

MEMOIR OF THOMAS BRITTON,

THE SMALL-COAL MAN.

THOUGH the subject of the following memoir was neither a professor of music nor a writer on the subject, and as a performer scarcely, it seems, reached mediocrity, yet his history is so curious, and, as connected with the art, so interesting, that it will hardly be thought out of place in this work. The account is extracted from Sir John Hawkins's fifth volume; we have reprinted it without making any of those verbal or other alterations to which his style of writing so constantly provokes a modern editor to have recourse.

Many particulars relating to the life and character of this extraordinary man are to be met with in books published about and after the time he lived; but the most authentic account of him, so far as it goes, is contained in Hearne's Appendix to his *Hemingi Chartularii Ecclesie Wygorniensis*, page 665, which, as it was drawn up by one that was well acquainted with him, and he a man of the most scrupulous accuracy, is entitled to the highest degree of credit. Some pains have been taken by searches, and inquiries of persons in his neighbourhood, and of others who remember him, to collect those suppletory anecdotes which here follow Hearne's account, and furnish a copious memoir of this extraordinary person.

“ Mr. Thomas Britton, the famous musical small-coal man, was born at or near Higham Ferrers, in Northamptonshire. From thence he went to London, where he bound himself apprentice to a small-coal man in St. John Baptist's Street. After he had served his full time of seven years, his master gave him a sum of money not to set up: upon this Tom went into Northamptonshire again, and, after he had spent his money, he returned again to London, set up the small-coal trade, (notwithstanding his master was still living,) and withall he took a stable, and turned it into a house, which stood the next door to the little gate of St. John's of Jerusalem, next Clerken-Well Green.

“ Some time after he had settled here, he became acquainted with Dr. Garenciers, his near neighbour, by which means he became an excellent chymist, and, perhaps, he performed such things in that profession as had never been done before, with little cost and charge, by the help of a moving elaboratory, that was contrived and built by himself, which was much admired by all of that Faculty, that happened to see it; insomuch that a certain gentleman of Wales was so much taken with it, that he was at the expense of carrying him down into that country, on purpose to build him such another, which Tom performed to the gentleman's very great satisfaction, and for the same he received of him a very handsome and generous gratuity.

“ Besides his great skill in Chymistry, he was as famous for his knowledge in the theory of Musick; in the practick part of which Faculty he was likewise very considerable. He was so much addicted to it, that he pricked [*i. e.* wrote] with his own hand (very neatly and accurately) and left behind him a valuable collection of musick, mostly pricked by himself, which was sold upon his death for near an hun-

SEPTEMBER, 1829.

dred Pounds. Not to mention the excellent collection of printed books that he also left behind him, both of Chymistry and Musick. Besides these he had some years before his death sold by auction a noble collection of Books, most of them in the Rosacrucian Faculty (of which he was a great admirer) whereof there is a printed catalogue extant (as there is of those that were sold after his death), which I have often looked over with no small surprise and wonder; and particularly for the great number of MSS. in the before-mentioned Faculties that are specified in it. He had, moreover, a considerable collection of musical instruments, which were sold for fourscore pounds upon his death, which happened in September 1714, being upwards of threescore years of age, and lyes buried in the Church Yard of Clerken-Well, without monument or inscription, being attended to his grave, in a very solemn and decent manner, by a great concourse of people, especially of such as frequented the Musical Club, that was kept up for many years at his own charges (he being a man of a very generous and liberal spirit) at his own little cell.

“ He appears by the print of him (done since his death) to have been a man of an ingenious countenance, and of a sprightly temper. It also represents him as a comely person, as indeed he was, and, withall, there is a modesty expressed in it every way agreeable to him. Under it are these verses, which may serve instead of an epitaph:

Though mean thy rank, yet in thy humble cell
Did gentle Peace and Arts unpurchased dwell;
Well pleased, Apollo thither led his train,
And Music warbled in her sweetest strain.
Cyllenius so, as Fables tell, and Jove
Came willing guests to poor Philemon's grove.
Let useless pomp behold, and blush to find
So low a station, such a liberal mind*.

In short, he was an extraordinary and very valuable man, much admired by the gentry, even those of the best quality, and by all others of the more inferior rank, that had any manner of regard for probity, sagacity, diligence, and humility. I say humility, because, though he was so much famed for his knowledge, and might, therefore, have lived very reputably without his trade, yet he continued it to his death, not thinking it to be at all beneath him. Mr. Bagford and he used frequently to converse together, and when they met they seldom parted very soon. Their conversation was often about old MSS. and the havock made of them. They both agreed to retrieve what fragments of antiquity they could, and, upon that occasion, they would frequently divert themselves in talking of old Chronicles, which both loved to read, though, among our more late Chronicles printed in English, Isaackson's was what they chiefly preferred for a general knowledge of things, a book which was much esteemed also by those two eminent chronologers, Bishop Lloyd and Mr. Dodwell. By the way, I cannot but observe, that Isaackson's Chronicle

* These verses were written by Mr. John Hughes (the poet) who was a frequent performer on the violin at Britton's concert: they are printed in the first volume of his poems, published in 1735; and are also under one or two mezzotinto prints of Britton.—(*Hawkins.*)

is really, for the most part, Bishop Andrews's, Isaackson being amanuensis to the Bishop."

Hearne seems to have understood but very little of music; and we are therefore not to wonder that his curiosity extended not to an enquiry into the order and economy of that musical club, as he calls it, which he says Britton for many years kept up in his own little cell. The truth is, that it was nothing less than a musical concert; and so much the more does it merit our attention, as it was the first meeting of the kind, and the undoubted parent of some of the most celebrated concerts in London. The time when Britton lived is not so remote, but that there are some now living who are able to give an account of this extraordinary institution, of the principal persons that performed at his concert, and of the company that frequented it*. Many of these have been sought out, and conversed with, for the purpose of collecting all that could be known of him. Enquiries have been made in his neighbourhood, of particulars touching his life, his character, and general deportment; and the result of these will furnish out such a supplement to what has been said of this extraordinary man in print, as can hardly fail to gratify the curiosity of such as take pleasure in this kind of information.

Of the origin of Britton's concert, we have an account written by a near neighbour of his, one who dwelt in the same parish, and indeed but a small distance from him, namely, the facetious Mr. Edward Ward, the author of the *London Spy*, and many doggrel poems, coarse, it is true, but not devoid of humour and pleasantry. Ward at that time kept a public-house in Clerkenwell, and there sold ale of his own brewing. From thence he removed to a house in an alley on the west side of Moorfields, between the place called Little Moorfields, and the end of Chiswell-street, and sold the same kind of liquor. His house, as we are given to understand by the notes on the *Dunciad*, was for a time the great resort of high-churchmen. In a book of his writing, entitled, *Satirical Reflections on Clubs*, he has bestowed a whole chapter on the small-coal man's club; from the account therein given we learn that "this club was first begun, or at least confirmed by Sir Roger L'Estrange, a very musical gentleman, and who had a tolerable perfection on the bass-viol." Ward says, that "the attachment of Sir Roger and other ingenious gentlemen, lovers of the muses, to Britton, arose from the profound regard that he had in general to all manner of literature. That the prudence of his deportment to his betters procured him great respect; and that men of the best wit, as well as some of the best quality, honoured his musical society with their company. That Britton was so much distinguished, that when passing the streets in his blue linen frock, and with his sack of small-coal on his back, he was frequently accosted with such expressions as these, 'There goes the famous small-coal man, who is a lover of learning, a performer in music, and a companion for gentlemen †.'" Ward adds, and speaks of it as of his own knowledge, and indeed the fact is indisputable, that he had made a very good collection of ancient and modern music

* Sir J. Hawkins' history was published in 1776. Dr. Burney, who was born only twelve years after the death of Britton, tells us, that in early life he conversed with members of the small-coal-man's concert, who agreed in the accounts given of this extraordinary man, and of the meeting held at his house. (*Editor of Harmonicon.*)

† Steele, in the *Guardian*, No. 144, arguing the tendency of a mixed, free government to produce great variety of character, says—"We have a small-coal man, who beginning with two plain notes, which made up his daily cry, has made himself master of the whole compass of the gamut, and has frequent concerts of music at his own house, for the entertainment of himself and friends." (*Editor of Harmonicon.*)

by the best masters; that he also had collected a very handsome library, which he had publicly disposed of to a very considerable advantage; and that he had remaining by him many valuable curiosities. He farther says, that at the first institution of it, his concert was performed at his own house; but that some time after he took a convenient room out of the next to it. What sort of a house Britton's own was, and the spot where it stood, shall now be related.

It was situated on the south side of Aylesbury-street, which extends from Clerkenwell Green to St. John's-street, and was the corner house of that passage leading by the Old Jerusalem Tavern, under the gateway of the Priory, into St. John's-square*. On the ground floor was a repository for small-coal; over that was the concert-room, which was very long and narrow, and had a ceiling so low, that a tall man could but just stand upright in it. The stairs to this room were on the outside of the house, and could scarce be ascended without crawling. The house itself was very old and low-built, and in every respect so mean, as to be a fit habitation for only a very poor man. Notwithstanding all this, this mansion, despicable as it may seem, attracted to it as polite an audience as ever the Opera did; and a lady of the first rank in this kingdom, now living, one of the most celebrated beauties of her time†, may yet remember that, in the pleasure which she manifested at hearing Mr. Britton's concert, she seemed to have forgot the difficulty with which she ascended the steps that led to it.

Britton was in his person a short, thick-set man, with a very honest, ingenuous countenance. There are two pictures of him extant, both painted by his friend Mr. Woolaston; and from these are mezzotinto prints: one of the pictures is now in the British Museum. The occasion of painting it, as related by Mr. Woolaston himself to the author of this work, was as follows:—Britton had been out one morning, and having nearly emptied his sack in a shorter time than he expected, had a mind to see his friend Mr. Woolaston; but having always been used to consider himself in two capacities, viz., as one who subsisted by a very mean occupation, and as a companion for persons in a station of life above him, he could not, consistent with this distinction, drest as he then was, make a visit; he therefore, in his way home, varied his usual round, and passing through Warwick-lane, determined to cry small-coal so near Mr. Woolaston's door, as to stand a chance of being invited in by him. Accordingly he had no sooner turned into Warwick-court, and cried small-coal in his usual tone, than Mr. Woolaston, who had never heard him there before, flung up the sash and beckoned him in. After some conversation, Mr. Woolaston intimated a desire to paint his picture, which Britton modestly yielding to, Mr. Woolaston then, and at a few subsequent sittings, painted him in his blue frock, and with his small-coal measure in his hand, as he appears in the picture at the Museum. A mezzotinto print was taken from this picture, for which Mr. Hughes wrote those lines inserted above; and this is the print which Hearne speaks of. But there was another picture of him painted by the same person, upon what occasion is not known; from that a mezzotinto print was also taken, which being very scarce, has been made use of for the engraving of Britton here

* It has long since been pulled down and rebuilt. At this time [1766] it is an alehouse, known by the sign of the Bull's Head. *Hawkins.*

† Henrietta, Duchess of Newcastle, is, we believe, the lady alluded to. (*Editor of Harmonicon.*)

inserted—[i. e. in Hawkins's 5th vol.] In this he is represented tuning a harpsichord, a violin hanging on the side of the room, and shelves of books before him. Under the print are the following lines:

Tho' doom'd to small-coal, yet to arts ally'd,
Rich without wealth, and famous without pride,
Music's best patron, judge of books and men,
Belov'd and honour'd by Apollo's train;
In Greece or Rome sure never did appear
So bright a genius in so dark a sphere;
More of the man had artfully been sav'd,
Had Kneller painted and had Vertue grav'd.

The above verses were scribbled by Prior, with a view to recommend Vertue, then a young man, and patronized by Edward, Earl of Oxford, though they are little less than a sarcasm on Woolaston and Johnson. It is suspected that the insignificant adverb *artfully*, was inserted by a mistake of the transcriber, and that it originally stood *probably* *.

The account given of Britton will naturally awaken a curiosity to know of what kind was the music with which his audience was entertained, and who were the persons that performed in his concert; an answer to the first of these queries may be collected from the catalogue of his music, which follows this account of him †. To the latter an answer is at hand; Dr. Pepusch, and frequently Mr. Handel, played the harpsichord; Mr. Banister, and also Mr. Henry Needler of the Excise Office, and other capital performers for that time, the first violin; Mr. John Hughes, author of the 'Siege of Damascus,' Mr. Woolaston the painter, Mr. Philip Hart, Mr. Henry Symonds, Mr. Abiell Whichello, and Mr. Obadiah Shuttleworth, a fine player on the violin, some constantly, and others frequently, performed there. That fine performer Mr. Matthew Dubourg was then but a child, but the first solo that ever he played in public, and which probably was one of Corelli's, he played at Britton's concert, standing upon a joint stool; but so terribly was the poor child awed at the sight of so splendid an assembly, that he was near falling to the ground ‡. It has been questioned whether Britton

* The worthy knight, the historian of music, and chairman of the Middlesex Quarter Sessions, was a man of too grave a nature to suspect a pun—which there seems little reason to doubt Prior intended—in the word "artfully."—*Editor of Harmonicon*.

† This catalogue is inserted in Hawkins's History, and fills eight quarto pages. To that work we must refer such of our readers as wish for further information on the subject.—*Editor of Harmonicon*.

‡ Mr. Walpole, in his account of Woolaston the painter, 'Anecdotes of Painting,' vol. iii., has taken occasion to mention some particulars of Britton, which he says he received from the son of Mr. Woolaston, who, as well as his father, was a member of Britton's Musical Club. It is there said that Britton found the instruments, that the subscription was ten shillings a year, and that they had coffee at a penny a dish.

It seems by this passage that Britton had departed from his original institution, for at first no coffee was drank there, nor would he receive, in any way whatever, any gratuity from his guests: on the contrary, he was offended whenever it was offered him. This is the account of a very ancient person now living, a frequent performer at Britton's concert; and it seems to be confirmed by the following stanza of a song written by Ward in praise of Britton, printed at the end of his description of the small-coal man's club above cited.

Upon Thursdays repair
To my palace, and there
Hobble up stair by stair,
But I pray ye take care
That you break not your shins by a stumble:
And without e'er a souse
Paid to me or my spouse,
Sit as still as a mouse
At the top of the house,
And there you shall hear how we fumble.

And it is further confirmed by a manuscript diary of Mr. Thomas Rowe, the husband of the famous Mrs. Elizabeth Rowe, and the author of some

had any skill in music or not; but those who remember him say that he could tune a harpsichord, and that he frequently played the viol-da-gamba in his own concert.

Britton's skill in ancient books and manuscripts is mentioned by Hearne; and indeed, in the preface to his edition of Robert of Gloucester, he refers to a curious manuscript copy of that historian in Britton's possession. The means used by him and other collectors of ancient books and manuscripts about that time, as related by one of that class lately deceased, were as follows, and these include an intimation of Britton's pursuits and connexions.

About the beginning of this century a passion for collecting old books and manuscripts reigned among the nobility, The chief of those who sought after them, were Edward, Earl of Oxford, the Earls of Pembroke, Sunderland, and Winchelsea, and the Duke of Devonshire. These persons in the winter season, on Saturdays, the parliament not sitting on that day, were used to resort to the city, and, dividing themselves, took several routes, some to Little Britain, some to Moorfields, and others to different parts of the town, inhabited by booksellers. There they would enquire in the several shops as they passed along for old books and manuscripts; and some time before noon would assemble at the shop of one Christopher Bateman, a bookseller, at the corner of Ave-Maria-lane, in Pater-Noster-row; and here they were frequently met by Mr. Bagford and other persons engaged in the same pursuits, and a conversation always commenced on the subject of their enquiries. Bagford informed them where anything curious was to be seen or purchased; and they in return obliged him with a sight of what they had from time to time collected. While they were engaged in this conversation, and as near as could be to the hour of twelve by St. Paul's clock, Britton, who by that time had finished his round, arrived, clad in his blue frock, and pitching his sack of small-coal on the bulk of Mr. Bateman's shop window, would go in and join them; and after a conversation, which generally lasted about an hour, the noblemen abovementioned adjourned to the Burning Bush at Aldersgate*, where they dined and spent the remainder of the day †.

The singularity of his character, the course of his studies, and the collections he made, induced suspicions that Britton was not the man he seemed to be; and what Mr. Walpole says as to this particular is very true: some thought his musical assembly only a cover for seditious meetings; others for magical purposes; and that Britton himself was taken for an Atheist; a Presbyterian; a Jesuit; but these were ill-grounded conjectures, for he was a plain, simple, honest man, perfectly inoffensive, and highly esteemed by all that knew him; and, notwithstanding the meanness of his occupation, was called Mr. Britton.

The circumstances of this man's death are not less remarkable than those of his life. There dwelt in Britton's time, near Clerkenwell-close, a man named Robe, who frequently played at his concert, and who, being in the commission of the peace for the county of Middlesex, was usually called Justice Robe. At the same time one Samuel

supplemental lives to Plutarch, in which there is this memorandum:—"Thomas Britton, the musical small-coal man, had concerts at his house in Clerkenwell forty-six years, to which he admitted gentlemen gratis. He died October, 1714."—*Hawkins*.

* A bush was anciently the sign of a tavern. The owner of this house, at the time when King Charles I. was beheaded, was so affected upon that event, that he put his bush in mourning, by painting it black.—*Hawkins*.

† *Tempora mutantur!*—It may be questioned, however, whether our nobility were not much happier in those days, while mixing with an honest, intelligent man, like Tom Britton, than they are at present in their association with gamblers and jockies.—(*Editor of H.*)

Honeyman, a blacksmith by trade, and who lived in Bear-street near Leicester-square, became very famous for a faculty which he possessed of speaking as if his voice proceeded from some distant part of the house where he stood; in short, he was one of those men called Ventriloqui, *i. e.* those that speak as it were from their bellies, and are taken notice of by Reginald Scott in his 'Discovery of Witchcraft;' page iii., for which reason he was called the Talking Smith. The pranks played by this man, if collected, would make a volume. During the time that Dr. Sacheverell was under censure, and had a great resort of friends to his house near the church in Holborn, he had the confidence to get himself admitted, by pretending that he came from a couple who wished to be married by the doctor. He stayed not long in the room, but made so good use of his time, that the doctor, who was a large man, and one of the stoutest and most athletic then living, was almost terrified into fits.

Dr. Derham of Upminster, that sagacious enquirer into the works of Nature, had a great curiosity to see Honeyman, but the person he employed to bring about the meeting, and who communicated this anecdote, contrived always to disappoint him, knowing full well that had it taken effect, it must have terminated in the disgrace of the doctor, whose reputation as a divine and a philosopher he thought a subject too serious to be sported with.

This man, Robe, was foolish and wicked enough to introduce himself, unknown, to Britton, for the sole purpose of terrifying him, and he succeeded in it: Honeyman, without moving his lips, or seeming to speak, announced, as from afar off, the death of poor Britton within a few hours, with an intimation, that the only way to avert his doom was for him to fall on his knees immediately, and say the Lord's Prayer. The poor man did as he was bid, went home and took to his bed, and in a few days died, leaving his friend Mr. Robe to enjoy the fruits of his mirth.

Hearne says that his death happened in September, 1714. Upon searching the parish book, it is found that he was buried on the first day of October following.

Britton left little behind him besides his books, his collection of manuscript and printed music, and musical instruments. The former of these were sold by auction at Tom's coffee-house, Ludgate-hill. Sir Hans Sloane was a purchaser of many articles; and catalogues of them are in the hands of many collectors of such things, as matters of curiosity. His music books were also sold in the month of December, in the year of his death, by a printed catalogue, of which the following is the title-page:—

"A CATALOGUE of extraordinary musical instruments, made by the most eminent workmen both at home and abroad. Also divers musical compositions, ancient and modern, by the best masters in Europe; a great many of which are finely engraved, neatly bound, and the whole carefully preserved in admirable order; being the entire collection of Mr. Thomas Britton, of Clerkenwell, small-coal man, lately deceased. Who at his own charge kept up so excellent a consort forty odd years at his dwelling house, that the best masters were at all times proud to exert themselves therein; and persons of the highest quality desirous of honoring his humble cottage with their presence and attention. But death having snatched away this most valuable man that ever enjoyed so harmonious a life in so low a station, his music-books and instruments, for the benefit of his widow, are to be sold by auction, on Monday, Tuesday, and Wednesday, the 6th, 7th, and 8th Decemb. at Mr. Ward's house, in Red-Bull-yard, in Clerk-

enwell, near Mr. Britton's, where catalogues are to be had gratis; also at most music-shops about town. Conditions of sale as usual."

There were an hundred and sixty lots of instrumental music, forty-two of vocal, eleven scores, and twenty-seven lots of instruments, all Britton's, in this sale.

HUYGENS ON THE MUSIC OF THE PLANETS AND ON TEMPERAMENT.

(To the EDITOR of the HARMONICON.)

SIR,

July 3d, 1829.

I have lately met with a curious volume, entitled—"THE CELESTIAL WORLDS DISCOVERED; OR, Conjectures concerning the Inhabitants, Plants, and Productions of the World of Planets, written in Latin by CHRISTIANUS HUYGENS, and inscribed to his brother, Constantine Huygens, late Secretary to his Majesty, KING WILLIAM. LONDON: printed for Timothy Childe, at the White Hart, at the west end of St. Paul's Churchyard, M.DC.XCVIII."—in which are some speculations concerning the nature of music in the planets that are at least amusing; and coming from so great a mathematician and so distinguished a philosopher, cannot fail to interest many of your readers, and must be treated with respect by all.

The remarks on the nature of temperament have nothing hypothetical in them, being founded on experiment, and admitting of mathematical demonstration: these, therefore, may be considered as instructive, and in no way originating in the fancy of the writer, who was not only thoroughly acquainted with the philosophy of sound, but conversant in practical music. In the *Harmonics* of Dr. Smith, Huygens is quoted as an authority for an experiment which could only have been made by an accurate and practised ear.*

Concerning the music of the *Planetarians*, as Huygens calls the inhabitants, real or supposed, of the planets, I leave your readers to draw their own conclusions; but I beg to say that, as very little doubt is now entertained that all the heavenly bodies are peopled, so there ought to be as little doubt that music—which is a natural science arising out of and depending on circumstances which, in all likelihood, must be the same in every part of the universe—is there cultivated much in the same manner as with us; making due allowance for the comparative ages of those worlds, or of the races by which they are peopled. The passages I subjoin are transcribed, *verbatim et literatim*.† The translation is coarse, and the orthography what we often meet with in publications of that date. I have not the original at hand, but have no reason to doubt the faithfulness of the translator.

I am, Sir,

Yours, &c.,

CANTAB.

"It's the same with musick as with geometry, it's every where immutably the same, and always will be so. For all harmony consists in concord, and concord is all the

* Smith's *Harmonics*, page 228. But *Cantab.* seems not to be aware that Dr. Smith, page 44 (note *n*), tells us that Huygens "has given us no reason for his assertion, and only appeals to the approbation and practice of musicians, and refers to the demonstrations of *Zarlino* and *Salinas*." (*Ed. of Harmonicon*.)

† The title of Huygens' work is *Cosmotheoros*; and his temperament is to be found in his *Cyclus Harmonicus*. (*Ed. of H.*)

world over fixt according to the same invariable measure and proportion. So that in all nations the difference and distance of notes is the same, whether they be in a continual gradual progression, or the voice makes skips over one to the next. Nay, very credible authors report, that there's a bird in *America*, that can plainly sing in order six musical notes. Whence it follows that the laws of musick are unchangeably fix'd by nature, and therefore the same reason holds valid for their musick as we e'en now proposed for their geometry. For why, supposing other nations and creatures, endowed with sense and reason as we, should they not reap the pleasures arising from these senses, as we do? I don't know what effect this argument, from the immutable nature of these arts, may have upon the minds of others, I think it no inconsiderable or contemptible one, but of as great strength as that which I made use of to prove the Planetarians had the sense of seeing.

"But if they take delight in harmony, 'tis twenty to one but that they have invented musical instruments. For, if nothing else, they could scarce help lighting upon some or other by chance; the sound of a tight string, the noise of the winds, or the whistling of reeds, might have given them the hint. From these small beginnings they, perhaps, as well as we, have advanced by degrees to the use of the lute, harp, flute, and many stringed instruments. But altho the tones are certain and determinate, yet we find among different nations a quite different manner and rule of singing; as formerly amongst the Darians, Phyrgeians, and Lydians; and in our time among the French, Italians, and Persians. In like manner it may so happen, that the musick of the inhabitants of the Planets may widely differ from all these, and yet be very good. But why we should look upon their musick to be worse than ours, there's no reason can be given; neither can we well presume that they want the use of half-notes and quarter-notes, seeing the invention of half notes is so obvious, and the use of them so agreeable to nature. Nay, to go a step further, what if they should excell us in the theory and practick part of musick, and outdo us in consorts of vocal and instrumental music, so artificially composed that they shew their skill by the mixtures of discords and concords? and of this last sort 'tis very likely the 5th and 3rd are in use with them.

"This is a very bold assertion, but it may be true for what we know, and the inhabitants of the planets may, possibly, have a greater insight into the theory of music than has yet been discovered amongst us. For if you ask any of our musicians why two or more perfect fifths cannot be used regularly in composition, some say 'tis to avoid that sweetness and lushiousness which arises from the repetition of this pleasing chord; others say this must be avoided for the sake of that variety of chords that are requisite to make a good composition; and these reasons are brought by *Cartes** and others. But an inhabitant of *Jupiter* or *Venus* will, perhaps, give you a better reason for this, *viz.*, because when you pass from one perfect fifth to another, there is such a change made as immediately alters your key, you are got into a new key before your ears are prepared for it, and the more perfect chords you use of the same chord in construction, by so much the more you offend the ear by these abrupt changes. Again, one of these inhabitants will tell you how it comes about, that in a song of one or more parts, the key cannot be kept so well in the same agreeable tenor, unless the inter-

* Descartes.

mediate closes and intervals be so tempered as to vary from their usual proportions, and thereby to bear a little this way or that, in order to regulate the scale. And why this temperment is best in the system of strings, when out of the fifth the fourth part of a comma is usually cut off. This same thing I have formerly shew'd at large.

"But for the regulating the tone of the voice (as I before hinted), that may admit of a more easy proof, and we shall give you an essay of it, being unwilling still to put you off with my own whims: I say, therefore, if any persons strike those sounds which the musicians distinguish by these letters, C F D G C, by these agreeable intervals, altogether perfect, interchangeable, ascending and descending with the voice; now this latter sound C will be one comma, or very small portion lower than the first sounding of C*. Because of these perfect intervals, which are as 4 to 3, 5 to 6, 4 to 3, 2 to 3, an account is made in such a proportion as 160 to 162, that is, as 80 to 81, which is what they call a comma. So that if the same sound should be repeated nine times, the voice would fall nearly the matter of a greater tone, whose proportion is as 8 to 9. But this the sense of the ears by no means endures, but remembers the first tone, and returns to it again. Therefore we are compelled to use an occult temperament, and to sing these imperfect intervals, from doing which less offence arises. And, for the most part, all singing wants this temperament, as may be collected from the aforesaid computations. And these things we have offer'd to those that have some knowledge of geometry †."

ON THE ELEMENTS OF MUSICAL HARMONY AND COMPOSITION.

To the EDITOR of the HARMONICON †.

SIR,

Edinburgh, June 8th, 1829.

BEFORE seeing your review of M. Schneider's *Elements of Musical Harmony and Composition* in the last number of the *Harmonicon*, I had read the work, and made some remarks upon it. These I beg leave to submit to you, being persuaded, from the spirit of your publication, that the advancement of music is its main object, and that, therefore, all discussions relating to the art will have more or less claim to your notice.

The want, in the English language, of a sound and philosophical system of the Theory and Practice of Harmony and Musical Composition, must be felt by every student of music in this country; a system which—while it is applicable to the existing modes of harmonic treat-

* On this Dr. Smith remarks (*Harmonics*, second edition, p. 229) that "This is also confirmed by what we are told of a monk, (*Mem. de l'Acad. des Sciences, Ann. 1707*,) who found, by subtracting all the ascents of the voice, in a certain chant, from all its descents, that the latter exceeded the former by two commas, so that if the ascents and descents were made by perfect intervals, and the chant were repeated but four or five times, the final sound, which in that chant should be the same as the initial, would fall a whole tone below it. But finding that all the voices in his choir did not vary from the pitch assumed, he concluded that the musical ratios, whereby he measured those successive ascents and descents, were erroneous. But if he had known M. Huygens' remark, it would have solved his difficulty."—(*Ed. of H.*)

† The temperament of Huygens is calculated by Dr. Smith, in the second edition of his *Harmonics*, page 158; and by the ingenious Mr. Farey, in the *Philosophical Magazine*, vol. xxxvi, p. 52.—(*Ed. of H.*)

‡ Our limited space has obliged us to abridge Mr. Dun's communication; chiefly, however, in his examples from M. Schneider's work.—(*Editor of Harmonicon.*)

ment, and to the present forms of composition—deduces the principles of the art from the practice of the best composers, ancient and modern, and in which the rules are illustrated by examples from their works.

In saying this, I mean no disparagement to the many valuable treatises which have appeared in England. Some of them are excellent as far as they go; but they do not bear sufficiently upon the present practice of the art of composition.

The progress of this art, from its first crude and feeble efforts, to the mature and beautiful productions of these later times, has been advanced and retarded by numerous revolutions and vicissitudes. Within these fifty or sixty years, immense improvement has been made in it. Haydn, Mozart, and Beethoven, following the steps of their great predecessors, continued and completed their labours. They extended the boundaries of the art, particularly in the department of instrumental music, which they undoubtedly brought to perfection. The noble monuments they have left behind them will be regarded with reverence and admiration by the musician yet unborn, as marking the golden age of his art. Their strains will afford delight as long as the heart of man vibrates responsively to the “concord of sweet sounds.”

Might it not be of great practical utility to ascertain by what principles these great men were guided, for surely, independently of genius, it was not what is sometimes called *knack*, mere fortuitous dexterity, to which they were indebted:—

“For how from chance can constant order spring?”

But what were these principles? And may they not be discovered by a careful and diligent study of the works themselves? Such an investigation, besides, will naturally lead us to a comparative survey of the state of the art—at least in so far as regards instrumental music—before Haydn, Mozart, and Beethoven lived; and to a consideration of the means by which these raised themselves to such eminence.

The theory of an art ought to keep pace with the practice; otherwise, it must be comparatively useless, and insufficient to light the student on his way.

Although it cannot be said that M. Schneider's work will altogether fulfil the student's expectation, as a complete and satisfactory system, yet it is applicable to the present practice of the art, and contains much important and valuable information. Many of the examples are drawn from the works of Haydn, Mozart, and Beethoven. It is only to be regretted that the author did not avail himself oftener of such authorities, instead of giving insulated progressions of chords, which are almost always inconclusive and unsatisfactory. Upon the whole, however, it is a valuable acquisition to the musical literature of our times.

It is to the third part of the work that I have chiefly directed my attention, which treats on modulation,—one of the most important and difficult branches of music.

It is almost impossible to prescribe rules for modulation—so manifold and various are the considerations which must govern the composer in its application.

Tables of modulation are of very little practical utility. A particular modulation may be effective in one situation, and quite the contrary in another. Such tables generally exhibit only one formula, whereas there are many. Indeed, they may do much harm; particularly those belonging to the enharmonic class; and often put a dangerous weapon in the hand of inexperience.

The frequent use of abrupt and surprising modulation, has, for half a century past, been a besetting sin of ambitious composers; but in the present day, the rage for this species of writing, and also for chromatic harmonics and accompaniments, has infected the style and composition to a remarkable degree. This practice has undoubtedly been resorted to by the best masters, but only on fit occasions, and even then sparingly. It has likewise been decried by the best theoretical writers. M. Schneider in his chapter on modulation, p. 44, has the following sensible remark on this subject. “Upon the whole, however, it is impossible to establish defined and invariable rules in this respect (modulation), and the judicious artist will feel of his own accord, that he ought only to resort to *extraordinary* means, in cases where he wishes to produce *great* and *extraordinary* effects;” and further, he adds, “it will be of use, in this respect, to examine the classic works of good masters.”

Reicha, in his excellent work on musical composition, p. 68, observes, “En général les transitions enharmoniques sont des *surprises* dont il ne faut point *abuser*: elles peuvent faire quelquefois bon effet; mais souvent elles en produisent un *mauvais*.”

Besides, it is evident that the art must be impoverished by the exclusive use of any one mode of expression. For, if recourse is constantly had to strong and exaggerated language, there must be a want of clearness, of repose, and of what is always delightful, variety. There is a remarkable passage illustrative of this subject, in Glück's prefatory dedication to his opera of *Alceste*. He says, “Lastly, I have thought that I should use every effort in aiming at simplicity, and have accordingly avoided making any show of difficulties at the expense of clearness. I have set no value on novelty, unless it naturally sprung from the expression of the subject.”

It may be learnt from the works of the best masters, that the charm of modulation does not consist in passing abruptly to non-related or extraneous keys, but in making occasional excursions into the relative keys. This is the system, says Reicha*, which was followed by the most celebrated composers, from the days of Palestrina to Sebastian Bach; and to which, unfortunately, so little attention is given in our times.

But this would be spurred by the young and ambitious composer of the present day. What!—cramp his genius by confining it to so contracted a circle of modulation, as the tonic and its five relative keys afford!—And yet there are seven hundred and twenty ways in which the order of these keys may be varied—thus affording ample room for the composer's imagination to range, without the risk of mystifying himself and his hearers. What Boileau has affirmed of the ambitious poet, may, with equal force, be applied to the musician—

“De peur de ramper, il se perd dans les nues.”

In modulating from a tonic to a non-related or remote key—from C major to F# major, for instance—the ear must be made to lose gradually the impression of the original key; and be led to a satisfactory reception of that which is to be established. This is effected by means of intermediate chords. These form the links which connect a series of keys and of musical ideas together. The art of modulation will be found, therefore, to consist in the selection and application of these intermediate chords. When keys are nearly allied, a fewer number of intermediate chords

* Cours de Composition Musicale, p. 54. Paris.

will be required to proceed from the one to the other. When they are remotely allied, or altogether unconnected, then a greater number of intermediate chords will be necessary.

Some modulations can be effected by means of *one* intermediate chord; some require at least two; others three; and others, no less than four. It follows, therefore, that if the requisite number of intermediate chords is not introduced—particularly in cases of remote or extraneous modulation—and further, that if these chords are not dwelt upon sufficiently, so as to reconcile the ear to the change of key, the effect of the modulation will be most assuredly abrupt and unpleasing. A prolongation of one or two bars of intermediate, connecting chords, will often prevent a *strangled* modulation (*modulation étranglée*).

As this abrupt and imperfect manner of modulating is rather common at present, it may not be irrelevant to quote a striking example of it from Reicha*. Among other important remarks on the duration of the intermediate chords, he observes, "On ne risque jamais rien en prolongeant la durée des accords intermédiaires. C'est au moyen de cette prolongation des accords que Haydn a fait les modulations les plus douces, et, en même temps, les plus extraordinaires."

"Voici deux exemples d'une modulation faite avec les mêmes accords intermédiaires: le premier est bon, et le second, mauvais †."

No. 1.

Modulation from G major into B minor, fully developed.

No. 2.

The same modulation *strangled*.

That many of the modulations exhibited by M. Schneider in his tables, unfortunately come under the class of badly

* Cours de Composition Musicale, p. 53.

† In giving insertion to this paper on modulation, it is to be understood that we do not, as a matter of course, agree with the writer in all his opinions, or in those of the authors he quotes.—(Editor of the Harmonicon.)

prepared and *strangled* modulations, will be evident from a few of his examples.

No. 1. See page 40.

The effect of the second chord in this example, succeeding immediately the first chord, as it does here, is harsh almost to a stunning degree; and even when its resolution takes place at the third chord, the ear is not satisfied, because it has not been sufficiently prepared for it. Such a modulation would require at least four intermediate chords, instead of one, to render it smooth and agreeable.

No. 2, p. 39.

The effect of this example is harsh and uncouth, because the modulation is violently brought about. Had the suspension of the 4th, in the second bar, been resolved into the minor 3d, instead of the major, the modulation into E b would certainly have been rather smoother. It is remarkable likewise, that, during the first bars, no change of harmony is introduced to prepare the ear for the reception of the key of E b; and accordingly, no progress is made towards the modulation in view, until the ear stumbles all at once upon it. If this is meant as a surprise, it is not an agreeable one.

Now, it will be perceived that the bad effect of these examples of M. Schneider is occasioned by precipitating violently the consummation of the modulation, and by not employing a sufficient number of intermediate chords, so as to make one key pass smoothly into another.

That these modulations, and many more of a similar nature, as exhibited by this theorist in his tables, may be possible, cannot be denied; but that they ought, on that account, to be imitated is very doubtful.

Let us examine a few more examples of M. Schneider's modulation. It is well known that there are other means besides intermediate chords employed in modulating into remote keys: such as pauses—chromatic passages in unison, or in a single part of the score—interrupted cadences, &c., &c.—all of which are equally efficient. M. Schneider gives examples only of *one* of these means. But let him speak for himself: "It is, however, to be observed, that this unusual and harsh* effect of modulations

* Here M. Schneider *himself* admits that "the effect of modulations into distant tonics" (referring to the tables of the two preceding pages of his book) is *harsh*. If they *are* harsh, why present them in his tables as models for imitation? why not reject them? unless they could be rendered smooth and agreeable by skilful management.—F. D.

into distant tonics may be *softened* by leading the melody *gradually* out of the key on which it may be founded, into the key we have in view; and, above all, by adopting chromatic successions in such gradual transitions, as

(See p. 42.)

1.

2.

3.

4.

These are the four examples of M. Schneider. The first and third are smooth and agreeable. The effect of the second is weak and unsatisfactory. Would it not have been better had the chromatic passage continued to the close, without the accompaniment *D F*? or, at all events, without such an imperfect accompaniment? The harmony given to the third bar of the fourth example is very harsh. Moreover, it continues jarring for a whole bar, with nothing to soften or correct the bad effect either of the false relation existing between the *D♯* in this bar, and the *D♯* of the preceding one, or of the unprepared fourth between the upper part and the bass.

Enough has been shewn, it is hoped, to convince the student that he ought to act most cautiously upon M. Schneider's tables of modulation. But every one may judge for himself in this matter. The experiment is easily made. It is universally allowed, that all questions relative to the effect of harmonic combinations, modulations, &c., must be referred for ultimate decision to that grand arbiter in musical matters—the ear. But it must be a cultivated one. The finest organ may be vitiated by frequently hearing what is bad or impure in harmony.

M. Schneider takes every opportunity in the course of his work to recommend the study of the works of the best masters. With a quotation of one of these passages I shall conclude my remarks upon modulation.

“It is a diligent and careful study of the compositions of great masters, and more particularly of the works of Handel, Bach, Mozart, and Haydn*, which can alone unfold to the zealous student the true essence and the higher aims of the art. They will tend to convince him that these master-minds often produced the greatest effects with means apparently the most slender; and that if they spurned

* Let us not forget the *old Italian* masters who paved the way for their successors. Besides other excellencies, the works of A. Scarlatti, Marcello, Clari, and Jomelli, are remarkable for purity of harmony, and smoothness of modulation.—F. D

established rules or usages, the license became justified by its aim and good result. He will find that such effects have not always been produced by entangled and artificial combination, but by the breath of a genial spirit that vivifies all things.”—p. 82.

I remain, Sir,

Yours most respectfully,

FINLAY DUN.

STATE OF MUSIC IN LONDON, BY M. FETIS.

(SECOND LETTER.)*

ON THE PHILHARMONIC SOCIETY.

MY DEAR SON,

London, May 1, 1829.

I promised you some particulars respecting the musical institutions of England, and it was my intention to have spoken in the first place of the Academy of Music, an establishment which may be considered as a kind of Conservatory; but not having as yet collected all the necessary documents relative to this school, I will first turn my attention to the *Philharmonic Society*, an institution which does honour to the city of London, and which we want at Paris; for the *Société des Concerts* of the *Ecole Royale de Musique* is not exactly directed to the same object.

It is now about twenty years since several distinguished professors, among whom Viotti, Salomon, J. B. Cramer and Dizi, stood conspicuous, formed a plan for ameliorating the execution of music in England, and of more widely diffusing a taste for the same among the higher classes (*a*). Thinking this object best attainable through the medium of regular concerts, they established subscription ones, and formed a society for their management. The enterprise was not very successful in the beginning (*b*). The difficulty of maintaining relations with the continent prevented foreign artists from visiting London; and, with the exception of Viotti, of Lindley, the celebrated violoncellist, of Dragonetti, known by his incomparable performance on the double bass, and a small number of instrumental performers of merit, the means for forming a good orchestra were of a very limited kind (*c*). It required great efforts, and considerable pecuniary sacrifices on the part of the undertakers of this enterprise, to keep it, in the first instance, from sinking altogether; but by degrees they triumphed over every difficulty, and among them the greatest of all—the indifference of the public; and at length have raised the Philharmonic Concert into one of the most distinguished of its kind (*d*).

At first, the Philharmonic Society had no room of their own for their meetings; but they afterwards built one, to which the name of *Argyll Rooms* was given, from the quarter in which it is situated (*e*). All the Philharmonic concerts have since been given there; but as these rooms afterwards became the property of a dealer in music, of the name of Welsh, they have been let out for the most part to benefit concerts. The principal room is built in the form of a parallelogram, and is capable of containing nine hundred persons (*f*); it is very handsome, and in every respect well arranged for concerts. It is surrounded by spacious saloons, in which the public promenade and take tea during the interval between the two parts of the concert. But the *Argyll Rooms* is not the only establishment of the kind in London; *Willis's Rooms* is on a still more extensive

* Owing to an irregularity in the delivery of the Nos. of the *Revue Musicale*, the present letter will be found to be out of its proper place in the order of the series.

scale, and capable, it is said, of containing twelve hundred persons (*g*). It is well arranged in respect to its several details and would doubtless be preferable to the Argyll Rooms for benefit concerts, had it been nearer the fashionable quarter of the town. The third room is that of the *Concert of Ancient Music*, which is situated in Hanover Square, and which is larger than either of the others. It is in this room that formerly Salomon gave those subscription concerts for which Haydn composed his twelve magnificent symphonies, which afterwards became so celebrated. The Hanover Square Rooms belong at present to the Society of the Concerts of Ancient Music, and are exclusively occupied by them, or by concerts given by the directors of music, Messrs. Greatorex, F. Cramer, &c. (*h*) A new Concert Room has just been fitted up at the King's Theatre, by M. Laporte, director of the Italian Opera for the present season. It is very handsome; and is to be opened on the 6th of this month for subscription concerts, given by the direction of this theatre. On the 8th, M. Moscheles is to give his annual concert, and there is every reason to suppose that the greater part of the concerts of the season will be given there, as this will be the only mode of obtaining the fashionable singers, M. Laporte having the exclusive right of disposing of them (*i*).

In casting your eye over this long list of Concert Rooms, you will doubtless remark that, in this respect, London is much better off than Paris, the latter city possessing but a single one of the kind worthy of notice. The musical saloons in the Rues de Cléry, Taitbout, and Chate-reine, are much too small, and have scarcely space for an orchestra; the saloon of the *Conservatoire* is by no means well adapted for concerts, and is constructed upon bad acoustic principles; our Vauxhall would, perhaps, be the best of all, if it possessed greater facilities of access, and stood in a better quarter of the town. It is to be hoped that the necessity will at length be felt of building a concert-room worthy of a city which may now be considered as the capital of the fine arts; with the means of execution now possessed in Paris, such a monument of the arts is indispensable. But I must return to the Philharmonic Society.

This society is composed of forty members, by whom seven directors are nominated. The duty of the latter is to regulate the expenses, to superintend the accounts of the treasurer, to engage artists for singing or playing the solo parts, and to draw up the programme of the different concerts. These directors are changed at certain periods, and are nominated by a secret ballot. Among the names of the directors at present in appointment are those of J. B. Cramer, Dizi, and Latour. No one can be admitted a member of the Philharmonic Society, except after a deliberation at a general meeting (*j*). The society gives eight concerts in the season, to which there are six hundred and fifty subscribers (a number which, according to a standing order, is not to be exceeded), at the rate of four guineas for the eight concerts. Members pay a subscription of a guinea and a half only. The surplus places are left to the disposal of the directors, to be offered gratuitously to foreign artists of distinction, who are on a temporary visit to the capital. The exquisite politeness with which this favour is granted cannot be sufficiently praised.

The part of the room occupied by the orchestra is in the form of an amphitheatre, as in the *Concerts Spirituel*, or at the *Conservatoire de Paris*; but this amphitheatre is of a much more sudden elevation, and more approaching the perpendicular. A semi-circular gallery contains a part of the performers, who are placed nearly above the heads of

the rest. The arrangement appeared to me bad, in as far as it does not admit of the performer's hearing what passes below and above him. Add to this, that delicacy of execution appeared to suffer considerably thereby. Nor can I approve of the custom of stationing the leader of the orchestra facing the public, in the midst of the other violins, as is the case in the Philharmonic Concert. It is impossible for the leader, in this situation, to see the performers, and direct them by his eye and action, as M. Habeneck, for instance, does so admirably in the concerts of the *Conservatoire de Paris*. Hence Messieurs F. Cramer and Loder, who alternately lead at the Philharmonic Concerts, are obliged to limit themselves simply to indicate the movements, and to play on their instrument during the whole of the concert, as simple violinists (*k*). In order to have a view of the performers, and direct them properly, it is necessary for them to be continually turning as if upon a pivot, and to be incessantly raising and lowering the head, which must be as distressing to themselves, as it is unseemly to the audience.

There is another peculiarity which I must notice, and which, doubtless, will excite the astonishment of French musicians; and that is, the custom of placing all the basses in front of the orchestra, and lower down than the other instruments. Yet, though such an arrangement is in opposition to all acoustic principles, I cannot but acknowledge that its effect is much less disagreeable than might have been imagined, and that it did not in the least appear to affect the violins, or detract from their fulness of tone; this may, doubtless, be accounted for by their being stationed considerably higher.

An ancient usage is retained in the Philharmonic Concerts; I mean that of conductor at the piano, a kind of employ which is entrusted alternately to Sir George Smart, and Doctor *Crosch* [*sic.*] (*l*). In pieces for the voice, it may be readily conceived that the use of the piano may be good, as it assists the singer, particularly in the recitative; but in a symphony, in a rattling overture—for such are the greater part of modern compositions of this kind—the effect of this instrument is altogether negative, and ought to be so, in order not to spoil the whole; for were it possible to hear a piano in the midst of the other instruments, the jarring peculiarity of its sound, of the introduction of which in his piece the author had never dreamt, would destroy the effect of the whole. It seems still more necessary to suppress the introduction of the piano into symphonies and overtures, inasmuch as I have noticed, that, in soft effects, the chords of this instrument from being prolonged when those of the orchestra had ceased, spoiled the unity of effect (*m*).

At the first hearing of a symphony executed at the Philharmonic Concert, one is struck with the ensemble and energy of the performance, and obliged to acknowledge that an orchestra like this must everywhere be regarded as excellent. But when one has heard the concerts of the *Ecole Royale de Musique*, it is impossible not to draw comparisons between the two first musical establishments of Paris and London, which are not advantageous to the latter. The same ensemble, the same energy, are also conspicuous in the French orchestra; but, joined with it, there is a youthful vigour, a tact, and delicacy, which are sought in vain in the orchestra of London. You know by what fine gradations of light and shade the admirable orchestra of the *Conservatoire* has succeeded in exciting to the highest degree the enthusiasm of the audience: these finer shades are touched but in a very feeble manner by the musicians of the Philharmonic Concert, and it is very rarely that they possess what we term *chaleur*, a warmth of execution.

Their exactness is irreproachable; their sensibility, only moderate. But after all, as I before observed, it is only by instituting a comparison with the fine orchestra of the Conservatoire, that I have been led to make these critical remarks. Whoever has not heard the latter, will feel an unlimited satisfaction in listening to the Philharmonic Concert: in this I am borne out by the opinion of judges in every respect competent to form an opinion in matters of music; and particularly by that of M. Felix Mendelssohn, an amateur and distinguished composer of Berlin, who is at this moment in London.

Persons who have heard the works of Handel, Haydn, Mozart, and Beethoven, in Germany, accuse our French musicians of playing their compositions too rapidly. This accusation deserves particularly to be taken into consideration with respect to the symphonies and overtures of Beethoven, the movements of which were so recently indicated by the author himself, as to form, as it were, a living tradition. I must, however, confess that it appears to me preferable to fall into the fault of the French orchestras, than to imitate the English, who make choice of movements so moderate, that anything like warmth and animation is impossible. They play too quick in France, and too slow in England (*n*). This excess of slowness, which I had before remarked in their theatres, particularly struck me in the different pieces which I had occasion to hear at the fifth Philharmonic Concert, Monday, 27th April. The principal pieces performed were a Symphony in C of Haydn, the overture to the *Zauberflöte*, the Symphony in D (2nd) of Beethoven, and the overture to *Fidelio*, of the same composer. In all of these, it appeared to me that the movement was too slow, which threw a coldness into the execution. Doubtless the character of a piece of music is altered, and the clearness of its details disturbed, by too great a quickening of the movement; but there is one advantage at least in this fault, which is, that weariness is never produced, the inevitable effect of too moderate a movement. The true method lies in judiciously steering clear of both these extremes.

With respect to details, after having stated the superiority of the French violins, I am obliged to allow that the same superiority exists in regard to the double basses of the Philharmonic Concert. Without speaking of Dragonetti, whose extraordinary talent I shall have occasion to analyse elsewhere, I must acknowledge that all the double basses of the London orchestra articulate with a precision, a minuteness, a delicacy, and a power, to which in Paris we are strangers. These excellent qualities have been produced by the school which Dragonetti has founded here (*o*). The artists who play the double-bass are, as you are aware, divided in our orchestras into two classes; the one composed of men full of energy and devoted to their art, such, for instance, as Messieurs Sorna, Chenié, Gelineck, and Lanny; the other, in which are ranged those who do nothing more than exactly fulfil their duty. The former, having to contend against the difficulties of a disadvantageous mode of tuning their instrument, and of an ill-constructed bow, can produce the desired effect only through dint of effort and fatigue; the others give themselves less trouble, and are content with executing the leading notes of the passages of the score before them. Not so the double basses of the Philharmonic Concert: these artists allow every thing to be heard, mark distinctly every part of their bowing, as well in legato as in detached passages; preserve all the shades of expression; strike the note with unerring precision, and seem to use no greater effort than if they were playing the violin or viola. There

can be no doubt but that these advantages are derived from tuning the double bass by fourths, and from the admirable manner of employing the bow introduced into England by the school of Dragonetti.

It is not my intention to speak in the present letter of the talent of each individual artist; I reserve these details for another occasion. I cannot, however, refrain from saying a word of the wind instruments of the Philharmonic Concert. The flute part, which is entrusted to Mr. Nicholson, leaves nothing to be wished in as far as purity of execution is concerned; there is more poetry in the performance of M. Tulou, but that orchestra is fortunate indeed which possesses talent like this. Mr. Willman fills the part of first clarionet; he is a very distinguished artist; I have had occasion to hear him frequently, and never did I hear an equivocal sound proceed from his instrument. With respect to the first oboë, I never heard a worse, and yet he is the best in London. Last year, the director of the Opera engaged M. Vogt, and this year the same administration engaged M. Barré, of Paris, pupil of the above; but the directors of the Philharmonic Concert engaged neither the one nor the other, apprehensive that, after their departure, not an oboë, good or bad, would be found in London (*p*). The different managers of the theatres and concerts ought to come to an understanding to retain a French oboë in London, for the players of this kind they at present possess are capable of spoiling the whole of their music. What I have to observe of the horns of the Philharmonic Concert is not more favourable. There is in this city an artist who possesses a very remarkable talent on the horn; he is an Italian, of the name of Puzzi. But the fortune which he has acquired has placed him in a state of independence, and he has quitted the orchestra. Mr. *Platte* (*sic*) is first horn of the Society; there is no certainty in his execution, and he often spoils the finest effects. Not so the first trumpet, who is excellent, and of whom the orchestras of Paris might well envy the possession. The bassoons appeared very good; but they play too loud (*q*).

The kettle-drums are played here with sticks both stronger and more fully rounded at the head, than those used in France; the effect produced appeared excellent; I particularly remarked this in the storm in Beethoven's pastoral symphony. I shall bring with me to Paris a pair of these drumsticks, in order to try the effect!

You will, therefore, see by my letter, that the execution of the Philharmonic Concert is of a mixed kind, with much that is good and not a little that is bad; but in general, it is very satisfactory; and it is but just to observe, that a country in which music has attained to such a grade in the scale of excellence, cannot fail in a short time to reach the highest degree of perfection. I have not spoken of the solos, because this subject will naturally be considered in the review I shall take of the talent of each individual artist. The same will be the case with respect to the singers.

Adieu, and believe me, &c.

FETIS.

NOTES ON THE SECOND LETTER OF M. FETIS.

(a) The Philharmonic Society was formed in 1813. Among the members were Messrs. Attwood, Bishop, Clementi, J. B. Cramer, F. Cramer, Salomon, Shield, Viotti, Yaniewicz, &c. &c. Mr. Dizi was not a member.

(b) The enterprise was eminently successful from the very beginning. Before the second concert the subscription was full, and strong interest was in vain made to get admission to the performances.

(c) Instead of there having been a difficulty in obtaining a powerful orchestra, it was considered an honour to be admitted into it. And in addition to the celebrated violinists named above, who by turns led, and at other times played the *repienti* parts, Messrs. Spagnoletti, Vaccari, Mori, and others, also formed part of this extraordinary band. Besides these, F. Griesbach and Holmes, the finest oboë and bassoon players in Europe, were then living, were in their prime, and regularly engaged at the Philharmonic Concerts.

(d) That no pecuniary sacrifices were necessary, even M. Fétis will admit, when he learns that the greater portion of the band performed for the first two years without remuneration, merely for the purpose of reviving a taste for instrumental music; and, moreover, at the expiration of this period a very large balance remained in the hands of the Society after all expenses were defrayed.

(e) The Society found rooms ready built to their hands. In 1819 a body of twenty-one professors rebuilt them in their present improved state, and the speculation would have proved highly advantageous, had the majority of the party not suffered themselves to be deceived, by which means all of them, except two, lost large sums of money, and many were *minus* to the tune of nearly seventeen hundred pounds! But the Philharmonic Society had no concern in this.

(f) The room will hold only eight hundred, including the boxes.

(g) Willis's Room is inconveniently full with nine hundred persons. It is in the immediate vicinity of St. James's Palace, Pall Mall, St. James's Street and Square, and being in the very centre of the fashionable part of the town, is chosen for the most fashionable assemblies.

(h) The Hanover Square Rooms will accommodate between eight and nine hundred. They are the property of the royal and noble directors of the Ancient Concerts.

(i) M. Laporte only fitted up the fine old Concert Room in the King's Theatre. M. Fétis's conjecture was not well founded: very few of the concerts were given in this room, and all the fashionable singers were too happy to sing at any other place, upon being well paid for their labours.

(j) The members are only admitted by ballot, after having been proposed in writing by three members at three successive meetings.

(k) Messrs. F. Cramer and Loder are only two out of several leaders, who fill this honourable post in turn. The others this year were, Messrs. Weichsel, Spagnoletti, and Mori.

(l) Sir G. Smart and Dr. Crotch are only two out of several conductors who take the chair in turn: besides these, Messrs. Attwood, Bishop, J. B. Cramer, and Potter, officiated during the last season.

(m) We never yet were so unfortunate as to be present at a Philharmonic Concert when the conductor's fingers were so attached to the keys of the piano-forte, that he could not bring himself to tear them away. M. Fétis, however, may allude to some other performances.

(n) It is generally thought that instrumental music is played much too quick in London. M. Salomon, who knew the time of Haydn's grand symphonies better than any other person, always declared that they, latterly, were much too rapidly performed. And it appears, from the life of Mozart just published at Leipzig, that this great composer complained of the hurried manner in which all his compositions were executed.

(o) We agree most fully in what is here said of that most excellent, inimitable performer, Dragonetti.

(p) M. Vogt was not engaged a second year at the Philharmonic, because his terms were unreasonably high. And as to the French oboë at the King's Theatre, our own was far superior, though nothing to boast of.

(q) Puzzi is not engaged on account of his terms: but whoever hears Platt with unprejudiced ears, will admit that he is an excellent performer; M. Fétis's censure of him, therefore, is as undeserved as hasty.

The trumpet, Harper, is justly praised, and so is Mackintosh, the bassoon; but we never heard him play too loud, except when, in accompanying, the whole band did the same; a defect of which we have too often reason to complain. The fact is, that the tone of our English bassoon is fuller than that of any on the Continent. The French, German, and Italian instrument more resembles in quality of tone the oboë, to which it seems a natural base. This, perhaps, has led M. Fétis into what we cannot but consider an error.

M. FÉTIS'S FOURTH LETTER.

MY DEAR FRIEND,

London, May 21, 1829.

THE particulars which I expected relative to the Royal Academy of Music have been furnished me; I now proceed to give you some account of this interesting establishment, as well as of the state of musical instruction in London in general.

As I have before had occasion to observe, the English government grants no protection to the arts; it rests content with the negative merit of imposing no useless restraints thereon. It is not, therefore, the same with England as with France, Germany, and Italy: no school of music is maintained at the expense of the king or the commons; nay, but a few years since, no other establishment of this kind was known than the schools attached to certain cathedrals. A number of zealous amateurs, not less conspicuous for liberality of character, than for high birth, struck with this want of musical instruction, at length concerted a plan for supplying this desideratum, by establishing a kind of conservatory, by means of a subscription. It required no little perseverance to overcome all the prejudices which arose against this novelty; but perseverance is precisely one of the prominent features in the English character: every obstacle was surmounted, and the new school of music assumed at once a consistency of form. It is this same school which bears the name of the *Royal Academy of Music*. It is under the immediate patronage of the King; which merely signifies, that the King has taken it under his protection, without affording it any succour.

Lord Burghersh, the Earl of Clarendon, the Earl of

Fife, Lord Saltoun, Sir George Warrender, Sir Gore Ouseley, Major-General Sir A. F. Barnard, Sir George Clerk, and some other distinguished amateurs, are upon the committee of administration for the Royal Academy of Music founded by them, and transmit their determinations to Mr. F. Hamilton, the superintendant, whose duty it is to see them carried into execution. All that regards the musical studies is under the direction of Dr. Crotch, who is considered as one of the most learned musicians of England.

The instructions of the Royal Academy of Music are not gratuitous; the greatness of the expense necessary for the foundation of such an establishment, in the absence of all support on the part of the government, has not allowed the founders of this school to render it as generally useful as it might have been, had their means allowed of the admission, free of expense, of any children endowed with the proper dispositions for music. As it is, the parents of these children must be in comparatively easy circumstances, in order to their obtaining admission to the academy. The scholars are divided into pensioners and out-of-doors pupils. The first class is composed of twenty-four boys and twelve girls. Each pays ten guineas entrance money, and an annual pension of fifty guineas. They are boarded and lodged in the establishment, and receive a complete course of instruction in the particular branch of the musical art which they adopt. On entering the school, they are bound by an engagement for a certain term of years.

The number of out-of-door scholars is not limited. They enjoy the same advantages and the same instructions as the boarders. The annual charge for pupils of this description is thirty guineas, and five guineas entrance.

By a very extraordinary rule, there are two vacations a-year of five weeks each, during which the pupils are obliged to leave the academy.

When a pupil has attained such a degree of proficiency as to be able to give lessons, or perform in public concerts, the committee authorizes him to accept engagements. An authority of the same kind is necessary with respect to the publication of the compositions of the pupils, till such time as their engagement with the academy is completed.

The number of professors of the academy is twenty-nine, and of sub-professors seventeen (a).

Thorough-bass and composition are taught by Doctor Crotch, Messrs. Attwood, and J. Goss. The first, as I observed, is considered as the most learned of the English musicians, which, by the way, is no great compliment to English musical science, for Dr. Crotch owes his reputation solely to his 'Treatise on Thorough Bass and Composition,' an obscure work, in which the facts are ill-classed, the views of art superficial, and of reasoning not a particle. The lectures which the Doctor is at this moment reading at the *Institute of Sciences* [Royal Institution] are not of a nature to excite a more exalted idea of his ideas or of his knowledge; for all he does is to give over and over again the specimens of different styles which he published in three volumes, several years ago. In these lectures, each of which lasts an hour, the professor speaks for ten minutes without saying anything, and during the remainder of the time plays the compositions of different masters. Doctor Crotch is an instance of the little dependance that is to be placed on precocity of talent, and how rarely the future of such prodigies corresponds to the expectations of the past. At the early age of five, he announced extraordinary dispositions for music. He played the harpsichord very cleverly, composed, com-

mitted his improvisations to paper, and attracted the attention of the whole of England. Doctor Burney, the author of 'A General History of Music,' wrote a dissertation upon the marvellous faculties of this precocious child, and published it under the title of *The Paper on Crotch*. [*Sic in orig.*] The Royal Society of London examined the infant prodigy with attention, and gave its observations a place in the 'Philosophical Transactions;' in a word, it was decided that England had given birth to the greatest musician the world had ever seen. Of so much wonderment, the result is Dr. Crotch, a name which is not known beyond the limits of his native country (b.)

With Mr. Attwood's qualifications as a professor I am unacquainted; but I know by experience that he is a great musician, and a composer of much merit. He quitted England when young, and took up his residence in Germany, by the side of Mozart, whose counsels he had the advantage of receiving, and in this intimacy with the greatest artist of his age, acquired a purity of taste which it was astonishing to find among the English. All the compositions of Mr. Attwood which I have heard, are distinguished by their simple, elegant, and expressive melody, by great purity of harmony, and an instrumentation full of effect. I have no doubt that, if this composer had applied his genius to a language less stubborn and more musical than the English, he would have acquired a great reputation throughout the rest of Europe; but such are the disadvantages of this tongue, that the English themselves can endure it only in their national songs: hence Mr. Attwood is not estimated according to his real merits. Add to this, that the difficulty a composer experiences of finding here a proper field for the display of his abilities, has reduced this musician to the necessity of giving continual and fatiguing lessons, which have the effect of blunting the fine edge of genius.

The third teacher of thorough bass in the Royal Academy of Music, is an obscure musician, of the name of Goss. I am not acquainted with any theoretical work, or any composition from his pen.

After an attentive examination of the present state of musical science in England, I feel convinced that it is still in its infancy here. With the exception of a Frenchman of the name of Jousse, there does not exist in London a single professor who has just notions of counterpoint, fugue, or the other parts of the art of writing (c.) The whole of their knowledge is limited to accompaniment, which they call *Thorough-bass*; and even with respect to this they have very inadequate ideas, and an ill-contrived theory. I have no doubt but that a good professor of counterpoint would contribute greatly to the progress of English music. Subjects are not wanting in London; some young composers, whose works I heard at the Academy, appear to possess a happy organization; but their style is undisciplined, and their ideas want order. These young persons enjoy an inestimable advantage; that of having their compositions executed by a complete orchestra on the Tuesday and Saturday of every week. This practical instruction appears to me the best that is received in the academy.

The art of singing is in a sufficiently flourishing state, though, at this moment, the academy is without a good professor of Italian song. The composer Coccia, who resided for some time in London, had laid the foundations of a good school; but since his departure for Italy, his place has been filled by a Signor Gabussi, who enjoys the protection of some powerful ladies, but possesses no talent. The other professors are Messieurs Liverati, Rovedino, and Attwood, for English song. Among the pupils are

several fine voices, and good musicians:—Mr. Sapio, Mr. Seguin, and Miss Childe, have real talent. Miss Childe, in particular, appears destined to gain a great reputation, for to a voice of great compass and fine quality, she unites deep musical feeling and great sensibility. Unfortunately, her pronunciation is very bad—I had almost said she has none. It appears to me that a journey to Italy would be the only means of remedying this defect. After all, it would be an oversight to direct the studies of the pupils to a particular knowledge of Italian song; for should they acquire an ability in this respect, England would reap no advantage from their talents; they would become singers of the world at large, and would prefer an easy and agreeable career, like that of the Italian theatre, to the ungrateful task of English singing. The directors of the Royal Academy of Music cannot more effectually contribute to the perfecting of English music, than by forming singers for the national opera; for this opera will only really have an existence when good singers are found. The English language is very unfavourable to song, but not absolutely repugnant to it; of this the perfect pronunciation of Braham and Miss Paton is an evident proof. A charming air of Mr. Attwood, which I heard sung by Miss Childe, also served to prove to me that the defects of the language may be greatly softened down by the effect of art. It is towards this object that the efforts of the directors and professors of the Royal Academy of Music should be constantly turned (*d*).

All the parts of musical execution in this school are not in an equal state of prosperity; and I am of opinion, that what is defective is to be charged to the account of the professors rather than of the pupils. There is no school of the violin in England, though Viotti resided here so long. Disgusted at the imperfect state in which he found music at the time of his visiting London, this great artist betook himself to commercial speculations. It is a fact, that he did not form a single English pupil (*e*); and there are not wanting proofs that his talent was unknown here; among others, I might mention the following:—Viotti's affairs becoming deranged, and wishing to repair the evil by the exertion of his talent, he gave a public concert. You will, doubtless, be led to imagine that the curiosity which the name of Viotti was calculated to inspire, drew a numerous and brilliant audience—it was attended by about fifty persons! The most celebrated violinists in London are Messieurs F. Cramer, Mori, Spagnoletti, and Oury (*f*). The talent of the first is of the negative kind; the only reputation he enjoys is in the reminiscences of his father, a distinguished violinist, who lived for many years in London. Mr. Mori has much more execution, but his manner is vulgar, and destitute of all *intention* and sentiment. His left hand is sufficiently brilliant, but his bow wants largeness and flexibility. I know not what Mr. Spagnoletti may have been in his youth; he is now old, and undeserving of any attention. M. Oury is the only one who possesses talent, and is the least known. Instead of attempting to depreciate foreign violinists, as the other professors are in the habit of doing, he has the good sense to listen attentively to Baillot, Lafont, and Beriot; he has studied their manner, and identified himself with them; but he has need of studying on. The four professors whom I have named, give lessons in the Royal Academy of Music; you will conclude from what I have already said, that they are incapable of forming good pupils: hence the violinists are in general feeble in this school. I heard one young man who appeared to have capabilities. He plays with considerable justness, but his bow is mean and poor, and his style the heaviest that can be imagined. In the

hands of M. Baillot he might become a virtuoso; but he is the pupil of Mr. Cramer (*g*).

Mr. Lindley (*h*) is professor of the violoncello at the academy: you are aware that he enjoys a great reputation here; in certain respects he merits it. When he *sings* upon his instrument, he produces a fine tone, and possesses much tact in the management of difficulties; but his style is vulgar, and the quality of his tone loses much of its intensity in his ornamental passages. Mr. Lindley has formed good pupils in the academy; I must mention, in particular, Mr. Lucas, who has also distinguished himself in instrumental composition.

It is to be lamented that the directors have not offered Mr. Dragonetti a sufficient inducement to attach him to the academy, as professor of the double-bass. The person charged with this branch of instruction is Mr. Anfossi: this gentleman is an estimable artist; but between him and Dragonetti the distance is immense. He, however, teaches fingering and the management of the bow according to the principles of this incomparable artist, and has formed good scholars.

Mr. Willman, professor of the clarionet, and Mr. Nicholson, who teaches the flute, are very able artists, capable of communicating with effect the knowledge of their respective instruments. Though the results of their pupils' studies are not entirely satisfactory, there can be no doubt but that in a few years they will improve the London orchestras by the pupils they are forming. During his residence in London, M. Vogt gave lessons on the oboë to the academy; but his place has not been filled; and every thing leads to the belief that the oboës of the London orchestras will be yet, for a long time, bad, unless some foreign artist be engaged to teach this instrument. With respect to the bassoon, Mr. Mackintosh is an able professor, produces a voluminous sound, which is wanting to the greater part of Parisian artists, and forms good pupils. The horn is not cultivated with sufficient success, though an artist upon this instrument, of great talent, is still in London; but Mr. Puzzi has withdrawn from the orchestra, and no longer gives lessons. Mr. Platt, who teaches this instrument at the academy, appears a person little qualified for the task.

The pianoforte is one of the most fortunate instruments here, in respect to masters; we have the names of Moscheles, Potter, Phipps, and Mrs. Anderson. A host of young persons in the academy have already manifested distinguished talents for this instrument. The same holds good with respect to the harp, which is taught by M. Dizi, and Mr. Lord. The first has gained a great and well-earned reputation, by his large and vigorous manner. This professor intends taking up his residence in Paris.

I stated that, on the Tuesday and Saturday of each week, compositions of the pupils were executed. The exercises, in full orchestra, in which these are executed, are directed by Mr. Potter, who resided for a long time at Vienna, and received instructions from Beethoven, whose style he imitates in his compositions. Mr. Potter is an excellent musician, and in every respect qualified for the functions which he fills. These exercises are very interesting; I assisted at several of them, and was always satisfied with what I heard.

Such are the details which I promised you, and which will tend to prove that the London Royal Academy of Music might be productive of the most happy effects, in regard to English music, provided the government were to grant such assistance as to enable instructions to be given gratuitously (*i*).

Adieu, and believe me, &c. &c.

FETIS.

NOTES ON THE FOURTH LETTER OF M. FÉTIS.

(a) A nominal number. Many are placed on the list of professors who never appear in the academy. At a guess, we should say that not one-fourth of the whole are employed by the institution.

(b) This gratuitous attack on Dr. Crotch has not a little surprised us. If M. Fétis had had any opportunity of forming a judgment of his merits, he would have been justified in publishing his opinion, but he never was thus qualified. Does M. Fétis know anything of the oratorio *Palestine*?—Did he ever hear a single composition of Dr. Crotch? If he attended his lectures at the Royal Institution, could he understand one word of what was delivered? We affirm without fear of contradiction, that no real critic could hear *Palestine* without ranking its author among the great composers of Europe. And we assert with as little hesitation, that had Dr. Crotch received the encouragement from his country that France, Italy, and Germany bestow on their artists, he would have produced many such works. M. Fétis says that the fame of Dr. Crotch never passed the boundaries of these islands. It is very possible. Neither has the fame of any one of our best musicians extended beyond the confines of Great Britain. Moreover, Handel's finest works were almost unknown on the continent till within the last few years. The *Messiah* has very recently been heard in France for the first time. Every untravelled French musician that we have conversed with concerning the compositions of this greatest of masters, was wholly ignorant of them a dozen years ago. They are very little known, even in Paris, at the present moment; and M. Fétis himself has not heard one-fourth of them—of those which ten or fifteen years hence will be listened to with delight in all the capitals of Europe. How account for all this?—by the simple fact that the English language has hitherto been almost unknown abroad, and that all the works alluded to are united to English words.

As to Dr. Crotch owing his reputation to his *Treatise on Thorough Bass*, the assertion only shews how little the writer is acquainted with what is passing here. The work mentioned is very little known, and the author's fame, which it did not augment, was established many years before its appearance.

But if Dr. Crotch is so ill qualified for the duties assigned to him in the Academy, where must the blame fall?—why on the very noblemen and gentlemen who have just been so highly lauded. M. Fétis should have thought of this in time; he has now administered a dose of flattery with one hand, and bestowed a tremendous *soufflet* with the other.

(c) The boldness of this assertion is really astounding, for, whether true or false, M. Fétis had no means whatever of ascertaining the fact. If, however, we have not a single professor who has *des notions juste du contrepoint, de la fugue, ou des autres parties de l'art d'écrire*, how comes it that Mr. Attwood is *un grand musicien*? That he is so we readily admit, but such a discrepancy is too glaring to be overlooked. In London, nevertheless, there is one, it seems, who really does understand these learned matters; a Frenchman though—M. Jousse!!

(d) There is much truth in this. The managers, however, appear to think otherwise, for Italian music is almost exclusively taught, and the compositions of the worst

masters are admitted. The qualifications of some of the teachers should be enquired into before it is too late.

(e) The name of Mori refutes this assertion.

(f) Weichsel, we suppose, is not worthy of any notice.

(g) Here we have another attack on an individual, as groundless and unjustifiable as the former. It is ascertained that M. Fétis, during his visit to London, had not a single opportunity of hearing Mr. F. Cramer perform. He may have witnessed his efforts as a leader, but never once heard the tones of his violin, except in union with others! We can only express our deep regret that a good professor, and a man of letters, should, by relying on others, or by being under the influence of national prejudice, have committed himself so unfortunately. It is, however, due to so excellent a violinist to state, that Mr. F. Cramer inherits all the talent of his father, and adds to this whatever improvements modern art has produced. His taste and his pride forbid his imitating the tricks of too many performers, but if abilities recognised by every judge in England, and which have been admitted by many of the best foreign artists, added to extensive knowledge of the best music, and vast zeal, qualify him for the duties he undertakes, then is Mr. F. Cramer as much entitled to impartial praise as he is above being affected by an ill-natured sneer.

Very great delicacy may not be the characteristic of Mori's playing; he is a fine, vigorous performer, his style is large, and the epithet vulgar applied to him is coarse and unjust. The remark on Spagnoletti was uncalled for; it is wantonly cruel. As a leader he is quite what he was many years ago, and in a quartet he has very few equals. Mr. Oury is a rising young man of great merit, but to say that he is *le seul qui ait du talent* is perfectly ludicrous, and though intended to serve him, will, we fear, have quite a contrary effect. "Save me from my friends," Mr. Oury may exclaim, "and I will take care of my enemies!"

(h) Mr. Lindley too is *vulgaire*. Good heavens! what a set of ignorant, stupid brutes this academy protects!—But, hold!—I see that Dragonetti and others have merit; and that the piano-forte and harp teachers come in likewise for a share of praise. Mr. Potter too *est un excellent musicien*. What, another good English musician!—He is so, certainly; and it may peradventure turn out, at last, that we have a few professors who do understand their art.

(i) So, in spite of the bad teachers, the academy might produce *les plus heureux effets* in regard to ENGLISH MUSIC, if Government would do something for it. Yes, M. Fétis, English music would prosper exceedingly in an academy where all the vocal masters employed, and a considerable number of the teachers of various instruments, are foreigners; and where English music is as much despised and as seldom heard, as in the mansions of the fashionable protectors of this institution!

Yet we agree in thinking that this academy might still be rendered useful and prosperous; but only by a thorough revision of its plan, a more general system of musical study, and a better employment of the resources of the institution.

(The fifth and sixth Letters in our next.)

Review of Music.

AIRS OF THE RHINE arranged for one, two, three, or four Voices, with characteristic Symphonies and Accompaniments for the Piano-Forte, by W. HORSLEY, Mus. Bac.; the Poetry translated by EDWARD TAYLOR. (Pettet, Oxford Street.)

THE history of the present work cannot be given in fewer or better words than those chosen for the purpose by the translator of the poetry—we therefore insert his account of it; and before we conclude, shall quote his very sensible remarks on the state of vocal music in Germany, together with his lucid explanation of the reasons why it is so much better cultivated and so much more enjoyed in that rational country than in England, where the very sources of real happiness are poisoned by either pride, pretence, or poverty; where in fact society in all its ranks is in a morbid state,—the high from a plethora of wealth, the middling from a wish to appear wealthy, and the lower from the most abject and crime-provoking indigence.

“The Airs,” says Mr. Taylor, “which are contained in the following work, are selected from among the compositions generally called *Mehr stimmige gesänge*—many-voiced songs. Being, as their name (*Tisch Lieder*—Table Songs) imports, destined to enliven the social circle, they are sung, like our own madrigals and glees, wholly without accompaniment, and are published in single parts. In a country where the habits and tastes of the people are so simple and social as in Germany, where there is so little representation, and so much unaffected enjoyment of easy and accessible pleasures, such a species of music is naturally very popular. Enthusiastic admirers of nature, as well as lovers of music for its own sake, it is no wonder that the Germans prefer a form of it which can be enjoyed in the open air, and without any of the expense, preparation, or restraint of musical entertainments. It is not unusual to hear their national songs sung by groups of students while taking their summer rambles on the banks of the Rhine. From these beautiful shores they were transplanted to this country. But here private singing is rarely attempted without accompaniment, and hence it was thought advisable to produce ‘The Airs of the Rhine’ in a form better adapted than their original one for general use.”

On reading this we found ourselves driven to one conclusion, as most probably others will be—for only one seems left—namely, that no sort of music less fit for accompaniment than such “table” and “many-voiced” songs, as are here described, could have been chosen,—songs to be sung “like our own madrigals and glees, wholly without accompaniment,” says Mr. Taylor, in distinct, unqualified terms; nevertheless, the very first thing that stares us in the face is a part for the piano-forte, and a very prominent one too! The apology for this can only as a matter of courtesy be admitted, for, granting that private vocal performance is rarely attempted here without accompaniment, does it thence necessarily follow that music unfit for such purpose must be selected?

But on a closer inspection of the volume, we find that

among the six pieces, one soprano song, part of another, and a duet, really require accompaniment. These, it is to be presumed, have been reduced to their present state by Mr. Horsley, for they cannot come under the term “many-voiced.” The title-page here affords but little light: indeed it leaves us in considerable doubt on another point of some importance—how the word “or” is to be understood: whether it signifies that each piece may be sung by one, or two, or three, or four voices; or that from among the whole number a choice for either a single voice or a plurality of voices may be made. We lean to the former interpretation, for the parts of most of the compositions are so contrived—and great ingenuity has been here exercised—that by omitting the tenor, a trio will be formed; by rejecting both bass and tenor, a duet will remain, &c.

The first of these, *Das Lied der Lerche*, (The Skylark’s Song,) for two trebles, tenor, and base, is in fact what is commonly termed a cheerful glee, and would be much more effective without any accompaniment, though the latter is clever, and the symphony still more so, as well as characteristic and pleasing.

The second, *An die Freundschaft*, (To Friendship,) for two trebles and base, is calm and simple, rather trite in its cadences, but easy to comprehend, and what will generally be called pretty. The division of the word “beloved” into three syllables, adds considerably to the hymn-like character to which the whole composition has too much tendency.

The third, *Der Willkommen des Pilgers*, (The Pilgrim’s Welcome,) is a soprano solo, followed by a trio. The melody of the whole is good, though far from new. The spirited trio, with its clearly-marked rhythm, will be sure to gain admirers wherever performed. The few excellent bars of concluding symphony are also entitled to praise.

The fourth, *Der Tanz beim Mondschieen*, (The Moonlight Dance,) a song for a treble voice, has very little claim to notice. The second movement, in that style which in Swiss music is called *yodlen*, would be agreeable enough had not melody of this kind been worn almost threadbare of late. The introductory symphony, though much too long, is the best part of the whole. The seventh and eighth bars of page 25 contain the following passage, which, though unquestionably an oversight, took us by surprise, and will not a little annoy the ears of most harmonists.



The fifth, *Des Wanderers Heimkehr*, (The Traveller’s Welcome Home,) a trio for the same voices as No. 2,

pleases by a natural flow of lively air, and by certain features which call to recollection some good old English music that much delighted us in our youthful days. As in the first of these, the accompaniment—a mere arpeggio of very simple harmony—adds nothing to its effect.

The sixth and last, *Die Begrüssung der Abendgesellschaft*, (The Evening Salutation,) is for three sopranos and a base, and consists of solo and duet mixed with chorus in quartet. Though popular in manner, there is more of something like originality in this, than we have been able to trace in any of the preceding pieces; and while familiar in style, it has nothing very common in its general effect. The employment of three treble voices, which are rarely united, give an appearance of novelty to the composition, and the parts for these are ably managed.

In the whole of these the convenience of amateurs has been consulted; they are easy to execute, and moderate in compass.

We now return to the preface, where we meet with what is worthy the notice even of the statesman, not as relating to the cultivation of music only, but because it concerns the happiness of the people, and points out one means, among others, of accomplishing an object of such paramount importance. To the mere reader, however, of musical history, every word is interesting.

“The causes of national peculiarities,” Mr. Taylor observes, “are among the most difficult subjects of inquiry; and it would lead me beyond my present purpose to attempt to explain why music, which in England is laboriously cultivated, appears in Germany to be a plant of free native growth. Without going deeper into the inquiry, it may be safely affirmed that the simple, popular tone of society in that country, and the love of social pleasures of a kind which all classes can attain and enjoy in common, have a most felicitous effect in producing a taste for polished amusements in the lower ranks. In a country where refined pleasures are considered the peculiar property of the opulent, it is in vain to look for a general prevalence of correct judgment in any branch of art. The universal diffusion of a good musical taste in Germany is made apparent to a foreigner by the following peculiarities—the great superiority of the instrumental music, and of the manner in which it is performed (I am speaking of the *popular* instrumental music, and not that of the concert-room), and that aptitude for vocal harmony, which is so general as to appear like an intuitive faculty.

“Whoever has heard (and who has not?) the music which is employed in England to enliven civic or popular festivities, cannot fail to have been disgusted with its intrinsic vulgarity, and its equally vulgar execution; whereas in Germany it is rare to meet any assemblage of instrumental performers to whom a cultivated ear may not listen with considerable satisfaction, and frequently with astonishment and delight, when the extremely humble character of the people and their gains are considered.

“At the *Kirmesse*, in the villages along the Rhine (a fête corresponding in some respects to the English *Wake*), dancing is one principal amusement. These rural balls are generally held in a large shed, well boarded, and invariably furnished with an orchestra. The very humblest of these orchestras is filled by a band, such as many a gay assembly in England might envy; and you often hear the strains which the genius of Mozart, Beethoven, and Weber, poured out in rich profusion, applied to the purpose of animating the national dance of their country: while the sensibility to harmony, common alike to players and hearers, ensures the ear from any afflicting violations of tune. The dining-room in the larger and better inns is also usually furnished with an orchestra. The bands in these are, for the most part, excellent; and the music, both as to selection and execution, well adapted to enliven, without materially interrupting, the conversation of the guests. The superiority of the military bands (particularly those of Austria and Bavaria) is well known. The pleasure taken by officers and men in their performance, and the diffusion of musical

sensibility among them, converts every parade into a school for a refined love of the art, and thus reacts on the popular taste. That such a feeling, deep and unaffected, pervades the very humblest classes in Germany no one will doubt who has been present at the Opera in any of its large towns. At Darmstadt, for instance, on a Sunday evening, the peasants may be seen walking in from the beautiful villages around, to enjoy, for something less than sixpence, under the eye and in common with their sovereign, the performance of one of the best orchestras in Europe. In a gallery, frequently crowded to excess with private soldiers and peasant girls, not only is there no disturbance or disorder of any sort, but the most perfect and rivetted attention proves how entirely they are led by that perception of what is really excellent in music, which they share with the better educated part of the audience.

“With regard to vocal music—those who have been accustomed to the fine organs, the delicate and distinct articulation, and the varied and passionate expression of Italian artists, will probably be disappointed if their expectations of German singing are highly raised. The language of Italy requires and forms an enunciation so far more distinct and finished than that of other nations, that it is scarcely possible for them to equal the Italians in the oratory of music—the crown and perfection of singing. There is, besides, a pliancy, a vivacity and grace common to all classes of Italians, which fit them, above all other people, for giving voice and expression to every shade of feeling and passion. The peculiarity which strikes an Englishman in Germany is, as I have remarked, the general sensibility to vocal harmony. If he hears a party of country girls singing in a vineyard, or a company of conscripts going to drill, he is sure to hear them singing in parts. One girl begins an air, another drops in at the end of a bar or two with an accompaniment, and not in an uncertain, wavering manner, but decided and true: a third follows, and so on, and you will hardly hear these under parts sung twice alike, even by the same singer. An attentive ear will detect many spontaneous, and probably unconscious variations, in the successive stanzas of the same song.”

PIANO-FORTE.

A TRIO for Piano-forte, Violin, and Violoncello, composed by JOHN LODGE, Esq., (Boosey and Co., Holles Street.)

WHILE Mr. Lodge's Trio was on our desk, we received a letter from Florence, containing an account of a Mass lately composed and produced in that city by our Noble Minister at the court of Tuscany. Such a coincidence, added to the many proofs given during the last few years of the very advanced state of the science among amateurs, could not fail to strengthen our belief that, at no distant period, the study of some branch of it will occupy a few of those spare hours of English gentlemen that are now too often devoted to guns and dogs, to whist and *écarté*. The fact is, that to enjoy all the beauties of music, some slight practical knowledge of it is indispensable; but to acquire this knowledge will trespass very little on the time of men of leisure; an hour a day, under proper guidance, devoted to singing, to the violin, violoncello, or flute; or an hour and a half to a keyed instrument, continued for twelve months, would qualify any one, with a tolerably good ear,—who is also in the habit of occasionally attending the Opera and best concerts—to enter into the spirit of almost any musical performance of a rational kind.

The author of the present Trio is one of those amateurs whose knowledge of music exceeds that of the majority of professors, of whom a very small number indeed can pretend to compete with him in talent for original composition. He has invention regulated by experience and guided by taste; to which let us add—and herein perhaps consists the grand secret—that his ear is not wearied, his

mind is not subdued, by the irksome task to which so many musical men are fated, of giving lessons during six or eight hours every day to children, not one fourth of whom have any talent for the art they are compelled to undergo the ceremony of learning. But it is time we spoke more particularly of his present work. It is divided into four movements—an Allegro Moderato in A flat; an Andante in F major; a Minuet in F minor, and Trio in A flat; and a finale, Allegro molto, in the latter key. The principal subject of the first movement reminds us of those days when melody was more an object with instrumental composers in general than it seems to have been for some years past. It opens thus:—



This is air—intelligible air; but the harmony would, in every way, be much improved, were the third and fourth bars for the violin altered; the third into Λb , and the fourth into Λ, G, Λ . Very meagre and, to say the truth, unallowable octaves would thus be prevented, and the passage be much enriched. We would likewise recommend the author to write the twenty-first and next bar of page 3 thus, in order that the $\frac{6}{8}$ may be resolved, and the bad effects of similar motion be avoided:—



The first treble \flat , too, in the penultimate bar of the same page, should, for a similar reason, be G below the lines. These, and a few other inaccuracies of the same kind, may easily be corrected; and though they cannot be approved, yet they detract but little from the general merits of the work, particularly when considered as the production of an unprofessional composer. The spirited and original minuet, with the well contrasted trio, will soon efface any unfavourable impression that may have been made by such negligences. The former begins in the following animated manner:

SEPTEMBER, 1829.



The finale, rather in the style of Mozart, claims the same praise for its melody as the first movement is entitled to: the subject is well kept up, and there are many beautiful as well as masterly passages in this portion of the trio that very much strengthen the favourable impression which the former parts of the work will not fail to make on the candid critic. We sincerely hope that Mr. Lodge will not suffer the ardour of his pursuit to abate, and that he will constantly keep in view the undisputed, incontrovertible fact,—that he who enlarges the sphere of innocent pleasures is a benefactor to mankind.

CAPRICCIO, (on the subject of a favourite air by SHIELD,) composed by G. E. GRIFFIN. Op. 12. (Cramer and Co. 201, Regent Street.)

Mr. GRIFFIN does not so often commit himself to the press as the lovers of good music have reason to desire. He is chary of publishing, and evidently chuses his name to appear to a few works that will hereafter be remembered, rather than affix it to a multitude of those temporary things which are destined to be *wasted*, to use a trade term, before a composition of first rate-merit has even had time to become generally known.

Few have derived more profit from their publications than Mr. G., yet we will venture to assert that none was ever less stimulated by love of gain; he has therefore never written *invitâ Minervâ*,—or perhaps we ought to say, “in Apollo’s spite”—but has had reputation chiefly in view. This clearly has been his principal object in the present work, indeed we should think his sole one, for it is adapted to rather a confined number of performers, though likely to grow very much in favour with that small class of superior players for whom it is intended; and moreover will please many who will not have courage enough to attempt it themselves; but it is altogether constructed upon too difficult a principle ever to become popular.

This Capriccio is in E : the commencement is remarkably brilliant, the Allegro in less than two pages subsiding into an elegant but short cantabile movement, the latter passing into a kind of *tremolo*, which leads to a *fughetta* in G . This is indeed a novelty in a modern piano-forte piece,

but the name need not alarm those who have no predilection for the severe ancient school; it is so free, that the term, even in its diminished form, is hardly applicable. The very sweet air by Shield, set to Sheridan's words, "Marked you her eye of heavenly blue?" is now introduced, and conducted through four pages in a graceful manner, receiving many additions from the arranger's taste. An animated, clever rondo concludes the piece, the whole of which is charming music; but pages sixteen and seventeen are particularly good and striking, much out of the common way, and producing very delightful effect. They will remind the hearer—and we cannot pay them a higher compliment—of the best style of that master to whom the composer owes his musical education.

1. MELANGE on *Airs from GLUCK'S OPERAS*, arranged by J. B. CRAMER. (Cramer and Co.)
2. The Tyrolese Family, No. 3, a DIVERTIMENTO, in which are introduced the National Swiss Airs sung by the Tyrolese family, Rainer, composed by J. MOSCHELES. (Willis and Co. 55, St. James's Street.)
3. FANDANGO, danced in the Opera of Masaniello, arranged by AUG. MEVES. (Chappell.)
4. "Come hither," the MARKET CHORUS, from Masaniello, arranged by JOHN GOSS. (Willis and Co.)

WE are glad that Mr. Cramer has turned his thoughts to Gluck: what a harvest the *Orphée*, the *Alceste*, and the *Armide*, may afford to a man of his judgment in selection!—His present work is mostly from the *Iphigénie en Tauride*, which is still occasionally performed at the *Académie Royale*, but as little known here as the *Dafne* of Jacopo Peri, or the once-celebrated *Lucretia* of Keiser. That this Opera contains what is far too good to be utterly lost, the present *melange* bears indubitable evidence, the very first air, for example, from which we extract the following eight bars:

Mod. assai, Grazioso.



This publication contains four compositions of Gluck, arranged and blended so as to form a continuous piece, with an introductory movement and cadenza by Mr. Cramer; the whole being adapted to the generality of players with that regard to effect which was to be expected from such a quarter.

No. 2 is a Divertimento formed by combining six of the Tyrolese airs, by means of one long variation to each. The success which these melodies have met with, and still

enjoy, together with the name of the arranger of them, as well as the composer of the new parts of this divertimento, render it unnecessary for us to say anything further in their praise; but we may properly add, as matter of information, that this publication gives the airs with the English words to them, so that it is equally suited to the purposes of the vocalist and instrumentalist.

No. 3 is the popular *Fandango*, (for so it is here named) arranged in an easy, but not trifling manner, and extending to only five pages. If, by the way, M. Auber calls this by the name of the favourite Spanish dance, he is, we believe, in error, for it is in c major, and we have always understood that the real fandango is invariably written in a minor key. So all writers whom we have consulted tell us; and among the number, M. Ginguené, a high authority.

No. 4, a remarkably pretty subject, from the same favourite opera as No. 3, makes a very shewy but not difficult rondo, also in the space of five pages.

1. Sweet Remembrance, a FANTASIA, with Variations, on a Swiss Melody sung by Madame Malibran, composed by FRANCIS FÉTIS. (Willis and Co.)
2. RONDINO on a Theme from ROSSINI'S Siege of Corinth, composed by F. HUNTEN. (Willis.)
3. AIR ITALIEN, varié par F. HUNTEN. Op. 33. (Cocks and Co.)

As an air, the first of these is pleasing, but not superior to many other Swiss Melodies, most of which it very much resembles. The variations by M. Fétis are strictly in character, but do not exhibit a new trait of any kind; and we in vain looked for what we hoped to meet with—some little ingenuity in the shape of harmony. The Introduction exhibits no invention, and the whole together is spun out to a length that the material is by no means calculated to bear. It is, however, easy, and if curtailed of about half its *un-fair* proportions, will be listened to with some pleasure during the rage for mountain music.

No. 2 is a very clever composition. The motivo has contributed much to it certainly, but M. Hüntén's share is entitled to the most praise. This is one of the best things of the kind that has lately fallen under our notice; unusually moderate in length, full of spirit, brilliant, yet not difficult, because well arranged for the instrument, and suited to almost every taste, we can, without hesitation, recommend it to our readers.

No. 3 also has much merit: the air is simple and makes a good ground-work for variations, of which there are five, tolerably free from commonplace matter, and a finale of some extent. The composer displays considerable vigour in this, and a full knowledge of the instrument, but he has introduced too many of those leaps of the hand which, though they give a brilliancy to the music, are in a state of open hostility to expression. This will require an expert performer.

1. OVERTURE to the Operetta, Love in Wrinkles, as performed at the Theatre Royal Drury Lane, composed by M. FÉTIS, and arranged by ROPHINO LACY. (Willis and Co.)
2. Select Airs from the same Opera, arranged, with a Flute accompaniment (ad lib.) by the same. Book 1. (Willis.)
3. THE SCRAP-BOOK, for Piano Forte and Flute, No. 6. (Chappell.)

THE Operetta, Nos. 1 and 2 of the above, is an adaptation of *La Vieille*, which is, we presume, a comic piece, but have never seen it in either its original or translated state. If our conjecture is right, then the music is adapted to the prevailing character of the drama; for its lightness—by which we mean an absence of everything solid, including modulation, rich harmonies, pathos, &c.—its lightness exceeds all that we ever before met with, so far as we can be justified in judging from the samples before us. The overture begins in D, and a G♯ does now and then lead into A we willingly confess, but to such modest migration are its travels almost entirely confined. Still this will by the mob be called pretty music, for a ploughboy, who can whistle “Moll i’ the wad,” may understand it; and it is so easy, that although it makes the keys rattle, anybody may scramble through it, to the delight of all the leathern ears of a large parish.

The “Select Airs” are five in number, and here we encounter the same monotony. Now and then, indeed, we meet with instances of bad taste; and at page 14 with reiterated demisemiquavers, which are easy enough for a violin, but almost impracticable on a keyed instrument. M. Fétis, however, may not be answerable for some of this. We are looking, let it be recollected, at an adaptation, not at the score, and this adaptation is not by the composer.

This sixth number of the Scrap-book contains an agreeable air from Weigl’s *Swiss Family*, arranged by Moscheles; the pretty glee to Italian words, “Viva tutte le vezzose,” adapted by Rawlings; and an Andante and Polacca by Haydn, arranged by Saust. The latter is wholly unknown to us, and the facilities it affords to both performers are its greatest recommendation.

1. THREE SETS OF QUADRILLES, selected from Masaniello, with their proper figures, as performed by the Author’s band at Almack’s, arranged for the Piano Forte, or Harp, with an accompaniment for the Flute (ad lib.) by J. M. WEIPPERT. (Willis and Co.)
2. THE CIMAROSA QUADRILLES, the airs from *Il Matrimonio Segreto*. (Willis.)
3. THE OAKLEY-HUNT QUADRILLES, to which are added Five Airs, as performed at the Oakley-Hunt Ball, arranged, &c. by J. M. WEIPPERT. (Willis.)

THE three books of quadrilles from Auber’s deservedly popular opera are very judiciously arranged; indeed we cannot help thinking them too good for the purpose: they may, however, in the absence of a dancing party make very pleasant domestic music, particularly with the addition of a flute.

The selector of the “Cimarosa Quadrilles” has not been very fortunate in his choice of subjects. In *Il Matrimonio Segreto* are some charming and very popular airs, not one of which have found their way into this set of quadrilles, though the melodies chosen are very well suited to the purpose.

No. 3 is full of agreeable reminiscences,—delightful old tunes; amongst which are, “Haste to the wedding;” “Old Towler;” “Sir Roger de Coverley;” the subject of Steibelt’s *chasse*, &c.; all very nicely arranged for the two instruments.

DUETS, PIANO-FORTE.

1. Favourite AIRS selected from MASANIELLO, ou *La Muette de Portici*, composed by AUBER, and arranged by W. WATTS. Book 1. (Cramer and Co.)

2. VARIATIONS sur le theme God save the King, composées par FRANÇOIS HUNTEN. Op. 34. (Cocks and Co.)

MR. WATTS’S name is a sufficient guarantee of any adaptation, and his choice of subjects is not to be less respected. It is unnecessary here to enter into the merits of Auber’s opera, as we shall have occasion to say something on the subject below; therefore merely state that the pieces now arranged as duets, are, the introduction, some of the airs, and the guaracha, in all of which the substance of the author’s score is faithfully given, and as much of the original effects are preserved as the nature of the instrument permits.

“Is it possible to give a new colouring to the theme of No. 2?” the reader will naturally ask. We answer, that M. Hüntén has not wholly failed in the attempt, though it seemed a desperate one: he has now and then dropped in a note, and sometimes a harmony, that are unexpected, and make at least good substitutes for novelty. His introduction is bold, but the few bars of “God save the king” being put into a minor key, almost amounts to treason—it is like imagining the king’s death. The composer has not diminished our respect for his talents by the present publication, which shews that he possesses many resources. But we must protest against his using six additional lines. In the fifth page of this duet is the monstrous absurdity of an E in the treble, on the seventh additional space!

VOCAL.

MASANIELLO,

A GRAND OPERA, written for the English stage by JAMES KENNEY, Esq.; the music by AUBER; arranged by Mr. BARHAM LIVIUS. (Willis and Co.)

1. OVERTURE.
2. RECITATIVE and AIR, “O thou whose heart is breaking.”
3. NUPtIAL CHORUS, “Hear, holy Power!”
4. CHORUS of Fishermen, “Away! away!”
5. BARCAROLE, “Take heed! whisper low!”
6. BALLAD, “My sister, dear.”
7. DUET, “When before us lowly bending.”
8. MARKET CHORUS, “Come hither all who wish to buy.”
9. CAVATINA, “Sweet sleep.”
10. SONG, “Our woes and fears revealing.”
11. QUARTET, “To feed the wrath.”
12. BARCAROLE, “Behold! far o’er the troubled tide.”
13. PRAYER, “Hear, holy Saint!”

WITH the exception of a page of introduction, the overture is made up of subjects from the opera—of the barcarole, the market-chorus and march, a coda being added to the latter. From the familiar manner in which this is composed and arranged, it will be certain of finding its way into most musical families.

No. 2, a short accompanied recitative and air in two movements, is a spirited bravura, the latter part a little à la Rossini, but the whole quite worthy of the applause it always obtains.

No. 3 is exceedingly beautiful: a more delightful piece of tranquil vocal harmony, so well adapted to the petitionary character of the words, it has seldom been our good fortune to meet with. It is composed for two sopranos, a tenor, and base, and offers no sort of difficulty to the most diffident singer. The first few bars of the symphony, and indeed the best part of it, we extract:—

Allegro Mod.

No. 4, for the same voices as the preceding, is very original, and in great favour in Paris. We should like it better if the second and fourth voices did not run so much in octaves. Simplicity, however, is, we conceive, the composer's object; and this, together with a very sweet melody, render it highly effective.

No. 5 is the delightful barcarole published in our April number.

No. 6 is the unpretending, easy ballad, so deliciously sung by Mr. Braham. This will infallibly get into great circulation.

No. 7 is a remarkably pretty duet for a soprano and tenor; though the termination is too much in the hacknied bravura style.

No. 8 is an admirable production, and alone sufficient to stamp the author as a man of genius. It is extremely well arranged for three voices by Mr. T. Cooke, and exactly calculated for amateur parties.

No. 9, accurately called a cavatina, an andante in F, is a very expressive composition. A *db* in the last bar but one of page 2, and afterwards recurring, is rendered intolerably harsh by the accompaniment. It is a well chosen note as regards the vocal part, but its effect would, in our opinion, be much improved by changing the quaver *a* immediately preceding the *db*, into *g*.

No. 10 is a short, pleasing air, in the modern Rossinian style, though not extravagantly or servilely so.

No. 11 is clever, but wholly intended for scenic effect, in which it is very successful.

No. 12 is the barcarole printed in our number for May last; and No. 13 is the solemn and affecting prayer, for soprano, alto, tenor, and base, which affords another proof of M. Auber's skill in producing great effects from simple harmonies. With the few introductory bars to this, we shall

conclude our notice of an opera that not only does high honour to the composer, but is a convincing proof of the rapid advance made in the dramatic music of our neighbours, who bid fair to surpass the Italian school, and even rival that of Germany.

1. TRIO, "Father Land," in the Opera of Love and Wrinkles, composed by M. FETIS, written, arranged, and adapted by R. LACY. (Willis and Co.)
2. BALLAD, "The land which no mortal may know," composed by MRS. SHELTON. (Cramer and Co.)
3. SONG, Marraton and Yaratilda, the words, founded on an Indian tradition, written by the Rev. B. J.; the music by T. ATTWOOD. (Cramer and Co.)
4. CANZONET, "O peaceful Valley," written by MRS. CORNWELL BARON WILSON, composed by WILLIAM CARNABY, Mus. Doc. (Willis and Co.)
5. SWISS AIR, "Hark! 'tis the signal," as sung by MADAME STOCKHAUSEN, the words by T. H. BAYLY, Esq.; arranged with an accompaniment for Piano-forte or Harp, by F. STOCKHAUSEN. (Willis and Co.)
6. Ditto, The Spring-song of the Canton of St. Gallé, sung, written, arranged, and published by the same.
7. CANZONET, "I dance and sing," written by W. BARTHOLOMEW, Esq., the music by L. VON BEETHOVEN. (Vernon, Cornhill.)
8. BALLAD, "Sweet as the breeze," the poetry by W. BELLAMY, Esq., the music by W. HUTCHINS CALLCOTT. (Callcott, Great Marlborough Street.)

No. 1 may, for aught we know, produce some effect on the stage; the situation or acting may impart an interest to it, but as a detached piece, and performed at the piano-forte in the drawing-room, it is extremely jejune indeed. And the words too are on a level with the music; what little meaning they possess is destroyed by delay, by pauses. Nor is the accentuation less faulty; the very first foot of the very first verse is, by the notation, converted, quite unnecessarily, from an iambus to a trochee.

No. 2 is a pretty ballad, though the semitonic run of semidemisemiquavers at the end of each strain might very well be spared. What use Mozart has made of the same thought, may be seen in his duet, "Deh! Perdona."

Let those on whom Addison's little tale in the fifty-sixth number of the Spectator has left any impression, possess themselves of No. 3, which should always be sung after reading that tender and delicious vision. The whole of this song is full of the finest feeling, and the accompaniment is another proof of what a master of his art may effect by a few simple chords.

No. 4 is a charming canzonet, the words and music well met, and worthy of each other: it is in a style that never can become obsolete, and will be as pleasing half a century hence as at the present moment. The harmony to the second base note, page 2, bar 7, is we conclude an error of the engraver. We cannot quit this without earnestly recommending Dr. Carnaby to erase from the title-page,

"sung with unbounded applause," and never to suffer such trashy stuff to again sully his respectable name.

Nos. 5 and 6 are quite Swiss—natural and pleasing; and the accompaniment, for either piano-forte or harp, is easy and judicious.

No. 7 is the canzonet, with different words, published in the fourth volume of the *Harmonicon*, and the printer has done us the honour to copy even the very slight alterations we deemed it necessary to make in the original.

To the last of these, No. 8, is due the same praise that we have bestowed on Dr. Carnaby's Canzonet: the poetry is of a high order, and ample justice is done to it by the composer. But we suggest to Mr. Callcott an alteration in the third page, by finishing the line

"Is the whisper of Hope to the heart it destroys,"

and then repeating the whole of it; instead of giving the first half of the verse three times without the remaining part, and thus retarding the completion of the sense.

HARP.

1. THE PORTUGUESE HYMN, "Adeste fideles," arranged with a characteristic Introduction, Brilliant Variations and Finale, by N. CHARLES BOCHSA. (Clementi, Collard and Collard.)
2. L'Arrivée d'Otello, CAVATINA from ROSSINI'S Otello, arranged and published by the same.
3. "Come hither all who wish to buy," the MARKET CHORUS in AUBER'S Masaniello, arranged by T. H. WRIGHT. (Willis and Co.)

THE greater part of the Introduction to No. 1 is in a very sober style, therefore quite in character, and the harmony is excellent; but in the name of common sense—if we may make such an appeal in a musical case—what have "brilliant variations" to do with a hymn?—In themselves they are rather good, though not positively new, but in connexion with a sacred song, may they not be likened to bells on a mitre? The third, however, is ingenious, the subject being taken as a point in the base, and answered in the fifth by the treble, *alla fuga*, with good effect.

No. 2 is the Aria, "Ah! si per voi già sento," transposed into *eb*, and, allowing for the alterations which an adaptation implies, given nearly in the same notes as are to be found in the score. Both these pieces are of moderate length, and arranged with a view to general use.

In No. 3 we have again the celebrated chorus of Auber arranged in a familiar manner for the harp alone: it will answer, also, the title tells us, as an accompaniment; or may be played with Mr. Goss's arrangement for the piano-forte, noticed above, and thus form a duet. In any shape, if justice be done it, it cannot fail to please.

DUETS, HARP AND PIANO-FORTE.

1. DUO FACILE *sur le Trio* "Cruda sorte," par GUSTAVUS HOLST. (Chappell.)
2. Petit Amusement, DUET composed by GUSTAVUS V. HOLST. (Chappell.)

THESE are both very easy; and of the first we only need say that it has lost as little as the nature of the case admitted in arranging; pleasing it must ever be. The second is a simple air, rather in the Pleyel school, but brief, and requiring no exertion either to play or understand it.

FLUTE AND PIANO-FORTE.

FANTASIA, on *Airs in AUBER'S Opera, Masaniello*, composed by T. BERBIGUIER. Op. 92. (Chappell.)

WE have here the Cavatina and the most favoured of the two favourite Barcaroles in this really admired opera, exceedingly well arranged, the flute part brilliant and requiring an experienced, able player, the piano-forte accompaniment, for such it is, easy, though parts of it are shewy. This we are persuaded will be much in request with good flutists.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Resumed from page 192.)

July 30th. The summer is an unproductive season to the dilettante, particularly if he wishes to record what he hears and sees. The concerts are all over, and with them musical conversations, struggles, and strifes, cease for a time. Many of the foreigners who visit us, and are always more or less interesting, because they generally have some information to communicate, and almost invariably possess agreeable manners, are fled. There are no cabals stirring—no projects afloat—even quackery itself is in a state of repose, and but for the approaching country meetings, which produce some little agitation among conductors, singers, instrumentalists, *principali*, and *repiceni*, &c., the whole army of harmonists and melodists—of vocalists and violinists, with all the other *ists*, might pass into a dormant state till the middle of next January, and never be missed. The Opera-house, however, still remains open, and an abundant crop of gossip is always to be obtained in that quarter, if it were worth gathering; but the commodity would not pay the trouble, being generally of the same substance and colour. The jealousies of Sontag and Malibran, the triumph of the former, and the illness produced, as a consequence, in the latter—together with the differences between the manager and the Spanish songstress, are, for want of something better, still talked of, but excite very little attention. One little bit of chit-chat, however, has given me unfeigned pleasure;—all doubts concerning the marriage of a very gifted and amiable *cantatrice* are vanished; the fortunate husband is a Count di Rossi, a young man, of whom the few who have any means of judging, speak highly. It is said to be undetermined yet whether the lady will continue to exercise her talents professionally after her engagement at the *Théâtre Italien* in Paris, which terminates in October next, is completed. I am inclined to think that she will appear one more season in London, and then bid farewell to the public, here and everywhere else. (Mem. for the *Morning Post*:—when the moment of retirement comes, not to forget to talk of the *otium*, &c.)

Aug. 1st. In a weekly paper of this date, I meet with the following samples of Italian scholarship:—"On Thursday Cimarosa's *Gli Horazj e Curiazj* was produced here with considerable éclat.

Pisaroni and Curioni sustained the brunt (!) of the opera in a very able manner; though the beautiful trio, 'O dolce Caro i' stante' was the only piece," &c.—Donzelli is not even named in this critique.

In another weekly publication of the 29th ult., I find some complaints against Signor Donzelli, which are perfectly unintelligible to me. The charges brought against him are, his "terrible fondness for andantes, and his invariable sostenuto, which operates like a clog in the wheel

of the music." Of such criticisms in which the press, the daily press particularly, abounds,

"The more we read the less we understand."

Aug. 3rd. In one of those puffs with which the papers now overflow, it was stated about ten days since, that at a trial of skill, previous to the election of an organist for Christ-church, Surrey, "a candidate introduced a *double shake* in thirds, which he executed with unrivalled brilliancy."—A double shake in thirds, on an organ, and in a church!—I hope indeed that such a prank will be unrivalled. A shake is by many well-judging people, now looked upon as little better than a barbarism to which habit has reconciled us; and I am among those who never wish to hear this *grace*, except at the end of Handel's songs, where custom teaches us to expect it. But a double shake in thirds, on an organ, and in a church, is the very acme of musical folly, and ought immediately to be reprimanded by the clergyman and churchwardens; or in their absence, by the clerk; nay, even by the beadle, who often punishes, in a summary way, offences of a much less heinous nature. What would be thought of a preacher who, instead of delivering his voice in smooth, flowing tones, were every now and then to imitate the tremulousness of age or infirmity? Of course his diocesan would speedily put a less whimsical person into his pulpit. And yet an organist is often suffered to do things quite as absurd and censurable; among which, a double shake must be ranked as one of the foremost. A single one will for some time longer, I suppose, be endured, but let us immediately resist any other attempt of light-fingered, heavy-witted persons to convert so noble an instrument as the organ into a machine for the exhibition of sleight-of-hand tricks.

5th. The following Epigram has been handed about at the Opera House.

On propose un savant problème :—
Trouver l'inconnu moyen
De mettre Monsieur Galérien
En harmonie—avec lui-même.

However paradoxical it may appear in the eyes of good harmonists, I am decidedly of opinion that a single string is the only means by which this problem can be solved. A chord of suspension would do in some respects, but is not perfectly, not *literally* adapted to the purpose.

8th. On the second of this month the musical profession lost one of its oldest, if not the very oldest, of its members, by the death of Mr. John Parke, at the great age of eighty-four. He was a sensible, valuable man, who ably fulfilled the duties of his station, and maintained a character for the purest integrity to the latest moment of a long protracted, well-spent life. He was born in 1745, and was originally in one of the regiments of Guards. He then became a pupil of Redmond Simpson, a celebrated oboëist, and studied the deeper parts of music under Baumgarten, an excellent theorist of the old school, and long the leader of Covent Garden band. In 1768 he was engaged as principal oboë at the King's Theatre. In 1770 he succeeded the famous Fischer as concerto player at Vauxhall, which situation he continued to fill for many years with great and unvaried applause. In the same year, Garrick wishing to put his orchestra on the best and most respectable footing, engaged Parke, with a condition that he should be allowed to attend concerts, &c. This was the commencement of an acquaintance between them, and the latter frequently visited

the great actor at his house at Hampton. Some time after this, his talent and respectability procured for him the patronage of the late Duke of Cumberland, who frequently honoured him with a morning call, and had little concerts at his house. He was about the same period appointed musician in ordinary to Queen Charlotte, and at one of the concerts at Buckingham House, was introduced to the Prince of Wales, his present Majesty, who was so pleased by his performance, that his Royal Highness desired his attendance at Carlton House the following night, and he immediately became one of the Prince's band. He was also first oboë at the oratorios while under the management of Smith and Stanley, Handel's successors, and had the same appointment at the professional and Ancient concerts, as well as at all the various provincial music-meetings of any importance, for the space of forty years. Mr. Parke, having acquired an independence, retired about eighteen years ago to enjoy the fruits of his talents and industry in the bosom of an amiable family. Some months since he fractured his thigh by a fall, and never recovered from the accident. He has left a widow, a son who is an architect of great ability, and a daughter. His eldest daughter, whose loss he had to deplore some few years ago, was one of the most finished singers I ever heard, and an admirable musician. She quitted the profession on her marriage with a gentleman named Beardmore, about twenty years since.

12th.—In Lady Morgan's *Book of the Boudoir*, a volume of miscellaneous matter just published, abounding in acute remarks and lively anecdote, are some few observations on music, which shew how dangerous it is to write, on a subject so little understood, in an off-hand way. One is almost tempted to believe, that instead of drawing from her own sources, she borrowed the following from the *Morning Herald*, or *Post*.

"One of the great characteristics of modern times is rapidity. A slow development is, in all things, either an evidence of the timidity of ignorance, or a proof of inefficiency and feebleness. This is particularly illustrated in the science of music. The earliest musical compositions which have reached us are dragging, drawling, monotonous chaunts. Even the '*Charmante Gabrielle*' of *Henri Quatre*, and the cavatinas by Salvator Rosa, resemble a modern psalmody."—(Vol. i. p. 22.)

So that all the fine madrigalists of the sixteenth and seventeenth centuries were a set of drowsy drones, including the Luca Marenzios, the Gastoldis, the Morleys, the Wilbyes, the Gibbonses, &c. &c.; even Michael Este's "How merrily we live," Morley's "Now is the month of Maying," and Gastoldi's "A lieta via," are monotonous chants. Then again, the majestic Leo, the gentle and elegant Carissimi, the graceful Clari, the vigorous Durante, &c. were "dragging and drawling!"—and were I to enter the eighteenth century, what names might I not add of other *psalm-singers*!—But if *rapidity* is everything, and *slowness* a proof of all bad qualities possible in a composer, then what is to become of half of Handel's works? of the best parts of the finest masses produced by the great masters? of some of the most lovely of our own serious glees? of the adagios of modern writers?—Lady M. would devote them all to the flames. Let her, however, recollect, that upon the same principle she must also cast on the pile some of the grandest of her idol's works—the finest scenes from *Tancredi*, *Otello*, *La Gazza Ladra*, and *Semiramide*, for these all have the vice of slowness, and must be included in her anathema.

But let us hear what the lady has further to say in the character of a musical critic:—

“From Sacchini to Rossini (no very great interval, by the by), the successive changes in music are all characterized by rapidity. Rossini condenses into a single bar musical ideas, which the masters of the last century would have extended through many phrases. The reiteration which occurs in the grounds of Purcell, Corelli, &c. &c., is a result of the same cause: one idea in these compositions makes the whole *frais* of the piece, and is husbanded and worked like a geometrical problem. The compositions of Rossini form an epoch in the history of the most delicious of arts. Rossini is the Voltaire of music: he has given it an impulsion, which the world was ready to receive, but which no preceding composer had the genius or the courage to propose. Paisiello, his predecessor, was the Rousseau of his art. Full of sentiment and eloquence, he was deficient in that force of *truth*, that energetic vigour of conception, which irresistibly masters the passions of the auditor. We sleep with soft dreams in listening to Paisiello; but are awakened by Rossini.”

“Rossini condenses into a bar,” &c. I thought Rossini’s chief merit lay in his melodies, and melody requires extension. I never heard of melody in a single bar: on the contrary, the harmonist is the person who condenses. He really can do wonders in the very brief time in which, according to Lady M., the magician of Pesaro performs such miracles.

But when I read of the “grounds of Purcell, Corelli,” &c. the truth burst upon me at once. This deciding writer once learnt Purcell’s ground, which, very likely, was all she ever knew or heard of our English composer. As to the rest, such as the making a parallel of Rossini and Voltaire, of Paisiello and Rousseau, it is—(I beg pardon for being so ungallant)—but it *really* is downright nonsense. I must, however, before I take leave of the subject, parody Lady M.’s last lines:—*We sleep with soft dreams in listening to gentle dulness; but are awakened by* (what, if a lady were not concerned, I should call) *vivacious ignorance*.

14th. In a Parisian concert, Signor Zuccoli is said to have sung with much humour and spirit a comic air of Rossini, on the battle of Navarino!

“They jest at scars who never felt a wound.”

Had this battle but deprived Signor Rossini of a single dinner, he would not have treated it as a joke. If any of the relatives or friends of those who fell in the conflict were present, they must have been highly gratified by the humorous account of wounds, groans, and parting sighs, put into the mouth of Signor Zuccoli. That this piece among others very much amused the company, is evident, from the testimony of another French journal, which says, “not a single soul in the room was observed to yawn, a thing little less than marvellous at a modern concert.”

16th. I have just received the long-promised *Memoirs of Mozart*, by the Baron von Nissen, who married the widow of the composer, and consequently came in possession of every existing document respecting this extraordinary man. The following is the title of the work: *Biographie W. A. Mozart’s. Nach originalbriefen, &c. &c.* or, W. A. Mozart’s Biography, from original letters and collections of all that has been written concerning him, with many additions, lithographs, pages of music, and a *fac-simile*: by Georg Nicolaus von Nissen, &c. &c. Pub-

lished after his death by Constanze von Nissen, formerly the widow of Mozart. Leipzig 1828. It is in one 8vo. volume of 700 pages, with an appendix in a second volume, of 219 pages.

Judging from a very hasty glance at these volumes, I am induced to suspect that they contain little more than what, in various forms, has already been communicated to the public; rendered much more interesting, however, by being thus authenticated. I hoped from such a source to have had some account of Mozart’s private life,—of his opinions, habits, pursuits and amusements, which in the biography of distinguished persons are often unnoticed, though important to the moral philosopher, and interesting to all. Of the extent of his general acquirements I was particularly anxious to gain some information, but I fear that I shall be disappointed. There are a detailed history of his various compositions, numerous letters of himself and his father, a full and complete list of his works, accounts of his visits to the different cities of Europe, and anecdotes connected with the latter, some of which have never before been made public. Amongst them is the following,—the Mozart family having arrived in London on the 10th of April, 1764, Wolfgang being then eight years old. It is told by his father, Leopold, in a letter, the translation of which I have copied almost verbatim from the *Foreign Quarterly Review*.

“A week after, as we were walking in St. James’s Park, the king and queen passed in their carriage, and, though we were not dressed as when they first saw us, they nevertheless knew us, and not only that, but the king opened the window, and putting his head out and laughing, greeted us with head and hands, particularly Wolfgang.”—“On the 19th of May we were with their majesties from six to ten o’clock in the evening. No one was present but the two princes, brothers to the king and queen. The king placed before Wolfgang not only pieces by Wagenseil, but of Bach, Abel, and Handel, all of which he performed *a prima vista*. He played upon the king’s organ in such a style that every one admired his organ even more than his harpsichord performance. He then accompanied the queen who sang an air; and afterwards a flute-player in a solo. At last they gave him the bass part of one of Handel’s airs, to which he composed so beautiful a melody that all present were lost in astonishment. In a word, what he knew at Salzburg was a mere beginning of his present knowledge; his invention and fancy gain strength every day.”

—“A concert was lately given at Ranelagh for the benefit of a newly-erected Lying-in-Hospital. I allowed Wolfgang to play a concerto on the organ at it. Observe—this is the way to get the love of these people.”

The principal volume contains some minuets, &c., Mozart’s earliest compositions; lithographed portraits of himself and his wife, Constanze Weber; a family picture, of Wolfgang and his sister seated at a harpsichord, their father leaning on the instrument, with a violin in his hand, and a portrait of Madame Mozart, the deceased mother, which is hanging in the room where the party is assembled; a portrait of Mozart when a child; a plate containing interesting portraits of his two sons while children; a view of the house at Salzburg wherein he was born; also drawings of *his ear*, and that of his son. As a frontispiece is given a portrait of the Baron von Nissen, in full military uniform as a Danish general officer, with the cross of some order: the publisher thus assigning to the author’s portrait that post of honour which most people will think belonged to the subject of the memoir.

20th. A paragraph appears in an evening paper, *The Globe*, which I trust, is partly, if not altogether, founded in some misconception. A tablet to the memory of the late excellent Mr. Shield has been executed at the sole expense of John Fuller, Esq., of Rose-hill, Sussex, and the Dean of Westminster gave permission for its being put up in the cloisters, but demanded a fee of fifty guineas for his consent. The generous friend of the deceased composer, after some remonstrance, acceded to this; but when the inscription was shewn to Dr. Ireland, he objected to it generally, and to the word "gentleman" particularly,—not as a designation, but as not being a monumental term. Such is the explanation I have heard, and which I hope, for the Dean's sake, is correct. The following is the article I allude to.

"Dr. Ireland we find has refused the friends of the late Mr. Shield permission to erect a tablet to his memory in Westminster Abbey. The ground of this denial is stated to be an objection to the word 'gentleman,' introduced in the inscription. As it would have been impossible for the venerable dean to refuse this title to that eminent composer and truly respectable man while he was alive, we conclude that he proceeds upon the same principle which lately actuated a judge in deciding that 'a duck is not a duck when it is dead,' while a bullock and a sheep, as is notorious, under similar circumstances, merge their pristine designations in 'beef' and 'mutton.'"

Foreign Musical Report.

VIENNA.

Kärnthnerthor Theater.—AFTER long preparations for the theatrical campaign, it is announced that this house is to open in the course of the ensuing month; and notwithstanding what has been said of the exclusive system intended to be pursued here, we learn that the Italian opera is to have a place. This is a wise determination; it is one thing to repress and keep within due subjection, and another to annihilate altogether.

Leopoldstüdt Theater.—In the absence of any novelty of importance, we have had a pleasing piece, of a military character, entitled *Die Schöne Marketendarin* (The Fair Suttler), the music by Wenzel Müller. The whole is without pretension, and pleased on that account. A comic air of great spirit, and a duet, were the pieces that pleased the most.

Josephstüdt Theater.—A spirited pasticcio was produced here, entitled *Mathilde von Spoleto*, which pleased universally. The story has considerable humour and vivacity, and some of the parodies on known airs are happy and full of effect.

BERLIN.

Königliche Theater.—On occasion of the festivities which took place on the marriage of Prince William of Prussia with the Princess Augusta of Weimar, Spontini's long promised opera, *Agnes von Hohenstaufen*, of which the first part was given some years since, was produced complete. The plot, which turns upon a memorable event in the annals of Germany, contains several situations of strong interest, well qualified to call into action the powers of a composer of merit; and if a judgment may be formed from a first representation, Spontini has done ample justice to his subject. The overture, exhibiting the usual fault of this master, too great a fondness for strong effects, has, however, many

new ideas, and leaves a favourable impression of a talent, whose vigour and freshness years have in no respect diminished. An opening air, of great energy and force of expression, bespoke a favourable attention to what was to follow, and a duet, and the finale of the first act, drew forth repeated bursts of applause. Among some of the new effects, a hymn sung by nuns in a distant choir was very striking. We shall have occasion, after another hearing of this composition, to enter more into particulars.

Our favourite singer, the Fräulein Schechner, has also gained new honours by her admirable performances of the part of Iphigenia, in Gluck's celebrated opera, *Iphigenia in Tauris*. The nature, feeling, and taste with which she embodied this arduous character, and particularly the conscientious respect which this judicious artist showed to the work of a great classic composer, were duly appreciated by one of the most brilliant audiences of the season.

The principal amateur performers of this place, aided by the élite of the different musical establishments, have lately done themselves great honour by the admirable manner in which they have performed three classic oratorios, the *Jephtha* of Handel, Graun's *Tod Jesu*, and Sebastian Bach's *Passion*. They were given under the direction of Professor Zelter, and music-director Hausmann, with a vigour and correctness in the solo parts, and a unity of effect in the choruses, which have rarely been equalled, and, we may safely assert, never surpassed.

MUNICH.

The theatrical season has been an active one; first, we had a revival of Gluck's celebrated opera, *Iphigenia in Tauris*. The principal motive for producing which, was to bring into contact the talents of two of the first singers of the day, Madame Vespermann and Mlle. Schechner, who had paid us a visit of some weeks. The manner in which this difficult, because truly expressive, music was performed, was everything that could be desired.

After this, Weber's long-promised opera of *Oberon* was performed for the first time here. Nothing could equal the interest taken in this performance; the doors of the theatre were besieged long before the opening of the house, and numbers were obliged to return disappointed. Several of the pieces were enthusiastically encored, and the performance excellent throughout. The part of *Oberon* was admirably sustained by a young and promising singer named Wranitzky, who obtained the most encouraging reception.

After *Oberon* had run several nights, M. Chelard's *Macbeth* was again given, and was greeted as warmly as last season. Several of the strong situations of this piece, which at first sight would appear to be a subject ill calculated to receive aid from the Lyric Muse, are rendered with great force, and powerful expression. The score of this opera, with a piano-forte accompaniment by the author, has just been published.

Since his return from Italy, our good King was pleased to honour with a visit the *Leider-Krantz*, or principal Society for Song. The pieces chosen for the occasion consisted chiefly of poetical subjects from the volume of poetry recently published by his Majesty, and set by the Baron v. Poggi, and Messrs. Stuntz, Cramer, &c. The most striking among the pieces selected were, *A Sonnet to the Queen*, the *Adieu to Autumn*, a *Hymn to Joy*, the *Lovers*, *Song of Autumn*, addressed to the Greeks, the *Pangs of Love*, *Recollections of Berne*, the *Plaint of Love*, addressed to the Greeks, and the *March of the Bavarian Fusileers*. In the last piece, the composer, M. Stuntz, introduced, in a very ingenious and effective manner, the trumpet call of the Bavarian army, which was executed in

an adjoining room. In the pieces addressed to the Greeks, M. Ett interwove, in a very happy manner, some pleasing national melodies of Greece. His Majesty testified great satisfaction at the delicate compliment thus paid him, and was heard to declare that he should treasure up the recollections of this day, as some of the most agreeable of his life.

KONIGSBERG.

It is not often that the theatre of this place has the good fortune to bring out an original work. Such, however, was the case on the 24th of July last, when music-director H. Dorn produced for his benefit a romantic opera, in four acts, entitled *Die Bettlerin*, (the Female Beggar.) The subject, which is from the pen of the well-known Carl von Holtei, is not without interest; but it is spun out to an unconscionable length. The music has considerable merit; several of the airs, and in particular the finale of the second act, which is a fine piece of musical painting, were warmly applauded. H. Dorn is one of the most youthful of our kapellmeisters, being only in his 24th year; he is already known by one piece for the stage, and several minor compositions of merit.

Two other pieces were also given, which were new to this stage; *Die Familie Rüstig*, a lively vaudeville by Angely, and *Die Eroberung von Varna* (the Conquest of Varna), with music by Kapellmeister Geissler. The latter piece has furnished the composer with abundant opportunities of displaying his skill in instrumental music of the warlike and stormy kind, and he has done justice to his subject; nor are some of the airs and concerted pieces devoid of merit.

Paganini lately paid us a visit, and the day after his arrival gave his first concert, which was crowdedly attended, though the prices of admission were doubled, and that of the stalls raised from one to three rixdollars (10s.): the net receipt amounted to nearly 2000 rixdollars (330*l.*), a sum almost unprecedented in this place. Nothing could exceed the astonishment which the execution of this extraordinary artist excited. His sonata on the G string, with its complicated variations, was truly marvellous; and so totally at times is the artist absorbed by his subject, that he appears altogether unconscious of the situation he is in, and the company by which he is surrounded; to this may, doubtless, be attributed many of the *outré* things which he does, and to which many a commonplace man would give way in his private chamber, yielding to the impressions of the moment, and unrestrained by the presence of any second person.

MILAN.

Teatro della Scala.—Lately was produced, for the first time here, Pavesi's opera, written some years since, entitled *Il Maldicente, ossia La Bottiga del Cafè*, with a number of extraneous pieces tacked to it from Cimarosa, Guglielmi, &c. Signor Pavesi wrote to the direction, letter after letter, confessing with great earnestness and naïveté that the piece was a very poor thing, and entreating them not to perform it; but all to no purpose: Lablache would have it so, and there was no gainsaying the favourite singer. The event proved, that the ominous forebodings of Signor Pavesi were but too well founded, for the piece fell flat. Its fall had, however, one good effect; it hastened the reproduction of Signor Coccia's new opera *L'Orfano della Selva*, which had by no means the attention shown it in the first instance to which its merits entitled it. Its second reception, we are happy to say, was more flattering than the first, and we have no doubt it will now continue a favourite. Much of the music is full of senti-

ment, feeling, and new musical ideas, which linger upon the ear long after the performance has closed. One of our journals pays this master a compliment, by which, no doubt, he will feel the more flattered, as it is unintentional. "Signor Coccia," says the journal in question, "has lately come from London, where German music, and particularly the operas of Weber, are all the rage. How far it has improved the maestro's taste to copy not the style merely, but the very ideas too of the German favourite, we leave the public to decide." Had Signor Coccia, following the example of a hundred others, been content to copy, and even steal without mercy or remorse from the god of the modern Italians' idolatry, no notice whatever would have been taken of the peccadillo; but to imitate the music of the north, this, in an Italian master, is a crime for which nothing can atone.

Pacini's new opera, *Il Talismano, ossia La Terza Crociata in Palestina*, is just put into rehearsal: report speaks in high terms of its merits.

Signor Maestro Conti, of Naples, known by several works of merit, particularly *L'Olimpia*, and *La Misanthropia e Pentimento*, is at present here, engaged in the composition of a new opera, the libretto of which is from the pen of Romani.

FLORENCE.

Lord Burghersh gave two grand parties on the 13th and 16th of July, in his usually splendid manner. On both evenings a mass, recently composed by his Lordship, was performed. That the noble author, who has succeeded so admirably in dramatic music, should also meet with equal success at his very first attempt in a style so different, has excited no little surprise. However eloquent his Lordship may have hitherto proved in the tender and energetic language of the stage, he has in this sacred composition shewn still more feeling, and expressed the grave and sublime sensations inspired by religion with great judgment and ability, avoiding the errors of most composers, who mix the two styles, and often "make the soul dance upon a jig to heaven."—The most admired parts of this mass were the *pezzi fugati* (fugued pieces), one terminating the "Gloria in excelsis," and two in the *Credo*: besides canons, which are very beautiful.—The singers were those who have executed other productions of the Britannic minister,—ladies and gentlemen, dilettanti, foreigners as well as natives; and some professors.

PARMA.

Teatra Nuovo.—A new opera, entitled *Zaira*, the music by Bellini, has appeared here, upon which there is a singular division of opinion. The author of the *libretto*, which is certainly excellent, is Signor Romani, a poet much esteemed here. When any signs of disapprobation are testified towards the music, the partisans of the poet and his *libretto* repel it with spirit, and *vice versa*; so that it is difficult to know how to draw the distinction. It is, however, but fair to state, that several parts of the music are of a very pleasing kind.

BOLOGNA.

Teatro Comunale.—The new opera buffa, *Lo Sposo di Provincia*, by the young Neapolitan composer, Mililotti, obtained a favourable reception here. Some of the comic situations of this piece are good, and are rendered with corresponding humour and spirit in the music of the maestro. The prima donna, Signora Giulia Grisi, sustained the principal part with great animation, and received the most cheering applause. This lady has considerable merit both as a singer and an actress.

VENICE.

Teatro Fenice.—Rossini's *Assedio di Corinto* was recently produced here for the first time, and pleased. In speaking of the manner in which this opera was brought out, one of the Venetian journals has the following extraordinary remark:—"Still more to increase the effect of the Rossinian pieces, the *Amazilia* and *Gli Arabi nelle Gallie* of Pacini furnished this score with an air and a duet." And is it come to this? Must the grand maestro be reduced to the necessity of begging assistance from his slavish imitator? The abuse of dragging by force into the scores of even the great classical masters, extraneous pieces that have no connexion whatever with the text, however repugnant to common sense, is now become so general, as to pass as a matter of course. We have witnessed in Milan, one of Pacini's airs, of rather a comic cast, introduced by the tenor Reina, into one of the most striking parts of *Zelmira*; and have heard the plaintive Donna del Lago ushered in in a jig movement of the same composer. In the present instance, it is absolutely stated in the same journal, that the Signora Giuditta Grisi, and Signor Verger, created a *furor*, not with Rossini's music, but with those very two pieces, forced in, as it were, to shame the poverty of the maestro's score. Will he endure this in patient silence?

Teatro San-Benedetto.—Generali's *Adelaide di Borgogna* was lately produced here. The poem goes for nothing. It is difficult to form an idea of the opera, as no less than six pieces, including the overture, have been exchanged for the same number, but whether all are from the same composer's works we could not ascertain.

Il Teatro S. Giovanni Crisostomo is to open with Rossini's *Conte Ory*.

ROME.

Teatro Valle.—Fioravanti's *Contessa di Fersen* has been given here, in which the prima donna Almerin da Manzocchi obtained great applause, by the spirit and truth of her performance. She is a young and handsome singer, with a fine voice, good school, and easy and natural style.

In the course of last winter, the *Tribunale di Commercio* of this place decided, that a singer, in case of illness, is not entitled to salary for the period he is incapacitated for theatrical duty. The singers appealed against this strange decision to the *Tribunale della Sacra Rota*, which, by a decree of the 12th of January, 1829, ratified the old rule, established by ancient precedent, which allows to a singer his salary in case of ill health. The joy of the whole of the singers of the Papal states, on the announcement of this decision, cannot well be imagined.

NAPLES.

Teatro San-Carlo.—The three operas that have been performing at intervals, are Donizetti's *Esule di Roma*, Pacini's *Ultimo giorno di Pompej*, and Bellini's *Pirata*. Lablache performed the principal part in the first, Tosi in the second, and Rubini in the third.

PARIS.

On the 3rd of this month (August) was performed at the Académie Royale de Musique, Rossini's long-expected new opera, *Guillaume Tell*, in four acts, the words by MM. Jouy and Bis, the ballet by M. Aumer, and the decorations by M. Cicéri.

Guillaume Tell is an abridgment of Schiller's drama; that is to say, the dialogue is reduced in quantity, but the whole, with the music, is much longer than the German original, not half so interesting, and prolonged to the unmerciful extent of four hours and a half. The music is,

generally speaking, of a very superior description: the overture, the duet in the first act, that in the second, the trio which follows, the chorus in which the oath is taken (*chœur du serment*), are admirable, whether considered in regard to invention, elegance, dramatic expression, skill in instrumentation, or vocal combination. A Tyrolienne, danced to a vocal accompaniment,—or to voices alone, united with as much grace as address—was received with enthusiasm. The air of the archers is very characteristic, and the principal finale is highly elaborate, though not easily understood, and certainly not duly appreciated, by the greater portion of the audience. The overture is opened by five violoncellos—a quintet, in fact, of these instruments. The design is pleasing, the harmony varied with great ability, but the melody vague; it is a kind of harmonious vapour arising from the orchestra, and is meant to paint the break of day. After this tranquil quintet, the storm begins to murmur in the orchestra, the wind blows with violence, the octave-flute and clarinet imitate the large drops of rain which precede a torrent, the thunder rumbles, and the grand éclat of the tempest is prepared by one of the composer's *crescendos*. This storm has novelty in it: flights of thirds descending with great rapidity, passages broken with admirable effect by the trombones, invigorate by turns the effects of the harmonious noise of the sonorous machines which paint the disorder of nature. The rain is of short duration, or how could the performers supply sufficient wind to imitate such a deluge? A calm follows, and the shepherds lead to pasture their flocks. The horn awakens the echoes, the *musette* (bag-pipe) breathes its tender sounds, and the flute, light and brilliant, reflects a gaiety on this romantic picture. The *corno di bassetto* (cor anglais, or tenoroon) of M. Vogt is a musette which has never been heard in Switzerland; but truth embellished is not less the truth. The effect of this is quite charming.

The success of this piece is most decided, and it has been improved by judicious curtailment. The people flock in crowds to hear it, and it will most likely run for weeks, nay months.

The Drama.

KING'S THEATRE.

THE revival of Cimarosa's *Matrimonio Segreto* was followed up by that of his *Orazj e Curiatzj*, which was performed on Thursday, the 30th of July; the part of *Orazio* by Sigr. DONZELLI, of *Orazia* by Madame PISARONI, and of *Curiazio* by Sigr. CURIONI.

This opera was first heard in London in 1813, when Tramezzani was the *Orazio*, Madame Ferlendis *Orazia*, and Madame Catalani, in male attire, *Curiazio*. In 1814 it was given with Madame Grassini as the principal female character, but was never so correctly or so well performed as with Catalani, for the part of *Curiazio* having been written for a soprano—for Crescentini—it is necessarily sung an octave lower by a tenor, to the manifest injury of several pieces, and producing a continual inversion of the harmony. The critics, therefore, who aver that the opera was never so effectually cast as now, judge neither from historical fact nor musical knowledge. The part of *Orazio* is at least five notes too high for Pisaroni's voice; she consequently was obliged to alter, transpose, and mutilate some of the best things in the opera. We shall never forget the effect produced by Tramezzani and Catalani, both then in their zenith; his voice certainly was not equal to Donzelli's, but his style was pure, and his acting perfection

itself; and the superiority of Catalani over Pisaroni, in voice, manner, person, and action, cannot for a moment admit of a doubt.

The overture to *Gli Orazi e Curiazi* is by far the best instrumental work of Cimarosa; he was towards the close of his life beginning to feel the force of German orchestral music, which is also evinced in his accompaniments to this opera. The favourite trio, "*Oh! dolce e caro istante!*" stands in the highest rank of excellence; but here the second part being sung an octave lower than written, produced an effect which may be felt, not described. The same may be said of the grand duet at the end of the first act, "*Quando nel campo armata,*" on this occasion, sung by two tenors, instead of a soprano and tenor, by which the composer's intentions were completely frustrated. This is the duet and this the arrangement which a critic in a Sunday paper—and a very good one in general—tells us he heard with great pleasure! The accompanied recitative, "*Qual pallor! qual silenzio!*" addressed by *Orazio* to his sister, when she first learns that her brother and lover are to engage in mortal combat, is a masterly piece of musical declamation, and admirably delivered by Donzelli; who indeed went through his part with the same ability that has always called forth our warmest and most unqualified praise.

Whatever a good musician and an experienced performer, with a contr'alto voice and an unfavourable person, could do in the character of *Orazia*, was effected by Madame Pisaroni; she even sacrificed some of those graces, as in common parlance they are called, of which she is so enamoured, out of respect to the music; while the warmth of feeling exhibited in her acting shewed the deep interest she took in the drama. But that her voice is quite unsuited to the music, and her person to the part—in a word, that nature has denied her the necessary qualifications for such a character, is too evident, but not to be imputed to her as a fault; though the blame of selecting her for this purpose falls heavily on the management.

The theatre closed on the first of last month.

A report has been propagated, with an industry clearly proving its motive, that M. Laporte has been rather a loser than a gainer by the season now terminated. Let those who do not wish to be blinded by newspaper paragraphs, recollect, that the subscriptions amounted to 36,000*l.*—that the stalls were let during the greater part of the season at enormous prices; that from Easter the pit was regularly well filled; that M. Laporte's benefit produced him at least 1500*l.*; and that he had half the produce of the benefits taken by many of the performers, besides other profits. Such were his receipts. On the side of expense, be it borne in mind, that for nearly half the season he had scarcely one good performer to pay; that the two new operas brought out (both of which completely failed) cost next to nothing in getting up; that a great saving was made by reduction in numbers and inferiority of talent in the orchestra; that the wardrobe, scenery, and decorations were never before attended with so little cost, witness the *mesquine* manner in which the ordinary operas and the revivals were got up; that only one expensive ballet was produced, and that this did cost half the sum so actively reported,—for such theatrical expenses are much over-rated by the public; that the ballet department came to, we verily believe, little more than half what it did when Ebers had the theatre; that the principal performers were had, by agreement with M. Laurent, upon much easier terms than is believed; and that in many other respects the expenses were cut down to a sum less

than was ever known at this theatre, even in the frugal time of Waters. We acknowledge that M. Laporte paid a high rent,—a rent full two-fifths more than the subscribers, who ought to have their boxes thirty per cent. lower, should sanction—nevertheless, instead of losing,—instead even of making his expenditure and disbursements balance,—we are persuaded that his profits for the last season amount at least to five thousand pounds.

ENGLISH OPERA-HOUSE.

WE have again heard the opera of Ries, *Die Rüberbraut*, or *The Robber's Bride*, several parts of which certainly possess considerable beauty, not to mention its scientific merits, for these are universally admitted: but the greater portion of the music is uninteresting, and the dramatic part affords the composer no support whatever; it is exceedingly commonplace.

We have read a paragraph or two, and a letter, in the newspapers, (mere puffs, we suspect,) on the manner in which the English words are set to this. Being well acquainted with the difficulty of such adaptation, we can make great allowance for others, and must say that, upon the whole, the accent has been well attended to, though in some instances it undoubtedly is very faulty. But the defect here, as is too commonly the case in music arranged for our theatres, is the superabundance of words. It requires some skill, we confess, to restrain a translation within the syllabic compass of the original, but this ought to be done; for, unless accomplished, a sort of *chattering* will be produced, wholly at variance with musical effect. *The Robber's Bride*, however, has proved a failure, and is on the point of being withdrawn.

The Freischütz has been performed "with the whole of the original music," including the *last* finale. This *final finale* would be better omitted; it contains nothing superior, if equal, to other parts of the opera, and weakens the impression which the drama ought to leave. It is *de trop*,—a mere piece of garrulity. We agree with those who think that Phillips's *Caspar* bears too many external marks of the villain: to deceive, he should assume an agreeable appearance,—put on an insinuating smile, while by means of his brow he might easily let the spectators into the secret of his sinister design. There is, however, some ingenious reasoning on the subject in the *Examiner*. But most agree as to the excellent manner in which this admirable singer executes the vocal part of the character. And it is due to Miss Betts to say, that her subdued voice, her gentleness and correct taste reminded us very much of the fascinating manner in which Miss Stephens performed the part, and teach us to hope everything from her future efforts, if she will but adhere as often as possible to this style. Sapio's *Rodolph* was in every way good, except that now and then his high notes bordered on flatness. Next to Braham, he is the best representative of the character we have met with.

On the 12th of August a melodrama, called *The Witness*, was performed for the first time; it is *The Aylmers*, one of the *Tales of the Munster Festivals*, dramatised, or rather, adapted to the stage, by Mr. Thomas Haynes Bayly. With no great deal of alteration in point of quantity, though much as regards effect, this might have been rendered still more powerful in representation. Mr. Henderson is hardly to blame in tossing his friend overboard, therefore his remorse is unnaturally, morbidly strong; and Frank Elton's crimination of the man who has adopted him, the father of her to whom he is deeply attached and betrothed, is at least hasty, if not worse. But this would make a nice

question for the casuists. The appearance of old Elton at his son's bedside is as absurd as unnecessary. The murder already was out, and this new Hamlet did not want the ghost to incite him.

There are two pretty songs in this, but without any pretence whatever to originality, and a duet, the first half whereof, which would have been quite enough, by running in smooth thirds and sixths, is rather pleasing; or perhaps we ought to put it negatively, and say, not displeasing. An air, sung by Mrs. Keeley, the wit of which is a threat to tread on her betrothed husband's toes, delights the house so much that it is always encored! Happily it is not long.

There is some clever acting in this piece: Mr. J. Vining's, though a little overdone, shews great feeling, and knowledge of stage effect. Mr. O. Smith and Miss Pincott have not much to do, but that little is done with skill. Miss Kelly has seldom pleased us more. She here represses what we have sometimes thought a disposition to overact her part: her strongest emotions are excited, conflicting passions agitate her, yet she abstains from all vehemence of voice or gesture, and conveys to the audience a perfect idea of the intensity of her mental anguish, without any very perceptible histrionic effort—by means of that art by which all art is concealed.

On Tuesday the 18th, Mr. Peake produced a new piece, entitled *The Spring Lock*, the story of which is, to a very limited extent, borrowed from the Italian tale of the bride who, as a frolic, hid herself on the day of her nuptials in a chest with a spring lock, which closed upon her, and the mystery of her disappearance was not accounted for till twenty years after the dreadful occurrence took place.

The great merit of this musical farce is—and highly be such merit valued and extolled—that it makes one laugh, in spite of one's supposed wisdom. To Keeley, however, a large moiety of the praise is due, for he is the creator of more than half the fun of the scene. The music, of which we are always expected to say most, will detain us in the present case, while we add but very few words. It is what has been heard fifty times during the last ten years, but now in a diluted state. It is nevertheless vehemently applauded and encored, without any mercy on those who eschew such servile, spiritless imitations. This encoring is easily brought to pass, and the public will has less to do in it than is imagined. Half a dozen *claqueurs*, judiciously posted by the composer, aided by the goodnature of some, the passiveness of others, and assisted by the inclination which a singer most commonly feels to repeat his song, will generally succeed in getting a second hearing for any trumpery that may happen to be put in the hands of a favourite performer.

BIRMINGHAM MUSICAL FESTIVAL.

Under the *especial Patronage* of His Majesty.

WE hear that more than ordinary preparations are making in every department, with a view to heighten and improve the effect of the ensuing Festival. The whole of the arrangements are upon the most liberal plan, and no expense will be spared in order to render the performance as perfect as possible. Many new compositions by the greatest masters will be brought forward; the first rate vocal talent, both native and foreign, are already engaged; and the instrumental band will be carefully selected from the most approved London performers. Mr. Cramer will take his old station at the head of the orchestra during the morning performances in St. Philip's church; Mr. Weichsel is to

lead the evening concerts in the theatre, and M. De Beriot will play concertos, for which purpose he is expressly engaged to come from the continent.

From the exalted and distinguished patronage with which the Festival is honoured, and the eminent talent, both vocal and instrumental, that will be brought together upon the occasion,—“in aid of the funds of the General Hospital,”—we confidently anticipate a most favourable result; and we have no doubt but the undertaking will prove greatly attractive, and successful beyond any former precedent.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE.

- Auber's Overture to “Masaniello,” with Accompaniments for Flute or Violin.
 Boieldieu's “Les Deux Nuits,” Overture.
 Chaulieu's Variations on Chorus in “Les Deux Nuits,” Op. 87.
 Duvernoy, J. B., Carillon from “Les Deux Nuits.”
 Moscheles' Fantasias, “Gems à la Malibran,” containing the Airs sung by Madame Malibran, viz. Book 1, “Se m'abandonni,” “Sul' aria,” “Vincesti iniqua sorte,” “Vedrai Carino,” “Bel raggio lusinghier.”
 Book 2, containing “Crudel perche,” “Ebben a te ferisci,” “Giorno d' orrore,” “Tu serena in tanto.”
 Onslow's Overture, “Le Colporteur.” Duet by J. F. Burrowes.
 Parry's “Cheltenham Spa.”
 Quadrilles from “Les Deux Nuits.”

FLUTE AND PIANO-FORTE.

- Auber's Opera “Masaniello,” arranged by C. N. Weiss, or for Flute Solo by Weiss.

HARP AND PIANO-FORTE.

- Auber's Overture to “Masaniello,” with Accompaniments for ditto, by Bochsá.
 Rossini's Overture to “Cenerentola,” with ad lib. accompaniments, for Flute and Bass—Bochsá.

HARP.

- Airs from Auber's “Masaniello,” Book 3, by N. C. Bochsá.
 Holst's “La Sentinelle,” variations.

VIOLONCELLO.

- Lindley's Three Solos, with an Accompaniment for a 2nd Bass.
 Reinagle's Rondo on a favourite Air, with an Accompaniment for the Piano-Forte.

ENGLISH SONGS.

- “My Mother,” composed by H. Phillips.
 “Alone I rove,” Swiss Air, sung by Madame Stockhausen.
 New Edition of Handel's Songs, with Symphonies and Accompaniments, by J. Goss.
 House that Jack built, by H. S. Panormo.
 The fair Maid of Perth, by E. Solis.
 Summer may spread her choicest flowers, (Duet) by M. Virtue.
 From distant climes a Troubadour, by G. H. Rodwell.
 The bower of Love, by G. H. Rodwell.
 The Castanet, by G. H. Rodwell.
 Pensive Warbler, by G. H. Rodwell.
 Day breaks around us, by E. Solis.
 Cheltenham Spa, by Parry.

NEW FRENCH SONGS, DUETS, &c. &c.

- composed by Madame Malibran Garcia, and sung by her and Madame Stockhausen.
 “En soupirant,” Tyrolienne. 2 Voices.
 “Le Beau Page,” Romance.
 “J'étais sur la rive fleurie,” Tyrolienne. 2 Voices.
 “L'Indifférence,” Tyrolienne. 2 Voices.
 “Le Prisonnier,” ditto. 2 ditto.

ITALIAN SONGS.

- “Vien di quest' elci al ombra,” composed by Madame de Münck.
 “Vieni o Dafni, vieni che t' adora,” composed by Madame de Münck.

QUADRILLES.

- Dunois' 17th and 18th set, containing the Airs in the Ballet “La Sombule;” ditto, 15th and 16th sets, containing the Airs in “Masaniello.”