

## MEMOIR OF C. P. E. BACH.

IN Dr. Burney's travels through Germany, &c., is a sketch of the life of C. P. E. Bach, the substance of which we have reason to think was supplied by the celebrated musician himself, though, it is almost superfluous to add, the remarks accompanying it proceeded from the tourist's pen. To the instructive and entertaining account of that journey—to Forkel's Life of J. Sebastian Bach—to Gerber's Lexicon—to the *Dictionnaire des Musiciens*, and to an article in Rees' Cyclopædia—the musical portion of which work was, it is well known, written by Dr. Burney—we are indebted for the present memoir.

Carl Philip Emanuel Bach, second son of Sebastian Bach, Music-Director of Leipsic, was born at Weimar, in Upper Saxony, in 1714. In his youth he studied the law, both at Leipsic and Frankfort on the Oder, having been intended for a civilian; but his father discovering in him such a strong propensity to music, as would prevent his applying sufficiently to any other pursuit, indulged his natural inclination for the art, and suffered him to make it his profession.

It was at Frankfort that he first turned his talents to account, by composing and directing the music at the academy, as well as at all other public exhibitions in that city, even while he continued his studies at the University.

In 1738, he went to Berlin, not without expectation that the Prince Royal of Prussia, who was then secretly forming a band, would invite him to Ruppin. He was not disappointed: the fame of his performance soon reaching that prince's ears, his royal highness sent for him to his court, and heard him with so much satisfaction, that he afterwards frequently commanded his attendance; but from the circumscribed power of the prince at that time, he did not take him into actual service till his accession to the throne, in 1740, and then M. Bach had alone the honour to accompany his majesty on the harpsichord, in the first flute-piece he played at Charlottenberg, after he was king.

During his residence at Berlin, M. Bach does not seem to have enjoyed that degree of favour to which his merit entitled him; for though music was extremely cultivated by his Prussian Majesty, who supported operas at great expense and with vast magnificence, and who had in his service musicians of the first abilities, yet he honoured the style of Graun and Quantz more with his approbation than that of any other of his servants who possessed greater originality and refinement; but the king having early attached himself to one instrument, which, from its confined powers, has had less good music composed for it than any other in common use, was unwilling, perhaps, to encourage a boldness and variety in composition, in which his instrument would not allow him to participate.

Though M. Bach continued near thirty years at Berlin, it cannot be supposed that he spent his time there very happily. A style of music prevailed totally different from that which he wished to establish; his salary was inconsiderable, and he ranked below several that were greatly inferior to him in merit.

Frequent opportunities offered during this period for establishing himself very advantageously elsewhere, some

of which he wished to accept, but could not obtain his dismissal: however his salary, after many years' service, was augmented. Indeed, as M. Bach was not a subject of Prussia, it seems as if he might have quitted Berlin whenever he pleased; but as he had married during his residence there, and had issue by that marriage, his wife and children, being all subjects of Prussia, could not retire without the sovereign's permission. But in 1767, being invited to succeed Telemann as Music-director at Hamburg, after repeated solicitations and petitions, he was allowed to go thither with his family. It was about this time that the sister of Frederick, the princess Amelia of Prussia, made him her *Maître de Chapelle*. Notwithstanding the numerous advantageous offers subsequently made him from all quarters, he preferred remaining in the above city, where he died on the 14th of December, 1788, of a disease of the chest, just as he had completed his *Nouvelles Chansons*, and his cantata, *The Graces*.

At the earnest recommendation of Hasse the well-known composer, Dr. Burney, in 1772, visited Hamburg in the course of his travels, and also its very distinguished Music-director, M. Bach. His account of this interesting visit he gives in the following words:—

“When I went to his house, I found him with three or four rational, well-bred persons, his friends, besides his own family, consisting of Mrs. Bach, his eldest son, who practises the law, and his eldest daughter\*. The instant I entered he conducted me up stairs into a large and elegant music-room, furnished with pictures, drawings, and prints of more than a hundred and fifty eminent musicians; among which many Englishmen, and original portraits in oil of his father and grandfather. . . . . M. Bach was so obliging as to sit down to his *Silbermann clavichord*, and favourite instrument, on which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit, for which he is so justly celebrated among his countrymen†. In the

\* He had a younger son, studying painting at that time at the academies of Leipsic and Dresden. (*Burney*.)

† The Clavichord, or Clarichord, was an instrument of which but an imperfect description is to be found in any author that we have had an opportunity of consulting. That it was in the form of a square piano-forte, is evident from a woodcut in the *Musurgia* of Luscinius; and that its tones were rendered exceedingly soft, by means of slips of cloth by which the strings were muffled, seems also certain; but the manner in which the keys communicated with the strings, was unknown to both our musical historians. As to Rousseau, and the authors of the *Encyclopédie Methodique*, they do not even mention the instrument. Both Hawkins and Burney must have read Luscinius in rather a careless manner, for the former omits his description, though he gives a *fac simile* of his wood-cut; and the latter says, in “Rees' Cyclopædia,” that the Clavichord had “no quills, jacks, or hammers,” though the very author to whom he refers as an authority, informs us, in speaking of various keyed instruments, (the *clavichordium* among the rest) that they are struck by *plectra*. (*Musurgia*, lib. 1.) The Clavichord, it may then be assumed, was a kind of square spinnet, the sounds of which were much softened by dampers in continual action. And this opinion is confirmed by what the Père Mersenne says in his *Traité des Instrumens à Cordes* (Liv. iii. prop. iv.) of the *Manichordion*, or *Epinette sourde*, which instrument was, we feel assured, the same in all respects, the name excepted, as the Clavichord.—*Editor of the Harmonicon*.



pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce from his instrument a cry of sorrow and complaint, such as can only be effected on the clavichord, and perhaps by himself.

"After dinner, which was elegantly served and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till near eleven o'clock at night. During this time he grew so animated and *possessed*, that he not only played, but looked like one inspired. His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance. He said, if he were to be set to work frequently in this manner, he should grow young again. He is now fifty-nine, rather short in stature, with black hair and eyes, and brown complexion; has a very animated countenance, and is of a cheerful and lively disposition.

"His performance to-day convinced me of what I had suggested before from his works,—that he is not only one of the greatest composers that ever existed for keyed instruments, but the best player in point of *expression*; for others, perhaps, have had as rapid execution. However, he possesses every style, though he chiefly confines himself to the expressive. He is learned, I think, beyond his father, whenever he pleases, and is far before him in variety of modulation. His fugues are always upon new and curious subjects, and treated with great art as well as genius.

"He played to me, among many other things, his last six concertos, in which he has studied to be easy, frequently, I think, at the expense of his usual originality: however, the great musician appears in every movement, and these productions will probably be the better received for resembling the music of this world, more than his former pieces, which seem made for another region, or at least another century, when what is now thought difficult and far-fetched, will, perhaps, be familiar and natural.

"M. Bach shewed me two MS. books of his father's composition, written on purpose for him when he was a boy, containing pieces with a fugue, in all the twenty-four keys, extremely difficult, and generally in five parts, at which he laboured for the first years of his life, without remission." The pieces, whereof Dr. Burney here speaks, form *Le Clavecin bien temperé, ou Preludes et Fugues dans tous les tons et demitons*, of Sebastian Bach, a work, which, though its learning and ingenuity are indisputable, we have never been able to persuade ourselves to estimate at the high value set on it by many German writers, and by a few of our contemporaries, some of whom carry their admiration so far, as to prefer S. Bach's fugues, to those of the two Scarlattis and of Handel.

It was said by Abel, that "if Sebastian and Emanuel Bach, instead of being music-directors in commercial cities, had been fortunately employed to compose for the stage and public of great capitals, such as Naples, Paris, or London, and for performers of the first class, they would, doubtless, have simplified their style; the one would have sacrificed all unmeaning art and contrivance, and the other would have been less fantastical and *recherché*. Emanuel, however, well knew in what the beautiful in music consists; in his avowed opinion, "music ought to touch the heart, and this can never be effected by running, rattling, drumming, or arpeggios." "He went soon enough into the great world," says Forkel, "to remark in time how to compose for a numerous public. In the clearness and easy intelligence of his melodies he therefore, approaches, in some degree, the popular style, but is always perfectly free from every thing common."

"It must be owned," Dr. Burney remarks, "that the style of this author is so uncommon, that a little habit is necessary for the enjoyment of it. Quintilian made a relish for the works of Cicero the criterion of a young orator's advancement in his studies; and those of C. P. E. Bach may serve as a touchstone to the taste and discernment of a young musician. Complaints have been made against his pieces, for being *long, difficult, fantastic, and far-fetched*. In the first particular, he is less defensible than in the rest, yet the fault will admit of some extenuation; for *length* in a musical composition is so much expected in Germany, that an author is thought barren of ideas, who leaves off till every thing has been said which the subject suggests.

"Easy and difficult are relative terms; what is called a hard word by a person of no education, may be very familiar to a scholar. Our author's works are more difficult to *express*, than to *execute*. As to their being *fantastical*, and *far-fetched*, the accusation, if it be just, may be softened, by alleging that his boldest strokes, both of melody and modulation, are always consonant to rule, and supported by learning; and that his flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius. His pieces, therefore, will be found, upon a close examination, to be so rich in invention, taste, and learning, that with all the faults laid to their charge, each line of them, if wire-drawn, would furnish more new ideas, than can be discovered in a whole page of many other compositions that have been well received by the public."

But E. Bach's "long and difficult" compositions, compared to the piano-forte music of the present century, are brief and easy. The whole of one of his sonatas, lies in the compass of half a single modern movement; and there are few tolerable players now, who, when acquainted with his manner, would not execute any work of his at first sight. Taste and feeling are his attributes, and with him originated the style which Clementi, Dussek, and Cramer, have brought to perfection; a praise, great as it is, which will be unreluctantly granted him, by all who have examined, and are qualified to judge his manifold productions.

The following is a List of his Works.

VOCAL.

- 1 Melodies to the Sacred Songs of Gellert. 1759.
- 2 Collection of Odes. 1761.
- 3 Appendix to the Sacred Songs. 1764,
- 4 Numerous Songs in the various Collections.
- 5 Phillis and Thyrsis; Cantata. 1766.
- 6 The Host and his Guests; Ode. 1766.
- 7 The Psalms of Cramer. 1774.
- 8 The Israelites in the Desert; in Score. 1779 (*very scarce*).
- 9 Sanctus, for a double Choir; in Score. 1779.
- 10 Canticles of Sturm, set to Music; 1st Vol. 1779.
- 11 Ditto 2nd Volume. 1781.
- 12 Klopstock's Morgengesang; Score. 1784.
- 13 Two Litanies, for a double Choir. 1786.
- 14 The Resurrection and Ascension; Score. 1787.

HARPSICHORD, (or Pianoforte.)

- 15 Minuet for crossed hands, 1731. Bach engraved this himself in aqua-fortis. The absurdity of playing with hands across was then the fashion.
- 16 Six Sonatas dedicated to the King of Prussia, 1742.
- 17 Concerto in D, for the Pianoforte, 1745.
- 18 Ditto in B, 1755.
- 19 Six Sonatas, 1753.
- 20 Ten Sonatas, 1755 and 6.
- 21 Two Sonatas in D, and in D flat, and a fugue, 1757 and 8.
- 22 A fugue for the Harpsichord, 1758.



- 23 Twelve short pieces for the Harpsichord, 1758.  
 24 Six Sonatas, with Vars., and a preface, 1759, 2d edition 1785.  
 25 Six Sonatas; first set, 1761.  
 26 Ditto; 2d set, 1762.  
 27 Concerto for Pianoforte, in E, 1763.  
 28 Three Sonatas in C, D flat, and E, for many instruments, 1764 and 5.  
 29 Six easy Sonatas, 1765.  
 30 Collection of Choruses for four voices, composed by his father, 1765. Kirnberger, in 1784 and 7, published a new edition of these in 4 vols.  
 31 Collection of pieces for the Harpsichord of various kinds 1765.  
 32 Twelve easy pieces for ditto, 1765.  
 33 A second collection of ditto.  
 34 Six Sonatas for the use of ladies (*all' uso delle donne*), 1770.  
 35 Twelve easy pieces for the Harpsichord, 1770.  
 36 Musical Melanges, 1771.  
 37 Six easy Concertos for the Piano Forte. 1772.  
 38 Six Sonatas for Harpsichord, Violin, and Violoncello. *London*, 1776.  
 39 Three ditto with Accompaniments for ditto. 1st. set, 1776.  
 40 Ditto. 2nd set, 1777.  
 41 Six Sonatas for Connoisseurs, 1st. set, 1779.  
 42 Sonatas and Rondos for ditto, 2nd set, 1780.  
 43 3rd Collection of the same. 1781.  
 44 4th ditto. 1783.  
 45 5th ditto. 1785.  
 46 6th ditto. 1787.  
 47 Sonata for Piano-forte, early. 1785.

## INSTRUMENTAL.

- 48 Trio, Violoncello, and ditto for Flute, Violoncello, and Bass. 1751.  
 49 Symphony in E flat, for two Violins, Viola, and Bass.  
 50 Four Symphonies for a full Orchestra, with 12 obligato parts. 1780.  
 51 Manner of composing double Counterpoint without any knowledge of rules. (!) 1757.  
 52 Treatise on the true manner of playing on the Harpsichord, &c. 1st vol. 1759.  
 53 2nd vol. of ditto, containing the principles of accompaniment and free fantasia (*freyen fantasie*).

This is one of the most classical works that Germany has produced on the subject.

Beside the above, Em. Bach produced a vast quantity of other compositions in every class. His most admired works are those numbered 7, 8, 19, 20, 25, 30, and 38, in the foregoing list.

## ON THE MUSIC OF THE MODERN GREEKS.

(From DODWELL'S *Classical Tour in Greece*.)

As it is impossible to transmit to posterity clear descriptions of sound, it is not likely that we should ever be able to acquire any very just notions on this subject. The powerful effects which the ancient Greeks attributed to music, is evident from several curious circumstances in their history, without referring to the mythological accounts of Orpheus, Linus, Amphion, Arion and the Dolphin, Ulysses and the Sirens, &c. I shall not attempt to make any other than a few superficial observations on this *periculosæ plenum opus alcæ*, which has been so scientifically treated by persons who are profoundly acquainted with the subject.

Polybius ascribes the extraordinary cruelty and barbarity of the Cynethæans, principally to their contempt and ignorance of music, which the other Arcadians carefully cultivated, and even obliged their children to learn.

The Spartans thought the addition of two strings to the lyre, which was made by Phrynis, a most dangerous innovation, so that the original number of seven only was tolerated; and they severely reprov'd Timotheus for form-

ing the lyre with twelve strings. Such was the importance of which they considered any alteration in their musical regulations. The modern Greek music is probably very different from that of the ancients. It is in general as harsh and offensive to the ear, as their wine is to the palate. The common Greek songs are precisely in the same style as the native and unadorned yells of the Italian peasants, which are beyond anything displeasing to the foreign ear\*.

The wonderful effects which ancient music produced upon the sensibility of the Greeks, is supposed to have been caused by the beauty of its harmony; but they may, perhaps, with greater probability, be attributed to the natural excitability of the people, rather than to any intrinsic excellence in the music. The whining lyre, and the jingling *tamboura*, the shrill pipe, and the heavy drum, and even the unharmonious Slavonian *monochord*, have the strongest effects upon the quick feelings of the modern Greeks.

A Greek can seldom sing without dancing at the same time; and the rest of the company present can never resist the temptation of joining the party, as if actuated by a natural impulse; and when they all sing together, the din is really horrible: it may be ranked among the petty vexations of travelling in Greece, as well as the songs and music with which the traveller is complimented, to the great offence of his ears and nerves! For, although at first all this excites laughter, yet when the novelty is over, it becomes insufferable. The traveller is sometimes tormented in this manner by his attendants, from sunrise to sunset. When I quitted Athens to make the tour of the Morea, I was accompanied by some Athenians, with whom one indispensable condition of our agreement was, that they should never sing on the journey. I am confident that they regarded my want of taste with feelings of commiseration and contempt, similar to those which Polybius experienced when he animadverted upon the unmusical character of the Cynethæans; and one of my intended servants actually gave up his place, from a conviction that he should not be able to adhere to the agreement which I required him to make; and even those who did accompany me, seemed incapable of maintaining their promised silence after the first day. Love was the principal topic of their songs, which were singularly hyperbolic and ridiculous. One of the songs declared, that "if the sky was paper, and the sea ink, it would not be sufficient to write down the sufferings of the lover, who had left his heart at Athens!"

Να, πταν ο Ουρανος χαρτη και η θαλασσα μελαινη,  
 Δια να γραφειν τους πονους μου ακομι διν εφθαινε.

Another song began with the following modest request:

Να, χαμηλωναν τα βουνα να βλεπα την Αθηνα,  
 Να βλεπα την αγαπη μου που περπατει σαν χηνια.

"Oh, may the mountains sink down, and Athens be seen,  
 When my love walks about like a goose!"

This singular comparison, so warmly expressed by the fond lover, renders it necessary to explain, that, with the Athenian ladies, it is deemed elegant and noble to walk slowly and heavily. This comparison, therefore, which appears so ludicrous to us, is with them one of the serious effusions of amorous panegyric. The following also are expressions of fond endearment, applied to the Athenian ladies:—*χηνια μου, πατια μου, ματια μου, ζωη μου, ψυχη μου*, and

\* The lower class of Italians sing beautiful airs, in parts, with a great deal of taste; but these are composed by regular authors, being very different from the untaught howls above mentioned.



καρδια μου. "My goose, my duck, my eyes, my life, my soul, my heart."

Nearly the same expressions are used by Plautus in his "Asinaria," the scene of which is at Athens :

Da, meus ocellus ! mea rosa ! mi anime ! mea voluptas ! . . .  
Dic igitur me tuum passerulum, gallinam, coturnicem . . .  
Dic igitur me anaticulam, columbam, vel catellum,  
Hirundinem, monedulam, passerulum, putillum.—Act iii., Sc. 3.

We find the same expressions also occur in Martial and Juvenal.

The Greeks and Turks neither admire nor understand any music but their own ; that of other nations is as incomprehensible to them as a foreign language. The only Frank tune which they sing, and which they confess to have almost equal merit with their own music, is "Malbrouk," which was introduced into Constantinople by the Franks, and is sung in many of the large towns of Greece. They attend more to the quantity than the quality of the sound in music, and prefer noisy instruments to harmonious ones. Pietro della Valle, Lady Mary W. Montague, M. Guys, and D'Ohssons, speak in raptures of the music of modern Greece. They must have been peculiarly fortunate, as, during a residence of nearly three years in various parts of Turkey, I hardly heard a tune which I could comprehend, except in some of the islands of the Archipelago, where the motivo of their airs is sometimes not only intelligible to the mind, but gratifying to the ear.

The music of the modern Greeks, as well as their poetry, is sometimes an extemporaneous effort ; but then it is worse than usual, for they have not that facility which seems more exclusively to belong to the Italian *improvisatori*, who, in general, roar so loud, that one would imagine, as Cratinus says, "that a river was rushing down their throats !"

The first person, according to Philostratus, who spoke extempore on any given topic, was Gorgias of Leontium, who used to enter the theatre at Athens, desiring the audience to propose a subject, on which he immediately began to harangue without any previous preparation.

The ancient Greeks had a great many different styles of dancing, accommodated to various purposes of a religious, warlike, tragic, comic, lascivious, and satirical kind. Many of these dances are still retained in Greece, and probably with little variation from the original models.

The circular, or *Romaika*, is the national dance, and the most common of all, as it is employed in their religious festivals of the Passover, and the Carnival. It consists sometimes of men, at other times of women ; but, on great occasions, of both sexes together, holding each other with a handkerchief, as gloves are not known in Turkey. It may possibly have been copied from the dance of the Labyrinth, which Theseus instituted at Athens, after his prosperous return from Crete, and which, according to Callimachus, was a circular dance.

In the Islands of the Archipelago, and particularly in Chios, they have a dance performed by women, which is not inelegant. It consists of two or more females holding each other by a handkerchief at full length. While dancing, they take it in turns to sing poetry in rhyme. The first stanza being the strophe, they continue turning round in one direction ; but as soon as the antistrophe or second stanza commences, they change their course, and turn the opposite way.

Æschylus and Lucian mention a Spartan dance which was accompanied by singing ; but the most curious and interesting of them all is the nuptial dance, which I had

an opportunity of seeing at Athens, on the marriage of Albanian Christians. When the bride, who was dressed in the gayest attire, had arrived from the country, and approached the house of the bridegroom, she was encircled by all the principal females of that people, who had assembled before the door, and while they danced around her, welcomed her arrival with a degree of elegance, which not only captivated the imagination, but interested the affections. They sung at the same time the *ὕμναισι*, or nuptial songs.

I terminate these observations with an account of the musical instruments at present used in Attica.

The Lyre is nearly shaped like a mandoline, and about the same size. It has three strings, and is played upon with a bow, like a violin. The sound is clear.

The Lute is chiefly used in the islands ; it is larger than the lyre, has eight strings, and is played upon with a quill. Its form is nearly that of the guitar. Its modern name is *λαγούτον*.

The Bagpipe is not common ; it is called *σκλοτζάμπουνο*.

The *Tamboura* has the body about the same shape and size as a mandoline, but its handle is much longer. It has only two wire strings, and is called *rebab* by the Turks. It may be the *φορμιγζ* of Homer.

The *Monochord* is nearly of the same form, but has only one wire string, whence its name. It may easily be conceived that Apollo himself could not draw melody from such an instrument. It is very uncommon. This instrument is mentioned by Ptolemæus, *Harmonicon* ; B. II. c. xii. p. 157.

A long pipe, which the Turks use in their bands, is called *καρμουσα* or *ζουρνας*. Its sound is remarkably shrill and loud.

Another long pipe is named *ανακαρη*, and a smaller one *φλογίσα*.

The Athenian shepherds use a small pipe, the *μοναυλος*, which according to Pliny (*Nat. Hist.*, B. VII. c. lvi.) was invented by Pan, from which they draw the sweetest sounds.

The shepherds and country people are fond of the pipe of Pan, which has generally twelve reeds, and is called *συριγζ* or *συριγγα* by the Greeks, and *Neïth* by the Turks ; it was anciently formed of seven unequal *fistulæ*, and sometimes of nine, as we see in Theocritus, *Idyl.* viii., v. 18., who calls it *εννεαφωνον*.

The *Tambour de basque* is particularly used by the Dancing Derwishes in their religious ceremonies. Its Turkish name is *Daïre*.

The Turks have the large drum, and another of a small kind, being hemispheres of bronze covered with skin.

They have also cymbals, but I never saw them used in Greece.

#### SUGGESTION FOR THE PUBLICATION OF SACRED MUSIC IN PARTS.

To the EDITOR of the HARMONICON.

SIR,

November 12th, 1829.

IN this day, when the country is absolutely inundated with musical publications, and when even the aid of a sister art, in the form of lithographic titles, is necessary to render many of them saleable, it is matter of surprise to me that there is so much difficulty in obtaining a supply of sacred music, in a form suitable for performance by



choral societies and at musical festivals. These societies and performances have of late so greatly increased, that I am fully persuaded that any person who would publish periodically, at a reasonable rate, a *judicious* selection of choral music, in *separate parts* for both voices and instruments, might command an extensive sale.

I have the pleasure to be connected with a choral society of some standing, and therefore speak of this difficulty experimentally. In fact, in the absence of publications of this sort, no other expedient can be adopted than the extremely expensive one of writing, which lays an intolerable burden on the funds of the society, and thereby greatly cramps the energies of its members.

Any former failure in an attempt of this sort ought not, I think, to weigh at the present time, since the vastly increased attention to works of this nature must create a corresponding demand. I am convinced, from the knowledge of the state of music in most parts of the country, that if some *respectable* house would undertake this publication, and take pains both to make it worthy the public patronage, and also to make it extensively known, it would be far from proving an unprofitable undertaking. Three points which I consider essentially necessary I will just notice. 1st. The price should not exceed twopence per page. 2ndly. The tenor and counter-tenor parts should be in the C clef, and the soprano in the G. 3rdly. Any part should be sold separately. It is total waste when, because six or eight violin parts are wanted for an orchestra, you are to purchase six or eight parts of the wind instrument of which only one is wanted. I do not know the comparative expense of plate and type printing; but presuming that the latter is cheaper,\* I should think from the very beautiful specimen which your useful publication affords, that it might be employed with advantage in works of this nature.

I am, Sir, your most obedient servant,

Φιλομυσικός.

### THE LATE BIRMINGHAM FESTIVAL.

To the EDITOR of the HARMONICON.

SIR,

HAVING been a subscriber to the *Harmonicon* from its commencement up to the present period, I may truly describe myself as being indeed one of your constant readers, and am proud to confess that I have derived both instruction and entertainment from its valuable pages. I have just been amusing myself by reading, in the number for the present month, your account of the recent Festival at Birmingham, my native place; and, although it appears to be a fair and impartial statement of all that it professes to speak of, yet I feel a little disappointed that it does not comprise more. Presuming that this was purely from want of space, I take the liberty of offering you a few remarks on some parts of the performance which you omitted to notice, and if you deem them worthy of publication in your next number, they may be considered as a *Coda* to your former account.

The selection from *Joseph* was injudiciously made, being much too long—and it proved not only languid and tame, but dull and tiresome towards the end. There is

\* Our correspondent is not well informed on this point. A page of music set up in type costs about three times as much as a pewter plate, if the number of copies be small; it is only economical when a large edition is required. (Printer.)

too much *dialogue*; and this, with the general character of the music, renders the whole of too dramatic a character ever to become popular amongst us as an appropriate performance for a consecrated edifice.

In Winter's *Triumph of Gideon* an unusual degree of importance was, apparently, attached to the *March*, in announcing its performance to be by "the express permission of the Royal Society of Musicians."—*Parturiunt montes, &c.*—The *March*, in itself, all who have heard it will allow to be good, and well adapted to the purpose for which it was originally composed, namely, to be performed round the *festive board* at the annual meeting of the above society;—and there, where the glass and the glee alternately circulate, the audience will always be pleased to hear it. But there is a vast difference between such a scene and that in which it was "permitted" to be performed at Birmingham! And I would ask, if a march were absolutely necessary in that situation, why not perform that which the author wrote for the express purpose?

Of the two Operatic performances in the theatre on the evenings, I do not hesitate to say that they were, with one exception (Madame Malibran's *Romeo*), most miserable, and totally undeserving the patronage of the public. A worse attempt at scenic representation I never witnessed. In fact, Mr. Editor, being, as I have before stated, a native here, and feeling for the honour and high character which our former festivals attained, I cannot but be vexed that the Committee permitted such unworthy exhibitions. If this innovation upon the former plan and nature of our usual evening's entertainment were meant as an experiment, it must be considered, even by its projectors, as having totally failed; and I trust, for the honour of the festival, will never be resorted to again. Among the results which naturally attended this abortive attempt, was that not one-fourth part of the excellent Instrumental Band engaged could be crammed into the small theatrical orchestra, and consequently there was a host of talent unemployed.

In a pecuniary point of view, the Committee would have acted more discreetly, and at the same time have added to the clear receipts of the charity, had they never engaged the foreign gentleman who came from Naples, nor ———; but I should, perhaps, be accused of a want of gallantry, were I to introduce the names of one or two fair ladies, and therefore, Mr. Editor, I thus abruptly bid you adieu!

I am, however, your very obedient servant,

AN AMATEUR.

Birmingham, Nov. 24th, 1829.

### ANTIQUITY OF WELSH MELODIES.

To the EDITOR of the HARMONICON.

SIR,

Speaking of *Welsh Melodies*, I observed in the preface to my third volume, "Materials I have in abundance; I only ask the fostering aid of those who feel pleasure in rescuing from oblivion the wild, yet pathetic mountain-strains, which have been handed down from generation to generation, and which, it is hoped, will not prove the less interesting for having *stood the test of ages*, and for having roused the courage, soothed the minds, and cheered the hearts of our forefathers." This called from you a remark,



that you could not suppose that I should, with all laudable love of country, believe any of the airs under notice to have a claim to that degree of veneration to which *hundreds of years* would entitle them. The second air in the book has been known as a Welsh melody, under the name of "*The old Sibyl*" more than three hundred years! for I have words by me which were adapted to it in 1508; but I shall by no means consider myself bound to notice *only* the tunes in that selection, nor shall I refer to Giraldus Cambrensis, whose assertion respecting the Welsh Bards singing in parts as early as three hundred and eighty years before the Christian æra, I do not believe.

In endeavouring to establish the claim we Cambrians have to a number of melodies, I shall not go back beyond a dozen centuries, and shall take as my sheet anchor *the names of the tunes, and their peculiar construction*; and as my cable *the poetry still extant adapted to them*.

First, then, as to names:—there is a tune called "*Castell Towyn*" (Towyn Castle)—though there are no remains of a castle near the place. Another air, called "*The Lullaby of Gwenllian*," must be very ancient, for, according to the Archaology of Wales, "*Gwenllian* was a princess of most extraordinary beauty, exceeding all other women. She died universally lamented in 1190."\* This tune is purely Welsh in its construction, consisting of an admixture of the major and minor keys, and, above all, ending in the *dominant* of the general mode. There are a number of Welsh airs which commence with the harmony of the fifth above the key, but they are only known to the Harpers and *Pennillion* singers (singers with the harp). Dr. Rhys, in his Grammar, mentions a congress of Bards held in the seventh century, at which King Cadwalader presided, on which occasion a bard performed an air called "*The song of Morvudd's pipes*," which, owing to its being in a *minor* key, displeased so much, that an edict was issued by Cadwalader for all harpers to adopt "*Mwynen Gwynedd*," "*The melody (or mode) of North Wales*," which is an air in the major key, of very few notes and simple harmony—but truly Welsh.

About the year 1096, Prince Gruffudd ab Cynan went over to Ireland, where he remained for several years, and on his return to Wales he brought back with him a number of the best musicians he could procure, who, at a congress of Bards and Minstrels convened, assisted in "*correcting the art and practice of the Welsh Harpers*," and a code of laws were issued at the time, a copy of which, with specimens of the then notation, is at the Welsh School. Now I am not so determined a Cambrian as not to admit, that a number of melodies performed by the Irish Harpers became popular in Wales, and in the course of time got mixed with the native airs; but still I will maintain that the Welsh have a right to claim a portion of them, and that there is a decided difference between the truly Welsh and those which I conceive might have been imported from the "*Emerald Isle*." Besides, since that period, the Ancient Britons have cultivated poetry and music, much more than their neighbours have, as may be proved by the number of MSS. preserved, and also by the Archaology of Wales, (published in three large octavo volumes, by the late Owen Jones, at an expense of two thousand pounds) in the third of which are one hundred and seventy pages of the ancient musical notation of the Britons, interspersed

\* If such inferences are admissible, the tune of "*Troy Town*" may be dated long before the first Olympiad; and the modern song, "*Queen Mary's Lamentations*," be ascribed to a contemporary of that royal victim to female jealousy.—(*Editor of Har.*)

with observations in the Welsh language, which the late Mr. Barthelemon undertook to decipher; but his death occurring soon after he had commenced, unfortunately a correct interpretation is still a desideratum, and no one since has had courage enough to undertake the task. Mr. B. gave one air to Dr. W. O. Pughe, called "*The strain of David the Prophet*," which I inserted in my original collection of Welsh Melodies, published in 1809, and which commences thus, only in the Bardic characters.

e		e					
c		c		e	d	d	
g	d	g	g	d	g	g	g

c,  
 e,  
 g  
 C. C.

## Deciphered.

There is a peculiarity in the genuine Welsh airs which we Cambrians perceive, but which strangers do not discover: namely, that the time is frequently changed from common to triple, or *vice versa*. And, as I have already observed, the major and minor keys are mingled\*: for instance, "*Of noble race was Shenkin*" (the right name of which is "*The Camp Palace*,") is of this compound construction, but we do not rest our claim on such popular tunes as this, or "*Ar hyd y nos*," "*Nos Galan*," "*The rising Sun*," "*The rising of the Lark*," &c.; but we do on "*Morva Rhuddlan*" (Rhuddlan Marsh), "*Pen Rhaw*" (The spade head), "*Serch Hudal*" (The allurements of Love), "*Torriad y Dydd*" (The break of Day), "*Merch Megen*" (Margaret's daughter), "*Triban Morganwg*" (The Glamorganshire War Song), "*Gwyr Harlech*" (The men of Harlech), "*Mwynen Gwynedd*" (The melody of North Wales), "*Ysgin Aur*" (The golden robe), "*Black Sir Harry*," "*Gogerddan*," "*The Minstrelsy of Chirk Castle*," "*The Melody of Mona*," "*Sweet Richard*," "*Bro Galia*" (The Land of the Gauls), "*Llew Caerwyn*" (The Lament of Windsor), and a vast number of others, too numerous to insert here, but which will be included in a catalogue of Welsh Airs, ancient and modern, which I am now preparing for the *Cambrian Quarterly Magazine*.

"*Triban Morganwg*" is so called for its being retained by the Bards in Glamorganshire, after it, and several other ancient *metres* had been discarded at an *Eisteddvod* (or meeting of Bards) held at Carmarthen in the year 1451.

"*The Lament of Windsor*" has its name from the Earl of March, the rightful heir to the crown of England, being confined at Windsor Castle by Henry IV., during the insurrection of Owen Glyndwr. In the year 1405, an attempt was made to liberate him, and had it suc-

\* This is by no means peculiar to Welsh airs; French airs were thus composed till the beginning of the 18th century.—(*Editor of H.*)



ceeded, *Wales* would have been his asylum, and Glyn-dwr his protector; but in consequence of the failure of the attempt, the Bards composed "*laments*, setting forth the miseries of the captive earl, and a number of Cambrians, confined with him." The late Edward Jones published about two hundred melodies, many of which, I am convinced, *are not Welsh*, for they are never sung by the *Pennillion* singers, who are remarkably tenacious of their genuine airs.

The late patriotic Owen Jones sent a person to Wales expressly to note down any melodies from the harper's playing, that were not generally known. Another patriotic Cambrian, the Rev. John Jenkins of Kery, devoted a great deal of time and labour to collecting original airs. Both these treasures are in my possession, among which, I find a number of *real Welsh*, as well as several impostors, or rather "children of adoption;" and if we examine the Irish or Scottish airs, we shall find many tunes which are considered national, but are only imitations; for instance, "*'Twas within a mile of Edinboro' Town*," was composed by the late Mr. Hook, and my own ballad of "*Smile again, my bonnie Lassie*," has been honoured with a nook among the Northern ditties. In a few years, the original names of the Irish Melodies will be entirely lost, for Moore has wedded them to such beautiful poetry, that they will be known only by the titles which he has given them. Indeed, the same may be said of Mr. Thomson's excellent collection of Scottish Melodies; but not so of the Welsh: owing to the praiseworthy emulation there is to rescue from oblivion the customs and manners of their forefathers, and to encourage the literature, poetry, and music of the principality, the Cambrians preserve the original names of their tunes, and *to this day* sing words which were written and adapted to them *ages* ago, as can be proved by numerous MSS. in the library of the Royal Cambrian Institution, many of which bear the date of 1400.

"*Morva Rhuddlan*" (Rhuddlan Marsh) is a truly Welsh air, and composed, it is strongly conjectured, as a lament for the great battle fought there in 795, which terminated against the Britons, and in which their monarch *Caradoc* was slain. Whether this plaintive melody be actually so old, it is impossible to decide; but this we know, that there are a number of *Carolan* (Carols) and *Cerddi* (songs) still extant, which were written to it by various Bards in the thirteenth and fourteenth centuries.

I conclude, that if an Italian write and compose, his production will be considered as belonging to Italy; so with a Frenchman, Spaniard, &c. &c.—and why not so with the English and Welsh? For instance, I consider *Dibdin* a national writer and composer to all intents and purposes; and when a native of the principality composes an air, avowedly in the style and character of the ancient melodies of the country, can we call it any thing but national; and if it prove a favourite, it will in the course of time be considered as such. I was led into this remark by having myself, some years ago (1802), composed several airs after the Welsh manner; two of which were inserted in Thomson's selection of Welsh Melodies, arranged by the great *Beethoven*, with an impression that they were old melodies.

Besides the two collections already mentioned, I have two others in MS., one consisting of one hundred and

ninety melodies, and the other of twenty-one, which were sent to the Brecon Eisteddvod in 1826, as candidates for the premium offered for the best collection of unpublished airs. The prize was awarded to A. O. Pughe, Esq., who sent only twenty-one airs, but they were very curious ones, and many very ancient, having no bars or time marked, called the "*Glamorganshire Ploughmen's songs*."\*

I perfectly agree with you, that our national melodies have acquired a smoothness in their course along the stream of time; but I trust that you will allow the Welsh to possess a number of tunes, which they may claim as their own, and that much credit is due to the noblemen and gentlemen, who laudably patronize societies instituted to rescue from oblivion the ancient lore of the country that gave them birth, and to encourage modern merit, and establish good fellowship, peace, and patriotism, among the peasantry of Wallia, among whom are men fraught with the *Awen* (poetic genius), who devote their leisure hours to the *muses*, rather than to broils and contentions. Such is the Royal Cambrian Institution of which M. Fétis spoke, and to which belongs, as *Registrar of Music*, yours very respectfully,

Nov. 3rd, 1829.

JOHN PARRY.

#### REMARKS ON THE DOUBLE-BASS,

By M. GELINCK, Artiste to the Chapelle Royale.

MUSIC has made great progress in France. Wind instruments have been improved, so that their amelioration has facilitated the method of playing on them; but the double-bass, an essential instrument in an orchestra, has degenerated. The first double-basses brought from Italy and Germany, were all furnished with four strings, and consequently tuned by fourths. The three double-basses in the band of the king at Versailles were of this number. Two of these double-basses were played about sixty years ago; one by my father, the other by my uncle. One of these instruments is still preserved in the Royal Academy of Music.

Of the four double-basses now used in the Chapel of the Tuileries, two have been made for four strings, and similar ones are found in some of the orchestras in Paris.

This instrument being no longer practised as originally, it was natural that the violoncellists, finding no employment for their instrument in the orchestras, should take the double-bass, tune it by fifths, in order not to derange the interval system in the bass as they had learned it, and suppress the fourth string, which cannot descend to the *ut*; and, further, the French music of the period not having been so complicated as now, could be easily performed with the double-bass of three strings, tuned by fifths; which it would be extremely difficult and frequently impossible to do at the present day, for the following reasons:—

Every note would require a pressure of from five to six pounds, in order to yield a tone equally pure with that obtained on the open strings.

There is half a tone for each two inches of distance, and consequently eight inches for the third, and ten for the fourth: thus, as will be perceived, it must be almost

\* Having no bars does not prove them to be very ancient, for these were not in general use till the middle of the 17th century; and not even known till the end of the 18th.—(Editor.)



impossible, in a rapid movement, to traverse such a space with the hand, giving to each note the suitable degree of pressure.

By restoring the fourth string to the double-bass, a third unison is gained, which is found at eight inches in the perfect chord, and at twelve in that by fifths: thus the hand has four inches less to traverse in order to take a position. It is true that, while the left hand had fewer movements to make upon the finger-board, that which holds the bow made more on four strings than on three; but this slight inconvenience is more than compensated by the facility of fingering, more natural than even on the *violoncello*, to say nothing of the degree of pressure necessary for the double-bass. By a new system of bowing, which I shall propose, the inconvenience might easily be obviated.

Musicians who tune the three-stringed double-bass by fourths, make *A* the lowest string, *D* the middle, and *G* the upper. It will be seen that by this tuning, the harmony loses two low and two high sounds, and that by adding a fourth string above the *G*, which would give *C*, five additional notes would be obtained without the hand changing its position.

These two low notes might be easily preserved by a simple means, which I shall propose, without thereby deranging the concord by fourths.

The bows for violins are longer than those for the bass, as are these latter than those for the double-bass, because the player has always sufficient power to cause vibration in the string of a violin with the point of a bow, however long, which could not be done on a bass string, and still less on the double-bass.

The organ requiring a greater supply of wind than the bird organ, the bellows of the former is more powerful than that of the latter: applying this argument to the strings of the double-bass, it will necessarily result, that they require a greater length of bow than those of the violin. The object is, then, a means of conveniently using a long bow—for with a short one, none of the effects which belong to the grave nature of the instrument, can be produced; such as sustained tones, slurred notes, augmented and diminished tones, &c.

The Germans have not failed to perceive the advantages resulting from the length and steadiness of the bow; but I think that something better may still be done. With this impression, I have invented a bow which will present little difficulty to the instrumentist who performs even after the method at present in use. This bow offers to the student new resources and facilities.

#### ON THE BOW OF THE DOUBLE-BASS.

BY THE SAME.

IN my remarks on the double-bass, speaking of the bow, I said, before having seen that of Mr. Dragonetti, *the Germans have not failed to perceive the advantages resulting from the length and steadiness of the bow, &c.*

I will repeat that a bass string, the tension of which is of the weight of twenty pounds, cannot be compared with that of a double-bass, which is of eighty-five pounds. Comparatively speaking, the latter will require four times the power for its vibration. This power does not exist in the ordinary compass of the bow, but is acquired by the system of Mr. Dragonetti. This I shall endeavour to demonstrate physically.

The natural position of the hand and arm is shewn in *carrying arms* according to military theory, if I may be allowed the comparison—the arm extended, without stiffness, and the little finger against the seam of the trowsers. In this position, without the assistance of the arm, simply by movement of the wrist, the hand may make a fourth of a turn to the left, or half a fourth to the right—and, by the mode in which Mr. Dragonetti holds his bow, the hand is in its natural position, the fingers even co-operate in supporting the hair on the strings, and the wrist has still its fourth of a turn to supply power, or a half fourth to raise the bow above the strings. Besides this rotatory movement, the wrist has those in front or behind—and all without tiring the arm in directing the bow over the strings.

The same is not the case with the ordinary holding of the bow: for, in that position, the wrist has made its movement to the left, and cannot turn again to support the hair on the strings, and the arm is employed for that pressure of the bow, as also for passing and repassing it.

It will be seen that the arm performs two functions, and that the side-movements of the wrist are so small, that in a sustained *fortissimo*, and if there be a multiplicity of notes, the arm making two contrary movements becomes fatigued, the wrist stiffened, the fingers benumbed, and the result is—a bad performance.

#### WEST OF ENGLAND GRAND MUSIC MEETING.

IN pursuance of this pompous and imposing announcement, six performances took place on the mornings and evenings of the 13th, 14th, 15th, and 16th of October, at “the Royal Subscription Rooms:”—but *where*—strange as it may appear, not one of the title-pages to the books containing the words of the songs is explicit enough to state either what town in “the west of England” these “Royal Subscription Rooms” have the honour to adorn, or whether the county is Somerset, Devon, or Cornwall! But to keep our readers no longer in suspense, we hasten to inform them, though the books would not, that “the West of England Grand Music Meeting” took place at Exeter. There appears to us to be a little “puff direct” in the manner of advertising two or three of the performers; but our readers shall judge for themselves, by the following specimens which we copy verbatim from the original. “Principal vocal performers, Madame Malibran Garcia, prima donna at the King’s Theatre, and the *Opera Italien*, Paris—(mark that, ye unsophisticated natives of Devon).—“Mr. Seguin of the Philharmonic—(indeed!)—and other concerts.” Leader of the band “Mr. Loder, Member and Leader of the Philharmonic Concerts.”

But a truce to such heroics, while we inform our readers, in plain language, that, besides Madame Malibran and Mr. Seguin, there were also among the vocal performers the modest, unpretending, but very useful Mrs. Wm. Knyvett, Mr. W. Knyvett, and the no less respectable Mr. Vaughan. Of the instrumental band, however, we cannot say much—for if to Mr. Loder, member, &c. &c. we add the at least equally well-known names of Lindley, Nicholson, and Harper, there was not in the whole list one individual of the least celebrity. But these three or four experienced performers, however eminent on their respective instruments, do not, cannot, constitute an



orchestra in themselves, much less such an orchestra as we naturally associate with the idea of a Grand Music Meeting. This observation will equally apply to the vocalists, though Madame Malibran be of the number. It is not to the leader alone we look, though he happen to be a member of the Philharmonic Concerts—nor is it individually either Mr. Lindley or Mr. Nicholson, but it is the *ensemble*—a judiciously-selected vocal corps, a large and well-appointed orchestra, with a sufficient number of good, disciplined chorus-singers—that, properly speaking, constitute a grand music meeting; but to form this desirable whole, at least three-fourths of the requisites were wanting at Exeter. With so inefficient a band, and so weak and feeble a chorus as these performances exhibited, they deserve to be ranked low indeed in the list of our *musical festivals*. Had they been advertised in the manner usual in the case of country concerts, we should most probably not have noticed them; but from the lofty tone and style assumed they actually invited observation, and seemed to provoke and defy criticism. It must not, however, be forgotten that this undertaking was at the sole risk of Mr. Paddon, organist of the cathedral, who, we are sorry to hear—so badly were the concerts attended—was 400*l.* minus by the speculation.

Devonshire is a large, populous, wealthy county: why then do not the noblemen and gentry come forward with spirit, and, imitating the example of many other counties, establish a festival in the true sense of the word? By allotting the profits to some hospital or other charity, they would have an opportunity of rendering their patronage eminently useful, and of combining rational pleasure with the most useful beneficence. We would ask what *professional individual* can, with safety and with justice to himself and family, risk the heavy expense and responsibility which are the certain attendants on a music meeting, if conducted—as it must be to succeed—on a liberal and enlarged scale?

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REPLY TO M. FÉTIS, Editor of the *Revue Musicale*.

By HENRY R. BISHOP, Esq.\*

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To the EDITOR of the HARMONICON.

Sir,

HOWEVER I may regret that M. Fétis, for the sake of his reputation for veracity, has not thought fit to apply to better sources of information than those by which he has allowed himself to be deceived, and however inclined I might feel to treat with contempt the groundless accusations he has dared to prefer against me—as those accusations have gone forth to an English public, and on the responsibility of M. Fétis, it is due, both to that public and to myself, that I should at once give the most unqualified denial to those parts of his “Letter on the State of Music in London,” in which, in the first place, he asserts, that I, “like all musicians who have laboured for the English stage, have, without scruple, announced myself as the author of the music which I have pillaged from foreign

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\* We have deferred our own observations on the remarks of M. Fétis on two or three of our notes, in order to afford room for the insertion of the above letter, which, late as it reached us, we have made a point of printing in the present number, well aware that any delay in giving publicity to it would prove hurtful to Mr. Bishop's already injured feelings.—*Editor*.

DECEMBER, 1829.

scores.” This assertion, in every respect, to use the mildest terms it deserves, is unfounded, and untrue! I am neither capable of an act so dishonourable, nor, if I were, knowing that “foreign scores” are as attainable by others as by myself, should I have been so destitute of common sense as to venture a proceeding that I must be aware was open to immediate detection, and to its consequent and well-merited obloquy.

M. Fétis, in the next place, that his charge may have all due support, offers a *proof* of it; a solitary one to be sure, though meant, no doubt, to be sweeping and conclusive. He tells you, that, “for example, the *Jean de Paris* of Boieldieu has been arranged for the English stage:” and that “Bishop confined himself to retrenching what the unskilfulness of the English musicians rendered it impossible for them to execute, and to furnishing obligato accompaniments to some popular airs; he (Bishop) then placed his name to the work as his own, and of Boieldieu there was no mention.” It was not the “unskilfulness of English musicians” which induced me to retrench any part of that opera; but the state of the public taste for music at the time it was produced: which, though it has, I hope, progressively improved, was not then sufficiently cultivated to render otherwise than extremely hazardous the production of an opera, without the retrenchment of such parts of it as were not likely to be properly appreciated, from their not being understood.

What M. Fétis means by my “furnishing obligato accompaniments to some popular airs” in the opera of *John of Paris*, I am at a loss to conjecture; and as he, of course, understands the signification of the term *obligato*, I am almost entitled to believe that he has criticised my arrangement of the work without having seen it: for not an obligato accompaniment of any kind does it contain, nor was there any “popular air,” by which, probably, M. Fétis means some Scotch or Irish melody (“a sort of seasoning,” which he has facetiously asserted to be “indispensable” in the formation of an English opera (introduced throughout the work. The airs of the lighter kind, including the trifling dance which has since obtained some popularity, and is generally known by the name of *John of Paris*, being *bonâ fide* composed, without the necessity of “pillaging” from any scores, either “foreign” or otherwise, by myself.

The concluding accusation, that I “then placed my name to the work as my own, and of Boieldieu there was no mention,” I repel with every feeling of indignation; for it is void of even the shadow of truth! It is also nearly a confirmation of my belief, that M. Fétis has never seen the book, concerning which he pretends to such extensive information. That book is now before me; it contains seventeen pieces of music, eight of which are by Boieldieu, the other nine are the composition of him who has now the honour of addressing you; and on the title-page of this book, I find the following: “*John of Paris! a Comic Opera, &c.*, composed and partly selected from the original French opera, by BOIELDIEU,” and in letters large enough for him that runs to read, “adapted for the English stage, &c.”

My late attempt to preserve in as complete a state as possible another opera of Boieldieu's, certainly of a much higher order in its construction than the *Jean de Paris*,—I allude to *Les deux Nuits*,—will prove the undiminished respect I have for the writings of that master, whom I have ever looked upon as the modern Mozart of the French school.

There are some other strange and unaccountable asser-



tions in M. Fétis's "Letter on the State of Music in London," but I leave the simple and very easy contradiction of them, to the persons whom they more immediately concern, than,

Sir,

With many apologies for venturing to trespass so much on your time and pages,

Your most obedient Servant,

HENRY R. BISHOP.

### MUSIC IN MEKKA.

[FROM BURCKHARDT'S *Travels in Arabia*\*.]

MUSIC, in general so passionately loved among the Arabs, is less practised at Mekka than in Syria and Egypt. Of instruments they possess only the *rababa*, (a kind of guitar,) the *nay*, (a species of clarinet,) and the *tambour*, or *tambourine*. Few songs are heard in the evenings, except among the Bedouins in the skirts of the town. The choral song called Djok, is sometimes sung by the young men at night in the coffee-houses, its measure being accompanied with the clapping of hands. In general, the voices of the Hedjazys are harsh, and not clear: I heard none of those sonorous and harmonious voices which are so remarkable in Egypt, and still more in Syria, whether giving utterance to love songs, or chanting the praises of Mohammed from the minarets, which in the depth of night has a peculiarly grand effect. Even the Imâms of the mosque, and those who chant the an-thems, in repeating the last words of the introductory prayers of the Imâm, men who in other places are chosen for their fine voices, can here be distinguished only by their hoarseness and dissonance.

The Sherif has a band of martial music, similar to that kept by Pashas, composed of kettle-drums, trumpets, fifes, &c.: it plays twice a day before his door, and for about an hour on every evening of the new moon.

Weddings are attended by professional females, who sing and dance: they have, it is said, good voices, and are not of that dissolute class to which the public singers and dancers belong in Syria and Egypt. The Mekkawys say, that before the Wahaby invasion, singers might be heard during the evening in every street, but that the austerity of the Wahabys, who, though passionately fond of their own Bedouin songs, disapproved of the public singing of females, occasioned the ruin of all musical pursuits:—this, however, may be only an idle notion, to be ranked with that which is as prevalent in the East as it is in Europe, that old times were always better in every respect than the present.

The *sakas* or water-carriers of Mekka, many of whom are foreigners, having a song which is very affecting from its simplicity and the purpose for which it is used, the wealthier pilgrims frequently purchase the whole contents of a saka's water-skin, on quitting the mosque, especially at night, and order him to distribute it gratis among the poor. While pouring out the water into the wooden bowls, with which every beggar is provided, they exclaim 'Sebyl Allah, ya atshan, Sebyl!' 'Hasten, O thirsty, to the ways of God!' and then break out in the following short song of three notes only, which I never heard without emotion.

\* *Travels in Arabia*, comprehending an Account of those Territories in Hedjaz which the Mohammedans regard as sacred. By the late John Lewis Burckhardt. Published by authority of the Association for promoting the Discovery of the Interior of Africa. London: Colburn, 1829.



Ed-djene wa el moy fe za ta ly Saheb es sa byl.

*Ed-djene wa el moy fezata ly Saheb es-Sabyl.* 'Paradise and forgiveness be the lot of him who gave you this water!'

### THE HARPOLYRE, A NEW GUITAR,

INVENTED BY J. F. SALOMON,

Professor of Singing and of the Guitar at the Polytechnic School.

MANY distinguished professors of the guitar had endeavoured to raise the instrument from the inferior rank which it holds in the sonorous class. But vainly has their skill conquered the difficulties of fingering, &c.: still only a thin, brief, and dry sound has proceeded from the frail machine; and while the talent of the performer is admired, we regret to see that talent wasted in conquering the defects of an unfavourable instrument.

Various efforts were also made to ameliorate the construction of the guitar, but without success. Its primitive form was changed for that of the ancient lyre about twenty-five years ago; yet the alteration was productive of no advantage as regarded the sound, which, indeed, was rendered less intense. It was necessary to revert to the old construction, with one additional chord.

Mr. Salomon's improvements on the primitive guitar are not of this slight character. The instrument is wholly re-constructed in his Harpolyre, without being materially increased in size; while its volume of sound is augmented in a tenfold degree, and its resources for execution out of all comparison with what they formerly were. The following details will render this evident:—

The harpolyre is provided with twenty-one strings divided on three necks.

The central, or common neck, has six strings, like the ordinary guitar, and arranged in the same manner; that is, *mi, la, ré, sol, si, mi*. The only difference consists in the greater number of stops on that of the harpolyre. All ordinary guitar music may be executed on this neck, with the advantage of a stronger sound and more harmonious effect.

The left neck (looking at the instrument in front) is called the *chromatic*, and is furnished with seven strings in silk, covered with silver twist.

The right neck, to which Mr. Salomon has given the name of the *diatonic*, is furnished with eight strings of gut.

The power of this instrument, its sonorousness, its capabilities of varying are such, that it is scarcely possible to describe bounds to the effects which may be derived from it. For example—there are two distinct qualities of sound in the harpolyre. The central neck yields sounds full and voluminous, and the *diatonic* gives about those of the ordinary guitar. From the combination of these sounds, the most singular and delightful effects may be anticipated. Messrs. Sor and Carcassi, who have examined this novel instrument, are both sensible of its advantages, and engaged in composing music for it. With a little study, any person who plays the guitar may learn to use the two additional necks.

The inventor has prepared a method of instruction for his instrument. This will shortly be published.



## Review of Music.

### MUSICAL ANNUALS.

1. THE MUSICAL BIJOU, an ALBUM of Music, Poetry, and Prose, for M.DCCC.XXX. Edited by F. H. BURNEY. 4to. (Goulding and D'Almaine, Soho Square.)
2. APOLLO'S GIFT, or THE MUSICAL SOUVENIR for 1830; edited by MUZIO CLEMENTI and J. B. CRAMER. 4to. (Chappell; Clementi and Co.; Cramer and Co.; and Hurst, Chance, and Co.)

LAST year two collections under this general description appeared\*, one of which may be said to have died the moment it was born, there not having been copies enough sold to defray the expense of the crimson silk in which it was clad; and no attempt has been made to resuscitate it this season. The other, better planned, introduced under the sanction of well-known names, and decorated in a manner that shewed the taste of the editor and the spirit of the proprietors, puts forth, as was to be expected, a second volume, and doubtless will continue its line for many winters to come.

But though one of these annuals instantly vanished, turning out to be not even an ephemeral, others were as quickly projected. Besides the second of the above, two more have sprung up (which will be noticed in our next) and it is highly probable that the spirit of competition, so active in this country, may in succeeding years give birth to several others.

THE MUSICAL BIJOU for 1830 is in form and plan similar to that of last year, while "the literary part has been extended by the adoption of a smaller type; the number of illustrations increased, and the whole work considerably enlarged," says the preface.

The musical part consists of ten vocal and six instrumental compositions, with a set of quadrilles. The unset poetical pieces are twelve in number, and of prose there are three. Four lithographed prints ornament the volume, in addition to which is a "presentation plate," or a kind of arabesque scroll—a remarkably pretty design—within which the *donee's* name is meant to be inscribed.

Of the music there are, with a single exception, as many composers as pieces. Mr. Rawlings' name stands first; his contribution is a vocal arrangement of a popular air, to which he has adapted some verses by Mr. T. H. Bayly, complimentary to the fair sex; the burden of his song being

" — Poets beware! never compare  
Women with ought [*ought*] on earth or in air."

Mr. Barnett has a ballad, "The Exiled Knight," in  $\Lambda b$ , the symphony of which is in unison with the sorrowful verse and the despair portrayed in the illustrative print, while the air bespeaks a mind not suffering under any very strong emotion. Altogether, however, this has considerable merit. A duet by the same will please by its simplicity of structure and vocality.

\* Reviewed in the 12th and 14th numbers of our New Series.

A ballad, "The Maid of Toro," by Mr. Parry, is more deserving of praise for the correct and sensible manner in which the words are set, than for novelty either in air or accompaniment. Another, by Mr. Solis, promises well at the onset, but does not continue in exactly the same spirit. A  $c\sharp$  against a  $c\flat$ , in the third bar of the melody, is a slap which the ear will not take very cordially, and may be avoided by delaying the second chord till the last quaver in the bar.

A Persian love-song, by Mr. Jolly, exhibits many traits of the good classical musician; among the rest the following passage:—

An air by Mr. C. Smith, though not distinguished by any new feature, is judiciously set. The opening will inevitably recall to every memory, Braham's "Is there a heart that never loved?" Mr. Bishop has supplied what, take it altogether, we consider the most successful composition in the volume. It is a song full of spirit, and possesses a greater share of originality than we are in the habit of meeting with in the present day. A verse as a specimen will be found among the music of this number.

Signor Rossini's pen has furnished a romance to French words by M. Jouy, the successful dramatist. We must say that we know of few instances in which the sentiment of the poetry is so ill expressed by notes. The verse is all tranquillity; the music full of quick, and sometimes leaping, triplets. He thus, too, converts short into long—



But it is Rossini's—so will be received with acclamation! A Round, for three soprano voices, by Mr. Rodwell, the last vocal piece in the volume, is graceful, and will produce a very agreeable effect if sung in an unpretending manner, in time and tune.

Of the piano-forte compositions, Mr. Burrowes contributes a Waltz, to produce which certainly required no effort either of genius or science! Mr. Holder has an expressive air, with seven good variations, in which he has laboured with much industry to avoid common-places, though the task was a difficult one. He has, however, produced that which will do him some credit.

The French romance, "Dormez, cheres amours," has been selected by M. Herz as the subject of a Polacca. The choice of so gliding and quiet an air for a movement so leaping and bustling, is one of those contradictions in which modern music abounds. Mr. Kiallmark's "Divertimento, introducing a Fairy march," is about on a par with Mr. Burrowes's waltz.

A duet by Mr. Kalkbrenner makes some amends for the failures of the above: it is brilliant and effective, without being at all difficult. Mr. Valentine supplies a short *air à l'Espagnol*: a mere bagatelle. The set of quadrilles are from Rossini's new French opera, *Guillaume Tell*, and have a great deal of melody and distinctly-marked rhythm to recommend them; besides which they possess another valuable quality—they are remarkably easy for the performer.

The literary portion of this volume has great claim to notice: "The Song of Oberon," by the Ettrick Shepherd, is fanciful, and "The Maid of Toro," by Sir Walter Scott, pathetic. Mrs. Cornwell Baron Wilson has four good stanzas, entitled *Human Life*, and a dozen lines inculcating that "Woman has nothing to do with fame," though the fair moralist has herself both wished for and deserved it. Mr. Planché's *Persian Love-song* is very characteristic; and his lines, beginning "Rest ye, rest ye, rapid streams," which, if we mistake not, have once appeared as an extract in our work, will always find admiration among the lovers of true poetry.

"The Pen and the Sword," by Mr. Ryan, is a clever, pointed apologue.—Let not, however, the reader suspect that we intend any thing like a pun, in thus expressing ourselves: it looks suspicious, we confess, but did not strike us till after it was written.—Lord Ashtown's "Stanzas" (more properly *lines*) comprise much wit in small compass. The two stanzas (really *stanzas*), by Harry Stoe Van Dyk, are so entirely in the good style of the poets of the Elizabethan age, that had they been published under the name of one of those, many of the learned would have eulogised them as coming from "The pure wells of English undefiled." But Lord Nugent's admirable paper, the "Confessions of a Suspicious Gentleman," is that which pleases us most in the present work; in this, his accurate knowledge of human nature, his sober wit, and felicity of language, are not only most happily displayed, but also in a most entertaining manner rendered conducive to a highly useful purpose.\*

The lithographic prints are of a very superior description. *The Bridal Morn*, by G. Childs, is exceedingly beautiful; and *The Exiled Knight*, from a painting by Tomkins, is, both as regards design and execution, a most masterly work. In truth, to this part of the volume, together with

\* Though it may be going a little out of our way, yet we cannot resist saying, that Lord N.'s writings, particularly his letters on the Catholic question, are quite models of strong, dispassionate argument, grave irony, and wit restrained by gentlemanlike feeling.

the literary portion, will the publication be indebted for the larger share of the success that may await it.

The MUSICAL SOUVENIR is a work of a less divided nature, more devoted to the harmonic art, than the foregoing, for it has no prose essays, and the poetry is all combined with the notes; but the graphic illustrations are the same in number, and equally distinguished by their merit: in addition to which are fac-similes of musical manuscripts in the hand-writing of Weber, Mozart, Clementi, Haydn, and Beethoven. The volume contains nineteen vocal and twenty-one short instrumental pieces, and is brought out with every rational attention to elegance of appearance, and in the most correct manner.

We begin with the vocal pieces, nearly the whole of them being composed purposely for this work.

"O never name those hours of grief," by Charles Smith, the poetry by Planché, is a tender, graceful ballad, the words most correctly set.

*Athgarvan*, by Dr. J. Clarke, is a song, the chief recommendation of which is a certain elegance of manner.

*Youth renewed*, a short air by Knapton, the words by J. Montgomery, is clever, pleasing, and more foreign in style than most English vocal music.

*Song of Harold Harfagen*, by J. Thomson (the amateur), the poetry by Sir W. Scott, a song beginning in c minor and concluding in the major, is a very superior production, energetic, and the accompaniment masterly. Weber is the model after which Mr. T. has worked, and most successfully. If sung with spirit by a powerful, extensive voice, whose compass is from c below to A above, the effect cannot be doubtful.

"Young Ellen," a ballad by H. Phillips, written by T. H. Bayly, is gentle and pretty, and a singer of taste may make much out of it. The first few bars of the symphony are susceptible of improvement, particularly the second, where, in the chord of  $\frac{6}{5}$ , the discord, by rising to its resolution, is not very courteous to a delicate ear.

"One word with thee," a ballad also, by Hodson, the words by Montgomery, will please, by the distinctness of its waltz-like rhythm, and correct accentuation.

"Placa gli sdegni tuoi" is a very charming duet for two sopranos, by Cherubini.

"O! the hour to meet," a short, simple air, in the Spanish style, by Weber, with words written and well adapted to it for the work, by W. F. Collard.

*La Chantreuse*, a lively vaudeville, by Panseron.

"I knew not that the world contained," a song by J. Barnett, the words by H. S. Van Dyk, may please generally; but it must be confessed that the undulating melody of the Spanish waltz has predominated so much of late, that the ear begins to grow weary of it.

We now come to a ballad of noble origin,—the composer being the Duke of Marlborough, and the late Lady Caroline Lamb the author of the words. Her ladyship's share in this pleases us most; though the melody is natural and agreeable.

"We shall not meet again, Love," a song by G. Hogarth, (who is also a dilettante,) written by Miss Landon, is the second proof afforded by this volume of the rapid strides making by music among its unprofessional votaries. The latter half of page 59, and the first staff of the following page, contain passages which any composer might be proud to call his own; and the whole song is set with a discrimination that shews a cultivated mind.

"Ave Santissima!" a trio for two sopranos and a base,



is indebted for its effect—and very effective it is—to its great simplicity, both in melody and harmony. The late R. A. Smith of Edinburgh is the composer, and Mrs. Hemans has furnished the words.

Weber's very fine, though short chorus, *Lützow's Wild Hunt*, to which admirably-adapted English words are now set, written by Mr. Hogarth, the amateur mentioned above, will be found among the music of our present number. We have selected it as a sample of what the *Musical Souvenir* contains.

*The Moorish Maiden* is composed with much feeling and taste, by C. E. Horn: the words by Mr. Wade, the talented dilettante composer.

*The Song of the Pilgrim*, by one of the greatest musical geniuses living, F. Mendelssohn Bartholdy—the words imitated from the German, by W. Ball—is quite a gem; not of the sparkling kind, but rich and rare, and serenely beautiful.

A pretty, easy, Italian duet, by Verini; a French song by Pauly; and a duet formed by Sola out of a very favourite Spanish dance, all with accompaniments for the guitar, complete the vocal contents of the volume.

Of the instrumental pieces, four are written for the work, the rest selected. Of the former, Moscheles contributes an animated introduction, with a flute accompaniment. The first movement in *c*, is *à la militaire*; the second, an expressive trio in *F* minor, contrasts well with the former.

Cramer has a lovely air in *e b*, twelve-eight time, of only a page and a half:—just enough to make us look eagerly, but in vain, for more from the same source.

Two waltzes are supplied by Pixis; the first not remarkable; the second brilliant and effective; and both free from the usual vagaries of this composer.

"A Bagatelle" is given by Mr. Thomson, (author of a song before mentioned,) which is spirited and pleasing.

Of the selected pieces\* are a Pastoral from Beethoven's *Men of Prometheus*:—airs, by Weber, from his *Preciosa*; by Mozart, from his 2nd quartet in *D* minor; by Kalkbrenner; by Spohr, the Polonaise from *Faust*; by Rousseau, his "Je l'ai planté," adapted; by Onslow, from a quintet; by Czerny; and by Herz. There is also Haydn's lovely Romance in *e b*, from one of his early symphonies; an elegant Theme, by the Count de Gallenberg; a Polonaise, by Hummel; a *Galope*, by Challenger, and Quadrilles by the same, from *Der Vampyr*. Likewise a Spanish Air for the Harp, by F. L. Hummel; and the romance in *Otello*, arranged, or rather transcribed, by Bochsá.

The fac-similes form a very curious and interesting addition to the volume. They consist of, 1st, some original sketches for the opera of *Oberon*, whence an acute student may gather useful information. Among these is part of a song written for Braham, but which the composer consented, *mulla gemens*, to withdraw; though not without exclaiming, "Well! 'tis only driving another of my coffin nails." 2nd. A Minuet, by Mozart. 3rd. A "Canon ad diapason, for the Piano-forte, composed and dedicated to J. B. Cramer, by his friend Muzio Clementi. 1829."† 4th. An Andante, by Beethoven; the writing inconceiva-

bly rude. 5th. A musical puzzle—a kind of canon which may be read in various ways—by Haydn\*.

The embellishments are, *Music*, as a frontispiece, from a design by Wood, the grouping of which will be much admired:—*Athgarvon*, by Harding, a very charming landscape:—*Venice by Moonlight*, by G. P. Reinagle, an interesting view, with a gondola and figures, as decorated during the carnival, admirably executed; though we should have liked the sun's own rays better than his borrowed light:—*The Moorish Maiden*, an exquisite production, which alone is sufficient to stamp a value on the work; and on the cover, a *Lyre*, by W. Sharp, a design shewing great taste in the artist; but we cannot help wishing that he had strung it.

#### SACRED MUSIC.

PURCELL'S *Te Deum and Jubilate in D*, in Score, with additional accompaniments by Dr. BOYCE. Edited by VINCENT NOVELLO, (The Editor, 66, Great Queen-Street.)

THE general opinion has long been, Sir John Hawkins informs us, that Purcell wrote this service for the musical performance at St. Paul's for the benefit of the Sons of the Clergy in 1697; but he subsequently states, that it was composed for the celebration of St. Cecilia's Day in 1687. From the printed score, however, it is clear that it was produced in 1694 on a similar occasion. This copy was in type, and so incorrect as to call forth the animadversion of Dr. Croft, who, in the preface to his anthems, says, "the faults and omissions are so gross as not to be amended but by some skilful hand." Walsh then published an edition from plates, in which the former errors are corrected. This is become exceedingly scarce, though being engraved in a very close, clumsy manner, the few copies extant will now lose all their value.

The author wrote this service with accompaniments for only the stringed instruments and trumpets. Dr. Boyce, in 1755, added oboes, bassoons, and drums, and in this improved state Mr. Novello has published the work, which forms Nos. 11 and 12 of his collection of *Purcell's Sacred Music*; thus conferring no inconsiderable benefit on the admirers of this portion of our great composer's works; and indeed on others, who, like ourselves, though considering his productions for the church very inferior to those for the theatre, are not insensible to their beauties, and feel glad to have an opportunity of obtaining an edition of them in every way so worthy of the author, and so exceedingly creditable to the judgment and diligence of the publisher.

The present is in full score, with an organ, or piano-forte, part added at the foot, in a manner corresponding to the anthems already presented to the public by Mr. Novello. We intended here to offer some remarks on a work which recently has attracted the notice of more than one musical critic, and, we regret to say, been the cause of language which must always prove inimical to free inquiry, and tend to provoke personal enmities rather than further the legitimate objects of criticism; but upon reflection, we have deemed it expedient at present to consider it as a mere republication, and to defer entering into the question of its merits till another opportunity, when the claims of actually new compositions may become less pressing.

\* Some of these, our readers will perceive, have been published in the *Harmonicon*.

† It will gratify the friends of Mr. Clementi, and indeed all lovers of music, to observe how harmlessly, by comparison, years seem to have rolled over him, if we may judge by his bold hand-writing, which has all the freedom of youth, and indicates as much strength as he possessed when he composed his fine Opera 2, about sixty years ago.

\* This, with English words, is printed in the first number of the *Harmonicon*, page 19, First Series.



## PIANO FORTE.

1. SOUVENIRS DE MALIBRAN, *composed by F. HULLMANN-DELL BARTHOLOMEW.* (Willis & Co. 55, St. James's Street.)
2. PAER'S ROMANCE, *La Veuve Grecque, arranged, with an Introduction, by CH. CHAULIEU, Op. 70.* (Paine and Hopkins, 69, Cornhill.)
3. BRILLIANT RONDO, *composed by H. SCHWIESO.—* (Schwieso, 79, Wimpole Street.)
4. The Venetian Gondolier, *an Air with Variations, composed by M. HOLST.* (Repository, 17, Soho Square.)
5. A SWISS MELODY *arranged, with an Introduction and Variations, by J. LILLYCROSS.* (Preston, 71, Dean Street.)

No. 1 might claim a right to the title of Fantasia, which is bestowed on many things that cannot prove half as much right to the name. It is a well-combined and uncommonly agreeable melange of popular airs, sung by Madame Malibran, among which are Signor Garcia's clever *Baxelito*;—the Spanish song so frequently performed by Madame de Vigo, at private concerts—"Giovinetto Cavalier;" a Tyrolienne, by Madame Malibran, and a popular movement from a scena in Rossini's *Semiramide*: the whole arranged in a very able manner, brilliant, but neither discouragingly difficult nor alarmingly long. It is, in fact, a very recommendable piece.

No. 2 is a much and justly admired Romance, and convertible into a slow, expressive movement for the piano-forte, but drawn out into seven pages, as in the present case, seems long and becomes rather heavy, though the whole is put together with great taste, and some good modulations are introduced. It requires a hand of extensive compass, and a performer of considerable feeling.

No. 3 may be very brilliant in the composer's own estimation; but, if we understand the epithet, either in its real or musically-received sense, it is any thing but the proper term to apply to this rondo, which is one of the most feeble, unmeaning things we ever happened to encounter.

We are pleased now and then to meet with trifles, for most useful things they are, when a little talent is bestowed on them; for music suited to the young or inexperienced player is in as much request as that adapted to a higher order of performer; but it ought to be such as will add to the student's stock of musical ideas—such as will improve his taste, and qualify him to understand and enjoy, and prepare him to execute, the best compositions of the great masters. Nos. 4 and 5 of the above, will assuredly not be followed by any of these desirable results: productions more barren, more puerile, have seldom fallen under our notice.

1. FANTASIA, *in which is [are] introduced a GRAND MARCH, and an AIR, with VARIATIONS, by W. A. KING.* (Luff, 92; Great Russell Street.)
2. NATIONAL DIVERTIMENTOS, *composed by T. VALENTINE.* (Pettet, 154, Oxford Street.)
3. The WINDMILL RONDO, *by C. M. KING.* (Repository, 17, Soho Square.)
4. La Chaumiere, *a RONDO, by W. A. KING.* (Luff.)

No. 1. A "Fantasia," wherein we discover no fancy, and a "Grand March," in which nothing like grandeur is at all perceptible. It is very silly to give such fine names to things which, under humbler titles, might pass

without much observation, but when dignified by high-sounding appellations, invite, nay, imperiously call for critical examination. If, instead of eleven pages, this were reduced to six, and were it called a bagatelle, or something of equally modest import, it might answer a temporary purpose, and enjoy the comfort of negative praise.

Nos. 2, 3, and 4 are all of the easiest description; short, but of a kind of brevity wholly unallied to wit. No. 2 consists of two very inoffensive airs. No. 3 of a rather pretty, but extremely common melody. No. 4 of a very common but not pretty melody. Of these four, three are dedicated to young ladies. "Oh! happy, happy fair!"

1. AIRS *from Masaniello, arranged by L. SACCHINI.* (Cocks and Co. Princes Street.)
2. "Oft in the stilly night," *arranged with Variations, by S. F. RIMBAULT.* (Repository, Soho Square.)
3. St. Patrick's Day, *arranged as a RONDO, by T. VALENTINE.*
4. TYROLESE AIR, *with familiar VARIATIONS, composed by EDWARD DEARLE.* (Blackman, Bridge Street, Southwark.)
5. Le Sylphe, *INTRODUCTION and WALTZ, composed and published by the same.*
6. La Louise, *an AIR with VARIATIONS, composed by WM. GRANTHAM.* (Luff.)

ALL the above are adapted to the abilities of quite juvenile performers. The first includes the Barcarole, Guaracha, Tarantella, and Market Chorus, from Auber's favourite opera, in four pages, and well arranged. No. 2 does not display this beautiful melody to much advantage; *tempo di marcia* and *brillante* are ill-suited to such an air. The others are "trifles light as air," in which we find nothing to condemn; they therefore may be useful in schools, or for beginners who wish now and then to elope from their instruction-book.

1. *The Windsor Castle QUADRILLES, selected from Così fan Tutte, with an accompaniment for the FLUTE, by W. ETHERINGTON.* (Munro and May, Holborn.)
2. The Royal Gallopades, *first set, composed by WM. GROSSE.* (The Author, Pimlico.)

IN No. 1 the arranger has wisely selected those airs which are least hacknied, and he has arranged them in a familiar manner.

The Gallopades are as common-place things as can be imagined. There is not a new passage, not even an unexpected note, among the whole of them.

1. La Salle d'Apollon, *a collection of GERMAN WALTZES, composed by Foreign Authors.* Nos. 51 to 62. (Wessel and Stodart, Frith Street.)
2. La Lyre d'Apollon, *a collection of MARCHES and POLONAISES, by Foreign Authors.* Nos. 15 to 19. (Same publishers.)

BOTH of the above are continuations of works in which many excellent pieces are mixed up with others of less merit, as must almost unavoidably happen in such publications, but the better kind certainly prevail. We have in these numbers several by names new to this country,



and some by composers who have gained our highest esteem. Among the latter, several Waltzes by Beethoven; some Galoppes by Leidersdorf; Polonaises by Hummel; Marches by Rossini, Spohr, &c. The neatness and economy of this little work, in addition to its other merits, ought and will recommend it to those who select music for themselves.

## VOCAL.

1. *A first Set of ITALIAN ARIETS, composed by ALBERICO CURIONI. (Mori and Lavenu, New Bond Street.)*
2. *A second Set of Ditto, same composer and publishers.*

NATURE is in general too economical to bestow a plurality of gifts on the same individual; she, therefore, very rarely unites great talents for composing and executing in one person. The exceptions to this rule are so few, that they only serve to confirm it. Signor Curioni has maintained his ground for many years in this country as a *primo tenore*. This is enough to satisfy the ambition of any reasonable *artiste*, and we are persuaded that he will not feel piqued when we tell him, that his chief endowments are those of which a professed singer ought to be most proud, and that to his composing powers he will never be indebted for any thing like the same applause that he has gained in his other capacity.

The first book contains three Italian ariettas, and the second, four. They are all of a very simple kind, and much in the style that has prevailed in this species of composition for more than half a century. Clear, flowing melody, has been the author's great aim, indeed his only object apparently, which he has accomplished, though for this he has been indebted to phrases and cadences by no means uncommon in his native country, the land of song, as it was once justly denominated.

1. SERENADE, "While o'er the rising moon," written by J. M'CRONE, composed by AUGUSTUS MEVES. (Willis and Co.)
2. BALLAD, "I have left my own home," the words by Miss E. ROBERTS (from the Forget me Not) composed by W. H. MONTGOMERY. (Same publishers.)
3. BALLAD, The Tear, composed and published by the same.
4. The song of the Dew-Fays, written by W. BARTHOLOMEW, Esq., composed by T. H. SEVERN. (Vernon, Cornhill.)
5. BALLAD, "Oh dearest girl, I love but thee!" the poetry by Mrs. HAXLEY, composed by J. C. TAWS, of Philadelphia. (Vernon.)
6. BALLAD, "Autumn is coming," written by Mrs. CORNWELL BARON WILSON, composed by E. SOLIS. (Goulding and D'Almaine.)
7. "Cease, my heart," WEBER'S German air, "Herz, mein herz," arranged by Mr. A. LEJEUNE. (Johanning and Whatmore, Regent Street.)
8. "Beside the streams," the poetry translated from CAMOENS, the music composed by JOHN ROSS. (Preston.)
9. Slavonian Melody, "The robber he sits by the fountain," the poetry by J. BOWRING, Esq., arranged and harmonized by JOHN BARNETT. (Preston.)
10. Ditto, "The heart has its sorrows," the poetry and arrangement by the same. (Preston.)

We shall not expatiate much on the above vocal pieces; with an exception or two, which will be pointed out, they

are all of that mediocre kind which neither invites praise nor provokes censure. Such, indeed, must be the case while the musical press thus teems with songs, ballads, &c., the risk of publication being small, and the hope of success almost invariably sanguine.

In No. 1 Mr. Meves has not hit upon a very successful melody; but what his Serenade wants in originality is made up in simplicity and ease.

No. 2 is a very roaming air, therefore the sound is an echo to the sense; still there is an air, and, moreover, the composer has paid great attention to prosody. No. 3 by the same, possesses similar merits, but the cadences are far from uncommon.

No. 4 is set as air and chorus, the latter for four sopranos, with which the effect will be novel and excellent; or for two sopranos, a tenor and base. The whole of this is extremely pleasing, and sensibly composed.

In No. 5 we suspect many engraver's errors. This is not a very favourable specimen of Trans-atlantic composition. And of No. 6, the best part is the vignette, a very beautiful reaper, who bears in her hand a sickle as dangerous as any one of Love's most pointed arrows.

To No. 7 the words are very correctly adapted. The original song never appeared to us to be one of Weber's happiest offspring.

No. 8, in E minor, is a very plaintive, well-accompanied air, with a Scotch tinge: but though the words may be immediately translated from Camoens, yet they are simply a paraphrase of the 137th Psalm.

No. 9 has a certain degree of nationality about it, but, to our taste, not of the most pleasing kind. And in No. 10 the rhythm tells for something, being in fact the most effective part of the air. In both these Mr. Barnett has, with great judgment, abstained from everything of a florid nature in his accompaniments, which are as simple as the occasion called for.

## FLUTE.

1. DROUET on Harmony and Modulation for the FLUTE. (Wheatstone and Co.)
2. BARCAROLLA from AUBER'S Masaniello, arranged for FLUTE and PIANO FORTE, by T. BERBIGUIER. (Mozzani and Hill.)

A TREATISE ON HARMONY for the flute may seem somewhat paradoxical, as the instrument cannot produce simultaneous sounds; yet, as arpeggios are only chords deployed, if we may use the word, and as all flute players now make great use of arpeggios, this alone is a sufficient reason why they should have some knowledge of the principles and laws of harmony. But we certainly expected to find an application of such principles and laws to the instrument in question; instead of which, M. Drouet has only repeated what has been written a hundred times before, without adding, or pretending to add, one idea of his own for the improvement or elucidation of what has so often before appeared in print. He has, it is true, said some little, and this in not very perspicuous language, concerning embellishments, the sum and substance of which amount to this, that they are generally redundant, out of character, and bad in taste. An indisputable fact. He has given a moderato and an allegro movement, together making three pages, which he simply entitles "Modulations;" but not a syllable does he utter as to the proper manner of conducting or bringing about a change of key. The title and examples are all the light he throws on rather an obscure and certainly an interesting subject.



No. 2 has already been reviewed in our work, in the enlarged form of a fantasia, if we mistake not.

1. MELODIES from CIMAROSA'S *Matrimonio Segreto*, arranged by L. DROUET. (Cocks and Co.)
2. ROSSINI'S *Barbiere di Siviglia*, arranged, with embellishments, by WILLIAM FORDE. (Same publishers.)
3. SELECT MELODIES of *Various Nations*, arranged, with embellishments, and accompaniments (ad lib.) for the *Piano-forte*, by RAPHAEL DRESSLER. Nos. 1 and 2. (Same publishers.)
4. Cocks's Cabinet, a *Collection of favourite MELODIES*, selected by WILLIAM FORDE. (Same publishers.)

No. 1 is an easy and a good arrangement of ten of the admired pieces in the opera.

No. 2 gives sixteen airs, &c., from Rossini's comic chef-d'œuvre. We meet with one or two passages "embellished," as the term is, but all the rest are left to the author's own notes; a practice much to be applauded, though not corresponding to the notice in the title-page.

No. 3, in two books, are twenty-four popular airs, of one quarto page each, including the accompaniment, therefore as "brief as the posie of a ring." These are arranged in the easiest possible manner; and the piano-forte part is equally simple, and devoid of every difficulty that a child could not vanquish.

No. 4 is a continuation of a pretty and perfectly easy work; the present number containing twenty-two pieces.

#### GUITAR.

1. TWENTY DUETTINOS, for *Spanish Guitar and Piano-forte*, composed by A. DIABELLI, selected and fingered by M. EULENSTEIN. Book I. (Johanning and Whatmore, Regent Street.)
2. Twenty Ditto, Book II.
3. FANTASIA on "My lodging is on the cold ground," by J. A. NUSKE. (Ewer, Bow Church Yard.)
4. The last edition of CARULLI'S *method of treating the Guitar*, translated by T. B. PHIPPS. (Cocks and Co.)
5. THREE RONDOS composed by C. EULENSTEIN. Op. 10. (Ewer.)
6. TWO RONDOS, by the same. Op. 11. (Ewer.)
7. AMPHION, or *The Flowers of Melody*, familiarly arranged by F. PELZER. Nos. 1 to 4. (Johanning.)

Nos. 1 and 2 contain waltzes, marches, allemandes, &c., all very short, not difficult for either instrument, very correct, as are all Diabelli's publications, and likewise as free from everything in the form of novelty.

Animation and effect are rarely wanting in M. Nüske's productions; certainly there is no deficiency of either, or of good taste, in the present, except in the final variation,

which makes this charming Irish melody gallop to an allegro vivace movement.

Carulli's instructions are well known for their usefulness. They are short, but very clear; and the translation now before us is carefully executed.

In Nos. 5 and 6 are some rondos, more to be praised for their elegance than originality, and requiring no unusual command of the instrument.

The *Amphion* comprises in these four numbers no less than four dozen of those vocal airs, arranged for the guitar, which have been the most popular during the last three or four years, neatly engraved on octavo plates, and at a very moderate price.

\* \* Haydn's *Passione*, edited by Novello; Hart's and Pallin's Anthems; and Gardiner's Sacred Music, in our next.

[We think it but just to Mr. Barnett to insert the following letter.]

To the EDITOR of the HARMONICON.

Sir,

162, Regent Street.

IN your last number, you were pleased to give a very just review of a song of mine, called "Lady, the silver moon shines bright," stated, in the title to it, to be "AN ANSWER," to "Rise, gentle moon." How this should be an answer—unless like the Irishman's echo, it is a reply preceding the question—I must confess puzzles me mightily, as it was published TWELVE YEARS before the latter; when I was quite a child, and had only published one song previously to it.

I take this opportunity of expressing my hearty disapprobation of the practice which sometimes prevails, of dressing up old songs with new titles, and re-producing them as novelties; while frequently, as in my case, the unfortunate composer suffers, in order that the publisher may gain some trifling profit.

As I am still but a young writer, it may naturally be expected that every succeeding composition of mine should bear the marks of improvement: how much, then, must it injure me with those who judge fairly, when they find that, after having written some things which they have approved, and which yourself and other reviewers have been kind enough to give me some credit for, I am sinking into the lowest style of composition (if indeed it deserves the name), and now producing such trash, as "Lady, the silver moon shines bright."

You will, I trust, assist me in removing any such impression, by giving publicity to this communication.

I remain, Sir,

Your obedient,

JOHN BARNETT.



## EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Resumed from page 256.)

Sept. 30th. It was impossible not to observe at the Chester Meeting, just concluded, that a greater share of musical discrimination was shewn by the audiences in that distant city, than is ever exhibited at private concerts in the metropolis, and more than is commonly manifested at our public performances in London, the King's Theatre included. Without possessing much feeling for music—many indeed none at all—a large portion of our fashionables affect to be enthusiasts, and some one performer, or some particular composer, is declared to be perfection, to be divine; while, to exalt the favourite to the greatest possible height, all else are decried, are pronounced to be *passé*, or *en perruque*.

This is imitated from our neighbours, the French, who really feel for the time all that our dandies affect. They love art, though they do not always understand it, but are greedy of novelty, and actually rave when they get any thing likeable and new. This state of mind is remarkably well described in *The Times*, in a paper of about a fortnight back. The sketch is so masterly a one, and rendered so much more interesting by being closely connected with the two popular female singers of the day, that I must assist in preserving it from that fate which is the lot of too many admirable articles in the newspapers.

This peculiar disposition of mind (says the writer) is the common malady of the Parisians,—it is what, amongst Frenchmen, is usually called *engouement*, and of which the English word *infatuation* conveys but a faint and imperfect idea. Instances of infatuation are known and seen in England; it closely borders upon insanity of mind, and amounts to a sudden but transient deprivation of reason. But the *engouement* of the Parisians is a sort of epidemic which attains a whole community; it is a magic spell, which extends its influence over every understanding, to every age, through every walk of life, high or low; of which nobody seems to be aware, and which nobody attempts to dissolve when he discovers its influence. The most detestable drama of *Henri III. et sa Cour*, which has never failed to draw full houses at the Théâtre Français; the exhibition of Gerard's tawdry picture of the *Coronation of Charles the Tenth*; the success of a most indifferent company of German singers\* on the boards of the Italian Opera, afford each in their turn as many instances of the existence of this disease amongst the good folks of Paris. But on no recent occasion have its peculiar features manifested themselves in a clearer and more distinct manner than during the late winter performances at the Italian Opera-house, which terminated in the earlier part of the month of April. Tired of the everlasting repetition of Rossini's compositions, the amateurs would have gradually deserted the Italian Theatre, had not the appearance of the two distinguished vocalists—of Mademoiselle Sontag and of Madame Malibran in succession, and subsequently together—divided the whole of the Parisian public in very unequal portions. Ardent and enthusiastic were the admirers of both, but the dilettante who should have found himself suddenly transported from some part of the musical world into the orchestra or lobby of the Italian Opera whilst both of them were on the boards,—who, not deficient in taste, should have brought with him some skill in music and an unbiassed judgment,—could not easily have reconciled himself to the great disparity in the number and quality of the admirers of each. Three-fourths of the Parisian dilettanti, and perhaps nine-tenths of the fashionable world, were and are still perfectly satisfied in their own minds that such a paragon of histrionic powers, and of musical science, skill, and taste, as Madame Malibran Garcia presented to their

eyes, had never yet appeared, and never would appear again, on any stage;—that a finer, more melodious, more powerful voice than she possessed, had never before existed, nor was likely ever to exist again;—that no praises could do her justice, no honours, no salary or emoluments, sufficiently reward her excellencies. If you expressed the least doubt on the occasion, or suffered the gentle smile of incredulity to hover on your lips, you had done enough to offend the enthusiasts; if you only offered the tribute of fair justice to the successful vocalist, you would be accused of being "*un homme de glace*;" if you professed yourself her unqualified admirer, you would be stamped at once "*un homme de goût*;" but unless your admiration became vociferous, and your applause boisterous, you would be told—"*vous êtes sans âme*." This general intoxication had extended to all the saloons of Paris, and became the musical *credo* of everybody who wished to be considered a competent judge in matters of taste.

Mademoiselle Sontag's portion of the Parisian public was limited in numbers, but it embraced, with very few exceptions, whoever had a name or renown in the musical world; it was composed of a choice, chiefly scientific, minority, whose voice made itself but seldom heard, but when it spoke commanded that sort of respect and deference which made every burst of applause that followed it the involuntary tribute of justice long withheld. The numberless headlong enthusiasts whom Madame Malibran was permitted to call her public, would look round on those occasions and exclaim, "*Ma foi! c'est beau! je ne la croyois pas de cette force là!*" but perhaps the very next moment, almost ashamed at this unwilling admission, would be heard to say, "*Cependant l'énergie seule avec laquelle Madame Malibran tire son épée dans Tancredi vaut mille fois le gosier de Mademoiselle Sontag!*" At the time when Madame Mainvielle-Fodor charmed the ears of the Parisians at the Italian Opera-house in the rue Louvois, the applause and admiration that followed her were almost exclusive—no other female warbler could be compared to her, and her voice was unanimously described as "*l'instrument le plus mélodieux que la nature a jamais créé!*" Poor Madame Pasta had barely a chance of entering into a competition with this lady, who, as a native of France, derived additional support from the partiality and predilection of her countrymen. "*J'aime-rois mieux le petit doigt de Madame Fodor que dix Madame Pasta!*" was no uncommon mode of proclaiming her superior titles to the palm of excellence. But the extraordinary talents of Madame Pasta soon broke forth in unequalled splendour; she soon began to fill, in the estimation of amateurs and connoisseurs of all classes and of all nations, that eminent rank which still leaves her without a rival, as she is without a model, although the enthusiastic clamourers, over whose nerves Madame Malibran has exercised such a powerful influence, would fain wish to place her at an immeasurable distance behind their idol.

When Mademoiselle Sontag first arrived in Paris, she was preceded by a great reputation. Judges, whose experience and qualifications could not be called into question, had already assigned to her in the musical world that high rank which she has filled ever since with so much *éclat*, and the opinion of her countrymen found a confirmation in the opinion of the Parisian dilettanti and connoisseurs. Her voice, her style of singing, bore, in a superior degree, great resemblance to the peculiar qualifications and powers of Madame Fodor. The applause and encouragement which she met was general and uncontradicted by any part of the Parisian public and Opera frequenters. It soon became known that Mademoiselle Sontag was, and wished to make herself and her conduct, respected,—that she kept aloof from the usual companions of her dramatic exhibitions, and was unwilling to be blended with the generality of performers. Off the stage, her demeanour and her associations challenged the strictest scrutiny. In other words, she held herself high. But this was not exactly the road to popularity amongst her theatrical *entourages*; and amongst them, in particular, she ceased to be a favourite. Her great success, however, confined ill will to proper bounds. Madame Malibran, the daughter of Garcia, the performer, who had already appeared on the boards of the Italian Opera-House previous

\* The tenor Haitzinger, endowed with a voice of unusual strength and purity, was the only one whose merits entitled him to a rank far above mediocrity.



to her late trip to the United States, re-appeared after a short career of success at New York, where Italian music had not been known before, and where unquestionably nothing superior to her had ever been heard. She had deservedly been praised and extolled by the music-loving Yankees of that city; and when her first appearance was announced in Paris, a number of them who had found their way across the Atlantic boldly proclaimed that she was "the finest singer in the world," in the same tone of infallibility with which they style the President's house at Washington "the finest house in the world." Neither their number nor their influence was sufficiently great to make any impression on the public, but they were numerous enough to fill, during the first nights of her performance, the place of what is usually called "*les claqueurs*," or, "*les chevaliers du lustre*," at some of the theatres in this metropolis.

Madame Malibran's first appearance in *Sémiramide* was nearly a failure; subsequently, however, some successful efforts in the part of *Desdemona*, which had not been seen since the days of Madame Pasta, and in which the servility of imitation was slightly covered by some deviations in the style of the melodramatic exhibitions at the Boulevard Theatres, elicited applause. The American amateurs, who verily believed that she had acquired and perfected her musical skill in the land of Yankee-doodle, rallied, and the unbiassed admirers of her fine voice soon were joined by a set of Opera frequenters, whose satiated and vitiated appetite is constantly craving for novelty.

"C'est du nouveau !  
 "Il faut du nouveau !  
 "Chez nous rien n'est beau  
 "Que le nouveau."

Madame Malibran, claimed in the first instance as an American by all the Yankees in Paris, was next claimed by the Italians and Spaniards as their own, because her parents happened to be of the two nations, and she was hailed a "*compatriote*" by every Frenchman, because she had married a Frenchman. This is the true history of the sudden and extraordinary popularity of Madame Malibran. Fashion, whose supreme mandates are not easily evaded, having fancied to take her under her especial patronage, she soon rose like an extraordinary meteor. No actress that had ever appeared on any Parisian stage met any thing equal in the shape of success, and the recollection of Madame Pasta was suddenly wiped off as if she had never existed. The very mention of the latter's name became unseasonable—*Vous allez me parler de Madame Pasta, quand vous avez Sainte Cécile et Melpomène en personne devant vous !* Madame Malibran had only to show herself, and enough had been done to meet the most rapturous applause. "*Elle est à croquer dans ce costume là !*" would be exclaimed from all sides of the theatre. If she happened to strike a false key, you would be answered—"Un pareil ratelier fait tout oublier !" If she trifled with measure and time, and embarrassed the whole orchestra by her capricious and sudden changes, the answer was—"Le génie ne connoît pas de règles !" Frenchmen gradually began to wonder that Mademoiselle Sontag, a German, should venture to sing on the boards of an Italian theatre—"C'est une serinette,—elle fait de sa voix tout ce qu'elle veut, mais elle est sans âme,—on ne sauroit applaudir un instrument qui ne sent rien !"

This singular feeling had taken such general root amongst the Opera frequenters, that Mademoiselle Sontag was seldom greeted with that cheering applause which she so eminently deserved, although Madame Malibran, having actually satiated her admirers in the parts of *Desdemona*, and *Ninetta* of the *Gazza Ladra*, the only ones in which her performances rose above mediocrity, had begun to sing before thin audiences. Mr. Laurent, the director, found it necessary to rouse the appetite of the dilettanti by bringing them together before the public, and the moment it was known that they would both appear in *Tancredi*, for his particular benefit, at doubled prices—24 francs a ticket—the opportunity for comparisons between the merits of the two supposed rivals gave a fresh impulse to the usual visitors of the Italian Theatre, under a very confident expectation that this trial of strength would end in a total discomfiture of the German vocalist, to the great honour of their

favourite. Mademoiselle Sontag, with that sort of *à plomb* which the consciousness of superior ability as a vocalist could not fail to give her, went through the part of *Aménaïde*, which seemed to have been almost purposely written for her clear and easy vocalization, with great success; the great applause with which her exertions were rewarded, was the more flattering as it was in some manner extorted from unwilling hands.

In Mozart's *Don Giovanni* the two rivals made their next appearance, and Mademoiselle Sontag displayed, in the character of *Donna Anna*,—the most difficult and perhaps the most ungrateful that was ever written for a soprano voice,—tragic powers of a superior and dignified cast. The numerous partisans of Madame Malibran, who, no doubt, sang the easy part of *Zerlina* admirably, but made a perfect idiot out of this plain and guileless country girl, were astounded, and not a word was said about the expediency of dismissing Mademoiselle Sontag altogether from the stage, and confining her exertions to concerts only—"de reléguer cette serinette Allemande aux concerts." They seemed suddenly recovered from the spell that bound them. The third appearance of the two songstresses was in *Sémiramide*, Madame Malibran having ventured to appear in the part of *Arsace*, when the recollection of the masterly performance of Madame Pisoni in this character was still in the minds of the Parisians. In this opera the superiority of Mademoiselle Sontag became too evident to be any longer contested, Madame Malibran's warmest admirers being obliged to admit that she had been left at a great distance behind her more skilful rival.

Oct. 4th. Among the projects of the present day is one for a new institution, which is to combine in itself a lyric theatre; a grand assembly and concert-room; reading-rooms and refectories; a grand panorama; and an ornamented garden, with bridges, fountains, cascades, temples, &c. &c. The theatre is to be devoted to two distinct purposes; first, as an academy "for young professors and pupils for the stage;" 2ndly, "as an elegant subscription theatre for evening entertainments, comprehending opera and ballet performances." Every Monday and Thursday it is proposed to perform an English opera; on Tuesdays and Fridays, a grand concert; and on Wednesdays and Saturdays, an Italian opera, by English candidates for the Italian stage. This institution, which is to be called THE ROYAL PANARMONION, is to be situated—*at the top of Gray's Inn Lane!*

10th. After an account of Paganini's performances at Frankfort, a German critic makes the following observations:—

"One striking peculiarity of his playing is, the extraordinary effect it produces on persons wholly devoid of musical cultivation. Most *virtuosi* play only for the learned; not so Paganini. His performance is alike appreciated by men of business and connoisseurs, by children and grown persons—it is felt and understood by all. This is the distinctive characteristic of all that is great in art. The Cathedral of Cologne, and Raphael's Madonnas, inspire sentiments of awe and devotion even in the most uncultivated minds; Mozart's tones vibrate in every breast; and Shakspeare's *Hamlet* will rivet the interest of every reader or spectator, in spite of the conflicting opinions of Goethe and Schlegel respecting its merits. To say that Paganini surmounts, with ease, the most inconceivable difficulties of execution, and brings from his instrument a tone which only the most practised hand on the violin can produce, would convey a very inadequate idea of his power. He seems to transform the very nature of his instrument, and to draw from it sounds which might be supposed to belong to the music of a spiritual world. His style is as various as it is extraordinary, and he is capable of expressing every shade of passion and feeling. In person Paganini is interesting and



prepossessing. He is pale and thin; a not unpleasing melancholy has spread itself over his countenance; and his whole appearance sufficiently indicates that his life has not been unchequered by misfortune. The romantic story of Paganini having attained his extraordinary skill by practising in the solitude of a prison naturally increases the interest and admiration due to his talent; and forms a poetical pendant to the tradition of the bard of Ferrara having written his sonnets by the light of a cat's eyes."

15th. The march of Music. The *Barbiere di Siviglia* has been performed at Cadiz. But a more extraordinary thing is, the representation of *La Cenerentola* at Havana, where it is intended to establish an Italian Opera. The more marvellous progress of this art is yet to be told:—the Pacha of Egypt has established various schools of scientific and military instruction at Djad-Abad, and among these, three for music, in which an Italian director, named Soranio, has two hundred and twenty Arab pupils under his instruction!

20th. A friend has communicated to me the following extract from a letter which he has received from a correspondent in North Britain.

"I have just returned from Berlin, to which place I was well introduced by my excellent friend F. M. Amidst a great deal of first-rate music which I brought home with me, I have a MS. 'Crucifixus,' by the great Bach (Sebastian), of a very curious character. It is part of a MS. missa in the possession of Professor Zelter of the Singing Academy, where I heard it performed. It is founded on four bars in the bass; thus—



which are repeated through the entire movement, clothed at each repetition in the most varied and enchanting harmony. I am aware that this is not a new species of writing; Handel has employed it more than once; but this is so exquisitely pathetic and flowing, that I procured a copy from the professor, not only for its intrinsic beauty, but also as a specimen of the difficult music which the ladies and gentlemen of that celebrated establishment are capable of performing."

These ladies and gentlemen are, I presume, amateurs; and here is another proof of the high state of music in the north of Germany, where it is really studied as an intellectual science.

26th. The pupils of the Royal Academy of Music are to perform some Italian operas in the Concert Rooms of the King's Theatre at the latter end of next month. M. Bochsa made a great effort to obtain the management of these, which the Committee indignantly refused to allow.

27th. In an Edinburgh paper of the 24th is the following announcement in an advertisement of Braham's benefit:—"Miss Phillips will sing 'Una voce pocco fa,' and

Rhoad's variations, as sung by Madame Sontang. Between the second and third acts, Mr. Graham will sing, 'Here's a health to the King.'"

The same paper more correctly mentions, in terms of unqualified praise, Braham's performance in *Der Freischütz* as *Rodolph*, in which character he seems to have produced as much effect as in the London theatres.

Notice is also taken of the Professional Society of Edinburgh, which is in some manner on the plan of the Philharmonic Society of London. The state of trade has interrupted its prosperity, as appears from the following statement of receipts and expenses for three years:—

Expense of Concerts in			Receipts in		
1826	.	£458 5 1	1826	.	£649 0 6
1827	.	488 16 5	1827	.	509 10 0
1828	.	343 4 8	1828	.	233 9 6
£1290 6 2			£1391 19 0		
			1290 6 2		
			Leaving a surplus of £101 12 10		

But music, copying, and other disbursements, amounting to £187, leaves a considerable debt for the society to liquidate.

Nov. 1st. M. Meyerbeer's new opera, *Robert-le-Diable*, is to appear at the *Académie Royale*, where, says *Figaro*, it will make "un bruit d'enfer." It is certain that the author long since completed his score, though, strange to say, it is not even yet put into rehearsal. *Nothing but Rossini!*

6th. The Italian operas commenced on the 3d at Brighton, with *Il Matrimonio Segreto*, which was so indifferently performed, that it does not require the gift of prophecy to foretell the failure of M. Bochsa's speculation at that watering-place.

10th. M. Boieldieu's new opera, *Deux Nuits*, has been performed at the theatre at Rouen, with vast applause: a friend who was present, tells me, that the Normans entered into the spirit of it, and seemed clearly to understand all the best parts of it, even those in which the greatest science is employed.

12th. But the authorities of Rouen are not, it appears, so sensible to the effects of good music as the bourgeoisie; for on the night of the first performance of *Deux Nuits*, the leader of the band M. Schaffner, accompanied by other musicians, executed a serenade under the window of M. Boieldieu, which the *Commissaire de Police* mistook for a *bruit*, and the whole party were immediately subjected to a proces-verbal. The cause came before the *Police Municipale*. The auditory, consisting of the theatrical band, were not a little clamorous, exclaiming "Either we are all guilty, or M. Schaffner is innocent! We all demand the honour of condemnation!"

M. Néel, counsel for Schaffner, pleaded that the law against serenades was made to prevent the serenading of popular deputies, and only intended to operate in political cases. The *Commissaire*, however, after deliberating twenty minutes, declared that the pretext of honouring M. Boieldieu was frivolous, and injurious even to him, since it was injurious to an honest man to make him an excuse



for violating the laws; and condemned the delinquent in a pecuniary penalty, with costs. A subscription was immediately opened, under the title of "Harmonic Subscription," to defray the expenses of this prosecution.

*Query*—Have the Magistrates of Rouen taken a lesson from ours of Middlesex; or are ours only imitating the freaks of the "great unpaid" of France?

15th. An excellent judge of music and of the drama says, speaking of Mademoiselle Heinesfetter, who has lately *stolen away* from Dresden, and yielded to the temptations of a Parisian manager, that her voice is splendid, though she does not know how to use it, and with every qualification for making a good actress, wants teaching and experience. She is embarrassed by her means which are abundant, while her judgment and taste are in a directly inverse ratio. This lady is to visit us in the spring, in order, no doubt, to assist Mesdames Pasta and Malibran, and Mademoiselle Sontag in relieving us from some of that superfluous wealth by which, everybody agrees, farmers, manufacturers, and all, we are now so much troubled.

A propos de Pasta. She is to have 1040*l.* sterling for singing at the small city of Verona during the Carnival; and is engaged on equally high terms at Vienna, &c. till May, when she is willing to come here; but her terms do not meet Laporte's wishes, who intends to *do a little economy* this season—not, if he can help it, in the prices of boxes, but in the pay of the performers. If, by-the-bye, he reduced both very considerably, he would be acting most wisely, whether as regards the public or himself. Should Madame Pasta not revisit this metropolis, she has an engagement offered her for St. Petersburg, and will certainly accept it.

17th. Boieldieu's *Deux Nuits* performed this evening at Covent Garden. The audience really relished some of the masterly compositions which it contains. From the printed book of songs, &c., it is impossible to learn which pieces are Boieldieu's, and which Bishop's. There is an apparent want of candour, in not assigning to each what justly belongs to him, and the public not only have a right to complain of the absence of such information, but may be led to suspect that there is some not very laudable motive for withholding it. Foreigners view this managerial silence with a suspicious eye, and circulate reports abroad, not particularly favourable to our national character for openness and fair-dealing.

19th. Among the *critiques* in the English adaptation of the above opera, the *Herald* shines with its usual splendour. That sagacious journal gives to the debutant, Mr. Dean, a *soprano* voice! I question whether an action for damages would not lie against the proprietors.

21st. The *Post* has once more forced Ambrogetti into the order of *La Trappe*. He never belonged to it, and it is not now likely that he should become one of its members, for it was suppressed years ago, and I have not heard of its revival. All the reports of his having ever entered into any monastic order, since his first appearance on the stage, are totally unfounded: he is become exceedingly religious, but not up to the pitch of *monkery*. No-

thing, however, is too absurd for the manufacturers of *small ware*, in some of the daily papers.

24th. The last of the six Italian operas performed at Brighton, was given on the 21st. "It has been any thing but a successful speculation," is admitted, even by the *Morning Post*. It was clear, that a thing so wretchedly got up must fail.

## Foreign Musical Report.

### VIENNA.

*Kärnthnerthor Theater*.—WILD, on his reappearance at this theatre was received with enthusiasm; and after delighting numerous audiences by his performance of *Georges* in *La Dame Blanche*, *Otello*, *Don Juan*, &c., chose for his benefit the *Barber of Seville*, at the conclusion of which, he was called forward to receive the rapturous felicitations of his admirers and friends. He declared his intention of appearing on the same boards next year,—“on hearing which,” says a German critic, “a thousand-voiced *Evviva!* sounded for the announcer of this so much desired intelligence.”

*Aloisia*, a romantic opera in two acts, and composed with strict attention to all the rules of the art, but without a spark of what is called “soul” was, maugre the mellifluous pleadings of Mademoiselle Achten, Messrs. Wild, Hauser, and A. Fischer, declared to be still-born, and doomed to the grave accordingly.

Signora Bourgeois Schiroli, first Cantatrice from Lisbon, made her appearance as Arsace in *Semiramide*. She has a good voice and tasteful execution. On the whole her debut may be pronounced successful; but we cannot refrain from remarking that ladies of such *embonpoint* as Signora Schiroli, who, really, like Dudu, “seems more adapted to be put to bed,” would do well to refrain from forcing their fair proportions within the narrow precincts of man's unpronounceable apparel. History, it is true, furnishes us with some instances of fat heroes who waddled in their gait, yet, on the stage, the eye delights in forms proportioned to the *beau ideal*,—and we therefore beg to assure the Signora that, in male characters, her appearance is *inexpressibly* to her disadvantage.

*Leopoldstadtes Theater*.—A musical farce in two acts, called *Der Zitterschläger*, composed by Wenzel Müller, and an allegory, entitled *Der Weg auf das Wahre zu kommen*, (the way to come at the truth) were both, with singular expedition, consigned “to that same ancient vault” where all their kindred lie. At the *Kön. Hoftheater*, Mademoiselle Hähnel, a young lady of great promise, has recently undertaken a leading character in one of Rossini's operas, and acquitted herself much to the delight of the *cognoscenti*.

### BERLIN.

*Königstädtisches Theater*.—No more convincing proof of the plentiful lack of inventive talent among the composers here could be adduced, than the fact that an old opera by *Nicolo Isouard* has been revived on these boards as a substitute for novelty. The reception which the *Aschenbrodel* met with, must have practically convinced the managers that Rossini and Auber have destroyed all relish for the old French style of composition. The performers acquitted themselves with ability; and Mademoiselle Stolberg, who appeared for the first time, proved to



the satisfaction of all who heard her, that, in characters more worthy of her, she will, to use theatrical language, prove a valuable acquisition to the theatre.

*Der Schatzgräber.*—A comic operetta, composed by Mehül, has met with great success, of which it is every way deserving, both as regards the *libretto* and the music.

#### WEIMAR.

*Die Flibustier.*—An opera written by Edward Gehe, composed by C. Lobe, was produced for the first time, on the 5th of September, at Weimar. The appearance of a new national opera is now a welcome rarity in the theatres of Germany, which, of late, have been acquainted only with Italian and French compositions; and the gratification of the amateurs in this country cannot but be increased in the present instance by the knowledge that the composer is at a time of life, which justifies them in looking forward to a long continuance of the career so successfully begun.

The text of *Die Flibustier* is by an author to whom the stage is indebted for several meritorious productions. On this occasion he has fully supported his previous fame; and, wonderful as it may appear to those accustomed to operatic trash and twaddle, he has written a piece, consisting of an interesting plot, detailed in a dialogue which deserves the name of poetry.

The composer is a member of the Grand Ducal Chapel, who had before given ample evidence of talent, by various original instrumental compositions, which emboldened him to a loftier flight, and we are inclined to augur most favourably of his future success. His music is truly dramatic. The national peculiarities and varied mental emotions of the persons of the drama, as also the nicer distinctions of sex, age, &c., are finely conceived and expressed, in almost every piece in the opera, but more especially in the airs allotted to Morgan, and the Indian Boas, in both of which rage and an eager thirst for vengeance are expressed with equal truth, yet differently: in the tender air sung by Maria in the first act; one of the same nature by Alonso in the third—and in the second and third finale.

The overture describes the happy voyage of Maria: it is a beautiful composition. The Introductory Chorus stirring and full of life: then follows the duet between Maria and Alonso, one of the most exquisite pieces in the opera; the duet between Morgan and Alonso is strikingly descriptive; the air by Maria, as we have already stated, beautiful; and the finale of the first act, somewhat less striking than could be wished. The second act opens with a duet between Maria and Alonso; passionate and full of character, though perhaps less pleasing to the many, than to the musical connoisseur. The air next sung by Alonso, is one of great beauty and brilliancy. Morgan's air with chorus, describes most powerfully the conflicting emotions which fill his vindictive spirit. The next chorus of Maria and maidens, though striking, loses much of its effect by coming between two such pieces as the air by Morgan and the second Finale. This latter has some exquisite passages, and, in the chorus, a southern fire and energy which transport the hearer. In the third act, the most striking piece is an air by Boas; for originality and character it is perhaps unrivalled in the whole opera. After an effective air by Maria and Alonso, the Finale "fair as the crowning rose of the whole wreath," closes this genuine German opera.

Of the performers it may be said, that they all evinced the greatest zeal in the execution of the parts allotted to them. The choruses were led with precision and effect, and the general execution formed the most delightful

musical treat that the amateurs of Weimar have of late enjoyed—to which the presence of Hummel contributed in no small degree.

#### LEIPZIG.

HERE Paganini has been recently waving his magic wand. Waving a fiddle-stick! some young lady may exclaim: even so:—a wand by any other name may work as well. Some of his Leipzig admirers have inquired into the personal history of this wonderful man, and the following biographical notice may not be uninteresting to readers in England, where his fame has so long preceded him.

Nicolo Paganini was born at Genoa in 1784: his father was not a musician, but a merchant. He was, however, passionately attached to the art, and strenuously endeavoured to play on the mandolin. In this attempt he was so little successful, that his son, when only five years of age, used often to exclaim—"Father, you never keep time!" The first instructor of young Paganini was Costa: he carefully developed the wonderful capabilities of his pupil, who was enabled to perform concertos in his eighth year. At twelve, he was appointed first violinist in Lucca, where he already made some attempts at composition. Here he remained devoted to his art, amid the political vicissitudes of the time. The Princess Elise, sister to Napoleon, conferred on him an honorary distinction at court, in order to prevent his leaving Lucca. The report that Napoleon sent for him to Naples, is disposed of by the fact of the Emperor not having been there. It was not till 1813, that Paganini commenced giving concerts in the various cities and towns of Italy. From that time his fame has spread with triumphant rapidity.

His external appearance is not, as has been represented, frightful and revolting: true, he is of a pale and sickly aspect, but the look of gloom, so strongly described by those who have never seen him, is the undisputed property of those fanciful gentlemen. When not excited, his features have, indeed, a somewhat melancholy cast; yet his bright black eye is as expressive of philanthropy as of genius. This assertion may be coldly received by the visionaries who attribute the effects produced by this wonderful artist alternately to the powers of heaven, or hell. These personages would do well to reflect, that it were but a sorry employment for the angels of light or darkness to possess themselves of Paganini's fiddle. The unbounded empire exercised by this artist over his instrument may be accounted for very naturally—it is the triumph of genius and application—a truly holy alliance, rare indeed, but when effected, invariably leading to great results.

Marschner's new opera, *Der Templer und die Jüdien*, from Ivanhoe, is expected at the newly-erected theatre.

#### FRANKFORT.

It is said that the four concerts given at this place by Paganini have produced the sum of 9,500 florins, two-thirds of which go to the performers. Being in the neighbourhood of the Grand Duke of Hesse Darmstadt, he could not fail of allowing that enlightened patron of music the gratification of hearing him. Accordingly he availed himself of an opportunity to visit Darmstadt, where he was received with transports. Many persons had braved the inconveniences of a long journey to be present at his performance.

#### BRUNSWICK.

AMONG the late appearances at this theatre, that of M. and Mad. Cornet is worthy of particular mention. Cornet is a celebrated tenor from Hamburgh. In "Joconde" he gave universal delight to an overflowing audience—a rare



assemblage within these walls. His next appearance was in the opera of "Jessonda," he playing Nadori, and Mad. Cornet, Amazili. Some critics contend that the voice of the latter has recently suffered; an opinion in which the public by no means participate.

#### STUTTGART.

AUBER'S two operas, "Fiorilla" and "La Muette de Portici," have met with great success at the Theatre Royal, where also Weigel's "Waisenhaus" has been revived under the attractive head of "not acted these twelve years." Yet this last-mentioned opera, though intrinsically good and given with great effect, was performed to empty houses.

#### BRESLAU.

IN the new musical periodical, entitled *Eutonia*, we find the following details as to the actual state of music in the capital of Silesia, which may not prove uninteresting to those who are anxious concerning the progress of that art. It will be seen by what strenuous perseverance the inhabitants of Germany endeavour to spread a taste for musical knowledge, and at the same time the attentive observer will not fail to perceive how desirable it would be to establish one central point for German exertion, as also a well-arranged system of strong and substantial education, in order to give practical utility to an enthusiasm and fervour which at present is evinced, wonderfully indeed, but without commensurate result.

To the University of Breslau, Schnabel, the *Maître de Chapelle*, and Mosevius, the musical director, are attached as professors of music. The former gives theoretical lessons, the second teaches singing; besides which, they jointly conduct an institution for the vocal execution of church music. Independently of this institution, there is a musical society, composed of amateurs, who have already acquired a certain degree of skill in singing, or on any instrument. They have concerts, at which many of them have displayed talent of a very high order. The usefulness of this society cannot be doubted, forming, as it does, a great number of musicians of equal ability. At their concerts they perform symphonies, overtures, cantatas, oratorios, operas, and detached compositions, both vocal and instrumental.

Still public opinion is divided as to this society. It is beyond all question, that the objects proposed by the members would be more certainly secured by admitting the professors of the university mentioned above, and by placing the arrangements under their direction. The accession of such men must needs prove advantageous. Besides the University, Breslau possesses four gymnasiums, in each of which singing is cultivated. To the Elizabeth Gymnasium M. Pohsner is attached. At the Magdalen Gymnasium is Kahl, professor of singing at the church of the same name: at the Gymnasium of Frederic William, Mr. Penkes, professor and organist, has recently undertaken the superintendence; and finally, the celebrated Bernard Hahn is professor of singing at the Catholic Gymnasium. This last gymnasium is unquestionably one of the best musical institutions in the kingdom. A large hall has been built, exclusively devoted to music; a superb piano has been placed there for accompaniment, and M. Hahn fulfils his duties with all the skill and care desirable. A meeting devoted to instrumental music is held once a week, under the direction of Professor Prudlo.

There are, besides, two seminaries at Breslau, one of which, the Catholic Seminary, has for musical professors, 1st. M. Schnabel, who exercises the pupils in the per-

formance of great pieces, as masses, symphonies, &c. and who teaches them in singing and the organ; 2d. M. Schnabel, junr., who gives lessons on the piano and violin, and teaches harmony according to the system of Logier; and, 3d. M. Lucas, director of the choruses. At the other seminary called the Evangelical, M. Michler is musical professor. The scholars, amounting to about one hundred, are divided into two classes. Hitherto the course has lasted only two years, but this term is to be prolonged. About one half of the students annually retire, and are replaced by an equal number.

Messrs. Mosevius, Siegert, and Pohsner have each singing academies. In all the thirty elementary schools for the poor, the least of which numbers one hundred and fifty scholars, and others above three hundred, singing is more or less cultivated. Among them the school of *Saint Esprit* deserves particular mention. It is under the superintendence of M. Siegert. It is impossible in our present space to enumerate all the private musical establishments, many of which are conducted by eminent professors.

Of the *Church music*, the best performance is that at the cathedral, directed by Schnabel, the *Maître de Chapelle*. At the other Catholic churches, particularly the *Sandkirche*, where M. Lucas is director of the choruses, good music is also heard. Among the Evangelical churches, that of Saint Bernard, directed by M. Siegert, presents throughout the year an uninterrupted succession of good works ancient and modern. M. Pohsner at St. Elizabeth, and M. Kahl at the Magdalen, are the next in eminence. At the former, Messrs. Kohler and Hesse are the organists; at the latter M. Freudenburg. The performances at these three Evangelical churches will be materially improved by increasing the choruses from the pupils at the gymnasiums, to whom such employment presents many pecuniary advantages.

*Concerts* are given by Schnabel thrice a week during winter, under his own direction, in addition to the academical concerts mentioned above. Many other concerts are given, some by native artists, some by strangers. This brief and necessarily imperfect notice may yet suffice to furnish some idea of the importance attached to musical cultivation in Germany, seeing that so many establishments are consecrated to it in a city, the population of which does not exceed 80,000 souls.

#### NAPLES.

*Teatro San Carlo*.—A new opera called *Teresa Navagero*, was produced at this theatre, on the anniversary of the King's birth-day. The opera was written by a son of Guglielmi, and the music composed by his brother. Its success was indifferent, and its merit equally so.

A few days after *L'Isola disabitata*, a new opera, composed by Mandanici, was played at the *Teatro del Fondo*, and rapturously received.

#### THE NETHERLANDS.

THE prize question proposed by the Netherland Scientific Institution, "On the services of the Netherlanders, in the discovery of the modern system of Music," has elicited two essays; one in German, by Kiesewetter of Vienna, and one in French by M. Fétis of Paris. Both papers have been rewarded.

#### MUSIC IN SPAIN.

IN Madrid, Barcelona, and Seville, the instrumental compositions of German and French masters, are much admired. The native composers, are all *Maîtres de Cha-*



*pelle*, and their music exclusively sacred. Carnicer, the present director of the Italian opera at Madrid, makes the only exception; he has written two operas, "Elena y Constantino," and "Lusiano," both of which have been most successful.

#### RIO DE JANEIRO.

*The Opera.*—Rossini is here the "grand Napoleon of the realms of song," so much so, that Paër is yawned over, and Mozart unknown. The principal characters of the operas are well filled; the choruses, on the contrary, make "the most odious compound of villanous noise, that ever assailed the ears of man." The ballet is a favourite amusement, and every way creditable to the management. Generally speaking, the dancers are not excelled by the Parisians themselves.

#### PARIS.

MADemoiselle Heinefetter has published a justificatory plea, in the French papers, on the subject of her secret departure from Cassel, where she had bound herself by oath to remain. She states that the oath in question was administered to her during her minority, when the mercantile talents of a prima donna are but imperfectly developed. She further declares, that a residence in Cassel is by no means suited to her present state of health. The fact is, that administering oaths to young, pretty, and accomplished actresses, is rather a far-*looking*, than a far-*seeing* precaution. "At lover's perjuries they say Jove laughs;" and we think the thunderer quite as likely to be tickled by the sweet, grave face of a young lady of eighteen, who devotes her powers to managerial cupidity, before she is aware of their extent and value. [Should Heinefetter come among us, we hope she will sing divinely without swearing to do so. To her we would say—

"Do not swear at all—  
Or if thou wilt, swear by thy gracious self,  
And we'll believe thee."]

Madame Malibran on her re-appearance in the character of *Ninetta* in *La Gazza Ladra*, was received with the most deafening plaudits. So enthusiastic was the cheering, at the commencement of the cavatina *Di piacer*, that the lady was unable to give that piece with the wonted effect, her voice being manifestly tremulous from emotion. Towards the end of the first act, however, and throughout all the scenes of the second, she was, to use the French phrase, "magnifique." Her second appearance was no less successful. Inchindi's *Fernando* was highly creditable to him.

A new production at the *Opera Comique*, called the *Dilettante d'Avignon*, written by M. Hoffmann, and composed by M. Halevy, is likely to increase the well-merited celebrity of the latter. The distinguished talent evinced in his "Clari," is observable also in the lively trifle now under consideration. The chorus *Vive, vive l'Italie!* is a charming composition, sparkling with the vivacious spirit of the "all unclouded" clime. The opera was well performed, Ponchard, Madame Casimir, and Mademoiselle Monsel, acquitting themselves with their usual ability.

A pleasant story is told of Rossini, and a Mr. Ph—, an advocate living at *Boulogne-sur-mer*. This gentleman is in possession of a musical library, comprising a selection of the best French and other compositions, many of which are very little known. Rossini heard of this, and when engaged with the composition of *William Tell*, he applied to Mr. Ph— for any Swiss airs which he might have in his collection, as it was important to introduce a national

air in the forthcoming opera. Shortly after, Mr. Ph— forwarded four airs, three of which were returned by Rossini as execrable. The fourth he kept, it being, as he said, redolent of the Helvetian mountains; and he used it accordingly for the Tyrolese in the third act; with what success, all who have heard the opera can testify. The cream of the history is, however, to come; after the triumph of *William Tell*, and in particular of the Tyrolese air, *il Maestro* received a communication from Boulogne, in which Mr. Ph—, after multifarious excuses for his happy and innocent deception, humbly declared that he himself was the real author of this national Swiss air.

For the correctness of this story we cannot vouch—but, if true, it is one of the most pleasant consequences of the ancient game of bowls, to see the great *Maestro*, distinguished alike by his talents for music and mystification, thus perfectly mystified in turn.

Pellegrini has been appointed Professor of Singing at the Royal Academy of Music.

Monsieur Adam, Professor at the Royal Academy, and author of the *Méthode de Piano*, has received the decoration of the Legion of Honour. This well-earned distinction must be gratifying to the many admirers of M. Adam.

### The Drama.

#### COVENT GARDEN THEATRE.

ON the 17th of last month was presented at this theatre, a Comic Opera, under the title of *The Night before the Wedding, and the Wedding Night*, a name half as long as the prologue to *The Mouse-Trap*, but which might yet, by "judicious curtailment," as the critics have it, be contracted into *The Wedding Eve, and Wedding Night*, very beneficially for such as are asthmatic, as well as for those who are frugal in words. It was intended to translate the brief French title literally; this, however, it was thought, might prove ominous; and as play-folk are not more exempt from superstition than other folk, it was ruled that the name had better be lengthy than condemnatory.

<i>Sir Lionel Lorimer</i> , Colonel of Infantry	MR. WOOD.
<i>Valentine Acton</i> , a young Officer	MR. DEAN.
<i>Rugby</i>	MR. SHEGOG.
<i>Justice Rigid</i>	MR. STANSBURY.
<i>Torpid</i> , Valet to the Colonel	MR. MEADOWS.
<i>Hector</i> , Valet to Acton	MR. J. RUSSELL.
<i>Jocelyn</i> , a peasant	MR. DURUSET.
<i>Portlock</i> , keeper of the Abbey	MR. EVANS.
<i>Malvina</i>	MISS HUGHES.
<i>Rose</i> , a peasant	MISS H. CAWSE.

*Officers, Servants, People, &c.*

The scene is now laid in England. The period, same time between the Restoration and Revolution.

This is a literal translation, we are informed, of M. Scribe's *Deux Nuits*. If he had never produced better dramas than this, he would not have amassed so much wealth, or have secured to himself so large an income as he possesses; for of all the "vehicles for music" we ever sat out, this is the most free from everything in the shape of interest, wit, or humour. The story, or plot, we will not enter into here, as it may be found in our Number for March last.

But barren of beauties, and even of meaning, as is the drama, the music supplies the deficiency. The book of



songs published by the theatre, affords us no clue by which we might assign to M. Boieldieu, and Mr. Bishop, the pieces in the opera appertaining to each. By far the greater part of them belong to the French composer, we are by the different styles led to conclude; but two or three things, at least, declare themselves to be of British growth, and as Britons we have no reason to blush for them: it is to be lamented, therefore, that we are not authorised to distinctly claim them for our talented countryman.

As most of these compositions will, probably, come under our notice in an engraved form, we do not here particularise them, but content ourselves by stating generally, that they evince an abundance of that best kind of musical science, the aim and end of which is, to please those who, with an accurate ear and habituated to good music, have acquired a correct taste; which is, in fact, knowledge, though possibly unattended by much, if any, practical skill. There is enough, however, in the finales, and in some two or three more pieces, to conciliate such as can only bring themselves to admire the various species of counterpoint, "beautiful scoring," and those other mechanical merits which prove the musician to have been laborious, though they afford no evidence whatever of his genius.

On this occasion a Mr. Dean made his first public appearance. He is very young, and possesses a tenor voice, rather guttural, but of great compass; so high, indeed, that many have been tempted to consider it as an alto, or contratenor. He evidently sings just what he is taught, and his style does not inspire us with any exalted opinion of his master's power of communicating knowledge. But his intonation is perfect; that is, he never sings a note out of tune: an invaluable quality! As an actor, he is decidedly the least accomplished person we ever saw on the boards of a theatre. His manner of treading the stage, and his attitudes, denote either a degree of bashfulness, almost girlish, or an entire want of that instruction on the subject of personal deportment, without which no theatrical performer should, in the present day, venture to come before the public.

The choruses were well performed, and the orchestra powerfully contributed to the success of the opera, which was given out amidst acclamations, and with only two or three dissenting voices. It continues to be played alternately with *Romeo and Juliet*; the latter having lost none of its attractions, though it has run upwards of twenty nights, Miss Kemble receiving, and deserving, more and more applause at each repetition.

#### NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

The Musical Gem, consisting of choice Lyrical Compositions, Vocal and Instrumental, elegantly bound in White and Yellow Satin Paper and Blue Morocco, with Gold Device and Gilt Edges, embellished with six highly-finished Lithographic Drawings on India Paper, including Portraits of Mad. Malibran and Madlle. Sontag; dedicated to Her Royal Highness the Duchess of Kent, and edited by W. Ball and N. C. Boscha.

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Gems à la Malibran, containing the Popular Airs Sung by Mad. Malibran, with Flute and Bass Accomp. (ad lib.) by N. C. Boscha.

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#### VOCAL.

Ombre Oscure, deserte Foreste! Cavatina from "Guillaume Tell," by Rossini.  
That Solemn Hour, Recit. and Air. Rodwell.  
The Opera of "The Night before the Wedding and the Wedding Night," adapted to the English Stage, from Boieldieu's "Les Deux Nuits," by Henry R. Bishop. Sung by Mesdames Hughes, H. Cawse, Messrs. Wood, Dean, &c. &c. &c.  
"He's coming from the Mountain." Song with Æolina accompaniments, W. Ball.  
"Lovely Lady, sleep awhile."  
"My Home." J. Russell.  
"Amidst the gay and festive crowd," by Duvernay.

#### SONGS.

"Ran Pata plan,"  
"Bonheur de sa revoir," } Sung and Composed by Mad. Malibran.  
"Chagrin d'amour."

#### ITALIAN SONGS, (with Guitar.)

Book 3 and 4, of Italian National Airs.

#### GLEES.

"Over Hill, over Dale," composed by Chubb.  
Serenade, Three Voices. J. Blewitt.



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