with Chorus.

Bellini.—There has been great squabbling among some of the continental newspapers, to wit, the "Vapore," the Palermo journal,—the Neapolitan Omnibus,—the Gazzetta Piemontese,—and several Paris journals, on the subject of the biography of this short-lived and accomplished musician. A correspondent of the Berlin Musical Gazette complains of the general inaccuracy of the various notices of his life and works which have been put forth—and states, that not one of them has mentioned accurately the date of his birth, which the writer asserts to have taken place on the 3rd November, 1802. A little memoir which we have prepared, but which, from press of matter, we have been, from time to time, compelled to postpone, will, we trust, not be found amenable to similar criticism.

Bassano.—It would seem that the Italians are still as much 'Fanatici per la musica' as ever. At least, from the accounts given of their behaviour when Taccani (who, by the by, has since married a Bergamese poet of the name of Tasca) took her last benefit. 'Though it rained,' to use the words of an eyewitness, 'as hard as when Noah shut up his ark,' every place in the theatre was occupied two hours before the commencement of the performance, which consisted of one act of 'Norma,' and one act of 'La Somnambula.' At the first appearance of the fair artist, who is said to be a tolerably good singer, but by no means a first-rate one, she was received with a tumult of applause, and showers of roses. After the first act—when she appeared upon the stage for the purpose of singing the romance from 'Otello,' a genius descended from above, and handed to her a golden harp, for the purpose of her accompanying herself in the song. And at the conclusion of it, re-appeared, and placed a crown of roses upon her head. Meanwhile the phrensied delight of the spectators increased, and garlands of roses, wreaths of flowers, and copies of verses, were showered upon the stage. After the act of the Somnambula—fresh showers of roses—increased applause—clappings of hands—knocking with sticks—stamping with feet—slamming down benches, many of which

* Carl Friedrich Christian Fasch, was Chamber Musician to the King of Prussia, and Director of the Singing Academy at Berlin. He wrote much highly esteemed Church music as well as some pieces for the piano-forte, none of which are at all known in this country. He died in 1800; and was succeeded at the Singing Academy by Zelter.—*Translator.*

were shivered by the enthusiasm of the audience. Then, amidst waving of handkerchiefs, and increased shouts of delight—if possible—the fair *bénéficiaire* was led forward on the stage by two of the chief ladies of the city, who afterwards conducted her home in a carriage, accompanied, as the rain had ceased, by bands of music, crowds of torch bearers, and an innumerable company of loud-shouting lovers of music.

Berlin.—In compliance with the expressed wishes of many influential patrons of art—the Singing Academy of Berlin, at the termination of their series of Subscription Concerts, gave a grand Performance of Prince Radziwill's Musical Arrangement of 'Faust.' Goethe said of this work,—'all such attempts are to be honoured;' but it would seem, from the pleasure which their performance afforded, that these princely compositions are not only attempts, but successful ones; and so great was the anxiety manifested by the public to be present on the occasion, that it was deemed advisable to issue tickets, at half price, for the public rehearsal—which was done accordingly, and the proceeds of their sale distributed among the poor. The evening's entertainment appears to have afforded the greatest satisfaction, thanks to the talents of Mademoiselle Lenz, Herr Bader, and Herr Devrient; and has given rise to the question, as to who will have the taste and spirit to produce upon the stage a work calculated to prove gratifying in the highest degree to an enlightened audience. The illustrious composer appears to have been deeply imbued with the spirit of the immortal verse to which he has married his music, and the result is, a musical composition every way worthy of the subject.

Vienna.—Franz Lachner's symphony in C minor, entitled 'Sinfonia Passionata'—composed for the Concerts Spirituels, at Vienna, and which was the successful composition for the prize offered by the Directors—is announced for publication in the course of the summer, by Haslinger, of Vienna.

Bergamo.—This charming city, which puts forth a claim to be the birth-place of many distinguished artists, and of the finest tenor singers upon the face of the earth, was, at the close of last year, the scene of a very agreeable musical Festival, held in honor of Signor Adamo Bianchi's having completed the fiftieth year of his musical service in the church of S. M. Maggiore, where he holds the place of first tenor. The hero of this rare jubilee, after singing at all the theatres of Italy, visited London, where he sang with the celebrated Pacchiarotti. He afterwards went to Paris, where he was at the time of the coronation of Napoleon, who once rose from his seat to get a sight of the possessor of such a clear and agreeable voice. In 1785, Bianchi, who was then 21 years old, commenced his service in the above-named church; and he is now able to sing C in alt, with a full, strong, chest voice.

Milan.—A young Mexican, the manager of the Italian Opera in Mexico, has lately visited Milan, for the purpose of forming a company. The parties engaged by him are said to be, Signor Lauro Rossi—as Maestro Compositore e direttore della Musica—Signora Marietti Albini, Prima donna assoluta—Primo Contralto assoluto, Signora Adelaide Cesari, who was in England in 1834. The other principal singers are, Amalia Majocchi, and Amalia Pasi. Tenors—Alberico Curioni, Guiseppe Strazza. Bases—Eugenio Santi, and Luigi Leonardi. The celebrated bass singer, Filippo Galli, has been in Mexico for some years.

Brunswick.—The ninth Festival of the Elbe union will take place here, on the 7th, 8th, & 9th of July. On the first day will be performed Handel's *Mass* (la Messe de Haendel), (Qu? the 'Messiah,') under the direction of M. F. Schneider, by more than 300 singers, and 200 instrumentalists. The most distinguished artists will exhibit on the second day; and on the third will be a grand selection, both vocal and instrumental.

CONCERTS.

MRS. BISHOP'S CONCERT.—This lady took her first benefit concert last Friday morning, at the Hanover-square Rooms. Her own performances on the occasion, were, a cantata by Schubert, entitled, 'The Swiss peasant on the rock,' and in which she was accompanied, in the most charming manner, by Mr. Willman. Her most successful effort, however, was in the sweetly simple ballad of 'John Anderson my Jo,' and which she sang in so agreeable a style, as to demand a unanimous encore. Madame De Beriot sang (every one who has heard her, knows in how surprising a manner) the 'Una voce,' and was also encored. Mr. H. Phillips, too, received the same compliment in Mr. Hutchins Callcott's song, 'The soul's errand.' A ballad, 'These are the meadows,' accompanied by Mr. Lindley, was sung by Mr. Parry jun. The audience were highly gratified by the pure style and manner of both performers. The other principal vocalists were Mesdames Masson, Birch, and Hawes; Messrs. Ivanhoff, Begrez, Hobbs, Hawkins, and Machin. Mrs. Anderson played Beethoven's descriptive fantasia with her wonted ability and good taste; M. De Beriot performed one of his lovely solos on the violin; the Chevalier Neukomm's septett was again played by Messrs. Nicholson, Cooke, Willman, Denman, Platt, Harper, and Dragonetti. A drinking chorus from the 'Huguenots' was a flat failure; and Cherubini's overture to 'Ali Baba,' which concluded the performance, we must hear again. Mr. Mori led; Messrs. Bishop and Costa presided in turns at the piano-forte. The concert was well attended.

MR. E. ROECKEL'S CONCERT.—On Friday morning this gentleman's concert took place in the room of the King's Theatre. Mesdames Grisi, Assandri; Messrs. Rubini, Tamburini, and Lablache assisted. Miss Cooper claims encouraging notice upon the occasion, for her manner of singing 'With verdure clad,' as well as a Miss Raper, for a Swiss melody by Pixis. The Messrs. Roeckel performed with masterly effect, Moscheles' duett for two piano-fortes, 'Hommage à Handel.' The room was very full.

MR. KIALLMARK'S CONCERT.—Mr. Moscheles' fine concerto in G minor, was played by Mr. Kiallmark with remarkable spirit and brilliancy. The other instrumental performers were, Mr. De Beriot on the violin; Mr. Chatterton on the harp; and Mr. G. Cooke on the oboe. The vocalists were, Mesdames Masson, Clara Novello, Bruce, and Rainforth; Messrs. Ivanhoff, Begrez, A. Guibilei, and Parry, jun. An apology was made for Mesdames De Beriot, and Caradori; the former was at Drury-lane till a late hour, it being the first night of the 'Maid of Artois;' the latter has for some time been indisposed. The room was very crowded.

CONCERTS AT THE KING'S PALACE.—On Friday and Saturday evenings last week two concerts were given by Her Majesty. Both were held in the Drawing room; the Ball and Throne room were thrown open upon the occasion. Refreshments were prepared in the Portrait gallery. The concert on Friday evening consisted chiefly of the modern Italian school: the singers were Mesdames De Beriot and Grisi; Signors Rubini, Ivanhoff, Tamburini, and Lablache. Signor Costa presided at the piano-forte.

The Saturday's concert commenced with the National Anthem, and ended with Rule Britannia. Her Majesty's private band was led by Mr. Seymour, Mr. F. Cramer being absent through illness. The singers were Mrs. Shaw, Mr. Balfe, Miss F. Woodham, Mr. Phillips, Mrs. H. R. Bishop, Miss Clara Novello; Messrs. Horncastle, Bennett, Brizzi, and E. Seguin. Mrs. Anderson and Mr. Blagrove (piano-forte and violin soli). Sir G. Smart conducted.

MR. DERWORT'S CONCERT.—On Monday evening, at the Hanover Square Rooms, a large audience were assembled to a musical entertainment consisting entirely of Mr. Derwort's own compositions. So little did the musical

public know before hand of this gentleman's pretensions to the name of a composer, that many were in anticipation of some merriment; the simple and unobtrusive manners also of Mr. Derwort, assisted in beguiling them, in this age of flare, and puff, and pretension. The result was, however, that "many who went to scoff, remained to praise." We do not mean to say, that the composer advances any claims to originality; (some names put in very large letters, are in the like predicament) but we do say that he possesses a good feeling for, although by no means a practised knowledge of orchestral effect; and that he has the dramatic faculty. Again; if his melodies are not altogether new to the hackneyed ear, they are well and tastefully selected: but, indeed, they are all as new and original as nineteen twentieths of the publications with which the press now teems. We are free to acknowledge, that throughout the whole of Monday evening we were ever and anon reminded of Mozart, and Haydn, and Weber; it is better, however, to have these men at second-hand, than the second small-beer brewings of Pacini and Bellini. We are the more inclined to say this much for Mr. Derwort, because he has in one instance received cruel treatment from a quarter that is constantly making awkward blunders, by lifting mediocrity into an undue eminence. We could not (if critically called upon to do so) smite upon the cheek an eager, enthusiastic, and really laborious man, even though he had wholly mistaken his talent; (which in the present instance is not the case) still less could we wound his self-love, knowing, as we did, that of fifteen compositions, consisting of two overtures, a symphony of four movements, and several choruses, all composed for a full band, every note was written out with his own hand for the orchestra. But we have no hesitation in saying, that the adagio and rondo of his symphony were not only elegant, but clever as pieces of writing; and that a laughing chorus, the solo part of which was sung with excellent spirit by Mr. Bennett, was very characteristic, clever, and theatrical in effect. In addition to the singer just named, Mr. Derwort was assisted by Mesdames Clara Novello, Ostergaard, Barnetti, Madame Filipowicz, (Violin solo) Miss Kinhold, and Mr. Platt (harp and horn obligati) Mr. Begrez, and Mrs. H. R. Bishop, who all exerted themselves upon the occasion. The least effective performance was an overture for two guitars, by Mr. Derwort and Mr. Ernst. In the first place, the composition itself was a misnomer, being merely an uninteresting air with two or three variations; and, in the next place, the piece was not well played: the principal performer, who had been anxiously conducting his music all the evening, was flurried; his hand, therefore, was unsteady. In strict justice, the accompanying of the band this evening, is entitled to marked reprehension: it was so intolerably loud, as to drown the solo singers.

EISTEDDVOD.*—This truly national meeting which took place at the Freemason's Hall on Tuesday, was most brilliantly attended. Prizes were awarded for elegies in the Welsh language on the death of Dr. W. O. Pughi. The Right Hon. C. W. W. Wynn, president of the day, and several other gentlemen addressed the meeting on various subjects connected with the history and literature of the Ancient Britons. A concert was performed, which consisted chiefly of Welsh melodies with English words, were sweetly sung by Mrs. Bishop, Miss Woodyatt, Miss Hawes and Clara Novello. Mrs. Bishop was encored in 'Come Summer,' accompanied on the Piano-forte by Mr. Bishop; Miss Woodyatt repeated 'Adieu to dear Cambria;' and Miss Clara Novello was loudly encored in 'Jock O'Hazeldean,' also in 'Fairy Elves' with Mr. Parry jun. who was called upon to repeat the ballad of 'The Maid of Llangollen' accompanying himself on the harp. A new glee by J. J. Jones, Mus. Bac. Oxon. (who presided at the Piano-forte) was excellently sung by Miss Wood-

* Eisteddvod, means a congress or sitting of bards and minstrels.

yatt, Terrail, Horncastle, and Parry jun. It was called 'The Swain of the Mountain,' it is a composition of great merit, and will, if published, become very popular. Several Welsh airs harmonized by Mr. Parry, were sung by the principal vocalists and an efficient chorus, with good effect. Mr. Oliver Davies on the harp, Miss Dittmar and Master Richards on the piano-forte, and Harper on the trumpet, elicited great applause by their performances. The ancient mode of singing *Pennillion*, (epigrammatic stanzas) with the Welsh harp, excited much interest, for to sing *Pennillion* with the harp, is not so easily accomplished as may be imagined. The singer is obliged to follow the harper, who may change the tune when he pleases; also perform variations while the vocalist must keep time, and precisely with the strain. Those are considered the best singers, who can adapt stanzas of *various metres to one melody*, and who are acquainted with the twenty-four measures, according to the bardic laws and rules of composition. The amateur will observe, that the singer will not commence with the strain, but take it up at the second or third bar, as best suits the metre of the *pennill* he intends to sing; and this is continually done by the Welsh peasantry, who are totally unacquainted with music! Mr. Parry sen. took a part in this unique performance, and sang in the Ancient British language, which appeared to give great pleasure to the company; many of whom we conclude, understood what was sung. It resembles the Italian improvisatori—there is nothing guttural, but the words flow very smoothly.

ANCIENT CONCERTS.—The last of the season took place on Wednesday. The programme will testify the excellence of the selection. The performance itself was all but faultless. The singers were, Mesdames De Beriot, Shaw, and Bishop; Messrs. Braham, Hawkins, and Phillips; Madame De Beriot sang the air by Pergolisi, 'O Lord, have mercy upon me.' *Act I.*—Overture, (Ariadne)—Handel. Music in *The Tempest*—Purcell. Chorus, 'Arise, ye spirits of the storm;' Song and Cho. 'Come unto these yellow sands;' Quart. 'Where the bee sucks.' Recit. 'Deeper and deeper;' Song, 'Waft her, angels'—Handel. Concerto (First Grand)—Handel. Song, 'Risponderti vorrei'—Leo. Recit. 'Brethren and friends;' Cho. 'Behold the listening sun'—Handel. Recit. 'First and chief; Song, 'Sweet bird'—Handel. Glee, 'Mark'd you her eye'—Spofforth. Recit. 'It must be so;' Song, 'Pour forth no more;' Cho. 'No more to'—Handel. *Act II.*—Symphony in D—Mozart. Cho. 'Dal lieto soggiorno'—Gluck, Song, 'O Lord, have mercy'—Pergolesi. Cho. 'He sent a thick darkness'—Handel, Glee, 'Cold is Cadwallo's tongue' Horsley. Duet, 'I, my dear'—Travers. Recit. 'But bright Cecilia;' Solo and Cho. 'As from the'—Handel.

Madame De Beriot's non-appearance at the last Ancient Concert rehearsal has been the subject of animadversion in some quarters,—we think without reason. The *Rehearsals* of the Ancient Concerts are *bona fide* performances. Madame De Beriot therefore, with all the other persons engaged, give *two* performances for *one payment*; the managers or directors having adroitly contrived to provide their subscribers *sixteen* concerts for the *eight* they have paid for. All the music ought assuredly to be rehearsed, but this should be done with closed doors to the public, or the performers be paid for rehearsing. We recommend all singers, if the same system be pursued next season, to rehearse their music *sotto voce* to the band, and with their backs to the audience.

MR. OLE BULL'S CONCERT.—On Wednesday evening, Mr. Ole Bull gave his second concert at the King's Theatre. Mr. Ole Bull improves upon acquaintance. This artist is a close, and we presume a *professed*, imitator of Paganini; and although there is little in his performance that is original, yet his model is of so high a standard, and his imitations so clever, as to afford great delight to the musician of cultivated taste. He played four times in the course of the evening. The first piece, an Adagio of Mozart, was a charming

composition, and was performed by the artist with a feeling and expression, and a purity of intonation, which delighted the auditory. The second piece is well known to the sectators of Paganini. Ole Bull appears to have completely mastered the difficulties of execution introduced by that original genius; and if Ole Bull is not quite equal to his exemplar, it is no slight praise to say that he is only second to him. The "Andante Religioso" had less of the peculiarities of Paganini's school than either of the other performances, and was not remarkable for merit as a composition. It, however, served to exhibit the performer's quality of tone and power of expression, which are of a very high order. The "Capriccio Fantastico" realized its title, and is altogether of the Paganini school. In this piece the player exhibited his skill in operating upon the four strings at once, producing the melody and inner parts upon the upper strings, with sometimes a pizzicato, sometimes a kind of drone accompaniment upon the lower. In a performance of this kind, which was intended to exhibit the manual capabilities of the player, it would be, perhaps, hypercritical to analyze the composition; we, therefore, pass by that consideration, and estimate it with reference to its object. In this it was very successful, evincing how great a command of his instrument the player has acquired in almost every species of execution. Mr. Ole Bull was most enthusiastically greeted at each appearance, and the auditory appeared to be not only delighted with his performance, but also much interested by the genuine and unaffected simplicity of the man. We have not room for other particulars of the concert.

THEATRES.—DRURY LANE.

If it be any gratification to Mr. Balfe, to say that his opera evinces as much musical and dramatic talent as usually distinguishes the works of Donizetti, Vaccaj, Mercadante, and other popular imitators of the earlier writings of Rossini, we think we may compliment him to this extent. We should have been well pleased, if the merits of his new production had justified a more sterling meed of praise. Of the chorusses, the only one which contains any prominent excellence, is that termed "the chorus of maidens," which reminds the hearer of the loveliest gem in the Oberon, "Light as fairy foot can fall," without, however, containing any distinct plagiarism of the phrases of the latter. The progression of the harmony, at the point where the voices ascend from A to G sharp, is pleasing, and very effective. Most of the other chorusses would make decent quadrilles or waltzes, when divested of the glare of orchestral colouring. The opening of the second act afforded a fine situation for contrast. The three chorusses for soldiers, women, and Indians, concluding with an Indian dance, would have suggested effects which an imaginative mind would not have easily overlooked. But Mr. Balfe seldom appears to embody in his mind the character of the different personages of his drama. Gluck said, "When I write an opera, I endeavour to forget that I am a musician; I forget myself." It was this feeling that enabled this great dramatic composer to identify himself with the turmoil of passions in which Orestes is presented throughout the 'Iphigenia,' and the calm and holy resignation of the heroine. The opera of 'Jessonda, or the Rajah's Wife,' supplies an apt illustration of the advantage taken of an opportunity of this kind; for, what variety of style and expression has Spohr given to his different chorusses of Indian priests and Portuguese soldiery! Mr. Balfe is very fond of the extreme inversion of the German sixth, and he uses it three times following each other in the opening chorus, in a manner which certainly affords no gratification, unless surprise invariably produces pleasure.

There are many concerted pieces scattered throughout the opera, which are all of the Italian cast; although somewhat less uniformity is discernible than frequently pervades movements of this description. But Mr. Balfe is ever

aiming to produce effects by wrong means. When he indulges in modulation, it is often violent, coarse, and far fetched; and the transitions are made so suddenly, and pass away so immediately, that they harrass and distract, rather than elevate and excite the mind. The first duet between *Sans-Regret* and *Jules de Montagnon* is an instance. The cantabile passage, at the words, 'This rooted grief' is pleasing; but the changes are so varying, that the hearer is undecided even as to the key of the movement, until the same passage is repeated at the close. The 'chatter' assigned to Giubilei in this movement, is so rapid, as to prove incomprehensible. The duet 'Oh leave me not,' sung by Isoline and the Marquis in the first act, is a fine situation for dramatic effect. Isoline learns from the Marquis, that the life of Jules is at his disposal, and the only alternative she has to save her lover is that of sacrificing herself to the Marquis. The conflict of varied emotions—on her part the fearless avowal of her love, contending with the liveliest fears for her lover's safety, and a foretaste of the shame and humiliation consequent on the loss of honour, and the ardent avowal of his guilty passions, on the part of the Marquis, who although flushed with the prospect of its immediate gratification, endeavours to soothe the outraged feelings of the almost broken-hearted maiden. But what has Mr. Balfe made of this scene? Excepting the free and flowing passages at the words, 'Oh feel for one,' the whole is a failure. We have not patience to dwell on its finale: the absurdity of which is almost incredible.

The *Impartial* (a French journal quoted in the Morning Post) says of the London drama,—“The dramatic art is at its lowest ebb; and as for musical art—it never existed there. It is well known what ignoble and ridiculous associates Malibran and Grisi have to submit to in that capital.” We, however, find no fault with Mr. Phillips, whose execution of the music assigned to him, appeared to us the perfection of *cantabile* singing; and in this qualification of a vocalist, we do not hesitate to say, that he has not his equal in Paris. Before we leave this duet, we cannot avoid noticing in strong terms of praise, the beautiful execution, by Malibran and Phillips, of the enharmonic cadenza which occurs in the early part of it. There is not much to observe in the finale to the first act. The trio, 'My bosom with hope,' contains some easy unaffected writing, and was charmingly sung. The concluding duet, between Malibran and Templeton, written in octaves, (after the regular approved recipe of Rossini) and accompanied by a chorus, furnished one of those extraordinary exhibitions of overwhelming genius, in which Malibran does all and every thing. The duet in the second act, 'And do these arms,' exemplifies the prevailing vice of Mr. Balfe's construction. The passage in C, describing Isoline's determination to

“sail the sea,
And find out, and live with, or die for thee,”

is very pretty. We remark, *en passant*, that the above quotation is a fair sample of the poetical (?) beauties of the opera.

In the finale nothing more remains to be noticed except Malibran's delivery of the last three notes of the scene which closes with the words—“*Thou art saved,*” and is not an unsuccessful imitation of the point, “*Kill first his wife,*” in the *Fidelio*. The songs given to Giubilei and Seguin are very commonplace; that of the latter partakes of the vulgar, a feeling which is not lessened by the mode of Mr. Seguin's delivery. The rondo, “*Then silly is the heart,*” which Phillips sings in the first act, is light and elegant; but his principal song is the ballad, “*The light of other days,*” which is strangely introduced in the second act. It is a very pleasing, unaffected, although not very original, ballad, in the style of Shield; and Mr. Phillips sings it with consummate taste. It is oddly accompanied by the *cornetta*, or *cornet de piston*, harp, and corni. The interrupted cadence on the chord of the sixth on the F, is a somewhat close imitation of the same point in the well-known song, ‘*The lads of the village.*’

Of the music assigned to Malibran, the opening scene to the 3rd Act is incomparably the best, and indeed the most praiseworthy writing throughout the Opera. The modulations and descriptive march of the basses reintroducing the words—'The light is in his eye again,' is very musician-like and somewhat in Spohr's manner. The *agitato* movement, "O could I but that peace regain," which concludes her first scena, was executed in a way which defies all criticism. As a composition, her last solo, with which the Opera concludes is more novel than elegant. 'Yon Moon o'er the mountains,' is deficient in melody, and has little to recommend it. It will be seen that Mr. Balfe has yet to put *the soul of expression* into his compositions. Wild and forced modulation, joined to a string of common-place melodies, is utterly out of character in describing the strongest and holiest passions of our nature: Malibran raises the corresponding emotions in the auditors' minds from her unrivalled histrionic powers; but Mr. Balfe's Music mars rather than assists her portraiture. His instrumentation is either terribly noisy or thin. He has yet to learn the mighty effects produced by the proper filling up of the intermediate parts. At present it is all outside work. Let him forget Donizetti, and Auber, follow the example of Barnett, and much may be expected from his future efforts.

MISCELLANEOUS.

MERCADANTE's opera 'I Briganti,' is in rehearsal and preparation at the King's Theatre. The first operatic novelty; and the house has been open three months.

ENGLISH OPERA HOUSE.—'The Rose of the Alhambra' will be brought forward at this theatre on Wednesday next. Miss Shirreff and Mr. Barker are engaged.

OXFORD COMMEMORATION.—A concert will be given in the Music-room, Oxford, on Wednesday the 15th inst. Madame Grisi, Signor Ivanhoff, and Miss Clara Novello, are engaged.

A MUSICAL APPLICATION OF A BUNDLE OF STICKS.—Every one we presume is acquainted with the little instrument called "the harmonica;" the tone of which is produced by piano-forte hammers striking upon slips of glass. A Monsieur Sankson performs in like manner with two small sticks, of the length and dimension of a lead pencil, striking upon a number of simple pieces of deal, and elicits from them a tone almost as brilliant as the well-known musical snuff-box. The pieces consist of three octaves connected together by a string, and laid upon a table, elevated upon small bundles of straw. The invention is by no means a novel one; for many years ago, in the first exhibition of curiosities at the Egyptian Hall in Piccadilly, we remember seeing an imperfect instrument of the same construction, which was brought from one of the South Sea islands; and under each key was suspended a cocoa-nut shell, to act as a sounding-board. If, however, there be not any novelty in the invention, M. Sankson will excite no common surprise in the listener to his performance; for he plays several airs (waltzes and polonaises) with astonishing rapidity and brilliancy of execution. We understand that he will shortly exhibit his talent before the public.

TIVOLI AT PARIS.—What funny fellows those French are! Not only do they treat the most serious things lightly, and make the most light things serious; (a remark that has been made before, perhaps once or twice) but with what a singular solemnity do they invest their trivialities! The dress of an orchestral conductor forms as important a feature in his professional qualification, as if he were the hero of a melo-drama. A French paper, describing the entertainments at the little Tivoli, proceeds to speak of the conductor of the orchestra in the following amusing strain: "Monsieur Jullien wears a Humann coat, and fresh-butter gloves! His attitude is picturesque, his ges-

ture theatrical, and his baton strikes the air with energy, mingled with grace. Woe to the musician who lets slip a false note! with one of his looks, M. Jullien strikes to the dust both man and note." Humann, by the way, be it known to those who affect daintiness in habiliment, is not Humann the Minister, but a man held in much higher estimation by all who know him, professionally or socially. He possesses the rare talent of converting (as regards the external character) a hog on his hind legs—even a French one, into a decent human being. The Minister, at least his master and coadjutors, are doing their best to convert their fellow-countrymen into—but we are not politicians. THE HUMANN—Humann of the fashionable circles, is a higher order of Stultz.

MUSICAL CRITICISM.—In a London paper (which shall be nameless) the following accurate and elegant opinions appear with reference to Mrs. Bishop's and Mr. Roeckel's concerts. "Her (Mrs. Bishop's) voice is of a *deep bell tone*, which is truly agreeable; but is rather a tone too flat." "Rather a tone too flat," yet "truly agreeable"! bless his ears! Again: "Mr. Roeckel performed at his concert Hummel's concerto in D minor, afterwards B flat, without any effect; but the duet by Moscheles for two piano-fortes, (Homage à Handel) was *delicately intonated*." This notable work of art concludes with the following ravishing jeu d'esprit:—"Mr. Giovanni Walker was the librarian and copyist in attendance. May we be allowed to ask; is this gentleman any relation to the celebrated HOOKEY WALKER?"—Humour is a good thing, till from its intensity it keeps one awake at night. Munden has made us laugh till we became grave with the exertion: but this funny fellow, if he were to go on at this rate every day, would be the death of some of us.

THE VIOLIN AND ITS PROFESSORS.—A small volume expressly devoted to the violin, is about to issue from the press. It will record the history and progress of that important instrument, and contain biographical sketches of those masters who have chiefly distinguished themselves in connection with it. This little work is stated to be the attempt of a grandson of Dubourg, the English violinist of Handel's day.

WE GO ABROAD TO HEAR WHAT IS DOING AT HOME.—"An English *melomaniac* has just cast thirty large bells of graduated dimensions, and in the diatonic scale, which he has arranged in a *vast Kiosk* in London. There this eccentric amateur passes the whole day in performing carrillons, in tremendous peals, to the distraction of the whole neighbourhood!!!"—*French Paper*. Has any one of our friends heard of this fantastic *carillonneur*? He has not yet presented us with a ticket of admission to his performances. The carillonneur was formerly an officer of some importance on the Continent; little inferior to the organist. Burney, in his tour, speaks of some very skilful players on the carillons. One performer in Holland, whose engagement was to exhibit once a week, had arrived at such a pitch of manual dexterity; executing passages of immense difficulty, and requiring such muscular exertion, (for the notes on the bells were struck with a couple of mopsticks,) that he used to be carried in a state of insensibility out of the belfry. He had friends always waiting for him below, who knew that when his concerto had concluded, he was stretched upon the floor; and then they carried him home to bed, which he was unable to quit till the following day. Only imagine this infatuated Dutchman exhibiting in the Hanover Square Rooms!—stripped like a boxer, to the unmentionables; flying hither and thither, with his broomsticks; striking right and left—fore and aft: now grappling with the tenor bell, then darting at the treble; now endeavouring to acknowledge the applauses of his audience in the intervals of a peal of triple-bob-major; or in a concerted piece of music, scouring up and down the scales; leaping like a kangaroo to hit his distances; running his appeggios—jerking backwards and forwards, like a baboon at feeding time; and lastly, in the skirmish of a finale—foining, bolting, slashing, thrashing—and falling senseless on the floor.

The arena swims around him—he is gone.

Operas, Concerts, &c. during the Week.

FRIDAY.....Drury Lane, Maid of Artois.
 SATURDAY ..Rehearsal, Philharmonic, Hanover Square, Morning. Opera.
 MONDAYRehearsal, 'Messiah,' Royal Society of Musicians, Hanover Square, Morning.
 Eighth and last Philharmonic Concert, Hanover Square, Evening.
 TUESDAYSacred Harmonic Society, Exeter Hall, Evening.
 WEDNESDAY..Signor Begrez, Morning, King's Theatre. Drury Lane, Maid of Artois.
 Royal Society of Musicians, Performance, Hanover Square, Evening.
 FRIDAYBochsa's Concert, King's Theatre, Morning. Drury Lane, Maid of Artois.
 SATURDAY....Opera.

NOTICE TO CORRESPONDENTS.

M. B. of Paddington is informed, that we know little or nothing of the kind of music that was accompanied by Harps, in King David's days. For the production of a particular effect, the Harp is now and then used with advantage; but, for the generality of music now existing, we find a good orchestra of Violins, Tenors, and Bases, with wind instruments, much more to the purpose.

We owe an apology to the Choral Harmonic Society, for not having yet noticed their performances. The Societ  Armonica also has escaped us this week.

DR. HODGES in reply to Mr. CARRIGHAN next week. The REVIEW OF MUSIC also has given way to the Critique upon "The Maid of Artois," and other matter of temporary moment.

A "Subscriber" is informed that the Music List he sent, not having been published during the week, cannot appear, except as an *Advertisement*, the price of which will be 7s.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Amusement pour les jeunes belles.
 Valses Brill. MarschanBOOSEY
 Czerny's Fantasia from Adelaide
 de France.....METZLER
 Rondino pour le Piano....COVENTRY
 Le rage, or Maliuran Quadrilles.
 GarciaSHADE
 Miniatures compositions elegantes,
 mais non difficiles, Three Books.
 Marschan.....BOOSEY
 Norma, Overture to. DuettCOVENTRY
 Remembrance of Haerlem. Waltz,
 by ViottaSHADE
 Strauss's Waltzes, No. 2 COVENTRY
 Thalberg, Grand Fantasia from
 Robert le Diable.....CHAPPELL

VOCAL.

Blue waters of Rhine. Song, S.
 Hartley. Symphonies and Ac-
 counts. by Dr. ChardCHAPPELL
 By the margin. Swiss Air. No.
 42, Atkins' AirsSHADE
 Collen dhas Cruthen nae moe.
 Ballad, A. Lee.....DITTO
 O Nanny, wilt thou. Symphonies
 and Accounts, by Horsley.....CHAPPELL
 Rhine Waltz. Swiss Air, No. 43,
 Atkins' AirsSHADE
 The season of spring, "The merry
 month of May." Trio, F. Le-
 moineCHAPPELL
 The boy of the mountain. Ballad.
 A. LeeSEADE
 The blue waters. Mrs. Hemans
 and ListerWILLIS
 The heart that loves fondest. J.
 C. M.DITTO

FOREIGN.

Ciel qual destin. RossiniLONSDALE
 Rossini's 'Les Soir es Musicales.'
 Li Marinari. In F, 3 notes
 lower for sop. and contr'alto ..WILLIS

Rossini's La Danza. The Taran-
 tala. 3 notes lower for bass and
 contr'alto.....DITTO

SACRED.

Beethoven's Semi-chorus, "Eter-
 nal God," by A. BennettCHAPPELL
 Graun's Solo, "Weep no more,"
 by A. BennettDITTO
 Naumann's Agnus Dei. Quartett,
 arranged by A. Bennett.....DITTO
 Norman's Sacred Harmony.....COVENTRY
 GUITAR.
 Galop de Pyrmont. Schmidt....JOHANNING
 du Comte Beniowsky. Ditto DITTO
 O lovely Rhine. SolaWELSH
 Swiftly o'er the waters. Sola....DITTO
 They tell me there are. Sola.....DITTO
 Valse de la Moselle. Schmidt..JOHANNING
 de Leipsig. DittoDITTO
 Tyrolienne favourite de Ho-
 fer. DittoDITTO
 de Rossini et Schmidt.....DITTO

MISCELLANEOUS.

De Beriot and Osborne's Puritani,
 Violin and Piano-forteCRAMER
 Forde's Eighteen Italian Canzo-
 netts, for Flute and Piano-forte COCKS
 Lafont's Fantasia and Vars. on
 Airs from Masaniello, Violin
 and Piano-forteDITTO
 Maid of Artois. Overture, Songs,
 Duets, and Trios. BaffeCRAMER
 Mason's Sacred Subjects for the
 Harp. No. 6, "Lord remember
 David," "With verdure clad."NOVELLO
 Paganini's Three Divertimentos
 for Violin, 1 Book, op. 2EWER
 Three Ditto Ditto, op. 5 ..DITTO
 Ribas' Eighth Fantasia, Flute and
 Piano-forteNOVELLO
 Tulou and Osborne's Puritani,
 Flute and Piano-forte CRAMER
 Wright's "Du, du, liegst mir un
 Herzcu." HarpLONSDALE

SACRED HARMONIC SOCIETY,
EXETER HALL.

ON Tuesday Evening next, June 7th, will be performed Spohr's 'Last Judgment,' and Haydn's Service, No. 3. To commence at Seven o'clock. Tickets, 2s. 6d. each, may be had of Mr. Hart, Music Seller, 109, Hatton Garden, or Mr. Hunt, 371, Strand, next door to Exeter Hall.

The Society meets for the practice of Sacred Music, at Exeter Hall, every Tuesday evening, at Eight o'clock; where, persons desiring to become Members or Subscribers, are requested to apply. Subscription One pound per Annum. T. Brewer, Hon. Sec.

MR. CIPRIANI POTTER will be assisted by the following eminent persons at his *Morning Concert*, Monday, June 13th, at the HANOVER SQUARE ROOMS:—Madame Malibran, Miss Clara Novello, Mrs. H. Bishop, M. Ivanhoff, M. Kroff, Mrs. E. Seguin, M. Moscheles, M. De Beriot; Mr. Potter will perform on the Piano-forte Beethoven's Concerto in C, a Sestetto with Messrs. Nicholson, Willman, Moralt, Lindley, and Dragonetti, and a Duet for two Piano-fortes, with Mr. Moscheles. The Orchestra will be complete in every department—Leader Mr. F. Cramer. Tickets, 10s. 6d. each, to be had of Mr. Potter, 27, Osnaburgh-st. Regent's Park, and at the principal Music Shops

NEW MUSIC. A third Polonoise for the Violin, with an Accompaniment for the Piano-forte, composed and dedicated to Mr. G. A. Griesbach, by J. Maltass, price 5s. Published for the Author, by Monro and May, 11, Holborn Bars, London.

NEW QUADRILLES BY ROSSINI, &c.

WILLIS & Co. have this day published the admired set of Quadrilles—danced at the Grand Ball given by Her Royal Highness the Duchess of Kent, on Monday last—the Airs selected from *Rossini's* new work, 'Les Soirées Musicales,' by J. Weippert, price 3s.

M. BARNET'S First Set of Irish Quadrilles, 3s.

NEW SONG.

'By the blue waters,'—the words by Mrs. Hemans,—the music by her Sister, 3s. 6d.

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Specimens of Beethoven.

A

B C D E

F G

H I

This musical score consists of seven systems, each with a single treble clef staff and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The systems are labeled as follows:

- J:** Features a melodic line with a slur and two first endings, numbered 1 and 2.
- K1:** Features a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with a rhythmic accompaniment. It includes a first ending and a second ending.
- L:** Features a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with a rhythmic accompaniment.
- M:** Features a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with a rhythmic accompaniment.
- N:** Features a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with a rhythmic accompaniment. It includes a first ending and a second ending.
- O:** Features a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with a rhythmic accompaniment.
- P:** Features a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with a rhythmic accompaniment.

THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence,

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

TAMING OF THE SHREW

JUNE 10, 1836.

No. XIII.

PRICE 3d.

[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

CHARACTERISTICS OF BEETHOVEN.

BY HENRY JOHN GAUNTLETT.

(Continued from page 122.)

Will the reader who has been polite enough thus far to accompany us in an attempt to elucidate the peculiarities of Beethoven's style, permit us now to enquire, whether he possess a copy of the *Sinfonia Caractéristique* of our illustrious subject? If he be not master of this treasure of musical learning, we would direct him to Mr. Cocks of Princes Street, or Mr. Wessel of Frith-Street, who will cheerfully supply him with a full score, or its Piano-forte arrangement by Czerny, and with the latest Continental musical "sayings and doings." Should our intelligent friend hesitate to disburse the price of the score, he may repair to Boosey's splendid Library, in Holles Street, where, on payment of an adequate deposit, or, which would be more agreeable to the proprietor, a year's subscription in advance, he may enjoy, for a reasonable, though limited period, an inspection and perusal of the original beauties we can but imperfectly pourtray. Lest he should experience a degree of alarm at the prospect of travelling through two hundred pages of a closely-printed score, we would allay his fears by promising to confine our remarks to the first movement; in the full assurance, however, that if he proceed to this extent in his journey, he will not rest contented until he has explored the remaining tracts of a country so fertile in its soil, and remarkable for its scenery, that it will amply repay the toil of the most minute investigation.

The *Sinfonia Caractéristique*, "is remarkable for its extreme length," is the opinion of a writer in the *Harmonicon*; a remark which reminds us of Waller's critique on the *Paradise Lost*, in a letter addressed by him to the Duke of Buckingham: "Milton, the old blind School-

master," (says he) "has lately written a poem on the Fall of Man, remarkable for nothing but its extreme length." In after times, if not in his own, this sneer of the small poet has excited a smile of compassionate scorn; and his (perhaps unconscious) imitator in the *Harmonicon*, would now receive a similar expression of incredulous pity.

The symphony opens in a style distinct from that of any other of this eminent writer; and which does not assimilate with the deep tone and measured solemnity of the Adagios of Nos. 1 and 2; to the wild and sportive character of No. 3; the stern dignity and sublimity of sentiment portrayed in No. 4; the joyance and mirthful gaiety of the *Pastorale*; the gorgeous colouring and majestic energy of the *Eroica*, or the sunny warmth of the picturesque scenes disclosed in Nos. 7 and 8. But it reveals genius in the composer of the highest order, conscious of its own strength, and matured by unwearied and habitual practice of the art of composition; his intimate knowledge of which is demonstrated by the facility with which the thoughts are (so to speak) laid hold of, and moulded at will. The first sixteen bars contain the introduction, with the *annunciation* of the primary subject out of which the whole movement originates. The superstructure of the wind band upon the chord of the dominant,—at first rising from the two solitary notes of the corni, and progressing onwards to the employment of the whole of this portion of the orchestra, is marked *pianissimo*; and, if otherwise performed, the *fritter* of the celli and second violin, rendered more mysterious from the altered rhythm, loses its intended effect; and what is of still more importance, the indications of the forthcoming subject, which pass alternately from the first violin to the viola and contra-bass, and are the prominent features of the phrase, fail to strike the attention. At the eleventh bar the time is diminished, the imitations become closer, and the ear listens in expectation of the immediate introduction of the *Motivo*, which accordingly commences, with the whole power of the orchestra, at the sixteenth bar. The reader will find it marked J in the specimens, which have, at considerable expense, been engraved by the proprietors of this work, and are appended to this article. This *motivo* is one among innumerable examples of the simple character of Beethoven's subjects, and of the slender means out of which he frequently extracts the most intricate and beautiful effects. It is more grateful to the ear than the Allegro opening to the No. 1 of the composer, which is, we must confess, if not vulgar, rather hacknied; and, on the contrary, it is inferior to the one which introduces the allegro movement of the overture to *Leonora*, originally prefixed to the *Fidelio*; and which last composition, for its length, contains more of the fantastic (as they are termed) peculiarities ascribed to Beethoven's later works, than any with which we are acquainted. We shall have occasion subsequently to refer to this overture; after the

composition of the opera appended to which, Beethoven wrote nearly fifty works. We have the good fortune to possess the splendid Paris score of the *Fidelio*, and also a copy of the opera in the state in which it was first performed, prefaced by the original overture instead of the one in E, and in other respects varying from the later editions. But to return to the symphony. At bar twenty-four is a fine old ecclesiastical modulation from the G minor to E \flat , an orthodox diatonic succession, in which Dr. Calcott would have recognized one of the five legitimate orders of transition. Beethoven's love of simplicity led him to a most profuse use of the old church modulations and progressions; a fine instance of which occurs in the Gloria of the Mass in C, at the bottom of page seven of Novello's edition, which is followed up by a grand progression from the B \natural up to the C. See also at the bottom of page nine in the same movement, and page twenty-four, on the E \flat in the Gloria. The *Finale* to the *Fidelio* also affords two magnificent examples of old church modulations. At page five hundred and twenty-seven (edition A. Ferrene, Paris) from D to B \flat , and at page five hundred and thirty, from A minor to D, with the \sharp third. The Benedictus of the Mass No. 1, and finale to Symphony in F, No. 8, also afford some fine examples in point. The grave-digging scene in *Fidelio* is also full to overflowing of ecclesiastical harmonies. But the composer's affection for this style appears still more prominently in his later works. The Mass in D, and the slow movement in 3-2 time, in the choral symphony, present a continued succession of such instances. The methods adopted in many of them, are, however, peculiarly novel and original. Many of the examples in the mass in D, and the choral symphony, although in the ecclesiastical style, are doubtless without strict precedent: but they develop the same sombre and solemn manner, and supply proofs of an extension of this branch of composition, against the adoption of which in Cathedral music, we can see no sufficient or reasonable objection. Beethoven was not the man to stand still for precedents. His eagle eye intuitively perceived the bearing which a single note in the chord had upon a remote harmony; and this he would effect with an intensity of religious feeling, almost without parallel; although perhaps the scene is immediately changed; his imagination takes wing on a new train of thought, and the auditor is lost in amazement, at the stores of learning and fancy, of a totally distinct character, lavished on a subject apparently exhausted. See the last movement of the Trio in E \flat pages 334-6, Livre 13, of Schlesinger's edition of Beethoven's works, for an extraordinary episode of this kind. The whole of the six-eight movement in A major, recalls to our memory the poet's words:—

—“ You, Sir, are incorrigible, and
Take licence to yourself to add unto
Your parts your own free fancy.”

At the twenty-seventh bar of the symphony we find Beethoven's treatment of the chord of the ninth. The discord stands out prominently from the wood-band, strengthened by the third and fourth corni. The chord is left unresolved by the whole orchestra, when the trombæ intervene, and satisfy the ear. The examples K are curious instances of other modes in which the composer uses the ninth. They appear in the storm scene of the *Pastorale*, pages 128, 131, 132, and 133, of the Leipsic score. At page 128, (K 1) the resolution is legitimate; and at page 138, (K 2) it issues with surprising force from the piccoli and first violins, and formidably arrests the attention. At 131, 132, (K 3) it is perhaps exhibited in its boldest form; proceeding as in the instance last cited, but more apparently, from the major chord of D, the bass ascends to B \flat , and the ninth appears as an added sixth. The next progression is the chord of G, the seventh of which is the connecting link, which binds the harmonies together. This modulation reminds the hearer of the splendid progression in the Gloria of the mass in C, (page 19, Novello's edition); although in the latter case, it springs from the chord of $\frac{6}{2}$. It is rather singular that Hummel, in his arrangement of the *Pastorale*, leaves out this point; and in the Bonn edition, arranged à quatre mains, by Watts, the same omission occurs. We have not had an opportunity of consulting the new edition by Czerny; who has probably not suffered this remarkable introduction of the G \flat , to escape his notice.

The examples marked L, occur at the close of the coda to the first movement of the *Sinfonia Caractéristique* (page 22, 23, of Czerny's arrangement, and 43 of the Paris score). It must, however, be remarked that the score is without the E \flat , and it becomes an interesting enquiry, on what authority the clever arranger has introduced the note. We presume he derived it from some authentic source, and would not, effective as it may be, interpolate it, without noticing the alteration. As it stands in the score it is the simple chord of the $\frac{6}{4}$, and produces some such sublime effect as a similar point towards the close of the chorus, "Let the celestial concerts all unite;" in Handel's 'Samson.'

The dignified and stately march of the bass throughout this coda, commencing at the foot of page 20 in the pianoforte arrangement, and page 42 in the score, is indescribably grand and affecting, and the retention of the D as a pedale throughout the three chords, is an invention peculiar to Beethoven, and of which his works afford numerous examples. The effect is positively appalling. The last chord, the $\frac{7}{2}$ or the harmony of the dominant, with its seventh grounded upon the tonic, (another form of the ninth) with his instrumentation, is productive of the most surprising and startling effects. Two fine examples occur in the overtures of *Leonora* and *Fidelio*. That in the first, is met with at



the commencement of the allegro movement at the twenty-eighth bar. But the mere nomenclature of the chord can give no notion of Beethoven's disposition, and its electrifying power. The composer, although seduced into writing a second overture to the opera, valued the point too well to omit it, and accordingly, we find it in the present overture to *Fidelio*. Example D shows its form from the latter overture, as it is found near the close (page 38, Paris score). The $D\sharp$, or the seventh, has been purposely omitted in the example, in order to induce the student to observe its situation in the score, and the prodigious power drawn from the ninth and twelfth. This coda is formed upon that in the slow movement of the trio (Op. 70. No. 1) which was delightfully performed by Messrs. Potter, Blagrove, and Lucas, sometime since, at one of the Quartett Concerts. The *tremando* passage in the trio (see the Leipsic arrangement à quatre mains, page 20) is precisely similar, note for note, but the chords given in the example D, are wanting. Beethoven, however, of all composers, is the least accustomed to re-construct ideas used in his other compositions. A very bold use of the ninth also appears in the first movement of the *Sinfonia Eroica*, page 46 of Lavenu's edition of the score. The point is on the $D\flat$ in the bass, and will be found near the top of the page. The D flat descends to A flat, and the ninth is resolved in the other parts.

Two peculiar dispositions in the former part of this movement, of the ninth and seventh of the dominant, grounded upon a *pedale*, the $\sharp\flat$ deserves notice, from the situation of the *pedale*. The one is upon the B flat, p. 10, fourth bar of the lower stave, Lavenu's edition, and the other occurs at p. 42, being a different disposition of the same chord, by including the second. It is from the predominance given to particular notes in a chord, and the omission of some one of its component parts, in order to make it stand out with greater distinctness and force, that Beethoven creates such powerful interest. His dispositions are so new and striking, that few are able, at the first glance, to ascertain their true character. Can any thing be more lovely than the extreme inversion exhibited in example I.? It is taken from the corale in the quartett in E flat, (Op. 127,) which has not yet been performed in this country. This is one of the thousand *pedale* inversions, from which the composer draws so many surprising effects. The inversion of the *pedale*, in the example B, which is found in a movement more frequently played than almost any other, is instrumentated in a manner so rich, strange, and mysterious, as almost to defy analysis on a first hearing. The disposition of the commencement of the second bar is truly beautiful. Mendlessohn, whose veneration for Bach and Beethoven often leads him to imitate them, has used it several times in his overture to 'Melusina.' An equally close resemblance to Bach is perceptible on comparing the opening of his Magnificat

in E flat, with the first few bars of the overture to the 'Midsummer's Night's Dream.' At the twenty-second bar of the latter composition, a grand point of Mozart's appears with similar distinctness. We allude to the chord of the $\sharp^7\flat_2$ on the dominant. Turn to the score of the *Così fan tutte*, and in the *twenty-second* bar (a curious coincidence) of the trio "*Soave sia il vento*," (p. 48, Leipsic score) is the identical chord on the same note; the introduction of the wood-band and corni at the point being evidently the prototype of Mendelssohn's beautiful disposition of the harmony. His study of Bach is also apparent throughout the overture to the 'Isles of Fingal;' and no one can hear the elegant movement in G minor, which appears in the *Ottetto* in E flat, and is afterwards introduced in the *sinfonia* written by him for the Philharmonic Society, without calling to remembrance Bach's lovely pedal fugue in the same key. But the most practised hand and gifted imagination cannot be said to be wholly free from incidental plagiarism, or the occasional blemish of a mannered style. Weber, in the earlier period of his career as an author, was an imitator; and had not brought his style to perfection, until he wrote the 'Oberon.' Cherubini and Beethoven were his strong-holds. If Beethoven in his later writings display an affinity to the style of any other composer, it is to Sebastian Bach. In diatonic discords, *inversed pedales*, and passages in contrary motion, *one* successor to Bach may be considered of rival excellence with him, and it would be a difficult task to award the palm of superiority to either. The example M is selected from Beethoven's *Quartett* in G, (Op. 134), the last but one Beethoven lived to compose. It is perhaps the most regular and logically written of all his works; and yet, from the astonishing variety and intricacy of the melody, the extraordinary and novel forms of the harmony, at a first hearing, it is perhaps the least intelligible. Commencing with the theme or subject, for it is a closely-written fugue from beginning to end, he boldly, at the first onset, shows the modes in which he intends to treat it. The subject is augmented, diminished, and disposed in an extreme modulation; and the second subject, which appears in the subsequent *Adagio*, introduced. All this proves that the composer's later works were no products of a diseased imagination; but that, on the contrary, the design and features of his compositions were, like those of Mozart, determined on in his mind long ere he put pen to paper. The example M is rather a common progression in contrary motion; but, like Bach, Beethoven has turned it into gold. It is indeed so much in the great organ composer's style, that it might be readily mistaken for an extract from one of his pieces for that instrument. And, who but a worshipper of "the Sebastiana," could have ventured on such passages as the examples A and P; the former from 'King Stephen,' the latter from the *Scherzo* of the choral symphony? But we must reserve their farther consideration, with that of the *sinfonia* particularly under notice, for a future article.

(To be continued.)

ON THE OBJECTS OF MUSICAL STUDY.

In reply to the Letter of Mr. T. CARRIGHAN, in No. X, p. 152.

To the Editor of the "Musical World."

SIR,—Your gentlemanly correspondent, Mr. T. Carrighan, whose letter appears in your 10th number, conducts his animadversions in so thoroughly good humoured a manner, that it is clearly impossible for me to be angry with him, notwithstanding that he here and there drops an expression which might seem to smack of severity. I pray you to present to him my best thanks for the kind notice which he has taken of my humble effusions; and, at the same time, to hint that, by possibility, had he waited for the full development of the subject which I have been attempting to discuss, he might have found my notions upon certain topics not very wide of his own. Indeed, I strongly suspect that this is the case.—In proof.

"Unless some attention be given to the *practice*, music would soon cease to survive, saving only in idea, without the power of communication beyond the contracted range of the few initiated into the mysteries of composition."

E. H. p. 87.

"It is obvious that the cultivation of the *theoretical* department by one class, would be utterly useless, without the attainment of excellence in the *practical* by the other; their interests are inseparably interwoven."

T. C. p. 152.

What is this, but saying the same thing in other words? Yet he asserts that I "confound two things essentially distinct;" by which "two things," from the context, it would appear, are intended, "*theory*" and "*practice*." Now, assuredly, he must have read with strange obliquity of vision, or he never could have imbibed the impression, that it was my wish to abrogate practice altogether, and to recommend the "Musical World" to resign itself *exclusively* to philosophical and theoretical researches. Entertaining, as I do, the conviction, that *too little* attention is usually bestowed upon this confessedly important branch of musical education, I may have expressed myself warmly, perhaps even *too warmly*, in derogation of that *exclusive attention* which I apprehend to have been commonly expended in another direction. Execution, *mere* execution, I still contend, is an "empty bubble." It is *mind* only that can impart to it any value. Take that away, and it may be *much better done by steam!* Genius will always attain its object in its own way, unfettered by the restrictions of pedantry, and almost unaided by the ordinary routine of education. But, as not one man in a million can be supposed to inherit genius, it is but gross folly to set the average race of mortals upon mimicking its stupendous productions, and attempting to copy its inimitable vagaries. Yet is not this the very course pursued in modern musical tuition? Are not hundreds of young ladies in particular, forced to the piano-forte by their parents and guardians, there to toil at the "execution" of compositions, which few indeed attain the power to manage; all *mental* musical culture meanwhile, very nearly, if not *totally* neglected, until there is not unfrequently superinduced a *perfect detestation* of a pursuit which, properly conducted, ought to be considered as a grateful relaxation? The reason of this procedure it is not hard to guess,—music, as an accomplishment, is supposed to form a good matrimonial bait!

But I am forgetting my friend T. C., whose opinions fall in with mine in more points than one. Even he allows, that "*every amateur would considerably lessen difficulties, and add to his pleasure, if he would bestow a portion of his time on theory, which admirably assists practice.*" This is, to all intents and purposes, a reiteration of my own doctrine, and I thank Mr Carrighan for it.

He goes on to ask, "whether the importance of a theoretical education be not now fully understood?" To which question I answer, that I fear it is *not*. Then he proceeds to put some questions relative to the "Royal Academy," (of music, I presume) upon which I shall request permission to maintain a discreet silence. We want a society or institution in this country, which shall embody all the native musical talent of the United Kingdom. But more of that, perhaps, another time.—To proceed with our parallel.

"The fault is in the *superficiality of this vain-boasting, self-complacent age*, which prefers sound to sense, and would rather have its ears tickled with an empty nonsensical air, or wanton ballad, than to have the noblest passions and affections of the heart acted upon, stirred up, and brought into full force and play, by the sublime efforts of talent, taste, and genius, concentrated, if it were possible, in the productions of an archangel."

E. H. p. 149.

See also the last paragraph in the first essay, p. 41.

At this rate, I shall certainly claim Mr. Carrighan as a coadjutor, if not as a convert. But who are the authors of the "English Music," of which he speaks? The answer is, unquestionably, the English "Professors," nine-tenths of whom T. C. roundly charges with *want of genius!* Is this a libel, or is it not? I wash my hands of it, and leave him to settle the matter with the parties concerned, as well as he can.

He intimates that I have libelled "*the most eminent artists of the profession.*" This I must take upon me, simply, but unequivocally, to *deny*. Addressing myself to the whole corps, I would ask, "*Whom have I offended?*" and when any one of them shall have confessed a personal application to himself, of aught I have written, I trust that I shall be found to possess either sufficient courage to defend my position, or candour enough to induce me to acknowledge any error into which I may have inadvertently fallen. I rather imagine that none of those gentlemen or ladies have considered themselves at all aggrieved. It is, indeed, somewhat remarkable, that Mr. T. C.'s letter commences with something like a charge of supineness and want of spirit on their part; "such apathy," he says, "seems to me somewhat unaccountable." To me, however, it is by no means unaccountable, knowing, as I do, that the sentiments to which I have given utterance, are by no means peculiar to myself, but fully participated by some of the most deservedly celebrated members of the faculty of music.

The most weighty allegations of my friendly opponent being already disposed of, I may bestow a few words upon some of the more amusing points of his letter. Having, by the aid of "something more than 'muscular action,' placed a man" (name and character unknown) upon "the pinnacle of fame," and asked whether the want of accommodation for numbers on the said pinnacle, do not "prove that *nature* has done much for that man," (name, &c. still undiscovered) and "that *genius* is the *broad foundation* upon which his fame rests;" whilst standing or seated on the top of pinnacle aforesaid, he pathetically

* If it will make any more favourable impression upon the mind of T. C., he may be assured of the *fact*, that the Essays upon the "Objects of Musical Study," which have already appeared in "The Musical World," were in the possession of the Editor for the space of *five years* prior to their publication, consequently, cannot have reference to anything which has transpired within that period.

"The Doctor's observations have come too late.* If he had confined himself to a stricture on the *prevailing bad taste*, in respect of the *style of music* most encouraged by the uneducated and unrefined majority, I would go a great way with him."

"Nine-tenths of the English music of the present day is doubtless of a *most fringe-like and superficial character*,"—"simply because the authors want that only true substratum of all excellence—*Genius.*"

T. C. p. 154.

inquires, (and this lets the cat out of the bag,) "What is to become of *Paganini*, if the Doctor's notions are to prevail?" Now, I dare say it will at once surprise him, and blunt the edge of his criticism, when I shall inform him, (as I do with perfect truth and sincerity,) that, to the best of my knowledge and belief, neither the idea of *Paganini*, nor that of any other "illustrious violinist," [it would be an offence, perhaps, to use the *English* word, *fiddler*,] crossed my mind during the time I was engaged in writing the essays upon which he animadvert. Yet he summons the spirits of the dead and the living (foreigners to a man, be it noted) to defend themselves—against what? against a charge not yet brought against them. Having found certain night-caps unappropriated, he forthwith claps them on the heads of Messrs. *Paganini*, *Tartini*, *Geminiani*, *Giardini*, & Co., and appoints the first named gentleman captain of the troop, and orders them at once to proceed to action, like the poor fellows landed the other day on the coast of Spain, in the midst of the battle before San Sebastian. If he can call so many "spirits from the vasty deep," and if they "will come when he does call for them," it is high time for me to look about me; for these are not the men to *draw their bows at a venture*. But it would appear as though he did not wish them, after all, to enter upon very hostile demonstrations, for his invocation of spirits is instantly followed by a declaration, that "one sweet magical tone from their violins, (viz. those of *Paganini*, and ten others enumerated, with an &c. at the end, amounting, upon a low estimate, to at least "four and twenty,") "one sweet magical tone" "is worth a volume of insipid effusions, however elaborate and scientific, of dull composers, to whom nature has denied genius, or, indeed, any other quality than that of industrious perseverance." Now, after remarking, by the way, that "one magical tone" from a violin, or from a thousand violins, can never be supposed to be in any manner disparaged by an essay directed against the *excessive and exclusive study of rapid execution*, and having for its covert object the hope to infuse more *mind* and *feeling* into musical performance, than is at all compatible with mere mechanical drudgery, I will, more gravely, beg you, Sir, to assure Mr. Carrighan, that I should be one of the last men upon earth to manifest any intentional disrespect to real *genius*. True, I cannot fall down and worship it, but I esteem and honour it. It is, (to use your own happy expression,) "one of the gifts which GOD gives;" and, as such, most devoutly do I wish that it were more commonly devoted to *his* service, instead of becoming, as it but too frequently *has* become, the handmaid of frivolity and vice.

I ought not to omit all reference to Mr. C.'s remarks upon "style," which are sound and judicious. Notwithstanding the improvements in notation which have been introduced within the last half century, and the constant accumulation of characters and marks of *expression*, there remains, and probably ever will remain, scope for an *indefinite variety of manner* in performance; and the differences will be uniformly more or less *characteristic of the respective performers*. So much, then, is *their own*, as contradistinguished from the authors of the music. Hence it results, that rarely indeed is any *solo* composition, vocal or instrumental, accurately performed (*i. e.* so as, in all respects, to produce the effect *intended*) but by the composer himself. In some few instances, undoubtedly, the effect may be *improved*; but more commonly it must be the reverse. Now, all this hinges upon differences of constitution and temperament, mental and corporeal; upon which are contingent, not only differences of feeling in the agents themselves, but consequent varieties in the power to communicate sympathetic emotions to others. Nay, the same individual will differ from *himself* in this respect at different times, according to the state of his body, or the tranquillity or perturbation of his mind. But these differences will be far less observable in *rapid* music than in slow. *Indefinitely increase the velocity, and all feeling will be at an end*, except, perhaps

in the performer—anxiety to reach the double-bar; and in the friendly auditor—apprehension lest he should break down before he gets there! T. C. seems well aware of this, for he asks, “How comes it that the same *adagio* shall be rendered a dozen different ways?” &c. He might have said a thousand. But let me ask in turn,—How comes it that Mr. Carrighan, instead of an “*adagio*,” did not instance a *prestissimo* movement, going at the rate of fifteen knots in a second?

In conclusion, I will only observe, that, from the vein of good sense and right feeling which runs through Mr. Carrighan’s communication, I presume the language he employs does not convey the meaning which he intends, when he says, that “*music* is, and he trusts always will remain, his *greatest consolation in life!*” If so, with all my enthusiasm for the art, I must say that *I am sorry to hear it.* Remaining, Sir, your very humble servant,

Bristol, May 25, 1836.

EDWARD HODGES.

GEMS OF GERMAN CRITICISM.

Translated by WILLIAM J. THOMS.

No. 7.—Dr. Carl Löwe’s Oratorio of ‘*The Seven Sleepers*,’* reviewed by G. W. Fink.

WE have upon every occasion devoted our attention to the musical labours of Dr. Löwe with pleasure and a sincere participation in them; and if we have not felt ourselves called upon at all times to award him continual praise, yet it was always one and the same feeling for him, and for art, which guided our judgment. The more candidly we have expressed our dissatisfaction with some of his productions, the more do we feel it to be our duty to speak, and that too repeatedly, as we have done in former instances, of the chief beauties of his works. Though his oratorio of ‘*The Seven Sleepers*’ has been already noticed in our pages, (as our readers will remember it was, with lively satisfaction, after its performance at Berlin,) still we hold the recorded opinion of a hearer should not prevent us from treating of the whole work, after we have carefully examined the score. Our remarks shall be as brief as they can be, consistently with the most perfect accuracy.

The introduction, which is by sordinated stringed instruments only, until two bars before the termination, where the wind instruments are softly introduced, is short, and kept so subdued, that the sleep of the seven brothers is, as it were, ‘foreseen and prefigured.’ A chorus, in 12-8 time, of the country people, who are working to open the cave which had in foregone years been closed up, is effective, dramatic, and of novel instrumentation. The duet between Antipater, the Proconsul in Ephesus, and his wife Honoria, in which they sing of their joy, that the cave of the martyrs, which had been closed up for 190 years, should once more become a resting place for their flocks, is quiet and sentimental, but, at the same time, very much in the ordinary duet style. The attempt to represent musically the long period of 190 years, by bounding transitions from high notes to low, has won from others the praise of genius; still we are not greatly prepossessed in favour of paintings of this sort, however seriously they may be intended; the rather that they for the most part only extort from us an involuntary smile, well as we know, how much the expression of such peculiarities, by musical instrumental effects, is now admired. The piece has the advantage, at all events, of being short.

After Antipater has related in recitative the legend of the Seven Sleepers,

* Die Sieben-Schläfer, Oratorium in 3 Abtheilungen, gedichtet vom Prof. L. Giesebrecht, comp. von Dr. C. Löwe. Op. 46.—Mainz.

he announces, in a pleasing but not devout air, in 6-8 time, that the sign of the Cross has now become all-powerful; and the chorus proclaiming the praise of Theodosius, with which it concludes, is effective, and dramatically treated. In No. 4, Honoria exhorts her hearers: "Let us open the entrance of the cavern, that the devout may enter in, and the tears of sacred devotion may flow before the bones of the martyrs." In this piece, the composer has purposely adopted the old aria style, either for the sake of contrast, which now-a-days plays a part not always the most successful, or in order thereby to point out the antiquity of the adoration of the martyrs. How far this is at the same time consistent with a unity of style throughout a whole work, the observance of which rule, it is true, seems now to be but little cared for, remains for the consideration of the reader. Antipater, in a short recitative, sanctions the proposal of his wife to bring frankincense for the martyrs, and exhorts the workmen to complete their labours. They again sing, in No. 5, their working chorus. Then is heard the voice of one of the sleepers repeating without any accompaniment, as in the old Psalmody, "Oh Lord God, thou art our refuge for ever and ever." Meanwhile the country-people continue singing their 12-8 chorus, not knowing whether the song proceeds out of, or down from the mountain. The psalm is then continued by two voices, and again answered by the chorus who suppose it to be sung by the priests. The psalm is continued in the interior of the cave with the addition of another voice at every division, until at last the whole seven sing at once.

At the conclusion of this song, the seven brothers come forth from the cave, while the first violin plays the chorale 'Remember, oh my soul, rejoiced,' which the other stringed instruments accompany; this is a good idea. The following quartett of the Brothers is suitably effective, without being particularly distinguished. This is followed by a duet by the two youngest brothers (Soprane) altogether very pleasing, but with such a familiar, almost popular, melody of modern times, that to our taste and in our judgment it is out of character. In a short recitative, Maximian appoints the youngest brother to go alone to Ephesus for the purchase of food; after which they all sing a short prayer with simple harmony, which concludes the first act.

The second Act is laid at Ephesus. The Bishop Martin with a chorus of Priests incites the warriors to the defence of the Holy Sepulchre—very effective. The Chorus of the Warriors, 'Sion is surrounded by the Persian host,' is admirably arranged—alternately with three voices, two voices and unisons—and stands markedly distinct from the Song of the Priests, and from the following Chorale, which resounds from a distance in the ancient manner. The air of Malchus combines old forms with modern phrases, and produces a suitable effect. Nevertheless it contains some repeated terminations which are by no means good, and the same may be said of those introduced in the Quartett (No. 23) without instruments—sung by the Seven Brethren. If rhythmical cæsuras, such for instance as those at the end of a line, are anything—if the marking of the same gives a clearness to the whole work—they must be properly observed, and not trimmed and ornamented. Such decorations are then out of place. No. 14, Chorus with solo, the warriors take notice of the strange youth, and excite his attention. The people join them—all in theatrical keeping—and with great novelty. The tumult increases, the affrighted lad is brought before the Pro-consul—which situation affords an opportunity for an appropriate fugue. The Pro-consul interrogates him in good declamatory recitative, and the youth gives suitable answers. Thence arises between the two a duet, which is not rendered more impressive by the da capo. Here is interrupted also—the through two and a half time broken answer of the youth 'Who fled before Decius into Mount Celion'—which is the fault of the Poet, who for the sake of the rhyme has allowed Antipater to speak between whiles. Antipater is, it is true, in No. 16, tolerably

believing; nevertheless for greater certainty he enquires of the Bishop whether the dead can rise again before the last judgment. The Bishop replies in the affirmative—grounding his belief upon instances drawn from the Bible, in an air which is accompanied by three trumpets. In the present instance, he wishes however to go more surely to work, and ascertain whether a miracle has been wrought, or whether the powers of hell are deceiving them. Therefore he begins part of his air at least—again. Why is this? Can faith in any way, thereby obtain a victory over doubt. Naturally now the people throng towards Mount Celion, and give vent to their feelings in a right good, very effective, and highly wrought fugue.

The third Act commences with a sextett, No. 18, by the six remaining brothers, soft and soothing as the rosy beams of evening and tranquil slumbers. Though there is nothing very new in the melody, the song is still very beautiful, and the voices are admirably interwoven. If some of the voices did not occasionally mingle in mere double octaves, in order soon afterwards again to separate, in places easily suggested, and requiring no extraordinary skill, this composition would stand still higher in our favour. The instrumentation is extremely simple and effective, strengthening the good impression. Honoria now approaches, accompanied by her female attendants, and proclaims, in a solo, her reverence for the bones of the martyrs. The chorus of women, very simple, recognises the figures, and Honoria sings forth her amazement, and asks somewhat remarkably ‘Dare I know you?’ upon which Maximian replies, in a rather common-place air, instrumented by a quartett of stringed instruments, flutes and clarionets, ‘Yea, I will not conceal it, we are Christians.’ In the following 6-8 chorus, it is announced that Theodosius rules, Decius no longer: the style is dramatic, the whole light and agreeable, intermingled with simple solos. No. 20 relates the story of the brothers in a rapid, transient, unimportant song. On the other hand, the Bishop Martinus expresses, in a *maestoso* between recitative and air, his belief in the miracle, and announces to them that they have slumbered through 190 years as if it had been but a summer’s night, to the glory of the Church; and enjoins them to go to Ephesus, that all the people may behold them, and fall down and worship the rock which had been their refuge. With joy do Antipater and Honoria, in a duet, (No. 21) carry this thought still farther, in an air commonly melodious, but somewhat decked with the flourishes of the *bravura* style. In the fulness of their joy the chorus sings also, and makes the impression still stronger. This piece will produce an effect, it is true, but ‘*grandioso*,’ as it is entitled, it neither is, nor indeed is required to be; and the composer has done far more correctly, in making it only just pleasantly effective. After this, one of the brothers, in a sustained air, (*maestoso*) declares that the Spirit of God has revealed to him, that the Seven should here sleep together until the day of judgment, and have been made manifest to men as a prefiguration of the Resurrection, when all flesh shall rise from the grave. This song is, by repetition of the text, made so long, that the effect is marred. Its solemn character is obtained by its measured movement, which stands in contrast to the before-named chorus. No. 23 is a four-voiced solo song of the brothers, without instrumental accompaniments, in which they sing of their gently approaching death; then singly of the Resurrection, accompanied by the stringed instruments, which by degrees become again silent, as the song again becomes four part: all very suitably short. At length they all seven declare, in 12-4 D flat major, ‘Now with invisible wind-flappings does sleep blow over us a second time.’ The instrumental repetition of the singing parts is not fitting to the solemnity of the occasion, and is more in the character of an instrumental finale. The chorus, No. 24, displays their sleep fitly and monotonously. The closing scene is powerfully and admirably effective: “When the trumpet of the Judge of the dead sounds, shall they and all of us be

snatched up into the clouds," naturally, with a full orchestra, in which the three trumpets are not wanting: the working up is admirable.

If there be now wanting still, however, in this work, that harmonizing, all-pervading, all vivifying spirit,—that secret power of earnestness, and of miraculously elevating love, which we look for in compositions of this nature: it must be ascribed to the subject, rather than to the composer. We know not how the choice of a legend can, in our own times, strengthen our faith; and yet this full assurance in the mind of the composer and of his hearers, appears to us absolutely necessary, unless the solemn earnestness of the subject is to be lost in the performance of music, which is in no condition to bring down a blessing upon the sustained dignity of an oratorio. Setting these considerations aside, we must praise these musical labours of the writer, which we do with pleasure, since we look upon this oratorio, with its naturally varied colouring, as his best work.

CONCERTS.

PHILHARMONIC CONCERT.—Act. I. Sinfonia, in F (No. 8), Beethoven.—Aria, M. Ivanoff, 'Che accenti' (Otello), Rossini.—Second Caprice, Piano-forte, M. Thalberg, Thalberg.—Recit. ed Aria, Miss Clara Novello, 'Resta, o cara,' Mozart.—Overture, 'Les deux Journées,' Cherubini. Act II. Sinfonia, in E flat, Mozart.—Cantata, Madame Malibran de Beriot, 'The Departure from Paradise,' composed expressly for the Philharmonic Society, and first time of Performance, H. R. Bishop.—Introduzione e Polacca Guerriera, violin, M. Ole B. Bull, Ole B. Bull.—Duetto, Madame Malibran de Beriot and M. Ivanoff, 'In mia man' (Norma), Bellini.—Overture, 'Leonora,' Beethoven. Leader, Mr. Loder.—Conductor, Mr. Potter. The eighth and last concert for the season, has been in every respect worthy of the Philharmonic Society. The tricky movement in B flat, in Beethoven's symphony, was encored by a very prominent 'show of hands.' The whole composition is one of sovran beauty; instinct with a sweet fancy, rich and flowing melody, with masculine vigour and animation. With the exception of the scherzo, in which we felt the horns egregiously to predominate, the several movements were performed with distinguished excellence. M. Ivanoff sang the graceful melody from the Otello with a signally sweet effect, and received all the applause he merited—and that was considerable. After a third hearing, we feel quite satisfied of the sterling merits of M. Thalberg. His composition of this evening, proclaimed him the fine musician, as well as a consummate player. He has been charged with resorting to trick. He *has* the trick, 'simply as strong as any man in Illyria'—that of accomplishing passages of staggering difficulty, with a self-command and apparent facility, that keep one in a constant excitement of admiration. His adagio was distinguished for novelty and beauty of ornament; and his finale, for the wonderful display of his mechanical powers, drew down upon him showers of plaudits. 'Resta o cara,' better known perhaps, under the title, 'Bella mia fiamma,' forms one of the collection of airs by Mozart, called his Opera Gesange. It is a composition glowing with beauty, grace, and passionate expression. Miss Clara Novello has made another advance in the estimation of good judges, by the accomplished style in which she executed this elegant recitative and air. We believe there was but one opinion in the room as to her success; and, judging from the reception of both band and audience, we should say it was triumphant. The overture to 'Les deux journées,' the composition of perhaps the greatest living writer, completed the first act. It is highly imaginative, rational, and beautiful. The manner in which it was performed could scarcely have been surpassed. Mozart's heavenly symphony in E flat, opened the second act. It makes one's lungs 'crow like chanticleer,' to hear our Dragonetti pull

out that fine ascending passage in the introductory movement. The adagio, which is our favourite of all his symphonies—but then we say the same thing of each as it occurs,—was most beautifully played; and in the trio, Messrs. Willman and Nicholson discoursed so eloquently, that, like Napoleon when he was pleased, we longed to thump them in the face. We do not feel that we can offer any new observations upon M. Ole Bull's playing. He possesses our hearty sympathy and good will; and no one was more gratified than we, at his famous reception by the Philharmonic audience. His *staccato* is as rapid and even as the pattering of a woodpecker,—which cannot be counted for swiftness. Mad. De Beriot having been delayed by her engagement at Drury-lane, Miss Clara Novello and Signor Ivanoff sang in fine style a duett from the *Guillaume Tell*. To this piece succeeded Mr. Bishop's new aria; Eve's lament over Eden, that she is about to leave for ever. The passage which the composer has selected, occurs at the close of the *Paradise Lost*, commencing at line 172, 'But see the morn begins her rosy progress, smiling;' and the *Cavatina*, at the 276th line; 'Must I thus leave thee, paradise? thus leave thee, native soil!'—we cannot go the length of some indiscreet people, who assert the composition to equal the poetry. Mr. Bishop, himself, whose favourite poet is Milton, must despise such headlong flattery; but we can say, and with sincerity, that it is a work entitled to marked respect, and will sustain the reputation of the composer. The *cavatina* has a *Corno Inglese* accompaniment, which was well played by Mr. Grattan Cooke. The prevailing character of the composition smacks of the Spohr school;—and Mad. De Beriot sang both recitative and air like a great artist—with full appreciation of the sentiments, both poetical and musical. The composer and singer were well rewarded by the audience. The duett from *Norma* would demand no particular observation, were it not for the singing of Mad. De Beriot, who by her novel treatment of the melody, lifted it into eminence. The first fine overture to *Fidelio*, which was magnificently played, concluded the richest concert of the season.

SIGNOR BEGREZ'S Concert, on Wednesday, at the Concert Room of the King's Theatre, was a bumper,—as it always is. Mad. Grisi and Mr. Begrez were absent, from indisposition. The other performers who assisted upon the occasion, were Mesdames De Beriot, Bishop, Shaw, Assandri, and Clara Novello; Messrs. Rubini, Ivanhoff, Parry jun. Balse, Giubilei, Tamburini, and Lablache, father and son. Messrs. Moscheles, Bochsá, Mori, and Puzzi, performed solos on their several instruments. Mr. Mori led, Signor Costa conducted.

ROYAL SOCIETY OF MUSICIANS.—The performance of the 'Messiah,' on Wednesday evening, which was honoured by the presence of Her Majesty, attracted one of the most brilliant audiences ever assembled in the Hanover Square Rooms. It is needless to go through a detailed account of the performance: our native talent alone assisted, and in a style of excellence that was extremely gratifying. The prominent singers were Mesdames Knyvett, Bishop, Clara Novello, Shaw, Birch, and Hawes; Messrs. Braham, Bennett, Phillips, Sale, Machin, and Parry jun.

MR. SCHULZ'S CONCERT, which we had not even heard of till after its performance, was, we are informed, one of the fullest attendances of the season; and that Mr. Schulz played very finely upon the piano-forte.

SACRED HARMONIC SOCIETY.—This Society which meets every week in Exeter Hall, on Tuesday last performed Haydn's Mass No. 3, (*they* call the Mass, a 'service'—how amusing these distinctions!) and Spohr's 'Last Judgment.' The meeting was very full, and the performance reflected great credit on this band of amateurs. The 'Sacred Harmonic,' is one of the best and most reasonable choral societies, (for the members) in London.

REVIEW OF MUSIC.

'*Orpheus*;' a collection of *Glees by the most admired German composers, with English poetry.* Book 2. EWER.

This little pocket collection, printed in separate parts, with a separate piano-forte arrangement, ought to become a popular work. The melodies are very pretty, and the harmonies simple, but extremely well proportioned, and the basses uniformly good. The contents of this second book are, *Glees by Kreutzer, De Call, De Seyfried, Lorenz, Weber, and Werner.*

Psalm & Hymn Tunes, Chants, &c., carefully selected from the best ancient and modern masters, with suitable words, from the new version: adapted, partly composed, and the whole arranged with a separate accompaniment for the Organ or Piano-forte, by James Thomas Terry. MONRO & MAY.

This collection is handsomely brought out. The melodies are smoothly harmonized; and those of the author's own composition, are strictly ecclesiastical in style, and orthodox in construction. We have kept an active look out for fifths and octaves; but not having been so fortunate as to catch any, the critic is 'curtailed of his fair proportion' of censure and objugation.

Fidelio. EWER.

The whole of the music of this magnificent opera, (without the words) arranged for the Piano-forte in a very masterly way; in which all the principal features of the score are preserved, may be had for the sum of 5s.!!

L'utile et l'agréable, ou choix de trente deux airs favoris, arrangés pour le Piano, par François Hünten. Book II. CHAPPELL.

The title of this work sufficiently explains its pretension: to which we may add that the airs are arranged in an easy and familiar style, for pupils in an early state of advancement.

We must again beg the indulgence of authors and publishers, who desire an early notice of their compositions. It is absolutely requisite that our periodical should exhibit as much variety as possible. We are positively overwhelmed with works for reviewal.

MISCELLANEOUS.

The Sultan Mahomet has commanded the engagement of sixty musicians from Paris, who are to proceed to Constantinople for the purpose of performing at the approaching nuptials of the Sultana. 'Assuredly (says a French paper), the good city of Constantinople will reach the height of our civilization.' Ha! ha! because sixty Paris fiddlers are going there! If conceit and stink are to form the standard of civility, Paris will long remain paramount.

'Le grand Vizir,' a song with a *triangle* accompaniment, has met with 'enthusiastic success' in the circles of Paris; and at their 'Philharmonic Society' Messrs. Remusat, Alard—and so on, 'completed the elements of a musical solemnity,' by performing the overtures to *Lestocq*, the 'Pré aux Cleres,' and the 'Cheval bronze'!!

MR. T. PHILLIPS delivered a course of lectures last week on vocal music at the Oxford Literary Institution. He was assisted in his illustrations, by the three Misses Brandon, his pupils. The lecturer was complimented by a very full attendance, and great approbation.

DUSSELDORF.—The Festival went off at this place in the most satisfactory manner. Mendelssohn's Oratorio of 'Paul,' which formed the grand feature of attraction, will be fully described in our next.

We are authorised to state, that in consequence of a prior engagement, Mr. OLE BULL will not be able to perform, (as erroneously stated in the bills) for the benefit of Mr. Laporte, at the King's Theatre. Mr. Bull gives his last Concert at the Opera House, on Wednesday, the 15th instant.—*Post.*

Operas, Concerts, &c. during the Week.

SATURDAY	Opera, King's Theatre.
MONDAY	M. Cipriani Potter's Concert, Hanover Square, Morning. Mad. Castelli and Sig. Calveri's, King's Theatre, Morning. Last Società Armonica, King's Theatre, Evening. Opera, Drury Lane.
TUESDAY	Mr. Parry, jun.'s, Concert, Hanover Square, Morning. M. Pistrucchi's Improvisazione and Concert, King's Theatre, Morning. Opera.
WEDNESDAY	Miss Essex, at Mad. Cellini's, Morning. M. Posnanski's, Hanover Square, Evening. Opera, Drury Lane.
THURSDAY	M. Thalberg's, King's Theatre, Morning.
FRIDAY	Mad. Fillipowicz, Willis's Rooms, Morning. New Musical Fund, King's Theatre, Evening. Opera, Drury Lane.
SATURDAY	Madlle. and Sig. D'Angeli's, King's Theatre, Morning. Opera.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Auber's <i>Airs</i> from 'Acteon,' 2 Books.....	D'ALMAINE
— Overture from Ditto	DITTO
Burgmüller's <i>Preceptive Lessons</i> for the Piano-Forte.....	COCKS
— Encouragement aux Jeunes Pianists, No. 1	CHAPPELL
— La Poste Valse, op. 23.....	DITTO
Billard. The Heiress, Variations D'ALMAINE	DITTO
— Summer flowers.....	DITTO
Czerny's <i>Trois Thèmes variés</i> , from Anna Bolena, Les Orgies, and La Sonnambula. Op. 357, Duett	ROOSEY
— Fantasia from La Straniera, Nos. 1 and 2.....	METZLER
— Les Délices Modernes, No. 3. Duett on 'Les Orgies'.....	WESSEL
— The Empress of Austria's Minuet, with Variations	DITTO
Duvernoy's <i>Etudes Mélodiques</i> , for small bands, 2 Books	ALDRIDGE
Holmes. Grand Overture, as Duett DITTO Hünten's L'Utile et l'Agréable, Book 2	CHAPPELL
— Pianist's Tour, 4 Books D'ALMAINE	
Herz. Les Etrangers, fifth Set of Quadrilles, Duets	DITTO
Kalkbrenner's Galop des Lanternes.....	FALKNER
Kohler's Air Savoyarde	DITTO
Lemoine's Quadrilles, "La Romantique"	WESSEL
Musard's Quadrilles, "La tête de bronze"	DITTO
Marchan's (A.) Souvenir de Londres, Valses Brillantes	BOOSEY
Noodmann's L'Aurore Borealis, Contredanses Brillantes et Variées	DITTO
Strauss's Valses Universelles. No. 8. Weiner Damen Toiletten Walzer. No. 9. Mittel gegen den Schlaf. No. 10. Carnevals Spende	WESSEL
Sowinski, Morceau de Salon, op. 26	DITTO
Weippert's Quadrilles, from Eeniousky	D'ALMAINE
VOCAL.	
Ah! have I then for ever lost thee. Hünten	WESSEL

Above me, upon yon mountain. Hünten.....	WESSEL
Dr. Funnystick's Travels. Comic DITTO	
Flutter, little birdlet. Giuliani ..	DITTO
Lullaby. (from Korner.) Hünten DITTO	
Oh rapture unbouded, Quintett in Fra Diavolo. Lacy.....	CHAPPELL
O come to me. Mrs. H. Shelton D'ALMAINE	
Scena for a Bass Voice, from Milton. Mammatt	NOVELLO
The Banished. Mrs. H. Shelton D'ALMAINE	
The Serenade. Ditto	DITTO
The Deserted. Ditto	DITTO
The Blighted Heart. Mammatt	NOVELLO

GUITAR.

Bochsa's March, arranged by Phipps	D'ALMAINE
Flowers of Song, Voice and Guitar, Nos. 145 to 168	HOLLOWAY
Twenty-five French Songs, with Accompaniments by Giuliani, Carulli, &c.....	GEORGE
— English Ditto, with Ditto Ditto.....	DITTO

FOREIGN.

Ah! non pensar, (Beatrice) in D	MILLS
Das Kranke Voglein, Roedel	WESSEL
Io l'udia ne suoi bei. Torquato Tasso, Donizetti	CHAPPELL
Les regrets. (Ils sont passés)...	PLATTS
L'ora d'amore. (Duet, S and A.) G. Marras	BOOSEY
Le bonheur de se revoir	WESSEL
Le beau moine. Monpou.....	DITTO
Merkenstein. Duet, Beethoven...	DITTO
Trono e corona. Torquato Tasso, Donizetti.....	CHAPPELL

MISCELLANEOUS.

Crotch's Fugue, No. 8, Organ....	MILLS
Donizetti's 'Ah nel cuor,' Harp and Piano-forte	MILLS
Forle, Auber's Overture to Fra Diavolo, 2 Flutes and Piano-forte	COCKS
— Herold's Overture to Zampa, Ditto	DITTO
— Cherubini's Overture to Anacron, Ditto	DITTO
Holmes, Recollections of Derbyshire, Harp and Piano-forte ..	ALDRIDGE

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THE
MUSICAL WORLD:

A WEEKLY RECORD OF

Musical Science, Literature, & Intelligence.

N^o. 3.

LONDON:

PUBLISHED FOR THE PROPRIETORS, EVERY FRIDAY AFTERNOON, AT FIVE O'CLOCK,

BY J. ALFRED NOVELLO,

MUSIC SELLER (BY SPECIAL APPOINTMENT) TO HER MAJESTY,

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PORTRAIT OF MISS CLARA NOVELLO.—Early in April will be published a Portrait of Miss Clara Novello, drawn on stone by Sharp, after a Portrait in crayons from the life, by Salabert.

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MR. BROWNE begs to announce to his Friends and the Public, that at the present time he is enabled to display an extensive assortment of superior *Second Hand Pianofortes*, by *Broadwood*, of every description. To those who may not have visited this Establishment, Mr. Browne begs to state that the Pianoforte Repository, 27, Soho-square, was established expressly for the sale of genuine Instruments by that highly esteemed maker, and that a greater number of Broadwood's Pianofortes may be inspected here than at any other Musical Establishment.

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INSTRUCTIONS, STUDIES; EXERCISES, &c.

Monzani's Instructions, Berbiguier's 18 Studies and Exercise on Double Tonguing, Furtenau's Exercises, Gabrielsky's Preludes, Hill F. Scales in all the Major and Minor Keys, Hugot's Studies, Kreith's Capricios. Kuhlau's do., &c.

Operas.—Auber's *Gustavus*; ditto *Masan-iello*; Boieldieu's *La Dame Blanche*; Mercadante's *Elisa e Claudio*; Rossini's, 12 of the most favourite: Weber's *Freyschutz*; do. *Preciosa*; Herz's, &c.

Duets for Two Flutes.—Berbiguier's, sets 1 to 16; do. *Duetinos Op. 72*; Drovet's *Op. 11*; Duboi's *Op. 2, 3, 4*; Mozart's 6 Operas; Rossini's 65 Pieces from his Operas; Schneider's *Duets. Op. 22, 23, 24, 28, 32, 36, 41, 55, and 56*; Vern's *Op. 5, 6, and 7*; Danzi's 3 Concertante (Flute and Violoncello). *Op. 64, &c.*

Trios for Three Flutes.—Beethoven's *Op. 29*; Berbiguier's *Op. 5, 13, 33, 40, 51, and 70*; Gabrielsky's, sets, 1 and 2; Tulou's *Op. 24*; Rossini's 12 Operatic Pieces, Schneider's, sets, 1, and 2, &c.

Quartets for Four Flutes.—Cardon's 1, and 2; Gianella's *Op. 52*; Reicha's *Op. 12*; Schneider's, No. 1, 2, and 3; Quintetts.—Flute, Violin, Two Tenors, & Violoncello; Hoffmeister's Bk. 1 & 2, *Op. 35*; Romberg's Nos. 1 to 9; Solos, with Instrumental accompaniments; Berbiguier's *O dolce, Op. 9*; Introduction and Tema, *Op. 16*; Tulou's *Fantasia, Op. 9*; ditto, *Op. 16*; Introduction and Air, *Op. 17*; *Bonheur de se revoir, Op. 60*; Vern's *Introd. Tema and Pollacca, Op. 12*.

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JUST PUBLISHED, Mr. Alexander Lee's popular Song,—The Bird, the bird, a Bravura, sung by Miss Novello, at the Theatre Royal English Opera; likewise by Miss Clara Novello, at the Musical Concerts. Also by the same Author—Hey for the bonny Braes; sung by Miss Novello, at the Theatre Royal, Edinburgh, with great applause.

Published by LEE, 59, Frith-street, Soho.

WEBBE'S PSALMODY, lately reprinted, is now to be had at Lonsdale's, Old Bond Street; Cramer & Co's., Regent Street; J. A. Novello's, Dean Street, Soho, London; and of the Author, 34, Seel Street, Liverpool.—Price. Score, 12s.; Organ-book, 6s.; together, 15s. The widely extended reputation of this work, and its continually increasing circulation, are the best evidences of the high estimation in which it is held.

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APRIL 15.

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EDINBURGH.... <i>Oliver & Boyd, &</i>	SHEFFIELD <i>Dawson.</i>
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NEW PUBLICATIONS.

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Mrs. Willis and Daughters' Musical Academy is now open. Days of attendance, Tuesdays and Fridays, from Ten until Four. Terms may be had at their residence, No. 75, Lower Grosvenor-street.

WEBBE'S PSALMODY, lately reprinted, is now to be had at Lonsdale's, Old Bond Street; Cramer & Co's., Regent Street; J. A. Novello's, Dean Street, Soho, London; and of the Author, 34, Seel Street, Liverpool.—Price. Score, 12s.; Organ Book, 6s.; together, 15s. The widely extended reputation of this work, and its continually increasing circulation, are the best evidences of the high estimation in which it is held.

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SANCTUS and BENEDICTUS from Mozart's celebrated Requiem, with Organ or Piano-forte accompt. V. Novello, 3s.

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CHERUBINI'S O SALUTARIS, transposed a third higher in the Key of G for the accommodation of those whose voices are not sufficiently deep for the original copy, 1s. 6d.

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MOZART'S Laudate with organ obligato, 2s.
BEETHOVEN'S Chorus—Glory to God, from Gardiner's Judah, 5s. Ask for Novello's Edition.

SPOHR'S Psalm Jehovah! Lord God of Hosts! and his other two Psalms are in the Press, and will be published without delay.

All the Music performed at this Festival may be had of J. Alfred Novello, 69, Dean-street, Soho.

PORTRAIT OF MISS CLARA NOVELLO.—Just published, a Portrait of Miss Clara Novello, drawn on stone by Sharp, after a Portrait in crayons from the life, by Salabert.—Prints in 8s. 6d., Proofs, 5s.

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ORGANS.—Parties who are interested in the erection of Organs in churches, chapels, or music rooms, will derive material advantage by confiding their orders to J. A. NOVELLO. The advantage he proposes will consist in the instruments being constructed by the most experienced builders, from the plan, and under the superintendance of his father, Mr. VINCENT NOVELLO, and without any extra charge above the manufacturers' price.

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- Ditto, each piece separate 6
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- Marches in Idouineo, Zauberröte, and Alceste. 2 0

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Separate Vocal Parts to the above, s. each part.

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- No. 1. Mozart's Litany in B flat, 10s. 6d.
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- Schack's Mass, with additions by Mozart, 10s. 6d.
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London: J. Alfred Novello, Music-Seller to her Majesty, 69, Dean-street, Soho.

LITERARY.

Published on the 1st of every Month, price 6d.

WITH ENGRAVINGS, THE EVANGELICAL REGISTER.

Or Magazine for Promoting the Spread of the Gospel.—(Commenced January, 1824).

THIS widely-circulated Periodical has now been upwards of twelve years before the Public. Originally it was, like other Magazines, the organ of one of the many Denominations of Christians; now, as its title indicates (being a "*Magazine for Promoting the Spread of the Gospel.*"), it is no longer confined to a single branch of the Church of Christ, but its pages are thrown open to the insertion of all matters interesting both to Churchmen and Dissenters. The Conductors of THE EVANGELICAL REGISTER, endeavour to show how much all Christians have in common, instead of keeping alive those dissensions and divisions which are at once the bane and the disgrace of the Religious World.

The monthly contents of the Magazine consist of Essays on Religious Subjects, chiefly of a practical tendency; Original Poetry; Biographical Memoirs; Reviews of New Publications; Proceedings of Religious, Charitable, and Philanthropic Societies; Original Correspondence, Documents, Ordinations, Settlements, New Churches and Chapels; and all other information suited to a Religious Publication.

The Editors invite particular attention to the Series of Papers commenced during the past year, and continued in the present Volume (written expressly for this Magazine by a Member of that Noble Family), detailing, for the first time, an Account of THE LIFE AND TIMES OF THE LATE COUNTESS OF HUNTINGDON, certainly one of the most extraordinary and excellent Women of the Eighteenth Century; interspersed with Original Letters, Documents, Anecdotes, and Biographical Sketches of the Royal, Noble, and celebrated persons of her day.

The Evangelical Register for April 1,
will contain:

An Engraving of "Hagar and Ishmael sent away." Original Essays on Repentance; The Christian's Sunday Remembrancer; "The Good Work;" and The Sacrament of the Lord's Supper. Biographical Sketches; Rev. James Glazebrook, Vicar of Belton, Leicestershire. Part IX. of The Life and Times of the Countess of Huntingdon; containing interesting particulars of the Death of the Earl of Buchan, and the religious services on the occasion; with Anecdotes, Letters, &c. Original Poetry; The Resurrection; the Existence of God; The Vanity of Earthly Hope. Reviews of New Books. Religious Intelligence, &c.

These interesting papers will be continued every month, till the whole is completed.

Published by Painter, at the Evangelical Register Office, 342, Strand.—(Corner of Catherine-street) and opposite Waterloo Bridge.

Orders received by every Bookseller and News-vender throughout the Kingdom.

ÆOLOPHON, GRAND DOUBLE ÆOLOPHON, AND ÆOLOPHON PEDALS.

A Selection of Music, from the works of Mozart, Beethoven, and other celebrated Masters, is performed daily on the above beautifully expressive and powerful Instruments, at the Manufactory, 37, Poultry, by an eminent professional gentleman, commencing *every day* at Twelve o'clock. Admission, one shilling, which is returned to purchasers of Music.

The visits of the Public will be welcomed at all times by Messrs. Day and Myers, Patentees and Manufacturers of the Æolophon and Seraphine, 37, Poultry.

This day is published, Part II., and a second edition of Part I., price Five Shillings,

THE PSALMIST, a collection of Psalm and Hymn Tunes suited to all the varieties of Metrical Psalmody, consisting principally of Tunes already in general use for Congregational Worship, newly harmonized for four voices, with a separate Accompaniment for the Organ or Pianoforte, the greater part by Vincent Novello, Esq. Comprising also many Original Compositions and Adaptations by the following eminent Professors; T. Adams, T. Attwood, W. Beale, W. Fitzpatrick, H. R. Bishop, J. Goss, W. Hawes, W. Horsley, M. B. Oxon. W. Knyvett, T. Cooke, V. Novello, E. Taylor, S. Webbe, S. Wesley, J. Turle, and other composers of acknowledged merit. To be completed in Four Parts, each to contain about One Hundred Tunes.

London: J. HADDON, Castle-st. Finsbury Square, LONDON; Sold by J. A. NOVELLO, Dean Street, Soho.

ADDRESS.

THE object of this publication is to effect an essential improvement in the mode of conducting one part of the worship of God, not only as to the character of the Psalmody employed, but as to the mode of its performance. It has long been a matter of complaint, that the taste of the public has of late years been greatly vitiated by the introduction of Tunes which in their performance only required a rapid and boisterous vociferation, to the entire exclusion of that calm and harmonious expression in which the essence of true devotion consists. To accomplish this improvement, the aid of the first talent in the musical world has been engaged in entirely re-harmonizing the best Melodies already in use, with the introduction of a number of originals, which shall recall and induce a relish for the chaste and dignified style of our ancient Psalmody, and introduce to more general notice the Works of modern composers of established reputation, who have adopted that style as their model.

In private families, where the performance of Sacred Music forms a part of the recreation and enjoyment of its junior members, the harmonies in this volume will form at once the most instructive practice; and, when performed as they are written, impart a fullness and elegance to the melodies which cannot fail to interest and delight the musical ear.

As the profits will be devoted to charitable purposes, it is hoped this feature of the undertaking will recommend it still further to general adoption.

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A YOUNG LADY who has been some years accustomed to teaching. She will undertake to teach the usual branches of Education, with the English, French, and Italian, languages, grammatically; and Music and Singing. For particulars, apply (post paid) to Mrs. Vincent Novello, 69, Dean-st., Soho-sq.

CONCERTS.

THE COMMEMORATION of SIR THOMAS GRESHAM will be held, by permission of the Right Hon. the LORD MAYOR, at the MANSION HOUSE, on TOMORROW, May the 14th. at One o'Clock, when the GRESHAM PRIZE MEDAL, awarded for the best Composition in SACRED VOCAL MUSIC. will be presented to the successful Candidate, and a Public Performance of the Anthem will take place.

Tickets will be issued by Smith & Elder, 65, Cornhill; and J. A. Novello, 69, Dean-street, Soho. Any surplus that may remain, after the payment of expenses, will be appropriated towards the Restoration of Crosby Hall.

SIGNOR LANZA'S BENEFIT CONCERT, that was fixed for the 13th of April, is unavoidably postponed to WHITSUNDAY EVE, when his grand 'Missa di Gloria' will be performed for the first time.

MR. VAUGHAN respectfully announces that on MONDAY EVENING next, May 16, at the King's Concert Room, Hanover Square (by the kind permission of the Author, and for the first time in London), will be performed 'THE CAPTIVITY OF JUDAH,' a Sacred Oratorio, composed by William Crotch, Mus. Doc., Professor of Music in the University of Oxford. Principal Vocal Performers:—Madame Caradori Allan, Miss Clara Novello, Miss M. B. Hawes, and Mrs. W. Knyvett; Mr. Bennett, Mr. Vaughan, Mr. Terrail, Mr. J. B. Sale, Mr. Bellamy, Mr. Machin, and Mr. Phillips. Leader, Mr. F. Cramer; Conductor, Mr. W. Knyvett. The Band and Chorus will consist of more than one hundred Performers. Tickets and books of the words may be had of Mr. Vaughan, No. 89, Great Portland-street; and at the principal Music Shops.

MR. GEORGE HENRY DERWORT'S First Subscription CONCERT will take place at the Hanover-square Rooms, on MONDAY, MAY 30th, 1836. The Concert will consist of *New Music*, entirely of his own composition. The Orchestra will comprise the most eminent Vocal and Instrumental talent, and will consist of more than 120 PERFORMERS.

Tickets, 10s. 6d. each, to be had of Mr. Derwort, Professor of the Guitar, 55, Great Marlbro'-street.

NEW AND POPULAR SONGS.

THE WRECKED BARK, and FAIR GENEVIEVE, by E. J. Loder. For reviews of the above, see the 'MUSICAL WORLD' of April 8th and 15th.

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Piano Music.—Waltz Rondinos. 1 to 6, 1s. each, and to be continued. Rondo from 'Red Mask.' Ditto from the Finale of 'Il Barbiere.' Arranged for Piano, with easy Variations. By C. Albert.

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'THINE IS MY HEART,' composed by Otto,
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likewise of C.

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Rondeau Brillante, The Queen's March,
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Mesta, Fantasia Militaire, Come dolce, each
2s. 6d. "Mr. Chatterton's works deserve
popularity, being effective and brilliant; they
cannot fail pleasing the amateur performer."
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CLEMENTI'S SIX SONATINAS, Op.
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* Professors and the public are cautioned
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which is neither fingered by Mr. Clementi
nor has his late alterations and additions.

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