

## REV. MR. LISTON'S EUHARMONIC ORGAN.

To the EDITOR of the HARMONICON.

Manse of Ecclesmachan,  
16th Feb., 1829.

SIR,

HAVING a great aversion to controversy, I have hitherto omitted to answer Mr. G. H.'s second letter, in the *Harmonicon* for May last, respecting the errors he imputes to me. Believing that my letter in the *Harmonicon* for February, 1828, would satisfy every one, who should take the trouble of making the experiments I proposed, I was very well content to let him have the last word. I find, however, a new antagonist in Mr. D. C. Hewitt, in the *Harmonicon* for June. I will, therefore, now offer a few observations on Mr. G. H.'s reply, and on the scheme of my new assailant.

Mr. G. H. complains of the style of my letter as sneering and sarcastic, and that I have treated him cavalierly. It certainly was not in such a temper that I wrote, and I regret that the tone of my letter has been felt as such. It shall be my aim to avoid any thing that may appear offensive to either of my adversaries\*.

Mr. G. H. begins by fortifying his opinions respecting the semitones, by the authority of M. Choron. I recollect very well being much surprised at the passage quoted; but let us examine it a little. M. Choron blames Albrechtsberger (whose authority by-the-bye, if authority in such matters were of avail, is certainly not inferior to any) for holding the common opinion; and he observes that the error is *general among practitioners*, so that at least this passage does not support Mr. G. H. in saying that his doctrine is *universally* acknowledged and acted on. "The error," he says, "is so much less excusable, that it is contrary both to observation and calculation (*raisonnement*). It is matter of the greatest certainty, that in the division of the tone from c to d into two semitones, the one from c to c# is greater than that from c# to d." Let us take an example. Let these three chords be tuned all perfect. Calculation tells me that the semitone from c to c#, is much smaller than from c# to d; and on trial I find it so.



I find besides, that the progression thus tuned is extremely agreeable. I then make c# a little sharper, so as to make the two steps as nearly equal as I can. I find the major chord to A considerably worse than before; it is barely tolerable on the piano-forte, and I know that on the organ

\* I take this opportunity to correct some typographical errors in my former letter. HARMONICON, No. II. New Series.

Page	Col.	Line	
28		8	from bottom, for derivation read derivative.
ib.	2	22	read that the fifth B b F, &c.
ib.		35	for A c b read A c # E; and line 36, for c b read c #.
29	2	12	for practical part read practical fact.
30	1	5	for F b read F #
ib.		26	from bottom for results read result.
ib.	2	5	for 1/10ths read 1/10th.

And further down, the word *all* has fallen out.

MAY, 1829.

it cannot be tolerated. I find besides, that the whole effect of the progression is injured; I make c# still sharper by little and little, and find the effects still worse and worse; till having made the step from c# to d very small, I find that the very semblance of a major chord is lost. It is completely *symphonia discors*, and, with Horace, I would rather go without music altogether than listen to such a chord. I leave it to be enjoyed by those, whose theory, or predilection for very small semitones may reconcile them to it. I conclude, therefore, that the error is with M. Choron; and all my respect for him cannot make me account that to be a *vulgar error*, which I find irresistibly proved to be truth.

The authority of Chladni, in the very passage quoted by my adversary, seems to be all in my favour. He acknowledges the same ratios of the diatonic and chromatic semitones which Mr. G. H. condemns the British theorists for teaching, and accounts for the tendency in performers on perfect instruments to sharpen the note which is to be resolved upwards, by the desire of the ear to anticipate, as it were, the note to which the progression is going; and this I think a natural account of it, and probably the true one. It is one of the sources of error in the performance of the best musicians on the violin tribe of instruments, to which I referred in my former letter. He contends for temperament of the intervals in keyed-instruments, and its necessity is unquestionable when the diatonic scale consists of only seven sounds in the octave. I have shewn, not in theory merely, but by actually producing an instrument capable of it, that all the chords may always be had true. He contends that there must be a temperament on perfect instruments. To me it seems that in a good orchestra, the intervals in chord are not tempered; that the consonances are made as perfect as can be attained; consequently, that the movements from chord to chord are not in every part always by perfect intervals. This is the method adopted in my organ, as I shall explain a little more clearly below; and I think that thus I have assimilated the organ to the violin tribe in this respect.

Mr. G. H. may easily find a host of authorities for the opinion that the true intervals cannot be preserved, especially on keyed-instruments. When I first published a prospectus of my organ, affirming that it made all the intervals perfect, the theorists in England laughed at it, and considered it as a hoax. I have somewhere read an anecdote that the very same year in which Dolland completed his achromatic telescope, a mathematician gained a prize by an essay, in which he proved, from the nature of light, that it was *impossible* to increase the power of refracting telescopes, except by additional length.

If Mr. G. H. had produced the authority of able judges, who had heard my organ, and who pronounced a judgment that though the chords were good the general effect was bad, because the semitones were quite perverted—made great when they ought to be small, and *vice versa*—such authorities would have had some weight. As it is, those which he does produce have none at all.

"In regard to *observation*," says Mr. G. H., "I have long ago satisfied myself on the subject by my own experience. Mr. Liston, on the other hand, affirms on similar evidence, (that of his own ears) that the major semitone, even when resolved upwards, is a larger interval than the minor semitone. His letter, it must be observed, is nothing more than a number of changes rung on this assertion. He gives a number of examples, and *appears* to reason on them, as well as on the example



given by me; but his remarks on every one of these examples involve the assertion that the major semitones contained in them are more agreeable to his ear when performed on his organ than in the ordinary way. His assertion and mine, therefore, must be allowed, at present, to neutralize each other." Now the trials I pointed out appeared to me quite decisive of the question, whether the diatonic or chromatic semitone were larger; in my simplicity, taking these words in their ordinary acceptation, viz. the diatonic semitone to be that which occurs between the third and fourth, and between the seventh and eighth of the major scale, or between the second and third, and between the fifth and sixth of the minor, and a chromatic semitone to be the difference between a minor and major interval of the same name. But I now find that Mr. G. H. means another kind of semitone altogether, which he calls a *diatonic semitone*, but which was never called so before. Now that I understand him, I shall not contend that *this* new interval is larger than chromatic semitone, either in his sense or in the ordinary acceptation; but I shall, in the course of this letter, endeavour to shew that it is inadmissible into the scale, from which either harmony or melody, such as has hitherto been heard in modern Europe, is to be drawn. By a similar piece of simplicity, when I had shewn that the enharmonic changes made on my organ are such as make the major thirds perfect, while the opposite would make them too sharp, I imagined that I reasoned conclusively. But I reckoned without my adversary; for I find that he is no way startled by major thirds more than  $1\frac{1}{4}$  comma too sharp, (of which also in the sequel,) so that Mr. G. H., instead of being convinced, as I expected, finds me only ringing changes and *appearing* to reason. But I did somewhat more than merely assert that such or such things were agreeable to my ear. I challenged the experiment, and pointed out a way of making it on his own passage. Now it is no answer to this challenge to say that he had long ago satisfied himself by his own experience; neither is he entitled, without making the trial proposed, to say that his assertion and mine at present neutralize each other. Had he found himself warranted to say, "I have tuned the intervals as you direct, and on trying the effects in the passage in question, I find that in your way the effect is bad; and what you call bad, I find on trial to be better than what you approve of, though the *db* is still sharper than I wish, and the *c#* flatter than it ought to be." Had he said something like this, then the opposite assertions might be supposed to neutralize. But when he goes to his old experience, to which I object as liable to error, and does not allege that he has made my experiment, I appeal from Mr. G. H., partially informed, to Mr. G. H. after he shall have tried the test proposed by the opposite party in the dispute. "But when Chladni," he continues, "mentions the fact as being the result of observation, though irreconcilable to theory, and when Choron states the fact to be not only undeniably established by experience, but also confirmed by reasoning, the evidence on my side of the question preponderates; and I have, in addition, to say, not only that I have heard the observation confirmed by many practical musicians, but that I confidently appeal to the testimony of yourself, and of every musician in England, whose testimony is of any value." I am perfectly willing to join in these appeals, the umpires having heard my organ, or having tried the effect of a few chords such as it makes them, and of a few which result from my adversary's scheme, as I shall point out in the sequel. In the mean time permit me to

oppose to the opinions of those who have not heard the effects of my instrument the testimonies of some who did hear them, and who it will be admitted were very competent judges. The following letters were, with the permission of the writers, published in my *Essay on Perfect Intonation*:—

"Berners Street, May 27th, 1811.

"SIR, "I HAVE heard your organ, and am happy in giving it my entire approbation. You have made every key perfect, and I can truly say, that I never heard any harmony on keyed instruments at all comparable to it. The improvement of the very best keys is decided and striking. These delightful effects appear to me to be obtained with very little trouble to the performer, certainly with much less than is given by the pedals to the harps. I can therefore have no hesitation in recommending this instrument. I hope, indeed, soon to see its general adoption, by those at least who have sensibility and taste to relish pure harmony.

"I am, dear Sir, with much respect,

"your obedient servant.

"The Rev. H. Liston."

"WM. SHIELD."

To this let me add, that in his *Supplement to the Introduction to Harmony*, the same excellent musician and excellent man, whose death is announced while I am engaged in writing this letter, speaks of my organ in high terms of approbation.

"No. 70, Norton Street, June 2nd, 1811.

"SIR, "It appears to me that you have completely attained the object you had in view, of making the scale perfect; and I assure you I received much pleasure in hearing the harmonies undisturbed by beats, which your invention produces. There is some difficulty at first in managing the pedals, but a little practice would soon familiarize one to the right use of them.

"I remain your humble servant,

"Mr. Liston."

"THOMAS GREATOREX."

"15, Martlet Court, Bow Street, Covent Garden.

"SIR, "I HAVE great pleasure in giving my decided approbation to your organ, which I have heard with great delight. I think the scale is now rendered as perfect as possible; and with respect to the pedals, the use of them is easily attained with very little trouble; and whatever pains it may cost, the performer will be most amply repaid by the great gratification of playing on so perfect an instrument.

"I remain your obedient servant,

"The Rev. Mr. Liston."

"J. DAVY."

Mr. Samuel Wesley, after speaking of the improvements of Mr. Hawkes and Mr. Loeschman, proceeds thus:—

"Mr. Wesley approved of Mr. Hawkes's invention on account of its facility and simplicity in the action. He also approved of Mr. Loeschman's, because it carried the perfection of the harmony to a greater extent, although, by the necessary addition of pedals, the action becomes unavoidably more complicated. He has now no hesitation in yielding his most unequivocal approbation to Mr. Liston's very masterly scheme of improvement, which, though requiring considerable study and practice to render quite familiar, is yet attended with *as little* difficulty (when its wide extent is duly reflected on,) as any mechanical contrivance can be expected to have, where such minute intervals of sound are so truly obtained.

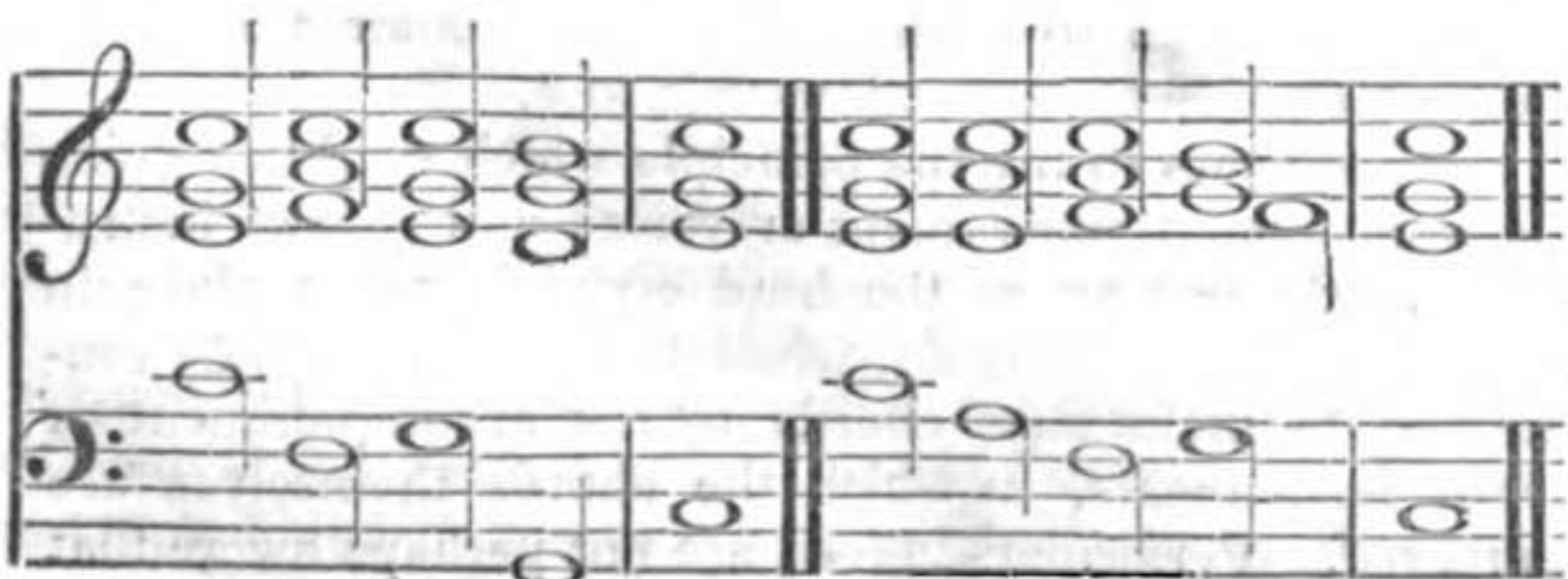
"Mr. Wesley, therefore, has much satisfaction in assuring Mr. Liston that he regards his invention as highly ingenious, quite practical in execution, and a great and delightful acquisition to a nice musical ear."

These testimonies do not go immediately to the point in dispute respecting the semitones, but they imply that the effects were excellent in progressions, where the semi-



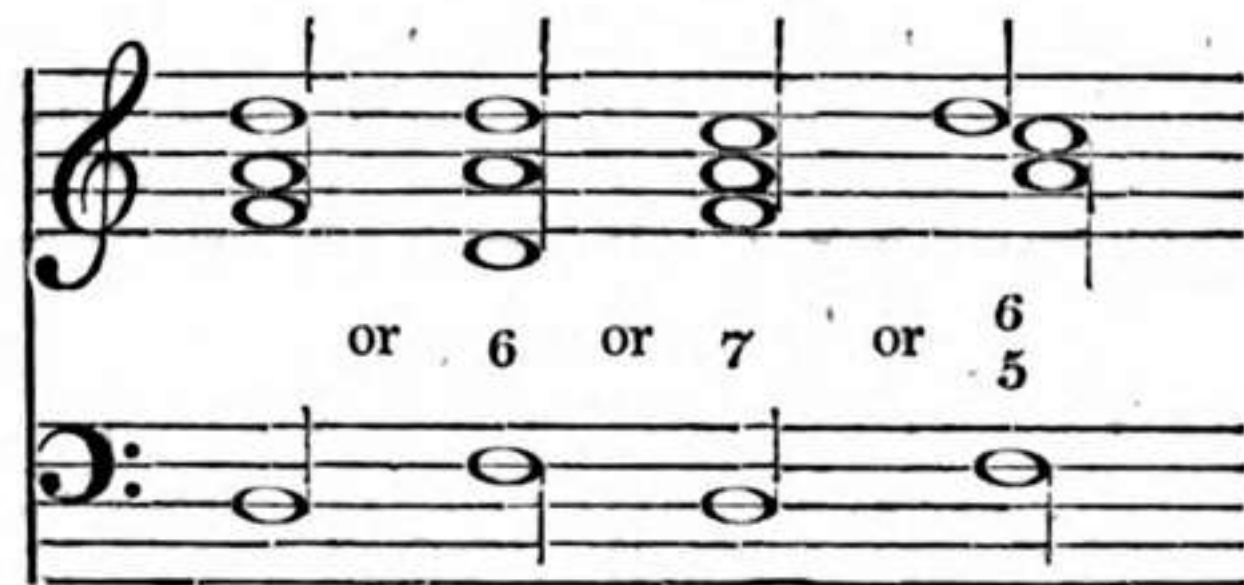
tónes, as I make them, must have been of continual occurrence. Let me add, that when I had completed the great organ for the Scottish church at Calcutta, many eminent professors came to hear it, and the effects of the compound stops especially, were heard with so much approbation, that Mr. Shield, Mr. Mazzinghi, and Mr. Ashe, or Mr. Nicolson, (I cannot now recollect which,) came to me, and of their own motion proposed to recommend it to the Philharmonic Society, and procure me the approval of that celebrated body. Unhappily another member of that society, whom I will not name, had promised me to do the same thing, and from delicacy to him I was unwilling to take it out of his hands. A hollow friend is worse than an open enemy. The matter was either not proposed to the Philharmonic, or the proposition was not acceptable under such auspices, and I lost the great advantage offered me by these respectable professors.

To return to Mr. G. H. "According to Mr. Liston," says he, "the imperfection of the scale, on ordinary keyed instruments, arises from the circumstance that the scale contains various smaller intervals than those which are given by these instruments." Let me tell my own story. On a stop of an organ, tune  $cG$ ,  $gd$  perfect fifths, and  $dd$  perfect octave downwards:  $d$  is the interval of tone above  $c$ . Again, tune  $dA'$ ,  $A'e'$  perfect fifths and  $e'E'$  octave downwards. It is plain that  $E'$  bears the same relation to  $d$  that  $d$  does to  $c$ . Now try the chord  $cE'G$ ; it will be found (as is well known) very bad: so bad indeed that it cannot be endured. The  $E'$  is a great deal too sharp as major third to  $c$ , and as minor third below  $g$ . Flatten, then, the  $E'$  gradually till the major third be quite perfect; the same operation will have made it perfect as minor third below  $g$ . It is plain that the  $E$  last tuned is at a smaller interval from  $d$  than the latter is from  $c$ . Hence the distinction between major tone and minor tone; the difference is called *comma*, and it is a very considerable interval, inasmuch that one-fourth of it, taken from the perfect fifth in the ordinary tuning of the organ, makes a very sensible deterioration of the fifth; and even one-eleventh of it, taken from the fifth in the tuning of the piano forte, when the scale is divided into twelve nearly equal semitones, is sensibly felt. Now take  $e$  octave to  $E$ , and try the chord  $A'ce$ ; it will be found as bad a minor chord as the major chord first tuned  $cE'G$ . Flatten  $A'$  gradually till the fifth  $Ae$  be quite perfect: try the chord  $Ace$ , it will be found perfect; or try the chord of sixth  $CEA$ , it will be found equally satisfactory. Therefore I think it indisputable that  $A$ , as last tuned, is the right major sixth on the scale of  $c$  and the tonic sound of its relative minor. From  $c$  the octave to  $c$  tune  $F$  perfect fifth below it; try the chord  $FAC$ , or the chord of fourth and sixth  $cFA$ ; they will be quite satisfactory. Lastly, tune  $GB$  perfect major third, and prove the chord  $GBd$ . The sounds thus tuned give us the diatonic scale major,  $CDEFGABC$ , as laid down by British theorists (and I might say all others) and the trial of the effects of these cadences puts beyond question the truth of the theory.

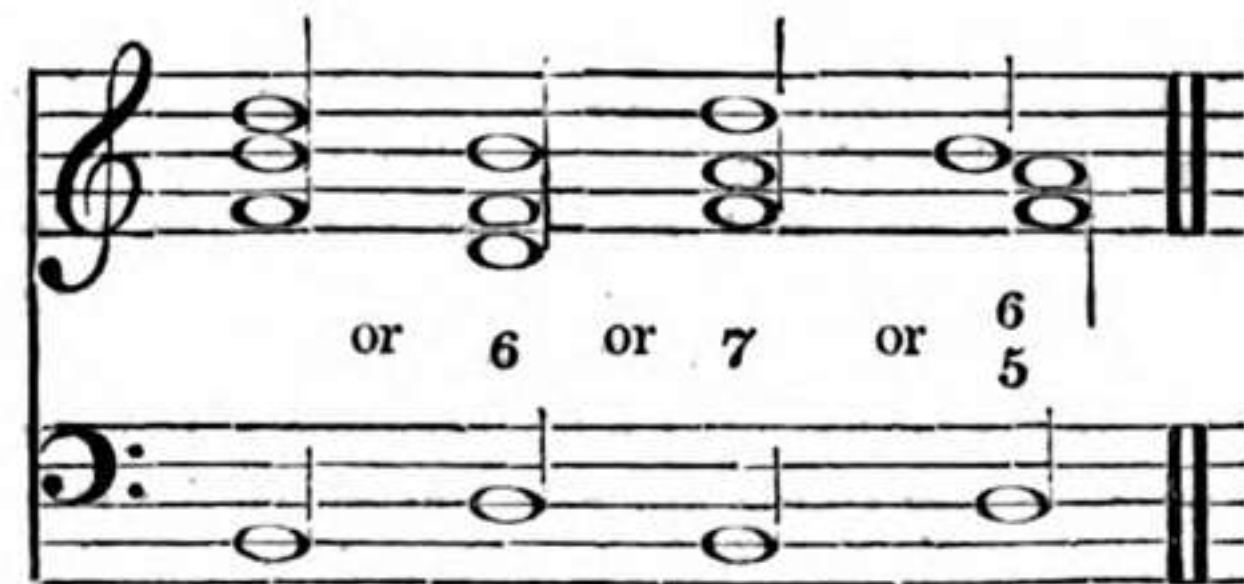


I affirm that any one, who is not resolved against it, will find these progressions exactly what they ought to be: not only each particular chord good, but each succeeding its predecessor in the most agreeable manner; that the ascents and descents between  $E$  and  $F$  and  $B$  and  $c$ , and particularly the resolution of the greater fourth  $FB$  by these two semitones, is exactly what is desirable. Let it not be said that this is merely my assertion; I appeal to the trial. The chords are few, and the experiment easily made. I am convinced that if Mr. G. H. make this experiment, he will yield to it—no small compliment to his candour, seeing his own system is concerned. I here make him an offer. If he drop me a note, signifying his willingness to make this experiment, and others respecting the effects of the intervals resulting from the semitone for which he contends, as I shall point out below, I will go to Edinburgh. In the workshop of Messrs. Wood and Small, organ-builders, I believe we shall find the means. Mr. Bruce, of that firm, shall tune the chords; let some professional or amateur friends be present to judge, and let the penalty on him who shall be found in the wrong be, that by a letter in the *HARMONICON* he publicly acknowledge the error.

If the chord  $DFA$  be now tried, it proves very bad; both the intervals  $D'F$  and  $D'A$  are two small by comma. If then another,  $D'$ , be tuned perfect fifth below  $A$ , or perfect minor third below  $F$ , it will be found to accord not only with the fourth and the sixth of the scale, but with the key-note itself, or, in other words, the following forms of the subdominant chord will be found excellent.



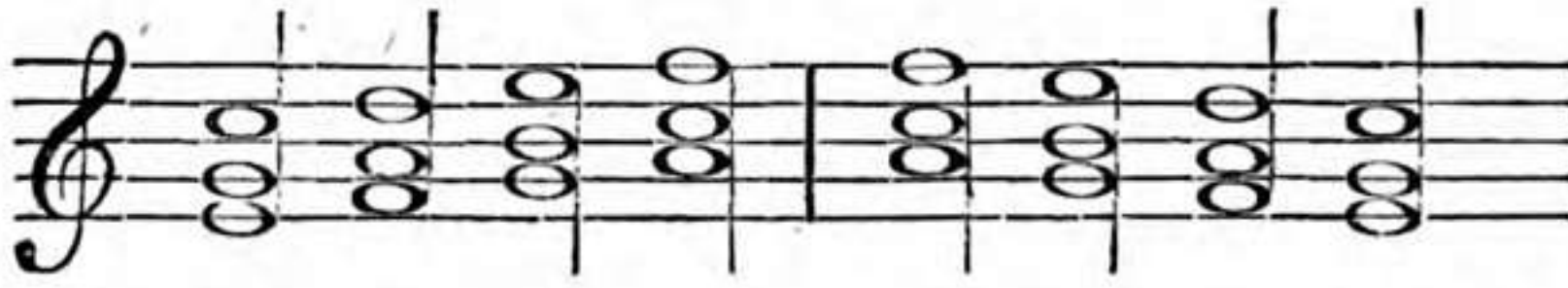
This new sound, therefore, I add to the scale, and call the grave second. It is given by the same finger-key with  $d$ , the change of pitch being effected by means of a pedal. By this addition I not only make the subdominant chords of the major mode perfect, but I complete the scale of the relative minor; for this grave second to  $c$  major is the tone fourth in the scale of  $A$  minor, and it will be found to harmonize perfectly in the subdominant chords of that mode.



Mr. G. H. says, "that by this grave second, I disturb the established order of the scale, which prescribes that the interval between the tonic and the second shall be major second." Had I contended that the interval should be minor tone to the exclusion of the other, there might have been some ground for the remark. But when I leave the major second in the full enjoyment of its rights

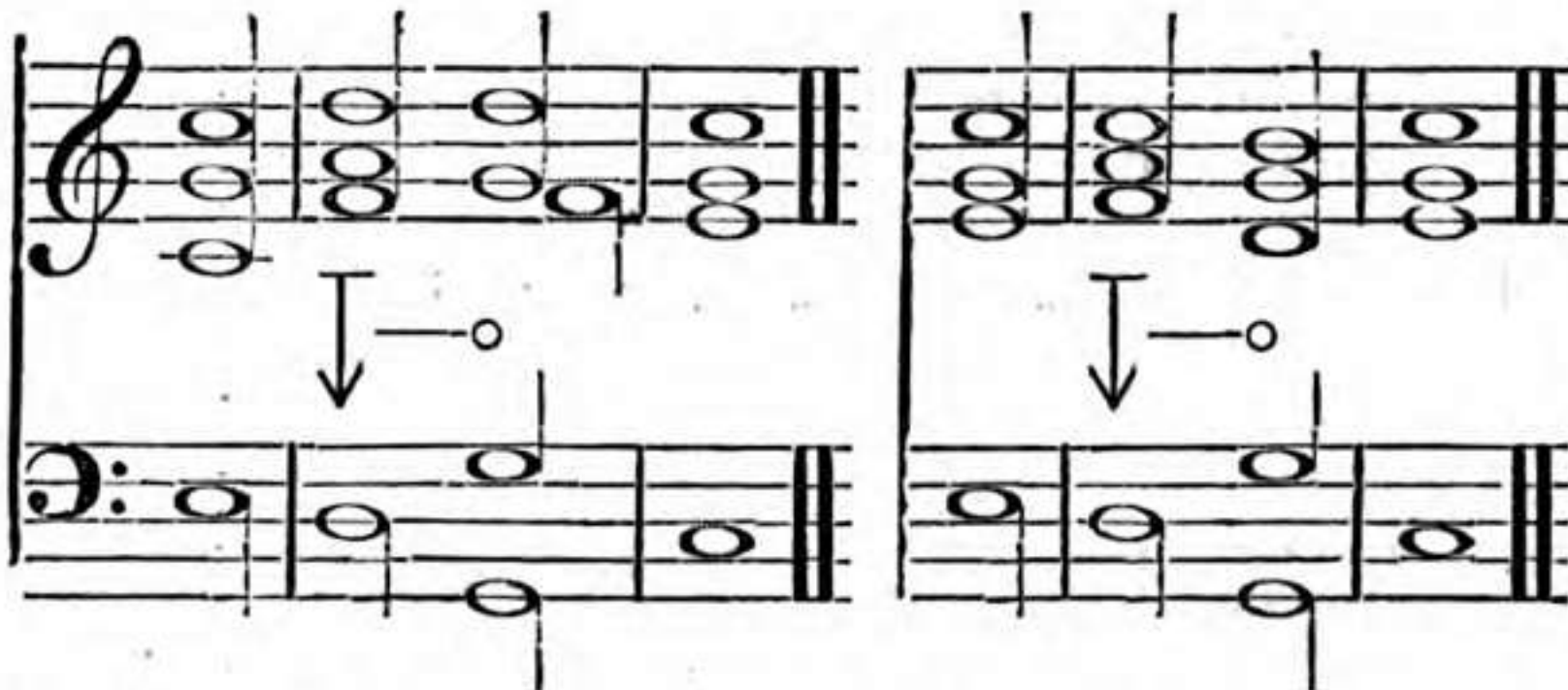


as belonging to the dominant chord, and bring in my new sound where the other cannot be admitted, I apprehend that I enrich the scale, and do not disturb its order. The following sequences of sixes,



will be found to go very agreeably both upwards and downwards, where the  $\flat$  is grave, where the ascent to the major third is first by step of minor tone, and then by major tone, and the descent conversely by greater tone and lesser tone. In other progressions, as in dominant closes, the reverse takes place. But this, instead of being an inconsistency, appears to me to furnish a new source of variety in melody. If it will help to reconcile Mr. G. H. to this grave second, I may remark, that by means of it the two tetrachords in the scale of  $c$  are materially similar, and that in two forms. That just described, which is the same as the tetrachord from  $g$  to  $c$ , when the modulation continues within the key. When again the modulation passes to  $g$ , the  $a$  which is sixth to  $c$  and grave second in the scale of  $g$ , by my scheme becomes acute, that is comma sharper, greater tone above  $g$  to harmonize in its dominant chord: and then the upper tetrachord resembles the lower when  $\flat$  is not grave.

Let us now attend to the progression from the subdominant to the dominant chord.

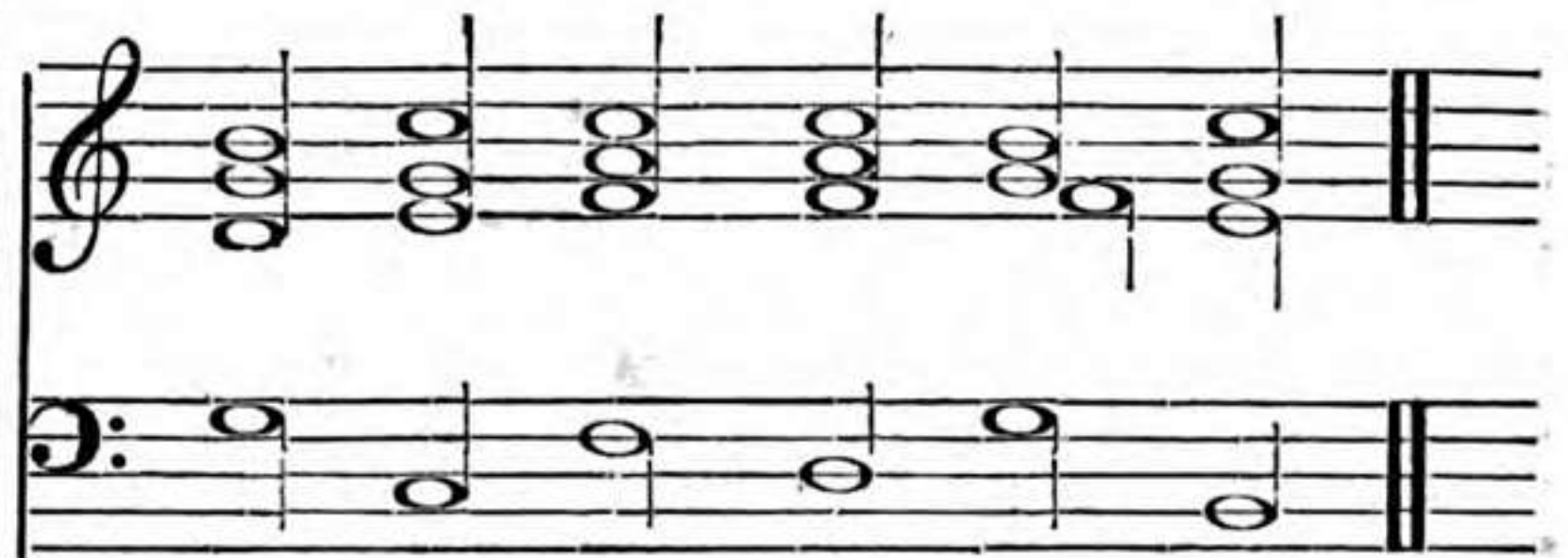


As the  $\flat$  is grave in the subdominant chord, the pedal marked by the arrow pointing downwards is pressed, and when the dominant is struck the pedal is released, as indicated. Two circumstances are here remarkable; first, the bass leaps downwards by fifth too small by comma, or upwards by fourth too large by comma, and the  $\flat$  in the upper parts which was grave in the subdominant rises comma to be true fifth to  $g$ . It is not easy to point out a method of trying the effect of this on the common organ. Yet it may be managed by two similar stops, one being tuned with  $\flat$  and the other with  $\flat'$ ; a bye-stander may push in the stop when  $\flat$  is grave, and draw out the other, when the chord of  $g$  comes. However, I assure the reader that the effect, so far from being offensive, is extremely agreeable, and hundreds heard it with pleasure; nor did ever any one express any thing but admiration of the effect.

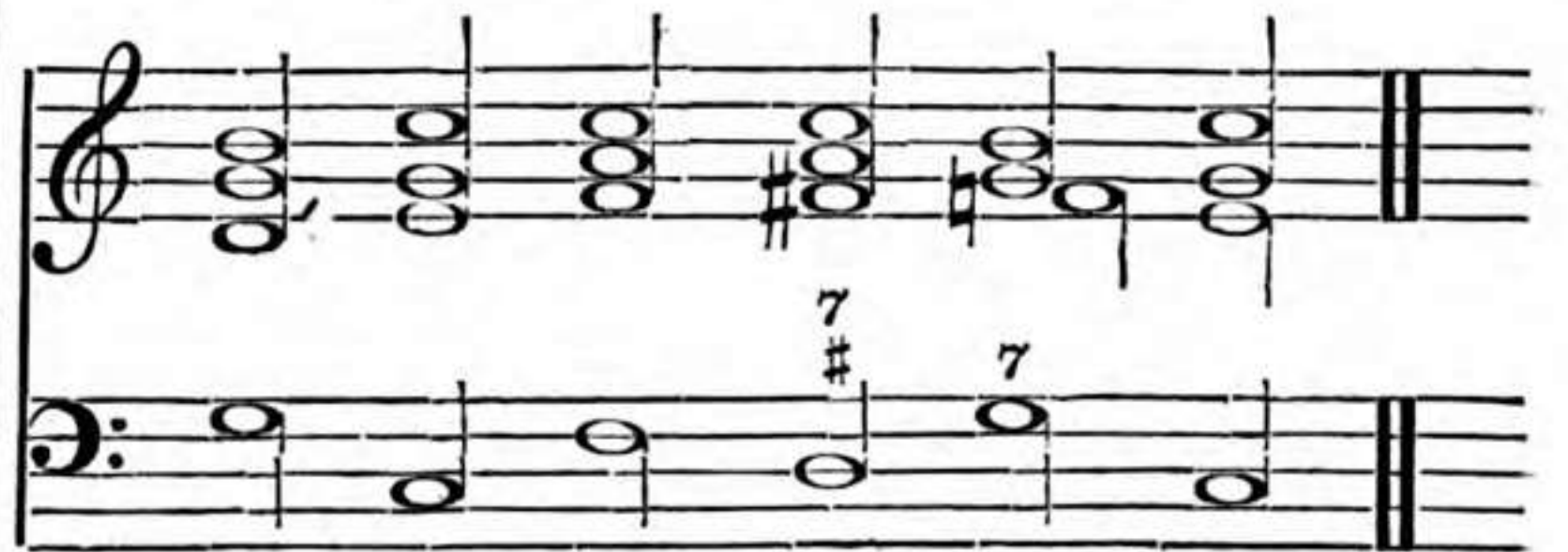
My doctrine then is, that though a fifth, consisting of the sum of the intervals of perfect major third and grave or false minor third, be inadmissible in chord, a movement by this fifth, or by its inversion the fourth too large by comma, may be made; and this is one of the means of preventing that departure from the key, which would often result from a series of movements by intervals, all perfectly consonant.

After the same manner a consonant minor third is

made up of the intervals of major tone and semitone. A minor third consisting of minor tone and semitone is inadmissible in a chord of perfect fifth, because it makes either the major third too great, or the fifth itself too small by comma; but as an interval of movement in a part from chord to chord, it is perfectly legitimate. Let me here quote a short passage from my *Essay on Perfect Intonation*, Part II., § 32. I subjoin a translation of a passage from Huygen's *Cosmotheoreos*, as quoted by Dr. Smith (*Harmonics*, Sect. X.) "I say then, if any one should sing successively the notes which musicians call  $c, f, d, g, c$ , ascending and descending alternately, by intervals absolutely perfect, the last note  $c$ , would be graver than that  $c$  with which he commenced, by a whole comma, as it is called; so that if the song were repeated nine times, the voice must necessarily have descended by almost a greater tone. But the ear by no means suffers this; it remembers the original pitch, and returns to it again. Thus we are obliged to use some secret temperament, and to sing the intervals imperfect, from which much less offence arises (than from leaving the key). And this kind of temperament, melody needs almost everywhere." "The reader will easily see that the "secret temperament" which nature obliges us to use, is that pointed out in the preceding pages. It consists not in tempering every interval, as the celebrated author quoted seems to think, but in moving by an interval of fifth or fourth, differing by the whole schism of comma from the perfect intervals, or by grave minor third or acute major sixth." Thus if we write the notes which Mr. G. H. quotes from Chladni, in the bass, and fill up the chords thus,



the movement from  $f$  to  $d$  will be by perfect minor third, and the  $\flat$  will be grave; whence the ascent to  $g$  the dominant will be, as already explained, by fourth too large by comma. But if we give  $\flat$  a major chord thus,



making a partial modulation through the key of  $g$ , the movement from  $f$  to  $d$  will be by grave minor third, and thence by series of perfect intervals to  $c$ .

Such appears to me the principle which ought to guide the occasional temperament of voices and perfect instruments. Something of the kind certainly takes place in symphonies and choruses, when the voices are not constrained to make false chords by the accompaniment of keyed instruments, in which the chords themselves are tempered. Performers indeed are not perhaps aware that



in making their chords perfect, (which I think the ear constrains them to do) some of the parts do not move by perfect intervals; and the correction, not being guided by principle, it is to be supposed, is not always made in the proper part. But were an orchestra to be guided in their rehearsals by a single stop of an organ of my construction, there can be little doubt, that the occasional temperament being guided by a clear and rational principle, something would be gained in point of accuracy, and in purity of effect;—even in such an orchestra as that of the King's Theatre, or of the Philharmonic Society.

Mr. G. H. is not accurate, when he says that I endeavour to banish from the scale the minor third, consisting of lesser tone and semitone, or in supposing that this is the sole object of my grave second, as is plain from what is said above. "And after all," he continues, "he finds it necessary in many cases to retain this false minor third. All these imperfections arise from Mr. Liston's method of rendering the scale of *c* perfect, by the introduction of one additional sound. What multitudes of similar consequences must arise from the variety of other sounds which he has added! Of course he will not admit them in so many words to be *imperfections*. But if the true ratio of the minor third be as 6 to 5—a simple, and therefore, a consonant ratio—can that be a perfect scale in which it is necessary very often to introduce, as a minor third, an interval, the ratio of which is as 32 to 27—a complex, and therefore a dissonant ratio? And does Mr. Liston really admit this imperfection by his attempts to get rid of this false and dissonant interval, which, notwithstanding, forces itself upon him in spite of all his endeavours?"

But why not admit a dissonant interval, if it produce a good effect? Are not the seventh, the greater fourth, and lesser fifth, with many others dissonant intervals? And as such were they not long rejected? And has not harmony gained a great deal by their admission? A major third consisting of the intervals of two greater tones, and a fifth consisting of the intervals of perfect major third and of grave minor third I reject, because they are execrable in every combination and every inversion. But the grave minor third (made up of lesser tone and semitone) and the sixth produced by its inversion are good, though dissonant intervals, and produce good effects in many combinations. Therefore I adopt them; and so far from allowing in so many words that this is an imperfection, forced upon me, notwithstanding my endeavours to avoid it, I claim it as a valuable discovery.

The greater fourth, between the perfect fourth and major seventh of the diatonic scale, and the lesser fifth, between the same seventh and octave fourth, are both excellent dissonant intervals. The resolution of the former on minor sixth by the two parts moving from each other in opposite directions by diatonic semitone, is most satisfactory; and equally satisfactory is the resolution of the lesser fifth on major third. Now this lesser fifth consists of the sum of consonant minor third and of grave minor third. But the interval  $B F'$  (consisting of the sum of two consonant minor thirds) is bad, and its resolution equally unsatisfactory; therefore I reject it in every combination. When the tone lesser fifth is accompanied with minor third, the effect is very good, notwithstanding of the dissonant minor third  $D F$ : and what is very remarkable, by making  $F$  acute, that the upper third may be perfect, the whole combination  $B D F'$  is bad. But I do not determine, as Mr. G. H. says I do, that the dissonant third shall be always at the top of the chord. On the contrary I find that, making the  $D$  grave, the combination

$B D' F$  is still very good. Now if we add a minor seventh to chord of lesser fifth (as on the major seventh of the major scale, or on the second in the minor mode), I determine that the whole combination shall be  $B D' F A$ , not  $B D F' A'$ —why?—because this latter combination has a bad effect, while the former has a good one. No other thing forces it upon me, for my organ can perform the one as easily as the other. I prefer the former chord, though in a sequence the seventh in the succeeding chord be not perfectly prepared—because this circumstance gives no offence. "In this case, then," I say in the *Essay on Perfect Intonation*, "the minor seventh is not perfectly prepared, and, for this reason; before the construction of the euharmonic organ, I used to imagine this progression not legitimate. The experiment, however, has proved that the chord of minor third, perfect fifth, and acute minor seventh, is so smooth and pleasant of itself, that this use of it gives no offence whatever."

Mr. G. H. doubts this;—if he heard the progression his doubt would entirely vanish. He calls it a *theoretical* imperfection. But if the goodness of the discord, which in this case is not prepared, warrant the use of it without preparation, or with this *quasi* preparation, it is entitled to be emancipated from the restrictions which theorists have imposed on it. And the theory must be corrected by the experiment.

After the same manner the interval of diminished seventh, between the leading note of the minor mode (major third of the dominant), and the minor sixth of that scale is an excellent interval, and resolves, the extreme parts moving each by the diatonic semitone, in the most agreeable and satisfactory manner on the perfect fifth. Now this interval consists of the sum of two consonant minor thirds and one grave minor third. I determine, therefore, that the dissonant minor third shall be in the middle of the chord, being that between the second and fourth of the minor scale. For this is the only arrangement by which we should avoid a bad lesser fifth in some part of the chord. Thus arranged, the lesser fifth to the bass is accompanied by a consonant minor third, and that to the third of the chord with dissonant or grave minor third. The whole combination thus arranged, is of most excellent effect in all its positions and inversions. On the other hand, if we make all the three minor thirds consonant, the chord and its resolution become bad and unsatisfactory.

Such are the reasons which induce me to contend that this dissonant third ought to be admitted among musical intervals. The question is entirely a question of effects; and by these my opinion must be supported or rejected.

[To be concluded in our next.]

## ON THE CHARACTERS OF KEYS.

To the EDITOR of the HARMONICON.

SIR,

Colchester, 12th March, 1829.

I WAS much gratified by seeing in your numbers for January and February last, two letters on the Characters of Keys, and hoped that the investigation of so interesting a subject would be resumed this month. As no one at present appears to enter into further discussions on this matter, I shall feel obliged by your inserting the following remarks in your next, if you think them at all to the point.

It is very clear, Sir, that on imperfect instruments, (as



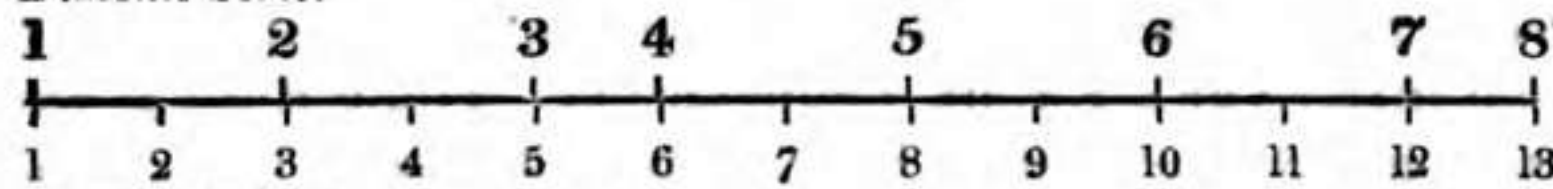
the Piano-forte,) for the reasons assigned by T. S. R., page 6, certain keys will unavoidably assume peculiar characters; but it seems to me that this is not all that may be said on the question, which should include the inherent nature of keys, and be altogether divested of any character derived from particular instruments, which can no more change the real nature of any key, than a coloured lens can really impart its own tint to an object viewed through it.

It has long been my opinion that the characters of keys, considering the question abstractedly, exists only in the imagination; and for the following reasons:—

It will of course be granted, that the diatonic construction of the octave is the same, whatever key-note is adopted; and the same may be said of the chromatic scale. Hence it will follow, that the several intervals, whether diatonic or chromatic, forming any scale must bear the same relative proportions to each other, in all other scales.

The following figure represents the two scales. It is divided on the upper side into 8 intervals, representing those in the diatonic scale, and on the under side into 13 equal parts, representing the semitones in the chromatic scale, including the octave to the key note, and numbered according to their distances from the key-note, reckoning in both cases that note as 1.

Diatonic Scale.



Chromatic Scale.

As an example, I give the following chant by Purcell, in two different keys, but without the bass.

Two musical staves in treble clef. The first staff is in G major (one sharp) and the second is in D major (two sharps). Above each staff are two rows of numbers: the top row represents diatonic intervals (1-8) and the bottom row represents chromatic intervals (1-13). The notes on the staves correspond to these intervals, with accidentals (sharps) indicating the specific key.

The upper figures in the above, refer to the diatonic intervals, and the lower to those of the chromatic scale.

It will be seen on comparing these examples, that the notes in any given chord stand in exactly the same relation to their respective tonics; and the same will be true if they are transposed into any other key. Hence it is evident, that as the 3rds and 5ths (which in an imperfect temperament constitute the peculiar character of any key) when correctly produced, are in all keys at the same relative distances from their respective tonics, no key can assume a more brilliant or plaintive character than the rest.

I cannot help thinking that the ascribing a specific character to particular keys, may be in some measure attributable to educational prejudice, and to a blind acquiescence in commonly received opinions; but chiefly to hearing pieces in those keys performed on, or accompanied by, the piano-forte and organ, or in the orchestra, where the natural perfection of the stringed band is

compelled to yield to the imperfections of the wind instruments.

I offer these opinions with much diffidence, being on this subject at issue with some for whose judgment I have great respect: nevertheless I communicate the result of my own reflections, in the hope of gaining further information, and not with the view of entering into controversy; I shall therefore be glad to see in your pages any further observations on the subject that may either confirm my present belief, or shew that it is erroneous.

I am, Sir,

very respectfully yours,

J. M.

## SIGNOR BELLINI'S NEW OPERA, LA STRANIERA.

EXTRACT OF A LETTER FROM MILAN.

Milan, March 1.

\*\*\*\*\* AN extraordinary sensation has been excited here by the appearance of *La Straniera*, an opera by the young composer Bellini, already known by his popular work, *I Pirate*. The most flattering success attended this new production of a young artist, whose first essays afford the promise of something like a regeneration in the modern Italian music.

The subject of the piece is taken from a romance of the Vicomte D'Arlincourt, and the *libretto*, which is from the pen of Romani, comprises almost all the requisites for a work of this kind—scenes of strong dramatic effect, a happy disposition of parts, as well in regard to airs, duets, &c., as concerted pieces; and is, in many respects, far superior to the generality of things of this kind, which have been tolerated for years past. Not that it is free from some of those precious inconsistencies which abound in such productions; for instance, in the first act, the Baron de Valdebourg receives a wound from a sword, and falls from the top of a rock into a lake, and yet this does not prevent his coming on some few moments after, and singing an *aria con coro*, as if nothing had happened. Such things may be rendered tolerable in a romance, because time is there allowed the author for preparing his events; but on the stage it is impossible to reconcile them with probability. But what then? In the present case it was indispensable that Tamburini should have an air, and that the piece should go on. There is nothing to be said to this; the music is the main thing in an opera, and provided the poet has furnished his *libretto* with musical situations that tell, he has done his part. I will, therefore, come to the music.

The Italian composers of the present day find it convenient to dispense with overtures, and are content with limiting themselves to a sort of lengthened ritornello to precede the rising of the curtain. If I am not mistaken, it was Rossini who first set the example in this respect, which has been followed but too scrupulously by Bellini, in his new composition. I think him wrong in so doing. If indolence finds its account in negligences of this kind, the public recognise a prescriptive right of which they will not be defrauded with impunity; at the same time that the work itself suffers. The latter gains greatly by the cheering brilliancy of a good overture, while the hearer is better disposed by the foretaste given him by the musician of what may be expected from his powers. And in the present instance, the injury done by Bellini to his work by the absence of a good first impression, was the greater, as the introduction, which is of a pastoral character, is one of the feeblest parts of the whole opera. Luckily the duet that followed, and which was admirably sung by



Tamburini and Mlle. Unger, operated favourably, and gave an impulse to the applause which was bestowed on the greater part of the other pieces of the opera. This duet is of a masterly kind, and marked by great truth of expression, especially in the phrases of the melody to the words *Ogni speme è a te rapita—Che riponi nell' amor*, and in the concluding movement, *Nasconder altrui le lagrime*. The romance, with a harp accompaniment, to the words

*Sventurato il cor che fida  
Nel sorriso del amor!*

was enthusiastically encored. It was sung in a superior manner by Madame Lalande, though written somewhat too high for her voice; a fault, by-the-bye, which struck me as predominating through the greater part of the single pieces of the opera. The duet which followed, between Reina as *Arthur*, and Madame Lalande as *Ade-laide*, is full of real beauties, and produced great effect, though I cannot help thinking that that effect would have been still greater had the piece been a third of the length. It is the misfortune of composers that when they get hold of a good thing they know not how to part with it. They ought to bring themselves to feel the value of that excellent maxim of the Jesuits, the *Savoir si faire regretter*.

This duet is followed by a hunter's-chorus, composed of two movements, and it will give you no mean proof of this young composer's talents, when I tell you that he has treated this very hacknied subject in a manner entirely new, and in the highest degree characteristic. It would be difficult to describe the enthusiasm which this piece excited, and from this moment the success of the opera was decided. After this came a terzetto, sung by Lalande, Reina, and Tamburini, the first movement of which is of a very novel and striking kind, and indeed the whole is imagined with considerable power and knowledge of dramatic effect. The only fault is that the *stretta*, though not deficient in spirit, does not correspond to the vigour and beauty of the previous movements.

The *aria con coro*, with which the finale commences, and the *duettino* that immediately follows, did not produce the desired effect, and are not entitled to rank among the good things of the opera; but the grand air of Lalande, with which the finale terminates, amply atones for the previous deficiency. It commences with the words, *Un grido io sento*, and affords the singer an opportunity of displaying her diversity of talent, both in sustained effect and brilliancy of execution.

The grand air of Tamburini, at the commencement of the second act, seems destined to fill a distinguished place among bass airs of the first rank. The *andante*, no less remarkable for sweetness of melody than grandeur of dramatic expression, was followed by repeated rounds of applause, a part of which was doubtless due to Tamburini, whose execution was admirable. "It will be long," exclaims the Editor of the journal *I Teatri*, "very long before the public will forget the terminating movement of this air, *Meco tu vieni, o misera!* and the highly impressive manner in which it was executed."

A duet between Reina and Tamburini, a grand quartetto, and Madame Lalande's air in the finale, were the other parts of the second act that made the greatest impression. In all these pieces, Bellini has shown great knowledge of scenic effect, much originality of thinking, and a careful attention to the rules of art. He was several times called upon the stage in the course of the performance, by the unanimous voice of the public, to receive the testimony of their satisfaction.

Among the eulogiums passed upon this young composer by the journalists here, I must not omit to notice a critique, for which indeed I was prepared, in looking over the score of his *Pirate*. "Surely," exclaims one of them, in *Il Censore Universale dei Teatri*, "Bellini, in quitting the Italian style, and seeking, through preference, to introduce into his music the dramatic philosophy of other schools, and particularly of the French, seems to have forgotten that Zingarelli was his master." The whole article, contained in the fourteenth number of this journal, turns upon this point, and concludes with an address to the composer, in which he is called upon to become more Italian, if he wishes eventually to succeed. Not being able to deny the originality of his manner, that very originality is accused as an excess, and an extravagant attempt at new effects. It is to be hoped that the young composer will view these remarks in the same light as discerning amateurs do—as the highest possible compliment that could be paid to his talents, and to that noble independency of mind, which, scorning the beaten path of routine and servile imitation, dares boldly think for itself, and draw upon its own resources.

Rossini has written himself out; the revolution produced by him has had its day; its good results are preserved, its errors and defects begin rapidly to subside and to disappear. If Bellini feels this to be the moment to establish a new order of things, and is conscious of the power to effect it, his mission will be hailed with joy, and will have many vows for its happy issue. The desire of such a change is universally felt throughout Italy at this moment. The first who seeks to satisfy that desire must, however, expect to hear clamours raised against him on every side; but if he is born to execute what he undertakes, he will succeed in triumphing over every obstacle, and will see among his admirers the very men who at first clamoured the most loudly against him. Let Bellini pursue with firmness the career he has marked out for himself, and he cannot fail of success. \* \* \* \*

## C. M. VON WEBER'S POSTHUMOUS WORKS.

### TONKUNSTLER'S LEBEN, EIN ARABESKE.

(THE LIFE OF A COMPOSER, AN ARABESQUE.)

(Continued.)

#### CHAPTER XXV.

THE company had assembled early, and, as usual, the fine arts, and everything connected with them, were the topics of conversation. In the midst of a spirited discussion, Dihl hastened in with a face brightening with joy, and exclaimed, "Only imagine; we are to have the tragedy of *Wallenstein*\*: and what is more, it is to be represented entire—entire, I repeat it. I feel assured that you will all join me in saying, that it will be a most gratifying thing to all the lovers of Schiller. We have hitherto been accustomed to see this production of his muse fly with clipped pinions; now shall we see the royal eagle soar majestically on high with strong and unimpeded flight."

\* Of this masterpiece of Schiller's genius, an admirable translation has appeared from the pen of Mr. Coleridge, and it may be permitted to remark, that the public do not appear to have done it that justice to which its merits are entitled.—*Translator*.



"But tell me," said he, turning to Felix; "how could any management have been so silly, as never to have attempted this before?"

FELIX. The fact is, that what actors and managers chiefly aim at is effect; the public wish to see the whole of a piece. It is, however, in consequence of such effect being produced, that the public are led to wish for the exhibition of the whole. Such is the case with the works of Schiller, and such will be the case with respect to Shakspeare.

DIHL. I am quite of your opinion: it was indeed a strange perversion of things. It is my firm persuasion, that totality of effect can be produced only by the whole of a composition.

FELIX. Undoubtedly so, if by totality of effect you mean the realization of the aim and intention of the poet.

The poet first imagines his work; he weaves it of those invisible threads, the ends of which attach to the original designs on which the foundation is laid. Hence his poem will often extend beyond the limits which custom has prescribed as the measure of duration to dramatic works. One of your quick-sighted managers, accustomed to judge of the proportions of a production by certain rules of practical utility, or rather of convenience, takes the book in his hand, and begins to cut and clear the forest. In so doing, he doubtless sacrifices much which is excellent in itself, and which, according to the poet's views, is absolutely necessary to the piece. But it is really not so, provided the connexion of the parts and the consistency of the whole be preserved; for then the spectator will be enabled to supply, by his own feelings, the subtle interior organic designs conceived and carried into effect by the poet.

The process is this: the spectator is moved, and is desirous of repeating the enjoyment within himself. There are single moments of delight which he wishes to seize, and as it were to embody for ever. He recalls to mind what excited his emotions in the representation; and afterwards, upon perusing the work entire and uncurtailed, he is delighted to find that the same feelings which arose in his mind during the representation, are developed in the work of the poet; with this difference only, that they are more perfectly and vividly portrayed there, and assume a beauty and consistency of form which they could not attain in his own vague and fluctuating fancy.

Now he has full possession of the poet; and from this moment he is desirous of having the work represented in its original form, uncurtailed of any of its fair proportions.

Now does he discover deficiencies where none before were seen to exist; now does that appear to be a mutilation, which before seemed to be nothing more than a necessary compression. Now has he also enlarged his patience, so that he can bestow a longer and more undivided attention than he before imagined possible. A well-known garden now lies before him; at every step he expects to meet with flowers whose beauty and fragrance were already known to him; and he enjoys in anticipation the lovely prospect that will burst upon his view. He is already familiar with this, yet it raises fresh delight every time it is seen. The first pleasure experienced in hurrying over the scene, was of a more indefinite kind; now that he is become familiar with the objects, it assumes a more positive, and therefore a more tranquil character.

DIHL. But, my good Sir, who compelled this man to "hurry over the scene," as you express it. Why did he not begin by taking a quiet walk, and surveying everything leisurely? Here lies the mischief of the thing, that when people travel to see the monuments of art, or to visit the

theatre, they must needs put on the seven-league boots of the pigmy in the fable.

FELIX. *Omnis comparatio claudicat*, as the old adage has it. But, tell me, do you not think that the usual measure of time adopted for dramatic works has been calculated according to the nature of the spectators; and that, like all measures and degrees of proportion, it has, when once established, imperceptibly acquired the force of law in human life? Tell me, whether in following the development of a dramatic work, you are able to keep attention upon the stretch for more than three hours in succession? Tell me, also, whether the impatience felt to trace the progress of the action has not frequently deprived you of the quiet enjoyment of the single parts, and of the beauties which accompany their slow and gradual development? I see you are prepared to controvert my position by the argument, that if these be the object and end of a drama, it need not be seen a second time, as all interest would cease after a first representation.

Not, however, that I consider these as the principal end and object of the drama: on the contrary, I am convinced that that must be a poor one indeed, in which the interest of the plot is wanting.

And yet, after all, the dry fact is not of such fearful importance; and what can be comprised in three lines of a newspaper, need not be a subject of such terrible alarm. No; it is by the proper employment of the ways and means of art, in representing the operations of the interior life, and the actions resulting therefrom—in other words, characters and effective pictures of passion—it is by these that the poet fulfils the task imposed upon the dramatic art by the spectator. If in the repetition of a dramatic work, with the plot of which we are already acquainted, these do not produce the same interest as at the first representation, it is a proof that the means have failed in producing their effect. Such a work is entitled to no other appellation than that of a *knall-und effekt-stück*, (a thing "full of sound and fury, signifying nothing,") a piece without the charm of interior truth, and consequently without the principle of enduring life.

DIHL. I am curious to know how you will apply all this to dramatic music. To which will you allow the precedence—to the action, or the repose of the passions, as the proper groundwork for music? By the term *repose* (a very unsuitable one perhaps) I mean the seizing a moment of passion, in contradistinction to the march of the action.

FELIX. You have hit off in two words the great stumbling-block of all operas and of their composers. How difficult is it for the latter to prove themselves capable of creating a grand object, one which being once received into the mind, remains stamped for ever there. This is the work of master-minds only. It is for men of middling talents to dazzle and surprise; to captivate the senses by single beauties, leaving totality of effect wholly out of the question. In no production of art is this fault more difficult to be guarded against than in the opera. This is the great divergent point between the drama and the opera—I mean such an opera as the German taste requires: a complete work of art; a work, in the formation of which all the tributary arts, by blending one with the other, and sacrificing their own individuality, create a new being, which at once is, and is not themselves.

Now what is the history of operas in general? Is it not a few single favourite pieces that decide their success? These single pieces do not melt and blend into the whole, so as at the conclusion of the piece to disappear in the general effect, but stand prominently forward as insulated



groups, having little or no connexion with the main figure. In a perfect opera, the first thing that ought to strike us is the whole effect; afterwards, upon a more intimate acquaintance, we may dwell with pleasure upon the single component parts. But the peculiar nature and mechanism of an opera, which consists in an assemblage of different parts, each perfect in itself, and yet each essential to the perfection of the whole, presents difficulties, which but few heroes of the art have been able to surmount. Every single piece employed in the structure of the musical edifice should form a perfect organic whole, and yet in the general aspect of the building should disappear as a part. In a word, an *ensemble* piece will present a kind of Janus head, in which two different faces will be seen at once, yet both belonging to the same individual.

The epoch in which we live, fruitful in excitement, has subjected us to the two extremes, the two rigid taskmasters, death or pleasure. Overwhelmed by the horrors of war, and rendered familiar with every species of misery, men have betaken themselves to the more coarse and exciting pleasures of art, as a means of relief against the pressure of evil. The theatre has been changed into a rareeshow, in which, impatient of that calm and quiet enjoyment which the masterpieces of art afford, the restless mind seeks relief and excitement in splendid scenery, in broad humour, in melodies calculated to tickle the ear, or harmonies of the most stormy kind, and by machinery ingenious in its contrivance, but without object or moral purpose. Accustomed in daily life to the strong and the stimulating, nothing but pieces of that character was relished by the frequenters of the theatre.

Ah! exclaimed DIHL, how seldom does the hearer bring with him that calm and unbiassed state of mind which is necessary to the proper enjoyment of a work of art? The claims made upon the musical art, increase in the same proportion as the English national debt, and in both instances the debtor and the creditor may be considered as but one and the same person. But these claims upon the ways and means of the art must have their limit; otherwise what else can be expected than a total bankruptcy? The riches of the musical art, which have grown out of the improvements in the instrumental department, have been most shamefully abused. Harmonic luxury, or the introduction of overloaded accompaniments, even on the most trifling occasions, has grown to its height. The trombone is a common seasoning, and no composer can make any progress without four horns at least; and as the French have refined their *goût* to such a pitch, as to have blunted the very edge of taste, in the same manner our blotters of music paper, mistaking, in the giddy vertigo of their delirium, ears for feeling, and feeling for ears, have perfectly revolutionized the art. They have butchered clearness and simplicity, as heretofore they butchered the freedom of the people; they have trampled on the laws of harmony, as they once did on the laws of nations; they have broken down the protecting barriers of the pure and the beautiful, and with savage joy.—

Hold, hold! cried FELIX; don't let your zeal thus hurry you away. In the midst of your flaming declamations, you forget, that though Spontini (for I know it is to him you allude) was more misled than benefited by his attempt to reach the depth and romantic enthusiasm of Mozart, as well as the truth and power of the declamation of Gluck; though he was compelled by the obtuse nerves of the public for which he wrote, to be in continual search of strong effects, to underline every word with harmony, and carry every string to the very verge of caricature; yet

MAY, 1829.

that he is a composer gifted with great genius, that his works are cast in a mould of his own creation, and that even if they are not destined to enjoy a very prolonged existence, on account of the absence of pure classical taste, yet will they always be remarkable in the history of the art, as singular examples of the amalgamation of two opposite styles.

But still more injurious, and, for the moment, more powerful is the influence of the Rossinian taste. It comes like the Sirocco-wind from the south, but its burning heat will soon be cooled. The mania will be but of short duration, like the bite of the tarantula, which sets people dancing like lunatics one moment, and leaves them exhausted on the ground the next.

At this moment a gentleman, who was seated at the pianoforte, interrupted the conversation by striking up the Tarantula dance, which he rattled out at a most furious rate. And what should he append to it, by way of a parody, but the famed *Di tanti palpiti*, with variations, to the infinite amusement of the whole company.

In the meantime DIHL, who had thrown his brown cloak round his head, in the form of a Capucin's hood, silenced the burst of laughter, by delivering the following parody on the opening scene of the *Camp of Wallenstein*:—

Highly tightly! Diddledumdee!  
 And do you call this music? Now to me  
 It seems mere raving, mere inanity.  
 And call you these composers? On my life  
 A Turkish band, for every mischief rife.  
 Oh monstrous outrage, strange indignity!  
 The sacred muses are condemn'd to see  
 Their godlike leader, the divine Apollo  
 Straining his throat to reach a huntsman's holloa!  
 Egyptian plagues are in th' orchestra found,  
 Shrill octave-flutes, and drums of thundering sound.  
 Come, stand not there with idly folded arms;  
 Hark! war is raging with its loud alarms:  
 The guardian bulwarks of fair song lie low,  
 And poor Italia falls beneath the foe.  
 Composers, boasting from all rule release,  
 And scorning nature, follow wild caprice;  
 For sound far more solicitous than sense,  
 Willing, for rhyme, with reason to dispense,  
 In glory's temple anxious for no niche,  
 Less moved by palms that wave, than palms that itch;  
 Content the strange fantastic praise to gain  
 Of having turned the giddy hearer's brain.  
 The lovers of the art meanwhile forlorn,  
 Humbled in sackcloth and in ashes mourn,  
 While the director, studious but of Cocker,  
 Laughs in his sleeve, and snugly fills his locker.  
 Our masters now with musty rules dispense,  
 And counterpoint with them is countersense;  
 Our melodies are maladies at best,  
 Poor sickly things in tinsel finery drest.  
 Scarce from the nursery freed, see unbreech'd boys  
 Push'd forward in the world to make a noise.  
 Well, in the world to make a noise, is now  
 To make a world of noise, you must allow.  
 Talk not of classic taste, 'tis all mere stuff;  
 Nought goes down now but vapour, noise, and puff.  
 But whence is this? 'Tis easy to conceive:  
 The thoughtless many are content to live  
 On others' judgment; if *they* loudly laud it,  
 A thousand chime in with their ready plaudit.  
 After a cadence, be it good or bad,  
 These fuglemen of taste, lead off like mad;  
 Of course the many follow without fail—  
 After the ass, the proverb says, his tail.  
 Thus taste and common sense are kept at bay,  
 And noise and hireling *vivas* win the day.  
 Gluck, so they say, wrote something that is sure  
 As long as Music's self shall last t' endure;  
 And Mozart too had power to create  
 Works full of fire, and in effects how great!



Yet, do we read that these were untaught boobies,  
Who laughed at learning like our modern boobies?  
Beshrew me, 'tis a vexing thing to think  
That the same prodigality of ink  
That 's wasted upon wretched common places,  
Might have been used for works, on which the Graces  
Had left the impress of that living power  
No years can dim, no rage of time devour.

But come, let us another truth reveal:  
'There's a commandment that 'thou shalt not steal;'  
Well, surely our composers, you will say,  
That precept conscientiously obey;—  
Yes, sure they do; they use no nice disguise,  
But plunder openly, before all eyes.  
From their fell talons, deadly where they fix,  
From their ten thousand arts and wily tricks,  
No piece is sacred; not the air alone,  
The very bass is made the plunderers' own;  
Change but the movement or the mode, and see,  
German or French, it suits them to a T.  
What says the preacher? *Contenti estote!*  
Which means, if I translate what here I quote ye,  
"There, take your daily bread content," I say,  
"There 's something more to clap; now, go your way."  
But why blame the composer? they, be sure,  
Whose folly courts the evil they endure,  
Should bear the blame: let those who make the fool  
Be still content to be his humble tool.

FELIX. Hold, my good sir, you overstep your mark;  
At us composers you are free to bark;  
But in our presence, prithee, have a care  
How you defame the public—nay, beware!

DIHL (*starting from his seat*). And do you too beware how you defame my favourite Rossini. Do you suppose that though I know his faults to be numberless, I love him the less? No, I am fond of this *enfant gatè de la fortune*. Behold with what a charming though reckless air he strolls through the room; what sprightliness and wit sparkle in his eye; what pretty posies he throws into the laps of the ladies as he passes. And what if, in the glee of the moment, he treads upon some old gentleman's toes, or dashes to atoms some valuable mirror? we pardon the froward urchin, we take him in our arms, and coax him into good humour with sweetmeats and caresses. What I most dread is the time when he shall take it in his head to act the wiseacre. Heaven grant this fluttering butterfly a flowery death, ere, trying to become a bee, he is transformed into a wasp, to the annoyance of all about him.

(*To be continued.*)

### FERDINAND RIES, AND HIS NEW OPERA, *THE ROBBER'S BRIDE.*

[*Extract of a Letter from Frankfort-on-the-Maine.*]

April, 10th, 1819.

\*\*\*\*\* You will naturally expect me to say something of Ries's new opera *Die Räuberbraut*, which has been making so much noise here for some time past. I have seen it frequently, and now that enthusiastic admiration has subsided, and critical judgment has resumed its sway, I will state to you my impressions, and give you the best analysis I am able of the piece.

If you ask me whether I think the *Räuberbraut* destined to take its place by the side of the great masterpieces of German art, I should not hesitate to answer in the negative; but I have no difficulty in saying that it is entitled to stand at the very head of German

operas of the second rank. First of all, *to begin with the beginning*, the overture is very striking. It is not a piece of patchwork in the latest fashion, made up of the most showy parts of the opera, but a consistent whole, calculated to serve as a preparation to the affecting story, and to dispose the mind to receive it. The opera opens with a chorus of peasants, which is of a very pleasing character, and calls attention to what is to follow. The duet between the Count and his daughter abounds with delightful melody, and is remarkable for its accompaniment, which is at once simple and effective. A recitative of the leader of the robbers, and the chorus by which it is followed, are highly characteristic. The recitative and air of Laura, which follow, are among the most attractive pieces of the whole opera; they are highly impassioned, and full of dramatic truth. A duet between Fernando (tenor) and Carlo (baryton) does not correspond to the power of the former piece, and suffers by the force of contrast, as also do the recitative and air of the Count, though they possess merit peculiar to themselves. The finale of the first act is full of life and vigour, and presents a picture of tones calculated to impress the most inattentive hearer. It is impossible to convey to you an idea of the truth and power of this without describing the situation of the parties, and that would far exceed my limits.

The first piece in the second act of any particular note is the romance of Laura, a composition of delightful simplicity, and expressive of repose. The following terzetto of Laura, Giannina, and Fernando, is full of spirit and brilliancy. The transition from the more formal effect of a canon to a free allegro vivace, is happily imagined. The cavatina which succeeds this, in the bolero style, is well executed, and harmonizes admirably with the duet between Giannina and Carlo, which is happily expressive of thoughtless gaiety, and coquettish petulance. The recitative and air of Fernando, in the Polonaise style, is another of the choice pieces of the opera, which cannot fail to please universally. The robber's song and chorus, with the air of Roberto, is very judiciously made to follow this, as they form a happy gradation of interest till the entrance of the finale. In a word the whole of this part of the opera proclaims Mr. Ries's great talent for dramatic composition.

But here I must pause in my eulogiums, and point out a serious defect. The third act by no means corresponds, in musical interest at least, with the two preceding, which I consider to be a vital fault in a dramatic work—not, however, that this act is deficient in striking and effective music, as witness the song of the robbers, in four parts, which is admirably conducted throughout; and the grand duet between Laura and Fernando. Many critics consider the latter as the radiating point of the opera; and assuredly, if a picture of intense feeling and profound pathos, designed and executed in every part with a truth and fidelity which are at once the triumph of the art, this triumph has Mr. Ries achieved in the piece in question. The modulation at the moment Laura reveals the dreadful secret that she is the bandit's bride, is of the most thrilling kind, and marks the hand of a great master. The finale of the whole is highly dramatic, and Mr. Ries has assigned to all the various characters their appropriate emotions, and done ample justice to the conception of the part. In closing this very imperfect account, I feel happy in being able to inform you, that the King of Prussia has commanded this opera to be prepared for the theatre at Berlin, and that it is on the eve of being published in Leipsic. \*\*\*\*\*



## Review of Music.

**THE ELEMENTS OF MUSICAL HARMONY AND COMPOSITION**, intended as a compendium for tuition, and a guide for self-instruction, by FREDERICK SCHNEIDER, Music-director and Organist at Leipzig. Translated from the German by the author of the Musical Reviews in Ackermann's Repository of Arts. (Chappell, New Bond Street, 1829.)

THIS is a translation of Schneider's *Elementarbuch und Tonsetzkunst*, a work so largely indebted to Gottfried Weber's *Theorie der Tonsetzkunst*\*, that the author of the latter has thought proper to reproach M. Schneider publicly, but gently, for having "worked with his property;" admitting, however, that he has *much more faithfully adhered to his ideas, and, at all events, used them with incomparably more judgment and good sense*, than any of the other imitators, "whose barefaced plagiarisms" (to use the translator's words) "and blunders he exposes."

M. Weber's book is in such high repute in Germany, that a second edition of it, in four thick volumes, has lately appeared, though it is not long since the first was published. A voluminous and elaborate treatise of this kind would not, we fear, find many readers among even professors in this country,—where indeed they read little, we regret to say, on the subject of their art,—a work therefore similar to that now before us, of a limited extent, is much more likely to become useful in England than one requiring a great devotion of time, the most patient application, and the exercise of no inconsiderable quantity of thought.

"This work," the translator observes in his preface, "touches, however concisely, on every subject falling within the range of musical science."—(He should have qualified his assertion by the word *practical*.)—"That such a variety of matter," he continues, "could not be treated in detail, within the space of one hundred and twenty-five pages, is self-evident: at the same time it will be found that the most important branch, that of Harmony, has received the author's principal attention, and, compared with others, has been developed with a considerable degree of fulness."

To the truth of this we willingly assent, and, after a careful perusal of the volume, agree that some notice has been taken of every branch of what, for want of a better term, we must call the practical science of music: the science, let it, however, be understood, as founded on Gottfried Weber's principles. That M. Schneider's attention has been directed to almost everything concerning harmony and composition, a rapid view of the contents of his work will shew. To the intervals and scales he gives seven pages. To the *Theory of Harmony*, including *Fundamental Harmonies*,—the *Transformation* of these,—*Harmonic ambiguity*, and *affinity of Tonics and Scales*, he devotes twenty-six pages. To *Modulation*, ten. To

*Rhythm*, five. To the *Movement and Progress of the several parts of a Score*, thirty. To the *Nature and Employment of the various Instruments of Sound*, twenty-seven. To the *Union of Song with the Orchestra*, one. And to the *different Styles*, whether considered with reference to *technical Treatment*, or to the *different objects of Musical Compositions*, fifteen.

Hence it is obvious that subjects of the deepest interest and highest importance to the musical student, whether he be professional or otherwise, are treated on in this publication; subjects on which every musician ought to seize all opportunities of either extending or strengthening his knowledge; it being at the same time a duty incumbent on him to become acquainted with whatever is stirring in his art that has novelty to recommend it, not only with the hope of enlarging his own stock of information, but for the purpose of detecting error and arresting its progress. He may certainly be a gainer by an attentive perusal of the present work; and he will as surely, or we are much mistaken, meet with what he cannot altogether approve, though the good preponderates very decidedly, and of that which in our opinion is objectionable, much may perhaps be resolved into a question of taste.

Perspicuity is not generally the *forte* of German writers on music, but M. Schneider is less chargeable with the fault of obscurity than most of his countrymen. His translator, however, by proving too true to the text, by rendering it too literally, has now and then introduced terms which are foreign to the English reader, and will therefore embarrass him, while they are not more clear than those to which he has been accustomed. As, for instance, "*tonic system*," (*tonsystem*); "*half a tonic degree*," (*halbe tonstufe*); &c. The definition of *music* too, as "the art of expressing sensations or feelings by means of tones (*die kunst, durch töne empfindungen auszudrücken, nennt man; tonkunst*.)" is neither philosophical nor correct. But these are matters of comparatively little moment. The question of the minor scale is of more importance. M. Schneider first gives this according to long-established usage—in conformity to a practice so universally adopted by theorists, that we know not where to find any respectable authority for a deviation from it.—

C D E $\flat$  F G A B C.  
C B $\flat$  A $\flat$  G F E $\flat$  D C.

In the very next page, however, he introduces the following system, to which he adheres in all his subsequent examples; it is therefore to be inferred that such is the minor scale he wishes to establish.—

C D E $\flat$  F G A $\flat$  B $\sharp$  C.  
C B $\sharp$  A $\flat$  G F E $\flat$  D C.

In defence of this the translator has added a long and somewhat authoritative note, in which he endeavours to shew that such a scale is the only true one, and necessarily arises out of the nature of the fundamental base. Now we demur to so very peremptory a decision, opposed as it is to all authority, and also protest against any attempt to re-

\* In his preface M. Schneider acknowledges his obligations to M. Weber, and adds, that such is the high merit of the work which he has taken as his guide, that he felt himself bound not only to follow the order and method, but even to "adopt, in most instances, the principles which it establishes."



introduce ancient shackles. Fundamental base is an extremely useful principle when confined within its proper sphere, but if departing from its legitimate bounds it is employed to fetter melody, then it ought to be regarded only as a pernicious restraint on genius. The skip of a minor third in a scale which by long-established usage proceeds only by tones and semitones, is a contravention of a rule, and a change that ought not to be acquiesced in on slight grounds. If the fundamental base will not apply to the received progression, employ some other. But we deny the allegation, and the base of the following harmonized scale given by M. Schneider (page 19) would be just as good were the sixth note (the *ab*) natural instead of flat.



We confess that the ascent of the flat 6th and natural 7th is rather agreeable to us, though not so we believe to people in general; but to the manner of descending by the same intervals, adopted by M. Schneider, we could not become easily reconciled.

The third chapter, on *The progression of some intervals*, must be read cautiously by the inexperienced, for it would seem to countenance a laxity in regard to the rule concerning perfect fifths in similar motion. Such however is not the author's intention, and his sneer at *quint-hunters*, (*Quintenjäger*)—an excellent appellation—is only at those pedants who, blind to the beauties of a composition, can only see defects which, in a master of real genius, are commonly but the consequences of haste. We must here observe, that those fifths which the author says *bear the character* of passing notes, and of which he has given examples, are in reality nothing but passing notes.

In the fifth chapter it is justly said of melody, that it "must possess good rhythmical order and arrangement: like poetry, it must consist of small and greater sections following each other in proper order and keeping, affording to the mind seasonable points of repose, and must be clothed in a defined system of measure. In the movement of its individual sounds, too, a due and agreeable symmetry should prevail. Notes of long duration, for instance, ought not to alternate at random and without order with notes of rapid execution: protracted syncopations and other disturbances of the measure, ought not wantonly to interrupt, or perhaps even destroy, the sensation of rhythmical regularity impressed on the mind."—Page 61. The whole of this chapter, and the next, on *The structure of Harmonic Accompaniment* in general, are well worthy of attention.

The sixth part, *Of the nature and employment of the various instruments of sound*, commencing with the most important of them all, the human voice, is full of useful precepts, and should be read over and over again, not only by students in composition, but by many of those who style themselves composers, though without having taken the precaution to qualify for the title. The long but not tedious dissertation on musical instruments is equally instructive.

The author's observations on dramatic music are marked by good sense. As it has, he says, "to depict the pas-

sions and feelings of the persons in the action, an exact delineation of character becomes one of its essential requisites. There may be, indeed there are, operas which, with regard to melodic, and even harmonic treatment, and consequently in a musical point of view in general, are entitled to every praise, and received with applause; but which, nevertheless, cannot be called genuine dramatic compositions, because they are wanting in the musical delineation of character above adverted to. The most glaring transgressions against this requisite, amidst others of a different nature, are to be found in the productions of Rossini. With him every person of the piece sings alike, let the character of the part be what it may, let the situation be ever so different. In this respect, on the contrary, as in all others, our immortal Mozart has evinced such rare perfection in his operas, that they will be found to afford an endless store of instruction, and excite the most profound admiration of his genius."—Page 119.

The same sound critical judgment is manifested in his remarks on theatrical singing. "In no species of operatic music should *mechanical dexterity of throat and lungs* be furnished [with] the means of gaining an ascendancy. On the contrary, the grand aim of the composer throughout ought to be, after considering maturely the character of the whole opera, as well as the individual agents in the drama, to do full justice to the text with reference to such consideration; and to delineate with truth and fidelity, and without gratuitous additions of his own, the varied expressions of the feelings and passions of the dramatic character. It is by a delivery and an execution full of feeling, that the singer ought to produce the greatest effects, and not by an abundance of musical freaks and flourishes, which can only draw the mind of the hearer from the situation in which the representation of the character may be placed at the moment. In short, the singer should rather seek to move the heart of the hearer, than overwhelm his mind by illegitimate stimulants."—Page 120.

We will make one more extract, which proves that M. Schneider's taste in piano-forte music has been formed in the same orthodox school as his opinions on the nature of the lyric drama. "The piano-forte," he states, "is unquestionably best adapted to compositions for exclusive solo performance, because it affords an opportunity of combining the melody with every possible kind of *harmonic figures*, [*harmonic variety* would have been a better expression] and for displaying in great perfection the mechanical skill of the performer. Every one knows what admirable works of art of this class have been produced for this instrument by Mozart, Clementi, Dussek, Beethoven, J. B. Cramer, Hummel, Ries, &c., and to what a degree of perfection its mechanical treatment has been carried in our days: indeed it is but too true, that many of the more modern works consist of little else but accumulations of harmonic and executive difficulties."—Page 121.

M. Schneider is more to be looked up to for his doctrines—or perhaps we ought to say, for the doctrines of M. Gottfried Weber—than for his exemplifications of them. In his own examples he has not shewn that he considers music as the *art of combining sounds in a manner agreeable to the ear*—the well-known definition. But at page 71 the harmony is so displeasing that we are persuaded there are some great typographical errors; in Ex. 2 particularly, where the *cd* in the base must surely be *de*. The English Edition, however, faithfully copies that of Leipzig, in which the same faults appear. Indeed the fidelity of the whole translation is entitled to



the praise which truth always merits. We will nevertheless candidly avow, that we wish the translator had occasionally allowed himself a little more latitude. But he is, we understand, a native of Germany, and as such he, doubtless, not only was reluctant to deviate, even in the slightest manner, from the original, but did not feel himself on such sure ground as if the English language had been his own.

#### PIANO-FORTE.

1. WEBER'S Valse au Chalet, *arranged as a RONDO*, by J. P. PIXIS. Op. 104. (Clementi, Collard, and Collard, 26, Cheapside.)
2. CONCERTANTE VARIATIONS, *on an Original Theme, for the Piano-forte and Violin, or Flute. Composed and published by the same.*
3. INTRODUCTION, AIR with VARIATIONS, and POLONAISE, *composed by HENRI HERZ. Op. 8. (Same publishers.)*

THE *Valse au Chalet* is a trifle it is true, but the trifle of a man of genius. It is original, and the very marked character of its rhythm, together with the simplicity of its construction, will command attention, and please almost every variety of hearers. On this subject, occupying but a few staves, M. Pixis has formed a most animating rondo, which, though extending to the length of fourteen pages, never drags, but leaves the ear with an appetite for more,—in that state which, in the case of the stomach, is supposed to be the criterion of a healthful repast. The first opening of this will lead to a supposition that it affords more facilities than usual to the performer, for crotchets and quavers are very predominant, but the mistake is soon discovered; in fact it will be found to require a performer of some skill and an agile finger, though neither great strength nor compass of hand is called for: it therefore will be accessible to a numerous class of performers.

No. 2 has cost more in labour, while it exhibits less of genius, than the above, but there is much elegance in the greater portion of it, and considerable beauty in some parts; the theme particularly, which has the merit, and a great one it is, of being a good ground-work for the variations that follow. The latter are chiefly in the brilliant style, and are only to be executed by such as have a full command of the instrument. The violin, or flute, is indispensable in the performance of this piece as a whole; it therefore ought, perhaps, to have been classed among the duets, but by omitting one entire variation and abridging another, the remainder may be made independent of the accompaniment; not, however, without sustaining some injury.

No. 3 is a very graceful composition, free from those senseless passages, those unmusical rants, which we trust M. Herz, as he gets older, and consequently refines in taste, will altogether discard from his repertory. The Introduction prepares us for something of a superior kind, and the air, an *andante moderato* in F, realizes the expectations formed. The variations are chiefly in the expressive style, but at the same time display the execution of the performer; for though the composer's mind has been intent on harmony, he has blended, or rather *deployed*, this in many brilliant passages, producing variety and effect.

1. Windsor Forest, a CHARACTERISTIC DIVERTIMENTO à la Chasse, *with an accompaniment* (ad. lib.) *for the FLUTE*, by T. A. RAWLINGS. (Goulding, D'Almaine, and Co., Soho Square.)
2. "Bella Imago," *from ROSSINI'S Semiramide, arranged by AUGUSTUS MEVES. (Clementi and Co.)*

3. "Oggetto amabile," *from ROSSINI'S Sigismondo, arranged and published by the same.*
4. RONDINO, by FRANÇOIS HUNTEN. Op. 30. No. 1. (Cocks and Co.)
5. Ditto. No. 2. Ditto.
6. Ditto. No. 3. Ditto.

WE class the above together, because all are written in a familiar style, are easy, and calculated for schools, where the brevity of the lessons and the prevailing taste of such establishments make music of a higher order less in request than that which is taught with little exertion and acquired without much time or practice.

No. 1, a hunting divertimento, is better adapted to these "piping times of peace," than imitations of battles, sieges, naval-fights, and such notable events. Mr. Rawlings has appropriately enough taken Shield's popular song, "Old Towler," as the subject of his finale, and worked up this with his other materials into a popular piece for youthful performers.

Nos. 2 and 3 are suited to rather more advanced players than the foregoing, and indeed may be taken up by any description of performer, for the airs are good, and well arranged for the instrument. Both pieces, though in three movements, are short, one consisting of six pages, and the other of five only.

Of the three rondos by M. Hüntén, the first is from Rossini's *Matilde*, the second is "Le petit tambour," and the third, "Non più mesta," from *La Cenerentola*. They are adapted to the instrument with great care and judgment, and very respectable players would have no occasion to blush if detected in the act of performing any one of them. Each is comprised in exactly five pages.

1. "Il soave e bel contento," *arranged for PIANO-FORTE and VIOLONCELLO*, by F. W. CROUCH. (Chappell.)
2. FANTASIA and VARIATIONS, *on an air in The Lover's Mistake, composed by W. T. LING. Op. 32. (Willis and Co., Egyptian Hall, Piccadilly.)*
3. "Rule Britannia," *arranged, with an INTRODUCTION and VARIATIONS*, by T. VALENTINE. (Clementi and Co.)
4. INTRODUCTION, and MARCH with VARIATIONS, *composed by S. PHILPOT, pupil of the Royal Academy of Music. (Chappell.)*
5. RONDO POLACCA, *composed by CHARLES CHAULIEU. Op. 70. (Cocks and Co.)*

STRICTLY speaking, No. 1 is a duet for piano-forte and violoncello; much of the air—one of the few good ones of Pacini—is thrown into the latter part, and the accompaniments, which are active and full, are given to the other instrument. This is an arrangement of a superior kind, and the effect to be drawn from it by performers of taste will be found to be very considerable. Neither part requires any rapid execution, and that for the violoncello may be taken by any player having feeling and judgment.

Mr. Ling is profiting by experience: he is evidently acquiring a better style of composition by controlling his inclination for crowds of notes, and by thinking a little more of simplicity and melody. The air on which the greater part of this piece is built is pleasing, and the five variations on it are sober without being dull. But the term Fantasia is not exactly that which ought to have been applied to this composition; it is an Introduction and Air, with Variations.

It was not to be expected that anything new in the form of variations would be elicited from "Rule Britannia," after so many had worked the subject, and made it take



more shapes than ever the Carpathian Proteus, had he turned his thoughts to music, would have deemed possible. If then Mr. Valentine has not been able to give to this often-metamorphosed air an appearance that it never before assumed, he at least has not put it in a displeasing or objectionable form. His Introduction, a *maestoso* movement of two pages, is characteristic, and the whole is rather brilliant.

We should have felt it our duty to mention No. 4 in favourable terms, without any reference to the age of the author,—who, styling himself a “pupil,” we presume to be young,—for it bears the stamp of judgment, and exhibits not the slightest symptom of youthful carelessness or false taste. It is short, pleasing, and shewy, without being difficult.

Mr. Chaulieu possesses an enterprising spirit and a lively imagination, qualities which ought to be encouraged at a moment when there is so lamentable a scarcity of both. His rondo is of the Rossinian school, but free of all unworthy imitation, and kept up in a spirited manner. It is remarkable, however, that the author should have advanced to his seventieth opera, and yet be so little known. From his mode of writing, we should have been led to conclude that he is not a very practised composer, though not at all deficient in fancy. That is, he seems to want the tact and finish which experience generally bestows on those to whom nature has previously given, as in his case, some share of creative talent. His rondo is also too long; its effect would be much improved by curtailment. At page 9 we find a tremendously long term, of seven syllables, belonging to no language known to us. Instead of *malincollicamente*, the author, it is to be supposed, meant to write *malinconicamente*. The more economical word *mesto* would have answered his purpose full as well, and made a saving of a dozen letters.

1. Les Caractères, a set of original QUADRILLES, composed by CHARLES NEATE. Op. 19. (Chappell.)
2. La Gaieté, seventh set of QUADRILLES selected from the works of SPOHR, by Z. ZERBINI. (Wessel and Stodart.)
3. Do. selected from the works of HENRI HERZ. Do. Do.

WHEN a master of Mr. Neate's eminence affixes his name to a set of quadrilles, and also distinguishes them as *an opera*, we naturally expect something out of the common way. In the present instance, however, we do not meet with any striking effects, any particularly new feature, and therefore feel some disappointment. But though our hopes are not quite realized,—hopes perhaps unreasonably indulged—we most willingly acknowledge these to be very pretty quadrilles; nay, further, that they are superior to many of the ordinary kind, and, without being too trifling, are very easy to play, and likely to get into general circulation. The price too is moderate by comparison, being one-fourth less than is charged for many that are not half so good.

M. Zerbini is a most indefatigable adapter of quadrilles. He has in his present two sets selected some good airs from Spohr's *Jessonda*, and from a set of dances by Herz. But the latter have suffered much by being thinned out so unmercifully, and so reduced in every part, by which means they have lost all originality of character, though at the same time they certainly are stripped of all their original difficulty.

1. Beethoven's GRAND SYMPHONIES, arranged for the Piano-Forte, with accompaniments of FLUTE, VIOLIN,

and VIOLONCELLO, by J. N. HUMMEL. No. 4. (Chappell.)

2. SELECT OVERTURES, arranged for the same instruments, by J. N. HUMMEL and J. MOSCHELES. No. 2. (Birchall and Co.)

THE above is the pastoral symphony, and the fourth of the series by Beethoven arranged by Hummel, publishing by the same spirited editor. This is adapted upon a plan similar to that of the six by Mozart and the three by Beethoven which have preceded it, for an account of which we must refer the reader to former numbers of the *Harmonicon*. We will only here add, that the present maintains the character so well merited and universally gained by those its precursors.

No. 2 is the overture to *La Clemenza di Tito*, the second of the set commencing with that to *Don Giovanni*. It is impossible not to observe a marked difference between the present and all former adaptations of the same, so many more notes, and important ones, are here taken in. But this of course could only be accomplished by throwing more on the performer, who is now called upon for greater exertion. He is, however, rewarded by a proportionate effect.

#### DUETS PIANO-FORTE.

1. THE TIGER CHORUS, composed by BISHOP, arranged as a Duet, with an Accompaniment for the HARP, by J. MAZZINGHI. (Goulding and D'Almaine.)
2. The favourite AIRS in WINTER'S Opera, *Il Ratto di Proserpina*, arranged by J. F. BURROWES. (Falkner, 3, Old Bond Street.)

No. 1, a deservedly favourite composition, is arranged in that popular style which renders all Mr. Mazzinghi's publications of this kind so successful. He contrives to make a little skill in the performer tell for much—to produce considerable effect from small means; a valuable talent, whatever the sturdy advocates for that kind of execution which must necessarily be confined to a few, may say. It is true that this plan could not be attempted in the case of those rich and elaborated works wherein every part is in active motion and conspicuous, and to do justice to which two of the ablest players are hardly sufficient; it is only applicable to compositions rather simple in construction though full in harmony, and containing passages which, while perhaps quick and loud, are mere runs, arpeggios, or tremandos.

We rejoice to see Winter's lovely opera in any shape, and only regret that Mr. Burrowes has here given us so little of it. He has confined his selection to the three most generally known pieces, namely, the terzetto “*Mi lasci, o Madre amata*,” and the duets, “*Vaghi Colli*,” and “*Ti veggo—T'abbraccio*,” to which he has added the chorus, “*In questi Soggiorni*.” All of these he has adapted with a view to the general utility of the publication. Indeed, such is the nature of the compositions, that he could only have given any degree of brilliancy to them by departing widely from the author's text. Mr. B. may without any difficulty find four other things in the same opera worthy of being arranged in a similar manner.

#### VOCAL.

- GLEE for four voices, “*Sweet Echo!*” from MILTON'S *Comus*, composed by J. M'MURDIE, *Mus. Bac.* (Cramer, Addison and Beale.)

THIS is a very pleasing piece of vocal harmony; the parts move smoothly, and though there is no great deal of air



in any one of them, not even in the highest, yet they all blend so well, that the deficiency in melody—a common defect in glees—is not felt; which indeed may in some degree be attributable to the shortness of the composition, for the ear has no time given it to become satiated with mere harmony. Neither does it, for the same reason, find the sameness of key wearisome; before the want of modulation is perceived, the final close arrives. It would, nevertheless, have been as well if what may be called the second movement, at the words “Canst thou not tell me,” had deviated a little from the key, the return to which would then have been attended by much better effect.

The words are on the whole correctly set. It were to be wished, however, that Mr. M'Murdie had not fallen into the error of *echoing* the words “Sweet Echo!”—but this, alas! is one of those cases that are seldom understood by composers.

#### PETER THE GREAT.

1. SONG, “Be happy to-day,” *sung by Mr. Young.*
2. SONG, “Oh! what a happy life!” *sung by Miss Love.*
3. SONG, “You know what,” *sung by Miss Love.*  
*Composed, or selected and arranged, by T. COOKE, Director of the Music, &c. at the Theatre Royal Drury Lane. (Clementi and Co.)*

ONE of these three songs is actually the composition of Mr. Cooke, and only one. Why then should he not have ascribed the others to the rightful owners, instead of using those mystifying words, *selected, altered, and arranged?* The practice is really indefensible, and we seriously recommend publishers honestly to set their faces against it for the future.

The first of the above is well-known, though we cannot, at the moment we are writing, recollect what or where it is. The second is a stranger to us, and we are not solicitous of its further acquaintance. The third, which Mr. Cooke claims in distinct terms, is the best of the three, and has a fair chance of becoming popular, should not a certain pruriency, for which Mr. Kenny is responsible, alarm the fastidious, and check its sale.

#### THE MAID OF JUDAH.

1. CAVATINA, “Fortune’s frowns” *sung by Miss Paton.*
2. MARTIAL SONG, “When the trump of Fame,” *sung by Mr. Wood.*
3. SONG, “All by the shady greenwood tree,” *sung by the same.*
4. QUARTETT, “Fatal and dark despair.”  
*The music of the whole by ROSSINI; written, arr. and adapted to the English stage by R. LACY. (Chappell.)*

MR. LACY has adopted a very different course from that pursued in the instance just mentioned; he has openly announced the name of Rossini, and put himself forward only as the author of the words and adapter of the music of *The Maid of Judah*. This is manly and intelligible, and that he will in the end gain the public confidence by such conduct he may rest assured.

Three of the above are from the opera of *Semiramide*, and one is the march in *Mosè*, and each has long since received the stamp of public approbation. In their present guise they have not been less successful, so far as an English audience is concerned, than in their original garb. That the new words do not combine with the airs so well as the original Italian ones we acknowledge, but at the same time are quite aware of the difficulty of uniting any lan-

guage to notes instead of that to which they were first set. While we admit, therefore, that most of the words to these compositions prove rather rough companions,—that some of them by being repeated, as in No. 2, border on the ridiculous—and that they now and then are downright nonsense-verses, as in No. 3—granting all this, we make great allowance for any awkwardness in the execution of such a task, when we consider the haste in which theatrical pieces are almost invariably got up, and the many obstacles thrown in the way of the writer and composer. The fourth of these, however,—a short and very effective quartett—is tolerably free from any objection as to the number and sound of the syllables. Of the meaning of the lines, of which they are the component parts, we will be silent.

1. BALLAD, “Oh! gallop away, my own dear knight,” *by THOMAS HAYNES BAYLY, Esq. (Cramer and Co.)*
2. SCOTCH SONG, *the words by BURNS; composed by FINLAY DUN, (of Edinburgh.) (Chappell.)*
3. The Mad Maiden’s Song, *the poetry by HERRICK, composed and published by the same.*
4. BALLAD, “You softly spoke,” *the music by F. ROBINSON. (Clementi and Co.)*
5. BALLAD, “’Twas sweet to look,” *the words by L. E. L.; composed and published by the same.*
6. The Orphan’s Prayer, *written by the REV. W. B. COLLYER, composed by G. A. HODSON. (Chappell.)*
7. RONDEAU, “When I think of the days that are past,” *composed by J. PARRY, JUN. (Goulding and Co.)*
8. SONG, “If the heart but truly love,” *sung by MR. BRAHAM, written by T. H. STIRLING, Esq., the music by C. WALTHER. (Lee and Lee.)*
9. BALLAD, Cupid and Fortune, *composed by J. BLEWITT, (Clementi and Co.)*
10. BALLAD, “And must I bid thee now adieu?” *in the Bottle Imp, the words by L. STEPHENS, Esq. the music by J. HARROWAY, pupil of the Royal Academy of Music. (Clementi and Co.)*
11. BALLAD, “Believe me the spell is unbroken,” *sung by MR. SAPIO, composed by H. J. WEST. (Clementi & Co.)*
12. COMIC SONG, Widow Mahoney, *the music by J. BLEWITT. (Clementi and Co.)*

No. 1 is animated, and the words well set; but between the second and third bars is an error in the base of a grievous kind, and such as few cultivated ears will bear.

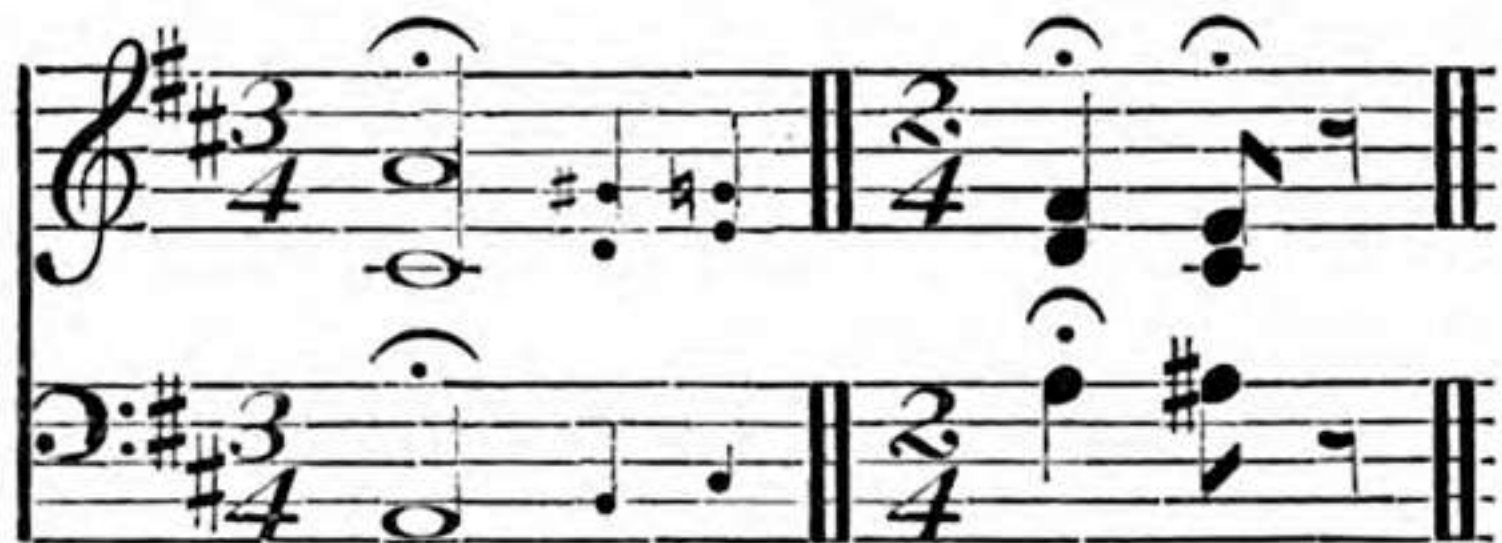
The two next are by a composer whose name as such we have never before seen, but hope often to meet with it again, for he is evidently a sensible musician, who chooses his words with judgment, and sets them with great correctness and strong feeling. No. 2 is avowedly in the Scottish style, to which a *tremolo* accompaniment of a few bars imparts an agreeable novelty, without at all militating against the nationality of the air, which is a very charming addition to the rich Caledonian treasury of song. It was no easy task to set the words of No. 3, which are among the most beautiful of Herrick’s effusions; they have often been attempted, but never, at least to our knowledge, successfully till now, and full justice is at length done them. The air, in a minor, is exceedingly pathetic, the accompaniment quiet, but consisting of well-chosen harmony, and the poetry not only accurately but eloquently set. Both these compositions are within a moderate compass, and easy in point of that which is called execution, though requiring what perhaps is less common, and certainly more valuable, well-regulated taste and pathos.

The following two support the reputation which Mr.



Robinson has acquired by former productions. No. 4 is exceedingly expressive, and the accompaniment displays no ordinary ability. An enharmonic modulation from  $e_b$  to  $B$  major, not pedantically introduced, nor very common in a ballad, has a remarkably good effect: the relief it affords is particularly striking. No. 5 is a pleasing melody of eight bars only, repeated to three verses. The accompaniment judicious and pure, though we think that, on revision, the author will find one bar too much at the end of each symphony.

A very slight inspection of No. 6 convinces us that its author had better control his composing propensity, and study a little more before he again publishes. He thus unites two movements.



And the subjoined is his notion, in the year one thousand eight hundred and twenty-nine, of an ornamental close to a symphony.



No. 7 is the composer's "first publication," and as such is creditable to him.

No. 8 will not make a reputation for the composer. Let him look again at his third bar, and at the penultimate bar of his concluding symphonies: if he does not acknowledge these to stand in need of correction, his case is hopeless.

How could Mr. Blewitt have been so imprudent as to waste his time on such words as No. 9 exhibits!—His music shews that they had not the power to inspire him.

The composer of No. 10 is still a pupil, it appears, from his title-page; we will therefore only caution him not to be in too much haste to publish again. The seventh bar of page 3 we supposed at first to be an error of the engraver, but finding it repeated at page 5, can only express our surprise at such a base and such notation.

No. 11 is very common as to melody, and the rhythm by no means satisfactory.

No. 12 is a comic song, the words rather entertaining, and the music suited to the words. A lithographic vignette, by Cruickshank and Gauci, representing the widow Mahoney on the point of wedding a second husband, and her supposed dead one making his appearance, is exquisitely droll, and worth all the price of the song.

#### HARP AND PIANO-FORTE.

*The MARKET CHORUS and BARCAROLLE from AUBER'S Opera La Mulette di Portici, as performed at the King's Theatre under the title of Masaniello, arranged by N. C. BOCHSA. (Goulding and Co.)*

THE Barcarolle in this is familiar to the readers of the *Harmonicon*, it having been published both vocally and instrumentally in our work, a distinction to which its merits entitled it. The chorus whereby it is here preceded is not less characteristic, and introduces the other very effectively. The whole makes a lively and shewy duet, and is arranged with a due regard to the nature of the two instruments.

#### HARP.

*Les Fleurs à la Pisaroni, et à la Donzelli, FANTASIA, introducing the most favourite themes in La Donna del Lago, with the embellishments and cadenzas sung by the above singers, composed by N. C. BOCHSA. (Goulding and Co.)*

AFTER an introduction, the air "Elena!" with "O quante lagrime," the popular march, &c., and "Se s'involva," slightly varied, follow in succession. These, blended together by a few cadenzas, and extended by some corresponding passages, constitute the whole of this Fantasia, "composed" by M. Bochsa.

#### VIOLIN AND PIANO-FORTE.

*DRESSLER'S selection of FAVOURITE MELODIES, arranged by THO. HOWELL. Nos. 1, 2, and 3. (Cocks and Co.)*

THESE are *arrangements of arrangements*, or adaptations originally made for the flute and piano-forte, now adapted to the violin, with the same accompaniment. The airs in the present numbers are "Le petit Tambour"—"Rousseau's Dream"—and the March in *Mosè in Egitto*; each three pages in length; the piano-forte part exceedingly easy, and that for the violin only a degree more difficult.

#### VIOLONCELLO AND PIANO-FORTE.

*DRESSLER'S Beauties of Caledonia, arranged with embellishments by W. H. HAGGART. Nos. 1, 2, and 3.—(Cocks and Co.)*

WHAT we have said of the foregoing may, with very little alteration, be applied to the present publication; only, the airs are Scottish, and both parts are rather less easy for the respective instruments.

#### FLUTE.

1. MOZART'S OPERAS, *arranged with embellishments by CHARLES SAUST, No. 3. (Cocks and Co.)*
2. AIRS from ROSSINI'S Semiramide, *arranged as QUADRILLES for one or two Flutes, by JOHN HEWITT. (Cocks and Co.)*
3. HERZ'S QUADRILLES, *arranged for ditto by the same. (Cocks and Co.)*

No. 1 is *La Clemenza di Tito*, arranged in a manner similar to the two preceding numbers.

Nos. 2 and 3, are useful publications, each in five very neatly engraved pages, and making agreeable, easy duet-tini for ordinary players.

*OVERTURE to La Clemenza di Tito, arranged for Two FLUTES and PIANO-FORTE, by W. FORDE. (Cocks & Co.)*

IT must be obvious that the flute parts to this overture can be nothing but accompaniments: as such they augment the effect by their sustaining powers, and are therefore useful additions. Besides which they promote social music, and this we are always most happy to encourage. The arrangement for the piano-forte strictly follows that of Leipzig: the flutes are reduplications of the upper notes.



EXTRACTS FROM THE DIARY OF A DILETTANTE.  
(Resumed from page 89.)

*April 2nd.* Our neighbours the French are not very active in their search after, and in producing, the works of the great masters; it was only last month that Beethoven's symphony in A was heard in an entire state in Paris, it being then performed by the *Société des Concerts*, at the *Conservatoire Royal de Musique*. A writer of a French journal very naturally inquires, why a composer whose productions are now applauded with so much transport, should have remained so long unknown?—was it necessary, he asks, that the tomb should separate the illustrious musician from his rivals before justice could be done to works distinguished by an imagination so fertile, by conceptions so gigantic?—It is true, he adds, that the success of this symphony has now been great, but the success would have been more complete, more satisfactory, had its author himself known of it. The enthusiasm of the public would have been for this great man the soothing recompense of his vast labours: now it is only the homage to his memory. All this is very just; but the writer might have gone back a century further, and demanded why his countrymen should only so recently, and even now not very generally, have discovered the merits of Handel's *Messiah*:—why nearly all the works of him who is the greatest of composers, are yet utterly unknown to them:—why, while they are bestowing the loudest applauses on such trash as *Elisa e Claudio* and *L'Italiana in Algeri*, so few of the Parisians are aware even of the existence of those sublime and matchless efforts of art, *Judas Macchabæus*, *Israel in Egypt*, *Samson*, *L'Allegro ed il Pensieroso*, *Acis and Galatea*, *Alexander's Feast*, &c. &c.?

*3rd.* The *Spectator* says that “an absurd outcry has been raised about the exorbitant terms of some of the principal singers.” This remark is made in allusion to the Oratorios of the present season. It may be true that while the admission to these performances continues so high, the vocalists have a right to expect their full share of the profits, which ought not all to go to the individual who, whether qualified or not for the undertaking, may take the trouble to engage a band, light the house, open the doors, and make dull selections of music. If the entrance-money must needs continue on the terms which have existed for several years past, let us have double the number of persons in the orchestra; let efforts be made and expense not be spared, in reviving great but forgotten works; let premiums be offered for new compositions, thus giving a stimulus to talent, whether native or foreign; such premiums to amount to a real compensation, so that many a latent genius, now condemned either to toil in the orchestra, or to deaden his imagination by teaching fashionable music, may, by the temptation of a remuneration that shall afford a prospect of ultimately gaining a moderate independence, instead of being finally left to subsist on charity, be brought to light and encouraged to active exertion. Thus the receipts arising from excessively high prices might be made to flow in the right channel, and singers would then, let us hope, be satisfied with more moderate terms, seeing that a fair proportion of the public contributions would go to the rightful claimants,—to those upon whom nature has bestowed a high and rare faculty,—and not to any adventurer (such as Bochsa, for instance, who engaged the theatre for one season) that may hire the monopoly of Drury Lane and Covent Garden for certain nights during Lent.

MAY, 1829.

*3rd.* I am glad to read some pungent remarks in the same Journal (the *Spectator*) on the anniversary dinner of the New Musical Fund. The introduction of those impostors, the “Bohemians,” was very disgraceful to all who managed the concern; it was “an offence against decency, and propriety,” and “if such things are tolerated, men of character and rank in their profession must, in their own defence, absent themselves from such meetings.” Indeed I cannot but think that performers holding the station of Messrs. Nicholson, Willman, M'Intosh, Harper, and others, who it seems were present, and contributed their talents, were insulted by being mixed up with Jew cigar-makers. One of the great faults of many musical professors of eminence is, that they do not sufficiently respect themselves, and, as a matter of course, that they do not obtain that respect from others which, as honourable men and exercising a talent, they might otherwise command. Most of them are at length quite sensible of their imprudence in ever having been connected with an infamous foreign swindler well-known in London: they now feel assured that, when they have in any way associated themselves with him, they have not been able to raise so degraded an individual to the level of their own characters, but, on the contrary, have been dragged down to the deep abyss in which he is plunged.

— The first concert of the season, at the King's Concert-Room, by the pupils of the Royal Academy of Music. The instrumental parts better than the vocal; the latter was deficient in spirit. The loss of Signor Coccia to this establishment must be severely felt, for he possessed more real knowledge and good sense than nineteen-twentieths of his brother professors. I am afraid, indeed I have some reason to believe, that Rossini, and his imitators, Pacini and Mercadante, are in high favour there, and that, though a little of Haydn and Mozart may be forced on the teachers' notice, yet Handel, and such *Goths*, are utter strangers to the institution.

*10th.* All that tends to honour the memory of so excellent a musician and so amiable a man as the late William Shield, is worth recording in the Diary of a Dilettante. Some “Tributary lines,” having this object in view, lately appeared in one of the daily papers, written by the well-known John Taylor, Esq., and though they exhibit no strong proofs of that poetical talent which, in prologues, epilogues, &c., has long been acknowledged by the public, yet, as the testimony of an intimate and discriminating friend, some few of them are worth preserving; particularly the following, which delineate features that could be known only to intimate acquaintances.

“So mild thy temper, it could none offend;  
But insult offered to thyself or friend  
Would make at once thy manly spirit rise,  
Glow in thy heart, and glisten in thine eyes.  
To honour others thou wert always prone,  
And to promote their fame wouldst slight thine own.  
Deep was thy knowledge of frail human-kind,  
Who found in thee a sympathizing mind.  
True humour mark'd thee in the social hour,  
And wit had o'er thee a resistless power.  
Kind as a husband,—a protector dear  
To those who kindred claim'd, remote or near.  
To sum up all thy worth, we found in thee  
What MAN in every state should strive to be.”

*14th.* A private letter from Florence states, that Lord Burghersh, the British Envoy at that Court, gave on Mon-

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day the 16th of March, a brilliant entertainment at his residence, in which a Sacred Drama, under the title of *L' Eroe di Lancastro*, set to music by him, was represented in a private theatre which he had constructed in his palace. The whole excited no little admiration among the connoisseurs of that city, the overture especially, descriptive of a battle, which was applauded in a manner that seemed rather the result of genuine approbation than of a wish to flatter the noble composer. All the royal personages of the House of Austria now at Florence, together with every other person there of any rank or name, were present at this performance, which an Italian critic, and a very honest one too, mentions in high terms of praise. I remember some pieces from this being performed at an oratorio at Drury-lane Theatre, a few years ago, and producing considerable effect.

16th. Concerning the Neapolitans and Mozart's ring, which I mentioned on the 14th of October, 1828, I have further to add that a full history of this is inserted in the first volume of the *Harmonicon*, page 32, in a memoir of Mozart. But it is somewhat singular that the critic in the *Foreign Review* should have been present when the above curious circumstance occurred, as it took place in 1769,—exactly sixty years ago! The writer must, I presume, be an octogenarian at least, and blessed with a very retentive memory.

18th. The Passion-week is always a very quiet time for music and musicians: every public place is of course closed, and this season,—which has hitherto been, and promises to be, a short, frugal one,—scarcely a private concert has been given during a period when the fashionable world hardly knew how to get rid of time. There is much talk about the spring campaign:—three concerts in the opera concert-room, which I prophesy will not be a very successful speculation:—three at the Argyll Rooms, Signor Velluti to sustain the principal weight, unless Paganini comes to his aid, in which case, and in such case only, they will attract a sufficient number to make them answer. In support of the former, much reliance is placed on the anticipated popularity of Madame Malibran: but this lady, I venture to predict, will not prove any extraordinary attraction; she will not be fashionable. Madlle. Sontag may yet do something, for she is a great favourite; and M. Laporte, having nothing to pay for either room or singers, and but little for his orchestra, cannot lose much, under the worst of circumstances. Nevertheless, in expectation of as good a harvest as was made here by Madame Pasta two years ago, there is an amazing influx of *primi donne*: when Malibran and Sontag arrive, we shall have no less than eleven foreign ladies of this class; and Madame K. Wranizky, first singer at the court of Vienna, who is said to possess very first-rate talent,—which M. Moscheles is to have the honour of introducing at his concert—will make up the dozen. They will, most of them, be cruelly disappointed in their views, for the *rage* for high prices is over; and it is well known that those persons who have been in the habit of giving concerts, and paying enormous sums to the vocal performers, have resolved this year not only to contract the number of such music-parties, but to reduce very considerably the terms of those who may assist at them. This is just as it should be, and I am heartily glad to find that their senses on this subject are returning.

21st. Madame Malibran made her appearance this evening. Pit tolerably filled, but boxes the reverse, and much of the company in them of rather an inferior sort.

22nd. The papers divided in their opinion of Malibran; the prevailing tone betraying evident disappointment. As usual, the most laughable blunders are committed by more than one of them in their attempts at musical criticism.

23rd. The Committee of Professors, *i. e.* the retired principals of the Opera orchestra, chose an unfavourable night for their concert, being in the Easter week, when everybody either is, or is thought to be, out of town. Some of the public prints have expressed surprise at the absence of Dragonetti from this performance. The fact is that he is one of the band at the King's Theatre, and the party had determined to accept assistance from no one engaged on that establishment. Mr. Braham—and it ought to be publicly known—generously declined any remuneration for his assistance on this occasion.

26th. M. Neukomm, a pupil of Haydn, and a musician of great eminence, is just arrived on a visit to this country. He comes merely as a traveller, and means to extend his tour to Scotland and Ireland. It will, however, be a reasonable subject of regret should not any of his orchestral compositions be performed here during his stay, and when they may have the advantage of his superintendence. Another arrival in London is the young M. Mendelsohn, (Felix Mendelsohn Bartholdy,) son of the rich banker of Berlin, and, I believe, grandson of the celebrated Jewish philosopher and elegant writer. He is one of the finest piano-forte players in Europe, and though a very young man, is supposed to be better acquainted with music than most professors of the art. Meyerbeer too is expected, but he has so often promised a visit to England, that he cannot be calculated on till he actually arrives. The two last are amateurs only, the independence of their fortunes rendering it unnecessary for them to pursue the art with any view to profit. To these is to be added M. Fétis, the learned editor of the *Revue Musicale*, who is come to pass the Spring season in this country, and proposes to read some musical lectures; one course for amateurs, and another for a professional class.

27th. The dramatic critic in *The Times*, after some very just strictures on Madame Malibran's acting, says, "as the pupil of her father, she has adopted his style, which was florid in the *extreme*; and that style is unquestionably the most worthy of admiration, where a natural *facility of power*, [I do not understand this phrase] a fertility of musical invention, and a great cultivation of the voice, are happily combined together." From this we are to learn, not only that the florid style of singing is to be generally preferred—a fact disputed by judges—but that the *extreme* of this style is most to be admired. If so, how useless, alas! have been the efforts of all writers on the subject, of nearly every great master, from the middle of the fifteenth century to the present moment; for the grand, the only true Italian manner of singing,—that adopted by Mrs. Sheridan, Mrs. Bates, Mara, Grassini, Banti, Colbran, and Pasta—is diametrically opposed to the style of Garcia, the father of Malibran alluded to, which was meretricious in the *extreme*, and of the worst school that could possibly have been named as a model.



## The Ancient Concerts.

## FOURTH CONCERT.

Under the Direction of the Earl of Darnley, for the Earl of Derby.  
Wednesday, March 25th, 1829.

## ACT I.

Overture.	(Occasional.)	HANDEL.
Quintetto. Doni pace.	(Flavius.)	HANDEL.
Recit. Behold the nations.	Deborah.)	HANDEL.
Chorus. O Baal!		
Recit. acc. Me, when the sun.	(Il Penseroso.)	HANDEL.
Song. Hide me from day's.		
Concerto 5th.	(Grand.)	HANDEL.
Aria and Chorus. Vengo a voi.		GUGLIELMI.
Recit. acc. Now strike.	(Alex. Feast.)	HANDEL.
Chorus. Break his bands.		
Recit. acc. Hark! hark!		
Song. Revenge! Revenge!		
Recit. acc. But bright Cecilia.	(Dryden's Ode.)	HANDEL.
Solo and Cho. As from the.		

## ACT II.

Symphony 1st.		MOZART.
Duetto. Come ti piace.	(La Clemenza di Tito.)	MOZART.
Glee. Since first I saw your face.		FORD.
Duetto. Qual anelante.		MARCELLO.
Quartet. Sing unto God.		CROFT.
Chorus. Cry aloud		
Musette.	(From Concerto 6th, Grand.)	HANDEL.
Glee. Though the last glimpse.	(Irish Melody.)	
Recit. acc. Infelice ch'io sono.		CIMAROSA.
Aria. Il mio cor.		
Grand Chorus. Gloria in excelsis.		PERGOLESI.

THE Earl of Darnley's continued direction produces, we lament to say, nothing that is new, and not much that is interesting. Miss Stephens's exquisite voice must ever stamp her a favourite with those who look to voice only; but there are those who consider feeling, and expression, and *speaking*, as equally indispensable requisites to fine singing, and many there were in the concert-room this night, who would have listened with far greater delight to the soothingly-beautiful notes of Handel, could they but have heard the no less delightful words of Milton. But Miss Stephens obtains her wanted applause, and her *conscience* is quite at rest on the subject.

We never heard Miss Wilkinson more energetic than in "Vengo a voi." Here was neither lisping nor drawling; she executed the song very highly to our satisfaction, and was well supported by the chorus. Phillips was absolutely *great* in "Revenge." In the slow movement he was peculiarly impressive, and gave to every solemn turn of the strain all the pathos it was capable of receiving. We congratulate him upon his decided improvement, and the increased strength of his voice.

Miss Stephens's solo from Dryden's Ode was, as usual, a fine and clear display of vocal power. As to the trumpet of Mr. Harper, it is beyond all praise; there never yet was, and never will be again, we verily believe, so perfect a performer on the instrument. The magnificent chorus which followed, concluded the act well.

Of the second act, the best that can be said of it is, that had it contained nothing more than the delightful symphony and duet with which it opened, we should have been fully satisfied; both were admirably performed, and Miss Wilkinson again greatly distinguished herself; she evidently took pains to do her best;—for why?—She was singing some of Mozart's richest music with Madame Caradori Allan.

We do not like to pass over Dr. Croft's sublime anthem without some notice. It was, as usual, very finely performed; indeed it is now so constantly done every season,

that we hardly think the chorus singers could sing their parts wrong if they were to try. We regret to say that we were deprived of the pleasure of hearing Madame Caradori's last song: we really had not resolution to undergo the previous torture of the Irish melody!

## FIFTH CONCERT.

Under the Direction of the Earl of Darnley, April 1st, 1829.

## ACT I.

Overture.	(Iphigenia.)	GLUCK.
Glee. Discord! dire sister.		WEBBE.
Song. Gratias agimus tibi.		GUGLIELMI.
Chorus. Rex tremendæ.	(Requiem.)	MOZART.
Quartet. Benedictus.		
Recit. He was cut off.	(Messiah.)	HANDEL.
Song. But thou didst not leave.		
Chorus. Lift up your heads.		
Concerto 10th.		CORELLI.
Scene from Acis and Galatea.		HANDEL.

## ACT II.

Overture.	(Ariadne.)	HANDEL.
Duet. What's sweeter.	(Joseph.)	HANDEL.
Recit. acc. Tranquillo	(Romeo e Giulietta.)	GUGLIELMI.
Aria. Ombra adorata.		
Glee and Chorus. O happy fair.		SHIELD.
Concerto. 4th.	(From his Trios.)	MARTINI.
Selection from Saul.		HANDEL.

WORSE and worse, and the most vexatious and disappointing circumstance is, that the selection, as it originally stood at the rehearsal, was rendered interesting by the fine scene of the Passions from Solomon, which we have not heard for a long time; a very fine recitative and song from Saul, and the delicious march, &c. from *Il Flauto Magico*. These, as our readers will perceive, were all omitted in the night's performance, leaving only the five hundred and fiftieth time told tale!

Gluck's sublime overture was well performed; and of Webbe's fine glee, the last movement only *could* be effective. Then followed the eternal "Gratias agimus;" then the "Rex tremendæ," from Mozart's Requiem, which, had it ushered in the "Recordare," instead of the "Benedictus," which has been repeated over and over again, would have been a redeeming movement. Then came the scene from the Messiah, and the old selection from Acis and Galatea, of which we *can* only speak in general terms. It was extremely well sustained by all parties concerned; and Miss Stephens, in particular, gave her beautiful song "Heart, thou seat," with a feeling and tenderness she does not always evince. The tenor of Acis is much too high, and consequently trying, to poor Vaughan, and to-night he was labouring evidently under a cold. Phillips's Polypheme admirable as usual.

Of the second act little remains for us to say; we have not, it is true, often heard the pretty duet from Handel's Joseph, but then we can only call it a pretty duet, and it could not *but* be prettily warbled by Miss Stephens and Miss Wilkinson. Madame Caradori Allan *has* sung "Ombra adorata" better, but we will not complain when she is so generally praiseworthy. We have too high a respect for the memory of the venerable, amiable, and ingenious composer of Shakspeare's Loadstars, to pass otherwise than a favourable comment both on the performance and performers of it this evening: when we say *otherwise*, we allude, of course, to that feeling of disappointment which we must always experience when we see elegant compositions in themselves shorn of their original simplicity by *transformation* and *transplantation*. The present is undoubtedly one of the most airy and original of Shield's



productions, and we have repeatedly heard it with unabated pleasure; and moreover have never been better pleased with it, than when sung by three voices only, to the simple piano-forte accompaniment.

Happy should we have been to bestow some critical remarks upon the fine recitative "Wretch that I am," and the incantation following it, "Infernal spirits;" but we must submit, like Puff in the Critic, to the "cutting out," with this only difference; that, in the present instance, it was the act and deed of the noble Director, not the "performers." We have nothing new to remark upon the rest of the selection from Saul; everything went off as it has gone off a hundred times before.

## SIXTH CONCERT.

Under the Direction of the Earl of Cawdor, Wednesday, April 8th, 1829.

## ACT I.

Introduction and Chorus. Te Deum. }			
Quartet and Chorus. Te gloriosus. }		GRAUN.	
Song. Odi grand' ombra.		DE MAJO.	
German Hymn.			
Glee. 'Tis the last rose of summer (Irish Melody.)			
Song. Già risuonar d' intorno. (Ætius.)		HANDEL.	
Chorus. Avert these omens. (Semele.)		HANDEL.	
Recit. acc. Ye sacred priests. }			
Song. Farewell, ye limpid. }	(Jepthah.)	HANDEL.	
Concerto 11th.		CORELLI.	
Duet. Fair Aurora. (Artaxerxes.)		DR. ARNE.	
Song. Confusa abbandonata.		BACH.	
Recit. 'Tis well! }			
March, Air, and Cho. Glory to God. }	(Joshua.)	HANDEL.	

## ACT II.

Overture.	(Henry Fourth.)	MARTINI.
Recit. acc. Sposa—Euridice. }	(Orfeo.)	GLUCK.
Song. Che farò.		
Chorus. Flush'd with conquest.	(Alex. Balus.)	HANDEL.
Glee. Chi mai d'iniqua stella.		BONONCINI.
Symphony.		MOZART.
Recit. But who is he. }	(Joshua.)	HANDEL.
Song. Awful, pleasing Being! }	(Olimpiade.)	PAISIELLO.
Duetto. Ne' giorni tuoi felici.	(Solomon.)	HANDEL.
Double Cho. From the censer.		

VAUGHAN sung "Odi grand' ombra\*" charmingly, and most admirably was he accompanied by the veteran Mackintosh on the bassoon. We rejoice to observe no falling off, either of strength or sweetness, in this fine performer:—the song altogether was a great treat; but then the "German Hymn," so tastefully and judiciously followed up by the "Irish melody," was almost too overpowering! We were really sated with delight!—Mr. Phillips did justice, upon the whole, to the air from Handel's opera, but we wish he had paid more attention to our former remarks upon straining the upper tones of his voice: he must abate a little, or he will contract a habit of coarseness, not to say vulgarity, which he may find it difficult afterwards to subdue. We were inclined to smile a little at "Avert these omens" at the present critical period. The noble Director, we suspect, votes in the minority on the Catholic relief bill!—"Ye sacred Priests" and "Fair Aurora," Oh! rich and charming novelties!—"Confusa abbandonata," too—but Madame Caradori warbled it well, so we must not complain. The magnificent chorus from Joshua would be still more effective if the repetitions in the tenor solo upon the word "glory" were curtailed. We are sure our friend Vaughan will thank us for the suggestion, and we hope the able conductor will take it into his consideration.

\* This air we suspect to be the composition of Paisiello, not De Majo.

We hail the return of Madame Camporese to these concerts; she sang with her usual animation and power the old favourite, "Che farò"—when we hear her again, we shall hope for something new. If Bononcini's pretty round for three voices *must* be turned into a glee for four, we do trust that it will not be doled out to us in future so *somniferously*; the Dead March in Saul was a downright hornpipe to it this evening, and hardly could we be roused from the lethargy in which it plunged us, even by Mozart's all-animating strain! The Symphony was admirably performed; the second movement in particular. Miss Wilkinson wants power and animation for "Awful, pleasing Being." It is an exceedingly difficult song to give due effect to, and we really do not know a female vocalist of the present day who *could* do it justice. We remember, when very young, hearing it sung by the late Mrs. Bates, who was indeed fully equal to the performance: she seemed to see the angel's gradual approach in every bar of the song!

The duetto between Madame Camporese and Madame Caradori Allan was charmingly sustained throughout; their voices blended beautifully together, though, now and then, we regretted the nicety of our ear. As a composition, "Ne' giorni tuoi felici" is not very powerful; in tenderness and elegance of expression Paisiello is scarcely ever deficient, but he wants force and variety: there is too great a sameness in all his music; and though he always pleases, he rarely surprises.

The Censer Chorus—a very judicious close.

## The Philharmonic Concerts.

FOURTH CONCERT, Monday, April 6, 1829.

## ACT I.

Sinfonia in A		BEEHOVEN.
Duetto, "All idea di quel metallo," Sig. Donzelli and Sig. De Begnis ( <i>Il Barbiere di Siviglia</i> )		ROSSINI.
Concerto Corno, Sig. Puzzi		BELLOLI.
Scena, Madlle. Blasis, "Salvo alfin"		PACINI.
Overture, <i>Pietro von Abano</i>		SPOHR.

## ACT II.

Sinfonia in C		MOZART.
Aria, Signor Donzelli, "Il mio tesoro" ( <i>Il Don Giovanni</i> )		MOZART.
Quartetto, two Violins, Viola, and Violoncello, Messrs. Spagnoletti, Watts, Moralt, and Lindley		BEEHOVEN.
Terzetto, "Quel sembiante," Madlle. Blasis, Sig. Donzelli, and Sig. De Begnis ( <i>L'Inganno Felice</i> )		ROSSINI.
Overture, <i>Lodoiska</i>		CHERUBINI.
Leader, M. WEISCHEL.—Conductor, Mr. ATTWOOD.		

THE symphony in A is, we hardly need remind our readers, that of which we published the lovely movement in A minor in our first volume, and we have often subsequently spoken of the whole. We shall certainly never become reconciled to either the first or last movements of this, both being full of asperities, and almost unbearably whimsical. But it tries the skill of a band, which now did it every possible justice. Mozart's is that sometimes distinguished by the name of *Jupiter*. We have already exhausted language in the praise of this glorious masterpiece, which, though known to us by heart, always seems fresh, and never appears long enough.

The overture to *Pietro von Abano* is a study. To those who will attentively listen to it about three times, its beauties, which are many, will be unfolded. It is written in a most masterly manner; but, what is more essential, the ingenuity of its contrivances is attended by a commensurate effect. Cherubini's overture to *Lodoiska*



is a very highly finished picture: we need not, however, dilate on its merits, having more than once had occasion to mention it.

Puzzi's concerto was perfection itself as to execution, but the sameness of key in all the three movements, and the want of harmonic variety, rendered it tedious, though it was not in fact very long. The quartet is the first of op. 18, in F; a delicate composition and most elegantly performed, but the last movement is infinitely too long for any concert, especially a public one, and should always be abridged, if not omitted altogether.

The vocal part of the evening was more successful than usual, though presenting, as is too common here, what had been given over and over again before. The duet met with vast applause, and in truth deserved much, though De Begnis was rather too comic for the genuine lover of music, who thought that too much buffoonery was introduced into his part. Donzelli's voice sounded quite splendidly in it; and his aria from *Don Giovanni* produced an encore that was too general and loud to be resisted. Madlle. Blasis sang the scena of Pacini in a very superior manner. Her voice is sufficiently extensive, its quality not bad, her intonation pure, and her style, though rather too ornamental, is of a good school. The eternal *Quel sembiante* went off exceedingly well, and once more pleased. It is the only thing in the operetta that can be listened to with patience.

This was a particularly fine concert; the vigour and firmness of Weichsel's leading were too remarkable not to be very generally noticed.

### ROYAL ACADEMY OF MUSIC.

THE pupils of this establishment performed their first concert for the present season on Friday, April 3rd, at the Hanover Square Rooms.

The following is the selection made for the occasion.

#### PART I.

Symphony (No. 6.)	MOZART.
"Benedictus." Misses DUFF and WILLIAMS, Messrs. RANKIN and A. SAPIO (Requiem.)	MOZART.
Song. "In verdure clad," Miss BELLCHAMBERS. (Creation.)	HAYDN.
Adagio and Rondo, Pianoforte, T. M. MUDIE (Pupil of Mr. Potter.) (Concerto in E.)	MOSCHELES.
"Kyrie," and "Gloria." (Mass, No. 7.)	MOZART

#### PART II.

Overture. (Oberon.)	C. M. VON WEBER.
Terzetto, "Oh stelle," Misses SEGUIN, BROMLEY, and WILLIAMS. (Il Flauto Magico.)	MOZART.
(Mr. BRIZZI. Introduzione.)	
Song. "The Last Man," Mr. E. SEGUIN	CALLCOTT.
Concerto, Violin, C. A. SEYMOUR (pupil of Mr. F. Cramer.)	MAURER.
Terzetto. "Oh nome benefico," Miss BELLCHAMBERS, Messrs. A SAPIO and E. SEGUIN. (La Gazza Ladra.)	ROSSINI.
Finale. "Gloria in excelsis."	BEETHOVEN.

THE young Blagrove led the concert with great steadiness and spirit, and the instrumental pieces were executed in a very respectable manner. Young Mudie shewed considerable powers of execution, though we wish he had a little more feeling. Seymour's concerto was very creditable to the institution. W. Callcott's fine song, "The last man," shewed E. Seguin's voice to advantage. He will, we trust, acquire a little more animation as he gains in experience and confidence. The other vocal pieces went off rather heavily. The room was exceedingly well filled, both as to numbers and company.

### THE CONCERT OF A COMMITTEE OF PROFESSORS.

THE seceding members from the orchestra of the King's Theatre, determined to shew their strength, got up this concert, and proved to demonstration, that in parting from them, the manager lost a body of performers not to be matched in England certainly, and not to be equalled, as a whole, in Europe, we entirely believe. The subjoined needs very little comment. As far as the instrumental part went, it was perfect; some two or three of the vocal pieces were not equal to the former, which, of course, constituted the main strength of the evening.

#### ACT I.

Pastoral Symphony	BEETHOVEN.
Aria, Madame CAMPORESE, "Parto ma tu." Clarinet Obligato, Mr. WILLMAN ( <i>La Clemenza di Tito</i> )	MOZART.
Duetto, Sig. DE BEGNIS and Mr. PHILLIPS, "D'un bell' uso." ( <i>Il Turco in Italia</i> )	ROSSINI.
Aria, Mademoiselle BLASIS, "Lungi dal caro."	PACINI.
Fantasia, Piano Forte, Mrs. ANDERSON	HERZ.
Song, Miss PEARSON, "Even as the sun."	HORN.
Scena, Mr. BRAHAM, "The Battle of the Angels."	BISHOP.
Concerto, Flute, Mr. NICHOLSON	NICHOLSON.

#### ACT II.

Overture ( <i>Pietro von Abano</i> )	SPOHR.
Aria, Madame CAMPORESE, "Di piacer." ( <i>La Gazza Ladra</i> )	ROSSINI.
Aria, Mr. PHILLIPS, "Qui sdegno non s'accende." ( <i>Zauberflotte</i> )	MOZART.
Duet, Mr. BRAHAM and Mr. E. TAYLOR, "As I saw fair Clora."	HAYDN.
Aria, Madame CELLINI, "Alma invita."	ROSSINI.
Concertante, Violin and Violoncello, Mr. WEICHSEL and Mr. LINDLEY	LINDLEY.
Terzetto, Madame CELLINI, Mr. BRAHAM, and Mr. E. TAYLOR, "Quel sembiante." ( <i>L'Inganno Felice</i> )	ROSSINI.
Overture ( <i>Ruler of the Spirits</i> )	WEBER.

Leader, Mr. F. CRAMER. Conductor, Sir GEORGE SMART.

The room was respectably but not very fully attended. The Wednesday in Easter week, the only day it appears that could be had for the purpose, is notoriously unfavourable to any public assembly of this kind. The next concert of the same party, which we trust will not be deferred till too late a period in the season, will, we have no doubt, collect a larger company. But let the individuals announce themselves more distinctly. Very few knew what was meant by "a Committee," &c. The public have been so often cheated by Committees to manage masquerades, &c. that they are become suspicious.

### THE CONCERT AT GUILDHALL.

ON Thursday, the 2nd of April, this concert, for the benefit of the Italian and Spanish refugees, was attended by nearly two thousand persons,—and as the principal performers granted their services gratuitously, the net proceeds must have been large indeed. The band consisted of that of the Philharmonic, the wind instruments being doubled by those of Covent Garden Theatre. It was led by F. CRAMER, and Sir G. SMART conducted. Not having room to enter into particulars, we can only say that the whole went off in a most perfect manner, and the praises bestowed on it from all quarters are loud and unequivocal. Madame CAMPORESE on this occasion appeared for the first time since her arrival from Italy, whither she had retired, it was supposed, from the musical profession. That the public rejoice at her resuming her station in our concerts was apparent from the reception she met with now: she was greeted by three distinct and very warm rounds



of applause, in which all present joined, even the ladies. Her voice, rich and musical, is just what it was; and, as to personal appearance, she appears quite unaltered. We can only add the programme of the concert, which also includes the names of the performers.

## PART I.

Grand Chorus in the Coronation Anthem—"The King shall rejoice"	Handel.
Scena—Mr. E. Taylor—"The Fall of Zion"	Paisiello.
Air—Miss Wilkinson—"Lord! to thee" ( <i>Theodora</i> )	Handel.
Grand Chorus—"Hallelujah to the Father" ( <i>The Mount of Olives</i> )	Beethoven.
Air—Mr. Phillips—"Honour and Arms" ( <i>Samson</i> )	Handel.
Recit. and Air—Miss Paton—"If guiltless blood" ( <i>Susanna</i> )	Handel.
Chorus—"Rex tremendæ Majestatis!" ( <i>Requiem</i> )	Mozart.
Quartetto—Mrs. W. Knyvett, Messrs. W. Knyvett, Horncastle, and E. Taylor—"Recordare"	
Scena—Mr. Braham—"The Battle of the Angels"	Bishop.
Air—Mrs. W. Knyvett—"What though I trace" ( <i>Solomon</i> )	Handel.
Trio—Mrs. W. Knyvett, Messrs. W. Knyvett and Horncastle—"The Lord will comfort Zion;" and Chorus—"O sing unto Jehovah" introduced by Mr. Gardiner in the Oratorio of " <i>Judah</i> "	Haydn.
Recit. and Air—Miss Paton—"From mighty Kings" ( <i>Judas Macc.</i> )	Handel.
Grand Double Chorus—"From the Censer" ( <i>Solomon</i> )	Handel.

## PART II.

Grand Overture to " <i>Euryanthe</i> "	C. M. von Weber.
Glee—"Mrs. W. Knyvett, Messrs. W. Knyvett, Horncastle, and Phillips—"See the Chariot at hand"	Horsley, M.B.
Aria—Madame Caradori Allan—"Il soave e bel contento" ( <i>Didone Abbandonata</i> )	Pacini.
Aria—Signor Donzelli—"Ah! si per voi" ( <i>Otello</i> )	Rossini.
Aria—Madame Pisaroni—"Elena" ( <i>La Donna del Lago</i> )	Rossini.
Spanish National Air—Mr. Braham—(Written expressly for this occasion)	Arranged by Gomis.
Aria—Madame Camporese—"Parto, ma tu ben mio" ( <i>La Clemenza di Tito</i> )	Mozart.
Clarinet Obligato, Mr. Willman.	
Terzetto—Madame de Vigo, Madame Pisaroni, and Signor Donzelli—"Cruda sorte" ( <i>Ricciardo e Zoraide</i> )	Rossini.
Aria—Mademoiselle Blasis—"Bel Raggio" ( <i>Semiramide</i> )	Rossini.
Duetto—Madame Caradori Allan and Madame Pisaroni—"Lasciami! non t'ascolto" ( <i>Il Tancredi</i> )	Rossini.
Finale, Grand Chorus—"Discendi, O benefica" ( <i>Zauberflöte</i> )	Mozart.

## Foreign Musical Report.

## VIENNA.

*Kärnthnerthor Theater*.—Madame Pasta is arrived here from Milan, and has entered into terms with the Count von Gallemberg, director of this theatre, for a series of representations, of which she is to receive the moiety. The first of these soirées, for representation it could hardly be called, took place on the 24th of February. The fact is, that, at the moment of her arrival here, a sufficient number of Italian singers could not be found to get up an entire piece, and she could give only a series of dramatic scenes. The first was that of *Tancredi*, with the *Di tanti palpiti*; after which the singer appeared in the costume of Romeo, and sung the *preghiera* of the second act of *Romeo e Giuletta*. Then a Juliet having fortunately been found, and nothing more being wanting but a chorus, the third act of the same opera was given entire, with full scenery and decorations. The whole audience was electrified by the deep feeling which she threw into this scene, and the impassioned manner in which she sang the admirable air, *Ombra adorata*. The receipts of the evening exceeded 4000 florins, the prices of admission to every part of the house

having been raised. Arrangements are to be made for giving, on the successive evenings, acts, or portions of acts, of the *Otello*, *Semiramide*, *Medea*, *La Rosa bianca e la Rosa rossa*, *Zelmira*, &c.

*Josephstadt Theater*.—A pleasing drama, in two acts, has appeared here with music by Roser. The subject, entitled *Yelva die Russiche Waise*, (Yelva, the Russian Orphan), is from the French of Scribe, the Lopez de Vega of modern France, and does honour to his talent. As a musical composition it abounds with spirited and characteristic melodies, and the accompaniments throughout are full of expression and effect. It is one of M. Roser's best productions, and likely to remain a favourite.

## BERLIN.

*Königstädt Theater*.—Auber's *Muette di Portici* increases in public favour. The effective manner in which this opera has been brought out does great honour to Spontini's direction. The acting of Madame Desargus-Lemière, in the part of the Dumb Girl, and the performance of M. Bader, as Masaniello, are deserving of every praise. The introduction of the delightful and animated melodies of the Neapolitans, and the splendid scenery, particularly of the irruption of Vesuvius, are of a nature that cannot fail to ensure the applause of the multitude.

*Königliche Theater*.—Mozart's early opera, *Belmonte und Constanze* [or *L'Enlèvement de Serail*] has been revived here, and gave universal satisfaction. There is a freshness about several of the melodies which is truly enchanting. The Madlle. v. Schätzel performed the part of Blondchen, and by her lively acting, as well as chaste singing, and marked respect for the great master whose work she was executing, added, if possible, to her former reputation.

Another revival has been *Das Fischermädchen* (The Fisherman's daughter), the poetry by the celebrated Theodore Körner, the music by J. P. Schmidt. Several of the melodies of this opera are of the most pleasing kind, and some of the concerted pieces bespeak the hand of a master. M. Bader and Mlle. Schätzel were very effective in the principal parts.

The celebrated Spohr is just arrived here, for the purpose of superintending in person the production of his last grand opera, *Pietro von Albano*, of which great expectations are formed.

## DRESDEN.

Reissiger's new opera, *Libella*, after triumphing over the first spirit of opposition, has obtained the success to which its merits entitle it. The subject and general contexture of the work bear considerable resemblance to the romantic cast of *Oberon*. The music is rich in melody and dramatic expression, and the accompaniments are of a very superior and masterly kind. If we may believe all that is said, M. Reissiger appears destined to form a new epoch in the present depressed state of German dramatic music.

## MUNICH.

The new season commenced with Chelard's *Macbeth*, which appears to have lost no part of the interest it excited when originally produced. Nor is this to be wondered at, when we take into account the great truth of expression by which this composition is marked throughout, the powerful character of the airs, and the highly dramatic nature of the recitative and accompaniments. While the latter are free from that affectation, and mystic but vague and incomprehensible character, which is so conspicuous in the *Faust*, and several other modern compositions; not ex-



cepting—though with reverence be it spoken—even *Fidelio*, *Euryanthe*, and *Oberon*; yet is this part of the opera marked throughout with new and striking effects, that admirably harmonize with the situation. The opera is nearly ready for publication, with a piano accompaniment by the composer.

## STUTTGARD.

The short opera season here has been unusually brilliant. Besides the usual complement of pieces from Mozart, Rossini, Weber, Meyerbeer, Paër, and Winter, three pieces, new to this theatre, were produced; *Der Vampyr*, a grand romantic opera by Kapellmeister Lindpaintner; *Der Hausirer*, (le Colporteur) by Onslow; *Le Calife de Bagdad*, by Boieldieu; they were all, but particularly the first, very favourably received, and had every justice done them in the performance. There was also a revival of *Salomo's Urtheil* (the Judgment of Solomon), a melodrama of a very effective kind, with music by Quaisin. The music of this piece is full of expression, and has merits of no common kind.

## WEIMAR.

The opera season has been a successful one, under the able direction of Kapellmeister Hummel, whose zeal and abilities are duly appreciated here. The house opened with Rossini's *Mosè*, which was new to our stage. Considerable expectations were formed of it, but it did not take, and was withdrawn after three representations. Our Gazette thus shortly and uncourteously disposes of it:—"The plot of the piece is without interest, and, with the exception of some beautiful pieces, the score is weak, and many of its parts *contresens*; it has fortunately disappeared from our stage, to return no more." It was replaced by *Euryanthe*, which has become a favourite piece here. Two other operas were given for the first time; *Rosette, das Schweizermädchen* (Rosetta, the Swiss maiden), a pleasing production in two acts, the music by Bierei, in which a Mlle. Kladzig gave general satisfaction, as well by the spirit of her acting, as her chaste and effective style of singing. The other opera was *Der Graf von Gleichen*, the music by C. Eberwein, which also pleased.

On occasion of the birthday of the veteran Goethe, two of his pieces were performed, *Götz von Berlichinger*, and on the following evening *Egmont*, with the music of Beethoven.

On the birthday of the Grand Duke, Hummel's *Te Deum* was given, under the composer's own direction, and performed by the united bands of the theatre and Chapel Royal in a very effective manner.

## LEIPSIC.

Otto Claudius, already known to the musical world by several compositions of merit, has just completed an opera upon which he has for some time past been engaged. It is entitled *Aladin, oder Die Wunderlampe* (Aladin, or the Wonderful Lamp), the text by the celebrated Oehlen-schläger. Having been favoured with a specimen of this composition, which has been sung in some of our private music circles, and excited considerable interest, I take this opportunity of enclosing it. [This is a quartet for two sopranos and two altos, and in our possession.]

## HANOVER.

Marchner's new opera, *Der Vampyr*, was produced here for the first time at the opening of the season, and favourably received. The composer led the opera in person, and at the close of the performance was called upon

the stage to receive the congratulations of the public. M. Gay and Mad. Nicola particularly distinguished themselves by their able performance of the principal characters. We may remark, en passant, that this opera is just published for the pianoforte only, *without text*; operas usually end this way; but we believe it is the first instance upon record of an opera *beginning* its career in such a manner.

A very young singer of the name of Polli has just made her appearance here, and is the *lion* [query lioness] of the day. She is said to possess one of the finest soprano voices ever heard.

## PARIS.

*Théâtre Italien*.—The *Don Giovanni* was given here; but as all the characters of this opera are effective, and the company here is, with one or two exceptions, weakness itself, this great work was massacred. The part of Leporello failed in the hands of Signor Zuccoli, and the energetic character of Donna Elvira was dreadfully disfigured by a Mademoiselle Bufardin. The wags remarked, that she *fell* doubly in the part; for having got entangled in the folds of her very inconvenient dress, the unfortunate lady measured her length upon the boards. Mademoiselle Sontag was the Donna Anna, and Madame Malibran the Zerlina of the evening; to both these favourites—spoiled shall I say?—of the public, may be applied this observation of an eminent critic: "The singer who ventures to ornament the melodies of Mozart, must do so more with feeling than with flourishes." The orchestra did its duty better, and the overture was warmly encored. It may be remarked, by-the-by, that in the scene of the masked ball the words *viva l'ilarità!* were substituted in the place of the original reading, *viva la libertà!*—Was this purely accidental?

The *Semiramide* was given for the benefit of Bordogni. Mademoiselle Sontag appeared in the principal character, and Madame Malibran performed the part of Arsace. In this music these singers are at home, and may display the flexibility of their organs with impunity. The former, particularly in the air, *Bel raggio lusinghiero*, and the other in the celebrated duet, the masterpiece of the opera, were greeted with the most enthusiastic applause. The journals are full of lamentations at the painful thought, that these two great *artistes* are doomed to the land of fogs!

A respectable journal informs us, that Madame Malibran has signed an engagement for next season, the terms of which are 48,000 francs (about 2000*l.*), and a free benefit.

This theatre closed the 31st ult., and, according to report, is to be opened again in October, with a company in a great measure fresh. Several new works are mentioned, and among others, *I Pirate*, the last work of the young Maestro Bellini; as also a new opera from the pen of Carafa, composed expressly for this theatre.

Though this theatre is closed, the dilettanti are busy concerning the engagements for the next season. For the manager the business is rather more serious. According to the theatrical journals the lowest terms of a lady-singer is, for six months 35,000 *f.*, and in addition, some secret advantages:—some speak of 44,000 *f.* plus 4, and also 6,000 *f.* de feux, and a benefit. Or, at last 45,000 *f.* and a benefit guaranteed at 4,000 *f.*

*Opera Comique*.—It is not yet decided whether Boieldieu's new opera, *Les deux Nuits*, is to be given before the close of the theatrical year. One of the poets, M. Scribe, who must feel anxious not to interfere with the



success of his last piece, *La Fiancée*, will not be sorry at this delay, or feel called upon to hasten its appearance. The composer, who knows the effect of music in the Feydeau, and is not acquainted with the capabilities of the new theatre, so far as sound is in question, is desirous of trying the effect of his new opera in the former, before transferring it to the latter; so that all is uncertainty.

The *Academie Royale*, class Beaux-arts, have elected M. Auber, composer of *La Neige*, *La Muette di Portici*, &c., a member, in the room of M. Gossec, deceased. M. Auber had 16 votes, M. Champern 12, and M. Reicha 6.

## The Drama.

### KING'S THEATRE.

A BALLET under the name of *Masaniello* was produced at this theatre on the 24th of March, and is in fact Auber's opera, *La Muette de Portici*, put into action, the music of which is all arranged for the orchestra, except two chorusses. Its success has been as great as it is deserved; and M. DESHAYES, who is entitled to all the credit of the adapting and getting it up, has shewn himself to be a man of first-rate ability for such an undertaking\*.

On the 31st of the same month ROSSINI'S *Ricciardo e Zoraide*, compressed into one act, was performed, Madlle. BLAIS, Mad. PISARONI, and Signor DONZELLI filling the principal parts. There is enough in this to make a tolerable short opera, nevertheless it proved very dull, and produced no effect. Madlle. Blais shewed no little talent in the character of *Zoraide*; she has many excellent qualities as a singer, and no defect, unless her acquiescence in the prevailing habit of *embroidery* is to be reckoned as one.

*La Gazza Ladra* has been performed, but upon the whole ill supported, and did not succeed. In this Signor BORDOGNI—who has long been well known to the visitants of Paris, where he has for many years past filled the situation of primo tenore at the Théâtre Italien—made his first appearance in this country. He is a very elegant singer, and a master of his art, but his want of power, as much felt in the French capital as here, renders him very inefficient in a large theatre. He has, consequently, failed entirely on our Italian stage. Notwithstanding which, let us do him the justice to aver, that a more finished singer has rarely been heard on any stage.

MADAME MALIBRAN was presented to the public for the first time since her departure four years ago, on Easter Tuesday, the 21st ult. as *Desdèmona* in ROSSINI'S *Otello*. In 1825, being then about seventeen years of age, she debuted here as *Rosina* in *Il Barbiere*, and afterwards performed the part of *Felicia* in *Il Crociato in Egitto*. In both these characters she exhibited considerable talent, and was rewarded with every kind of encouragement. She then went to New York with her father, performed there for a considerable time, and married. Europe, however, had more attractions for an ambitious young female than America, she therefore re-crossed the Atlantic, and last year arrived in Paris, where her success has been of a very decided nature. MADAME MALIBRAN is rather below the middle stature, but well made. She is not handsome, but her countenance is capable of much expression, and her personal appearance is rather in her favour. Her voice is

\* For some of the most popular music in this ballet, we refer to the pages of the HARMONICON.

a mezzo-soprano of great compass, extending from A above the lines to A below. It is not remarkable for fullness or power, but is clear, strong enough for all useful purposes, and her intonation is free from all reproach. Her natural taste, or else her education, inclines her towards the ornamental style, and she undoubtedly is too lavish of ornament; her embellishments, however, are generally appropriate and well executed, her shake excepted, for which somewhat gothic grace—if it deserves the name of grace—she seems to have a strong predilection, though one of the most imperfect we ever heard. Her descending semitonic run, too, is not less liable to censure, we mean as regards her execution of it. Considered abstractedly, it is the disgrace of the present musical age; in its best form it only imitates those sounds extorted by extreme pain: a fit of the cramp or colic, or a severe surgical operation, would bring it out in the highest state of perfection: but when so vile a passage has failure added to its other vices, it becomes contemptible as well as hateful.

MADAME MALIBRAN is an imitator of Madame Pasta, but she has not yet, whatever may be her success hereafter, reached the excellence of the original. She is inferior to her in pathos and discrimination, both in acting and singing, in the former particularly. The scene with her father, and likewise the last, where the Moor pursues her with his dagger, are violent exaggerations, and very nearly touch the confines of vulgarity. The fault is partly imputable to the Italianized drama; but Pasta's excellent judgment enabled her, in some degree, to correct the errors of the Marchese di Berio\*, who modestly undertook to correct the *blunders* of Shakspeare.

Signor DONZELLI'S *Otello* entitles him to every praise, whether his performance be considered as a vocal or histrionic effort. Signor CURIONI'S *Roderigo*, a part not equal to his station, but which he manifested great good sense in accepting, was very judiciously represented.

M. LE VASSEUR—who it seems to be unknown was engaged here in 1816—is a good musician, with an agreeable, though not a deep or powerful, base voice. In person he is manly and well-formed, and his action is invariably correct, if not so energetic as it ought to be in the part of *Elmiro*. In the concerted pieces the low sonorous tones of PORTO were certainly much missed.

Thus it will appear that the opera was upon the whole well performed *on the stage*. In the *orchestra* it was just as much the reverse: we never before heard so many blunders and so much bad playing in this theatre; and as to the Signori GAMBATI, they are a perpetual source of distraction and head-ache. Theirs are Brobdignagian penny-trumpets, the sound of which would infallibly raze the walls of the house, had these the sensibility of their ancestors, the walls of Jericho. On this occasion the pit was full, though the boxes exhibited but few people of fashion. *Otello* is a tedious affair at the best; even with Pasta it was a task to sit it out; and it was now lengthened by a divertisement, in which a Mademoiselle VAQUE-MOULIN appeared for the first time in London, and did every thing as a *danseuse* that good taste rejects and nature abhors. But she was much applauded, and *most* of the Papers praise her. Our only wonder is—and we are not over nice—how modest women can sit and witness an exhibition, which, were it to take place in a public-house or in the street, would inevitably, and very justly, give the perpetrator a month's dance on the tread-mill.

\* See *Harmonicon*, vol. i. First Series, page 89, for a full critique of this opera.