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CONCERT ROOM
AND
ORCHESTRA ANECDOTES.
OF
MUSIC AND MUSICIANS.

Ancient and Modern

BY

THO: BUSBY. MUS. D.

VOL. I.



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P R E F A C E.

IN a publication similar to the present, the labours of the writer will necessarily consist more of the exercise of his taste and judgment, than of any superior talents or acquirements.

He who undertakes the task of a literary collector has often been compared to the bee, that, roving from flower to flower, extracts every sweet that offers itself to his choice, and depends, for the future store of his hive, more on the inviting treasures blooming around him, than on any wealth of his own. But this simile, perfectly ap-

posite in most cases of compilation, is here only partially applicable. The articles now presented to the public, have, in many instances, been collected from sources that lay far out of common reach, and which demanded, for their attainment, an extended acquaintance not only with musical history, ancient and modern, but with circumstances connected with the habits and characters of many composers and performers, which could only be expected to come within the knowledge of a professional musician.

To the bee, every garden is open, and every garden alike; not so, to him who seeks for musical curiosities, are the recesses he has to explore. The intelligence to be acquired, and so indispensable to the completion of his intended work, is limited to a distinguished few; and, in a great measure, not acquirable, except by him who, favoured by a kind of professional privilege, finds the door of information open to his approaches. But while, on that very account, such information will, to the ge-

generality of readers, be the more acceptable, because the more rare, yet, as being subject to the whims and caprices of tardy or reluctant informants, it is often the more difficult of attainment.

The labours of the Editor have not, however, been wholly confined to the humble task of compilation; many of the narratives and anecdotes in these volumes are the results of a reminiscence founded on the professional practice and personal connection of three score years, and have never before met the public eye. Most of these are curious and interesting, and none of them, it is trusted, unworthy the attention of musical readers.

Among the other articles, will be found biographical notices of some of the most meritorious composers and performers, vocal and instrumental, of this and the past century. Concerning these, the narrated facts are faithful, and the criticisms meant to be liberal and candid. The whole is intended to form a mass of useful and amusing matter—matter too nearly connected with the

taste and feelings of musicians and amateurs, not to gratify the readers to whose attention the work is particularly addressed; and, if the Editor shall prove to have been so successful as to have effected this object, he will have no reason to be dissatisfied with the labour he has bestowed.

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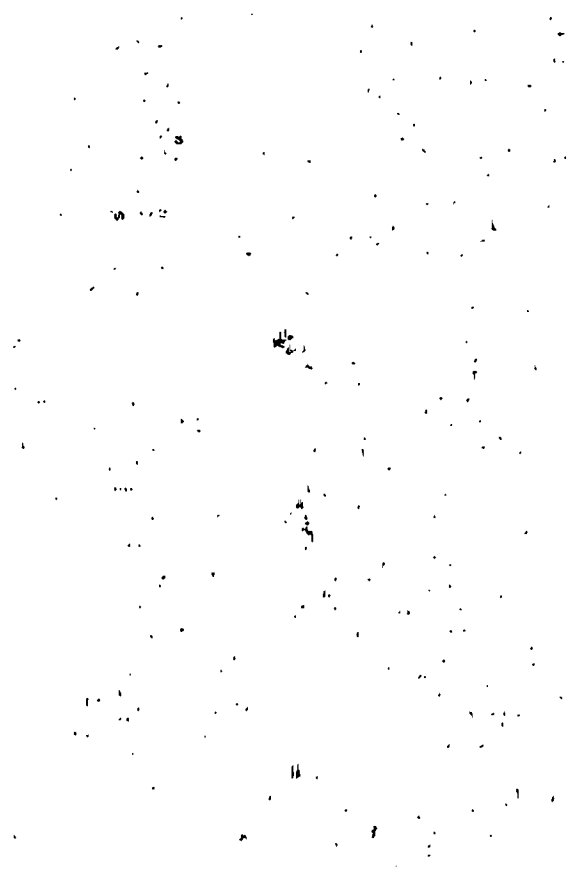
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MUSIC

AND

MUSICIANS.

ROYAL ACADEMY OF MUSIC.

THE compiler of this work is happy in being able to commence his labours with a subject so honorable to his country, as that of an establishment that no less demonstrates the taste than the liberality of its ROYAL PATRON, and of its munificent founders and supporters.

The Royal Academy of Music, proposed by Lord Burghersh, and instituted under the auspices of the King, was opened on the 18th of March, 1823; and in the beginning of the following year, the pupils, male and female, gave at the Hanover-Square Rooms, by permission of the Directors of the Concerts of Ancient Music, a morning concert (vocal and instrumental), by the various excellence dis-

played in which, the talents and progress of the students, and the skill and assiduity of the several tutors, were strikingly manifested.

The directors of this national and elegant undertaking, first suggested, by a nobleman, who is, himself, no ordinary musician, judiciously appointed Dr. Crotch as *principal* of the *Corps Instructif*, and the master for harmony and composition. This measure was succeeded by that of admitting on the foundation of the establishment a limited number of students, on payment of a small annual stipend. If the present universal taste for music, and the immense sums which are bestowed upon foreign artists, be considered, there will be no reason to doubt of the entire success of this institution; especially if we duly estimate the willingness of the public to encourage all establishments formed for the patriotic purpose of calling forth and maturing British talent.

When the Royal Academy of Music was first projected, the opinion obtained, that such an institution was not calculated for this country; but the success already realized, forms a solid basis for the hope, that the cultivation of the elegant science of music is no less suited to the English, than to any foreign soil: and that the day will arrive when we may be able to boast of possessing as learned and distinguished composers,

and as able and tasteful executants, as any country.

THE APOLLONICON.

This curious and magnificent organ, which, for several years, has been exhibited to the public in the great rooms of the ingenious inventors, Messrs. Flight and Robson, has for the basis of its powers, the *cylindric principle*. Working on this, the originators of the *Apollonicon* have not only contrived to produce all the different lights and shades of organic sound, from the most exquisite softness, to the greatest possible degree of tonic force, but have imparted to the treble-pipes of their instrument a mellifluousness, to the tenor portion of its scale a richness, and to its bass extremity a dignity and a power, with which every one is astonished and delighted.

This instrument, by its varied and extraordinary effects, approaches, it would seem, nearer than any other existing congeries of vocal tubes, the organ described by Plato, and his commentator, Proclus, denominated by the Greeks a *Panarmonion*. If, in the ancient machine, every aperture of the innumerable pipes, of the *fistula innumera*, was capable of emitting three or more different notes, the modern instrument possesses the capacity of pouring forth its voluminous and voluble sounds, either automatically, or by the living action of the finger.

The cylinders employed for the former of these operations, are three in number, and each of them is no less than six feet in circumference. By their revolving motion, all the mechanical powers of the complicated machine are brought into play; and the effect of the combined means employed is tremendous. But this is only a portion of the result of this mechanic and vocal frame. It is furnished with six distinct collateral sets of keys, which are simultaneously performed upon by as many different performers. These, acting in concert, develop the various powers of the organic construction, and operate on the nerves and feelings of the auditors in a truly surprising manner. The external dimensions of the Apollonicon are about twenty-four feet in height, and twenty in breadth. The expense of erecting this instrument, which was built under the royal patronage, is stated to have been more than ten thousand pounds.

THE PANHARMONICON.

In the year 1814, Mr. Maelzel, the ingenious inventor of the *Panharmonicon*, announced to the British public the intended exhibition of his curious novelty, in a placard of which the following is an exact copy:—

“ Mr. Maelzel begs leave to inform the nobility, gentry, and the public in general, that he

will have the honor to exhibit every day (except Fridays) at eight in the evening, his *grand Panharmonicon* and his *Automatical Trumpeter*, which have never yet been seen in this country, and of which he is the inventor. The Trumpeter plays—

“ 1. *The Signals of the Cavalry.*

“ 2. *A March, composed by Mr. Hummel.*

“ 3. *An Allegro, by Mr. Pleyel.*

“ *The two latter with accompaniments.*

“ He will further represent to the view of the public, a *Hebe*, a sublime picture, made transparent by a double effect of light; after which the *Panharmonicon* will execute,

“ 1st, *The Overture to Lodoiska, by M. Cherubini.*

“ 2d, *A Military Symphony, by Mr. Haydn.*

“ Afterwards will be seen, a *great city on fire*. The view is taken from the citadel, between which and the city the spectator observes several military corps filing off with their military music, which is executed by mechanism. On the left side is very distinctly to be seen the progress the fire has made, and the natural motions of men, horses, carriages, &c. &c. The representation is faithful, and accompanied with appropriate music.

“ The whole will terminate by,

“ 1st, *The Grand Symphony of Mr. Beethoven, so well known and admired in London.*

"2d, *An Echo by Mr. Cherubini.*

"3d, *Two French Marches, by Mr. Mocheles,* which will be executed by the *Panharm-nicon.*"

SINGING AT SIGHT.

In 1741, Handel, proceeding to Ireland, was detained for some days at Chester, in consequence of the weather. During this time, he applied to Mr. Baker, the organist, to know whether there were any choir-men in the Cathedral, who could sing *at sight*, as he wished to prove some books that had been hastily transcribed, by trying the choruses. Mr. Baker mentioned some of the best singers in Chester, and, among the rest, a printer of the name of Janson, who had a good bass voice, and was one of the best musicians in the choir. A time was fixed for this private rehearsal at the Golden Falcon, where Handel had taken up his residence; when, on trying the chorus in the *Messiah*,

"And with his stripes we are healed,"

poor Janson, after repeated attempts, failed completely. Handel got enraged, and after abusing him in five or six different languages, exclaimed in broken English, "You schautrel, tit not you dell me dat you could sing at soite?" "Yes, sir," said the printer, "and so I can; but not at *first sight*."

ROYAL PRECEPT.

When Farinelli was at Venice, he was honoured with the most marked attention, from the Emperor Charles VI.; but of all the favours he received from that monarch, he used to say, that he valued none more, than an admonition which he received from him on his style of singing. His imperial majesty condescended to tell him one day, with great mildness and affability, that his singing was, indeed, supernatural, that he neither moved nor stood still like any other mortal; but "these gigantic strides," continued his majesty, "these never-ending notes and passages, only surprise, and it is now time for you to please; you are too lavish of the gifts with which nature has endowed you; if you wish to reach the heart, you must take a more plain and simple road." These few words brought about an entire change in Farinelli's singing; from this time he mixed the pathetic with the spirited, the simple with the sublime, and, by these means, delighted as well as astonished every hearer.

BALLAD-SINGING DIVINE.

Dr. Richard Corbet, bishop of Norwich, was a great humourist, both in his words and actions: "After he was D.D." says Aubrey, "he sang ballads at the Crosse at Abingdon. On a mar-

ket day, he and some of his comrades were at the tavern by the Crosse (which, by the way, was then the finest in England). A ballad singer complained that he had no custome; he could not put off his ballads. The jolly Doctor put off his gowne, and put on the ballad singer's leathern jacket, and being a handsome man, and having a rare full voice, he presently had a great audience, and vended a great number of copies."

SENSE AND SOUND.

It is related of Haydn, that, when about to compose, "noting down his principal idea or theme, and choosing the keys through which he wished it to pass, he imagined a little romance which might furnish him with musical sentiments and colours." The strict connexion which thus subsisted between the poetical and the musical imagination of Haydn, was of great advantage to him in his compositions. He thus introduced into his melodies a sentiment and character which we in vain look for in those of his predecessors.

The musical idea, though originally vigorous and impressive, may be clothed in phraseology so clumsy, as to deprive it of all elegance. This phraseology is as capable of improvement, as the modes of expression in poetic language; and in the airs of Haydn and Mozart, we dis-

cover that beautiful connexion, that perpetual variety of expression, and that polished elegance of manner, which are so rarely found even in the compositions of Corelli, Handel, Gluck, or Arne.

BALANCING ACCOUNTS.

Jarnowick, the composer, being in the music shop of Bailleux, in Paris, accidentally broke a pane of glass. "Those who break windows must pay for them," said the music-seller. "Right," replied the musician; "How much is it?" "Thirty sous." "There's a three franc piece." "But I have no change," answered Bailleux. "Nevermind that," rejoined Jarnowick, "we are now quits, then,"—and immediately dashed his cane through a second square.

THE ACOUCRYPTOPHONE, OR ENCHANTED LYRE.

This perfectly novel musical invention, which, during its public exhibition in London, in 1822, excited so much surprise among the votaries of the harmonic art, forms one of the most beautiful and striking experiments that has ever been witnessed, in the philosophy of sound. It constitutes one of the practical applications of a series of original and interesting acoustical investigations, and reflects much credit on the science and talents of Mr. C. Wheatstone, its ingenious inventor. The description of the ex-

hibition of this musical curiosity is briefly as follows:—

The *form* of an antique lyre of large dimensions was freely suspended from the ceiling by a silken cord. The instrument was not really furnished with any wires, but only a representation of them in steel rods. The company being seated, the inventor applied a key to a small aperture in the body of the instrument, giving it a few turns representative of the act of winding it up, and music was instantly heard, as if proceeding from the suspended lyre. As the sounds continued, they varied in their effect, and seemed to form a combination of the visible lyre with a conical piano-forte and a dulcimer. By these united tones, a variety of difficult compositions were executed; and the whole performance occupied about an hour.

This singular experiment was founded on the general principle by which sound is conducted, and the application of which is certainly capable of being carried to a much greater extent; and might be made to include even the mixed and multifarious tones of a complete orchestra.

MUSICAL CHINESE LOVE FEASTS.

The Chinese have musical love feasts, in which the amusements of singing and performing on musical instruments have a much larger share than those of eating and drinking. At

these entertainments, a mandarin always presides, by whom they are regulated, according to established ceremony. After a short but elegant repast, and between the musical performances, some articles of the law are read, and the president adds, in the name, and by the command, of the emperor, words to this effect:—
 “We are assembled at this solemn festival, to encourage each other’s fidelity to our prince, piety to our parents, affection to our brothers and sisters, esteem for our elders, respect for our relations, an attachment to our friends, and to promote peace and concord among our fellow-citizens and neighbors.” And the airs which are sung, and the music which accompanies them, as well as that which is purely instrumental, and performed without the voice, all tend to the purpose of furthering the main object of the meeting; to harmonize and conciliate universal regard and benevolence. And, to the honor of music, the effect sanctions the means.

SUCCESSIVE VARIATIONS IN MUSICAL NOTES.

Nothing in music has varied more than the form of its notes, as relative signs of *time*. When the *large* and the *long* were in general use, the note of smallest value, or shortest duration, was a *breve*, so called, because it was the shortest note then employed. To the *breve*,

however, soon succeeded the *semibreve*, half the length of the *breve*; which was as quickly followed by the *minim*, half as long in time as the *semibreve*; to which again were successively added, the *crotchet*, the *quaver*, the *semiquaver*, the *demisemiquaver*, and the *double demisemiquaver*, each diminishing in the same proportion; so that the last of these notes is only a one hundred and twentieth part of the *breve*, which, by practice, has been converted from the shortest to the longest note!

THE DIAPHONIC ORCHESTRA.

In 1822, this grand display of the power of combined and augmented tones of musical instruments was witnessed at the Great Rooms, Spring Gardens. The effect of this orchestra was astonishing, and awakened the liveliest interest both among professors and amateurs. Among the various instruments employed to exemplify the harmonic capacity of this very novel contrivance, were

The Oedephone,

an equivalent for a band of wind instruments;

The Compensation Piano-forte;

and the

Acoucryptophone, or Enchanted Lyre.

To the sound of these and the other instruments employed, were added the magic tones of

The Invisible Girl.

The apparatus of this celebrated acoustic illusion, was truly ingenious. The tones of the invisible vocalist, from the method by which they were conveyed to the ear, produced an effect surpassing that of unaided nature, and left the audience in wonder with respect to the quarter from which they proceeded. The whole performance by this *Diaphonic Orchestra* consisted of the execution of between twenty and thirty different vocal and instrumental compositions; and the gratification afforded was equalled only by the applause the inventor received.

JUBAL, THE INVENTOR OF MUSICAL INSTRUMENTS.

That human invention was employed in cultivating the useful and indispensable arts, long before the introduction of those whose objects are of the curious and pleasing kind, is too probable to be doubted: but that, among the earliest of the latter kind, music was attended to, we have the most satisfactory proofs. One evidence of this, that will not be contested, is the scriptural declaration, that Jubal, the brother of Tubal Cain, invented and performed on various musical instruments. Consequently, music existed before the Flood. Hence, Apollo, Orpheus, Amphion, Linus, and Thamyris, are moderns in comparison of Jubal and his musical disciples, who perhaps carried the science of vocal and

instrumental melody farther than their distant successors, now called the *Ancients*:

IMPERIAL PATENT GRAND SQUARE PIANO-
FORTE.

At the suggestion of certain eminent musicians, a celebrated mathematician was, some years since, induced to direct his attention to the enriching of the tone of piano-fortes by the aid of harmonics; but the great expense which would have attended the execution of his design prevented it from being carried into effect. Clementi and Co., however, were afterwards enabled to obtain this desirable improvement, at the addition of a comparatively trifling cost.

By their "Bridge of Reverberation," the strings have the effect of being fixed, like those of a harp, to the sound-board itself, instead of being checked by an immediate attachment to a solid and unvibrating substance. This contrivance not only produces a more rich and equal tone, but obviates the whistling of the large steel strings, so disagreeable in grand piano-fortes on the usual construction. It also gives the great advantage of turning all those portions of the strings beyond the original bridge, which were before useless, to the augmentation of the tone produced on the main body of the instrument, by means of the "harmonic swell."

In expressive movements and *legato* passages, the addition of the harmonics, independently of the superior beauty of sound, procures an advantage which must be obvious to every one, since it effects that continuity of vibration which, somewhat like the bow of a violin, makes one note glide into another; and this effect being produced without at all interfering with the dampers, the bass may be played *staccato* whilst the treble is played *legato*, and *vice versa*.

The additional pedal for fixing the keys on two strings is peculiarly convenient, since it leaves the feet to be employed on the harmonic swell and damper pedal, during a delicate strain, or for the desirable purpose of accompaniment.

The improvement produced by the inventor and patentee of this instrument, is two-fold, and may be thus described:—

“The case or frame-work of grand piano-fortes he constructs on a simple principle, and with such strength as to enable them to resist the effects of climate, and a far greater strain than the combined pull of the strings produce. The improvement that is the basis on which the other is founded, consists of an additional bridge on the sound-board, not for the purpose of regulating the musical intervals, but of augmenting the duration of the vibration, and consequently of increasing and beautifying the tone. This

bridge, which he calls "the bridge of reverberation," is placed at a regulated distance on the sound-board; and the important advantage resulting from it is, that the motion given to the principal part of the string by the impulse of the hammer, is kept up by the bridge of reverberation, instead of being suddenly checked by an attachment to an unyielding substance. The prolonged vibration produces an extraordinary purity, power, and continuity of sound, somewhat resembling the richness of an octave below.

On this essential improvement, the Patentee founds his second invention, the *harmonic swell*.

"For those portions of the string," says he, "which lie between the two bridges, yielding most sweet and melodious tones, is substituted a novel action. The performer, by lifting a valve, is enabled to elicit those harmonious sounds through a well-known sympathetic relation between accordant strings, without touching those portions of the strings which produce them. The augmentation of sound caused by this means, resembles in some measure the effect of lifting the dampers, but without producing the same confusion, since every note on the body of the instrument is regularly damped as the performer lifts his finger. By this apparatus, a threefold power of augmenting the sound is

acquired; whereas instruments of the common construction have but the one caused by lifting the dampers.

“The first augmentation of power is produced by lifting the harmonic swell.

“The second—by dropping the harmonic swell, and raising the dampers.

“The third—by raising the harmonic swell and the dampers together. By the last means, the performer adds all the tones which are sympathetically elicited from the strings between the original bridge and the bridge of reverberation, over and above all that can be produced on instruments of the common construction; and the effect is, accordingly, of extraordinary roundness and power.”

MUSICAL LONGEVITY.

In February 1825, Italy lost Signor Galmini her first tenor vocalist, and leader of the band of Pope Benedict the Fourteenth. This fine singer, and distinguished performer on the violin, lived to the very extraordinary age of one hundred and thirty-eight years.

HANDFUL BORN FOR ALL AGES.

The late profound musical theorist, Baumgarten, remarking on the incessant fluctuation of musical taste, justly observed, that the strongest

possible test of genius, in some of the old compositions, is their surviving the age in which they were produced, and becoming the admiration of future masters. Handel's music has received this honor in a more eminent degree than even that of our own divine Purcell. By Boyce and Battishill the memory of the great German was adored; Mozart was enthusiastic in his praise; Haydn could not listen to his "Messiah" without weeping; and Beethoven has been heard to declare, that, were he ever to come to England, he should uncover his head, and kneel down at his tomb. This seems to prove that Handel, like Shakspeare, was born for all ages, and, in despite of the versatility of taste, will ever be modern.

PHILHARMONIC SOCIETIES.

Of Philharmonic Societies, there are several in Europe. If Bologna may boast of possessing the best and most ancient, that of England may claim an exalted station. Musical taste is not only spreading generally, but is animating the north. Stockholm has its Philharmonic; and Paris, where the style of music is rapidly improving, has lately established a similar institution. To these societies every lover and encourager of musical genius cannot but be a friend, since their effect is to bring into notice

compositions the merits of which entitle them to be made known or revived, and to receive the approbation and applause of auditories qualified to appreciate their excellence. This noble task England now fully performs. She possesses a Royal Academy for the cultivation of the harmonic art, and a Philharmonic Concert, which hereafter will exhibit the talent her generosity is now cultivating.

ORIGIN AND PROGRESS OF THE CONCERT
SPIRITUEL.

« In the year 1725, Philidor, *musicien de la chambre du roi*, and elder brother to the celebrated composer of that name, obtained from M. Francine, then manager of the Opera, permission to give a series of concerts on those days in the Lent season on which there was no operatic performance. This grant was made by a contract, according to which, for three years, the term commencing on the 17th of March, 1725, Philidor, for the consideration of a thousand livres each season,—under the restriction, however, of his not permitting, on the nights of his sacred performances, any pieces in the French language, nor any operatic melodies, to be sung. The same composer afterwards obtained permission to give this *Concert Spirituel* in the Palace of the Tuileries, in the

private theatre of which it long continued to take place. He afterwards obtained from M. Francine a renewal of his contract for three years more, in which the former inhibition respecting the use of French words, and secular airs was rescinded. In 1728, Philidor, ceded his privilege to M. Simand. Six years afterwards, the *Académie Royale de Musique* took the management of these concerts into their own hands. In 1741, M. Thuret, at that time manager of the Opera, confirmed the license for six years to M. Royer, for a consideration of six thousand livres per annum; which contract, in the year 1749, was renewed for fourteen years. At the death of Royer, in 1755, M. Mondonville undertook the conduct of the *Concert Spirituel*, for the benefit of the widow and children of the former proprietor; after which, in 1762, he was succeeded by M. d'Auvergne. In 1773, the management passed into the hands of M. Garviniés, who in 1777 resigned the concern, in a highly improved state, into the hands of M. Legros, and his associate M. Berthame. The concert soon afterwards began to decline, and the embarrassed conductors were compelled to resign their charge. It afterwards, however, revived under a more fortunate, if not more able, superintendance; and continued to flourish till the epoch of the Revolution, when, together

with every other concert, it ceased; but was afterwards restored at the *Theatre Feydeau*. Here the *Concert Spirituel* was conducted with the highest success by Messrs. Garat and Wabonne, till it became incorporated with the *Conservatoire*, where it now flourishes.

ANCIENT VOCAL SCALES.

The art of extending the natural scales of the different species of voice was formerly so ill understood, that eleven notes were all that were comprehended in the register of each, without deviating into unpleasant and strained intonations. And, even in this age of practical refinement, it is not every singer, whether treble, tenor, or bass, that can exceed this compass, and preserve an unchanged quality of tone. The compass to which vocalists were formerly confined, was expressed by the eleven notes which occupy the five lines of the stave, the four spaces between them, and the two stations immediately above and beneath the stave. Hence these eleven situations were deemed sufficient for vocal notation.

THE INVISIBLE GIRL.

It is commonly said, that the vibrations, which are communicated to the air by a sounding body, expand spherically all round that body; and, in

fact, its sound may be heard on any side of it; yet certain it is, that the sound will not be heard with equal force and distinction in every direction; and this difference is much greater with certain sounding bodies, (viz. when a strong impulse is given to the air in a particular direction,) than with others.

Upon this principle, several curious contrivances may be made; and the speaking of the inanimate figure, suspended in the air, which was exhibited in London some years ago, depends upon the same principle. The mechanism was as follows: A wooden figure was suspended in the air by means of ribands, in an opening between two rooms. There was a perforation, about an inch and a half in diameter, from the mouth to the upper part of the head. This aperture had an enlarged termination on the top of the head, and with the other extremity communicated with a sort of speaking-trumpet, which was fastened to the mouth of the figure. Behind the partition, the enlarged or funnel-like opening of a tube was situated directly opposite to, and at about two feet distance of, the aperture on the head of the figure. The tube behind the partition was bent in a convenient form, and a concealed performer applied either his mouth or his ear to the other end of the tube. Now, if a person applied his mouth to the open-

ing of the trumpet, and spoke into it, the sound passed from the opening on the head of the figure through the air, to the opening of the tube which stood facing it behind the partition of the rooms, and the person, who applied his ear to the farther opening of the tube, would hear it distinctly; but other persons in the room heard very little, if at all, of the said articulated sound; and the same thing took place, when the concealed person spoke with his mouth close to the farthest end of the tube, and another person placed his ear close to the opening of the trumpet; which shows that the sound passed almost entirely in a straight direction, from the opening on the head to the opposite aperture of the tube, and *vice versa*. This made it appear as if the wooden figure itself comprehended words, and returned an adequate answer.

RAPID COMMUNICATION OF SOUND.

It is well known, that the propagation of sonorous motion, or vibration, is more lively and rapid when performed by solid bodies, than when effected by the atmospheric medium. Of this fact, an ingenious amateur, who has the misfortune to be afflicted with deafness, thus avails himself:—"In order (says he) to enable myself to hear the sounds of a piano-forte, I open the instrument, and, placing one end of a

rod of deal on the bridge that traverses the sound-board, I apply my mouth to the other end. By resting this rod firmly on the bridge, and holding between my teeth the end that is in my mouth, I distinctly hear the most piano passages." This gentleman expressly guards those who may have occasion to resort to the experiment from which he derives so much gratification; against touching the rod with their fingers. Its contact with any thing but the mouth and the instrument, will check the freedom of the vibration, and impede the desired effect.

THE TARANTULA SPIDER,

Among the extraordinary effects that have been ascribed to music, no one has been oftener asserted than that of its cure for the poison of the tarantula spider. Yet, in a work similar to this, even the notoriety of the disputed account would not, perhaps, excuse its omission:—

“In the southern parts of Italy (says the popular narration,) sometimes persons are bitten by a largish sort of spider, called *tarantula*. At certain periods of the year, the person that has been once so bitten, feels a pain about the wounded part; which is accompanied with dejection of spirits, sallowness, &c. If sprightly music be played (and a certain jig, called the *tarantella*, is generally played on such occasions,) th^e

patient gets up, and begins to dance with irregular gestures; the quickness of his movements generally increases to a certain degree; and the dance continues sometimes for hours, without intermission. At last the patient, fatigued and exhausted, throws himself down on the floor, or on a chair, or a bed, &c. to recruit his strength; and the fit is over for that time. The remarkable part of the story is, that this exertion of dancing, &c. cannot be produced without music.

“In the first place, it is very doubtful whether the spider is at all poisonous, or whether it has any share at all in the production of the pretended illness.

“The disorder, probably a nervous or hysterical affection, may arise from other causes, especially in a pretty warm climate. And the violent agitation of the patient, accompanied with perspiration, &c. may very likely relieve him, or *her* (for the tarantula bites women as well as men).

“The pretended indispensable aid of music, the long continuance of the dance, the strange gestures, and several odd fancies, which such patients are supposed to have, are, in all probability, dictated by prejudice, by the love of singularity, or by the desire of exciting astonishment in the minds of the spectators, who are always numerous on such occasions.”

DROUET'S IMPROVED FLUTE.

This instrument, constructed on a new principle, has for its recommendations,—first, its being perfectly in tune; secondly, its superior fulness and sweetness of tone; thirdly, its delicate and interesting vibration. The keys are made to stop with peculiar accuracy; and their further advantage is, that of their never requiring to be new leathered; a little oil applied under the bulbs and springs being sufficient to keep them in good order. One particular excellence in Drouet's flute is, that of its demanding very little breath. By this favorable circumstance, long passages that hitherto have been so difficult of execution, on the common flutes, are rendered easy of performance; and the neatness and elegance of the expression is thereby materially improved.

VANITY.

No musical performer ever had a higher idea of her talents, than that real wonder of her age, Madame Catalani; and she is apt to express it with a *naïveté* which is abundantly amusing. When she visited Hamburgh for the first time, M. Schevenke, the chief musician of that city, criticised her vocal performances with great severity. Mad. Catalani, on being told of his dissent from the general opinion, broke out into a great

passion, calling him, among many other hard names, an *impious* man, “for,” added she, “when God has given to a mortal so extraordinary a talent as I possess, people ought to applaud and honor it as a miracle; and it is profane to depreciate the gifts of Heaven!”

THE BAGPIPE.

The bagpipe, or, at least, an instrument very similar to it, appears to have been known to the ancients. Representations of it are frequently met with on coins, vases, and other monuments of antiquity; and among the Romans, it was known by the name of *tibia utricularia*.

Although the horn, the trumpet, and the harp, appear to have been early in use in Scotland, yet the bagpipe, which is now almost entirely confined to the Highlands, appears to have been the most common musical instrument in the low part of the country. James the First introduces the bagpipe to heighten the disorderly festivities of “Pebblis to the Play.”

“The bagpipe blew, and that out threw,
Out of the townis untald.”

It appears from other old poems, that it was an instrument equally adapted to war and peace; and that the piper, whose station was “full in the van” in the day of battle, used, in harvest time, to play behind the reapers while at work;

thus, in the Elegy on Habbie Simpson, the piper of Kilbarehan, it is asked,

“ Wha will cause our shearers shear ?
Wha will bend up the brags of weir ?”

It has been, with great appearance of probability, supposed, that “ to the poetical enthusiasm thus excited and kept alive, we are probably indebted for many of those airs and songs which have given Scotland so unrivalled a celebrity, while the authors of them remain as unknown as if they had never existed.”

The bagpipe, however, was not peculiar to Scotland. In England, too, this instrument seems to have been pretty early introduced. A bagpiper was retained in the court of Queen Elizabeth; and Shakspeare gives Falstaff for one of his similes, “ as melancholy as the drone of a Lincolnshire bagpipe.”

The bagpipe appears to have been an instrument of great antiquity in Ireland, though it is uncertain whence they derived it; but, as it was also introduced at a very early period into Britain, it is probable that both the Irish and Danes borrowed the instrument from the Caledonians.

There are several distinct kinds of bagpipe, of which the Irish pipe is the softest, and, in some respects, the most melodious, so that music-books have been published with directions how to play

on it. The Highland pipe is exceedingly loud, and almost deafening if played in a room; and, therefore, it is chiefly used in the fields, for marches, &c. It requires a prodigious blast to fill it, so that those who are not accustomed to it, cannot imagine how Highland pipers can continue to play for hours together, as they are often known to do. The Scots' Lowland pipe is also a very loud instrument, though not so much so as the Highland pipe.

The attachment of the Highlanders to their *pibrochs* is almost incredible; and, on some occasions, it is said to have produced effects scarcely less marvellous than those ascribed to the ancient music. At the battle of Quebec, in 1760, while the British troops were retreating in great disorder, the general complained to a field officer, in Fraser's regiment, of the bad conduct of his corps. "Sir," said he, with great warmth, "you did very wrong in forbidding the pipers to play this morning; nothing encourages the Highlanders so much on the day of action. Nay, even now it would be of use." "Let them blow as they like, then," said the general, "if it will bring back the men." The pipers were then ordered to play a favorite martial air; and, the moment the Highlanders heard the music, they returned to their duty with the most cheerful alacrity.

Formerly there was a kind of college in the

Isle of Sky, where the Highland bagpipe was taught; the teachers making use of pins stuck into the ground, instead of musical notes. This college has, however, been long dissolved, and the use of the Highland pipe was sinking rapidly into disuse, when a society of gentlemen, thinking it impolitic to allow the ancient martial music of the country to decline, resolved to revive it, by giving an annual prize to the best performers on the instrument. These competitions were first held at Falkirk, but they have now been for many years established at Edinburgh.

DANISH STRATAGEM.

When Anlaff, King of the Danes, invaded Britain, about the middle of the tenth century, he disguised himself as a minstrel, in order to explore the camp of King Athelstan. With his harp in his hand, he went among the Saxon tents, and taking his stand near the king's pavilion, began to play, when he was instantly admitted. There he entertained Athelstan and his lords with his singing and his music; and was at length dismissed with an honorable reward, though his songs must have discovered him to be a Dane: but the profession of a minstrel was respected even in an enemy.

THE HORN MUSIC OF RUSSIA.

A species of horn music peculiar to Russia and Poland, was invented by a Prince Gallitzin,

in the year 1762. The band consists of forty persons, whose life is spent in blowing one instrument. The sounds produced are precisely similar to those of an immense organ, with this difference, that each note seems to blend with its preceding and following one, a circumstance that occasions a blunt sensation to the ear, and gives a monotony to the whole. However, the effect possesses much sublimity, when the performers are unseen; but when they are visible, it is impossible to silence reflections which join with the harmony, since, to see human nature reduced to such an use, awakens thoughts very inimical to admiration. to

Some of these individuals, who, with the pipe are collectively called *the instrument*, are destined to drag through a melancholy existence, play at different times on several pipes of various sizes, which breathe the higher notes; but the bass pipes have each their unchanging blower; they are extremely long, and are laid upon a machine or trussels, close to which the performer stands, and places his mouth to the smaller extremity of the pipe, in a horizontal position. The shape is exactly that of a speaking trumpet; a screw is inserted near the bell of the tube, to give it a sharper or flatter note, as may be required. "The performers are, in general, thin and pale, and (says Sir R. Ker Porter, who gives this account,) I have little doubt but that the

quantity of air the instrument takes, and the practice necessary for perfection in execution, must subtract many years from the otherwise natural term of their lives."

BAINBRIDGE'S PATENT TRIO-FLAGEOLET.

The construction of the trio-flageolet is a perfect novelty in the mystery of musical instrument making, and not less ingenious than new. Though founded on the idea of the double flute, it is as different in its object as is a three-part composition from a duett. It may be said to consist of three instruments compacted into one, and, in a great measure, to possess all the advantages derivable from three different performers. The breath of the player first received at the general aperture, or mouth-piece, passes afterwards, by distinct channels, into the three laterally conjoined tubes of which the instrument consists, and by their equal inflation produces their respective bass, tenor, and treble sounds. The whole compass of this threefold instrument is very considerable; viz. from F below the lower line of the bass stave, to the altissimo notes of the treble. The quality of the tones of this very curious flageolet is highly pleasing, independently of the extraordinary effect of which the harmonical combination is productive; and one additional and strong recommendation it possesses, is that of the ease with which the art of performing on it may be acquired.

DULCE DOMUM.

THE old and justly favorite song of *Dulce Domum*, the melody of which is so classical and pleasing, was written about two centuries ago, by a Winchester scholar, detained at the usual time of breaking-up, and chained to a tree or pillar, for an offence to the master, when the other scholars had liberty to visit their respective homes. This unfortunate youth was so affected with the loss of his liberty, and at being detained from home, and all that was dear to him, that, before his companions returned to school, he died broken-hearted.

In memory of this melancholy incident, the scholars of Winchester School, or College, attended by the master, chaplains, organist, and choristers, have an annual procession, and walk three times round the pillar, or tree, to which their unhappy fellow-collegian was chained, chaunting, as they proceed, Latin verses, of which the following is a translation:—

*Sing a sweet melodious measure,
Waft each chanting lays around;
Home's a theme, replete with pleasure'
Home! a grateful theme, resound!*
Home, sweet home! an ample treasure!
Home! with every blessing crown'd!
Home! perpetual source of pleasure!
Home! a noble strain resound!

Lo! the joyful hour advances ;
 Happy season of delight!
 Festal songs, and festal dances,
 All our tedious toil requite.

Leave, my wearied muse, thy learning,
 Leave thy task, so hard to bear ;
 Leave thy labour, ease returning,
 Leave my bosom, O, my care.

See the year, the meadow, smiling ;
 Let us then a smile display :
 Rural sports, our pain beguiling,
 Rural pastimes call away.

Now the swallow seeks her dwelling,
 And no longer loves to roam ;
 Her example thus repelling,
 Let us seek our native home.

Let both men and steeds assemble,
 Panting for the wide champaign,
 Let the ground beneath us tremble,
 While we scour along the plain.

Oh, what raptures ! Oh, what blisses !
 When we gain the lovely gate !
 Mother's arms, and mother's kisses,
 There our blest arrival wait.

Greet our household gods with singing,
 Lend, O Lucifer, thy ray ;
 Why should light, so slowly springing,
 All our promis'd joys delay ?

M. NOURRIT,

One of the principal singers in the French *Académie Royale*, and whose merit excited the admiration of all who heard him, was born at Montpellier, in 1780. Endowed with a rich, round-toned voice, of great compass and flexibility, he added to that advantage the art of ornamenting, without frittering away, what he sung, and of constantly aiming at that just and decided expression, by which he rather appealed to the heart than the ear. After receiving his musical education at the Parisian Conservatory, he made his debut at the Grand Opera; where the excellent qualities of his performance were acknowledged by the warmest plaudits. His greatest mastery was in the execution of pastoral melodies, which he gave in a style of nature and simplicity that mingled the emphasis of passion with the intonation of innocence. On the retirement of Lavigne from the Opera, Nourrit became the first singer. His son, Adolphus Nourrit, formed in his father's school, follows his theatrical career with equal success.

ABEL AND HIS VIOL DI GAMBA.

Abel, the composer in Germany, who had been the musical tutor of the lady destined to be the queen-consort of George the Third, and

who came to England in the suite of that princess, was remarkably attached to the *viol di gamba*, an instrument, his performance on which excelled that of every other professor; but whose tones are so wiry, thin, and grating, that even his exquisite execution could not render it gratifying to any ears but his own. It happened one day, at a dinner given by a certain titled amateur, that the powers and characters of the different musical instruments formed the subject of conversation: it was suggested by the noble host, that every one present should name his favourite. In compliance with the proposal, one mentioned the organ, another the violin, another the flute, another the violoncello, another the horn, &c. &c. when Abel, after expecting, with impatience, but in vain, to hear his own beloved *viol di gamba* included in the catalogue, was unable to any longer endure his mortification; and, with feelings of ungovernable umbrage, suddenly started from his seat, and quitted the room.

QUEEN CHRISTINA, AND LULLY'S MUSIC.

Christina, queen of Sweden, and the learned patroness of Grotius, Salmasius, and Descartes, was frequently so absorbed in her profound and abstract ideas, as to be utterly unmindful of common things and to lose all recollection of

what was necessary to her own personal accommodation. One night, instead of putting on a night-cap, she wrapped her head in a thick napkin; and in consequence, but without knowing why, felt so heated, and was so little at ease, that she could not sleep. She, therefore, by way of relieving her ennui, ordered the musicians of the court to be conducted into her bedchamber; where, drawing her bed-curtains, she might listen to their performance without being seen. Knowing that her Majesty was particularly partial to the compositions of the great Lully, the deserved favourite of Louis XIV., the band began by playing one of his finest overtures; when, enchanted with a certain passage, she, as abruptly as unconsciously, thrust her cloth-enveloped head beyond the curtains, and cried out "*Mort et diable!* (death and the devil!), but that is exquisite!" The sight was so grotesque, as well as unexpected, that the Italians, not less scared than astonished, threw down their instruments, and scampered out of the room.

JOSEPH NOTOT,

Who, from his very infancy, manifested an aptitude for music, was born in 1755, at Arras, Pas de Calais. He had scarcely reached his sixth year, when, happening to be taken to a

public concert, he listened to the music with an enthusiasm that astonished those who witnessed it. His father, who designed him for the pulpit or the bar, felt no pleasure at this circumstance, and did all he could to discourage the child's inclination. But his fondness for music remained; and, though he had never received a single lesson, he would often stand behind his sister while she was practising on the piano-forte, and, the moment she had gone through a difficult piece, which perhaps he had never heard before, would take her seat, and execute it with correctness and facility. It was with pain that his parents observed these proofs of his precocious talents for a science, from the study of which they wished to restrain him; and they determined to send him to Paris, for the chance of diverting his attention. Soon after his arrival in that city, it happened that the friend, to whose care he was confided, took him to Saint-Germain-des-Pres; where, having obtained of the celebrated organist, Leclerc, permission to sit at the organ, he performed extempore in so ingenious and learned a manner, that Leclerc did not think it possible that the boy could have been playing from his own ideas. But the young musician obtaining from him a subject, he instantly formed a fugue upon it, and so wonderfully acquitted himself, that the

great master, seizing him by his arms, and lifting him as high as he could, exclaimed with extacy, "*Tu resteras à Paris.*" In fact, his father, yielding at length to his son's propensity, permitted him to adhere to music as his profession; and he remained at Paris, where he soon acquired great reputation. At his return to Arras, he became organist of that town. His compositions, which were greatly admired by John Christian Bach, consist of four Symphonies, three piano-forte Concertos, and many Sonatas for the same instrument. In his style of accompanying from the score, M. Notot was unequalled. Picini, Sacchini, Vogel, and Salieri, were happy when he played from their *partituras*, because no one else could so well express their meaning. At the French Revolution, this excellent master renounced music as a profession, and settled in England.

QUEEN ANNE'S SPINET.

Queen Anne, who was instructed in music by Giovanni Battista Draghi, chiefly practised the harpsichord. She had among her keyed instruments a spinet; the loudest, and perhaps the finest, that was ever heard; and which she highly valued. Her Majesty, just before the period of her decease, gave especial direction, that this instrument should go to the master of the children

of the Chapel Royal, for the time being, and that it should regularly descend to his official successors. Accordingly, it passed first into the possession of that scientific and ingenious musician, Dr. Croft, and afterwards into the hands of Dr. Nares, brother to the judge of that name, from whom it descended to Mr. Gates, and thence to the late Dr. Ayrton, father of the present Mr. Ayrton.

FEMALE TASTE, AND MUSICAL KNOWLEDGE.

There never, perhaps, existed a livelier proof of the possible diversity and extent of female talent, than that exhibited in Lucile Messageot, a native of Lons-le-Saulnier. The aptitude displayed by this lady for all the polite arts, and her rapidly-acquired knowledge of their principles, especially those of music, rendered her the ornament and the admiration of her country. The published fragments of her poem, entitled *The Tomb of Eleonora*, her well-known skill in painting, and her *Essay on Harmony*, a work which demonstrates a more intimate acquaintance with the laws of musical combinations, than any other female was ever known to possess, have been considered as entitling her to notice in a work, one of the principal objects of which is to confer the honours due to singular merit. Her death, at Paris, (where she became the wife of Pierre

Franque, and where, in 1802, she died, at the age of twenty-two,) filled the admirers of taste and genius with the deepest regret, and was a sensible loss to the art she cultivated, and to the literary and musical world.

SCHOLASTIC POLITENESS.

When Mr. Arnold (late Dr. Arnold) went to Oxford, to receive his degree of Doctor in Music, he took with him an *exercise*, to be examined by the Professor, as prescribed by the laws of that University. But, when he presented the composition to Dr. Hayes, then the Oxford *Mus. Pro.*, the Doctor paid him the compliment of returning the MS. uninspected, saying, "Sir, I want no proof of the pretensions of the composer of the oratorios of *The Resurrection* and *The Prodigal Son*, to the highest of the musical degrees."

JEAN-NICOLAS LE FROID DE MEREUX,

Born at Paris in 1745, possessed a natural penchant for the study of music, the knowledge of which he cultivated under different French and Italian masters. His favourite instrument was the organ, in the performance of which he made a rapid progress. Devoting much of his time to composition, he produced a variety of motets, operas, and oratorios; among the latter of which, his *Esther* was distinguished by the

elegance of its melodies, its elucidative accompaniments, and picturesque harmony. The piece that laid the foundation for the reputation of Mereaux, was his cantata, *Aline, Queen of Golconda*, produced in 1767; and the last published production of his genius was *Ædipus and Jocasta*, which appeared in 1791. Most of the compositions of this able master were so excellent, as to command universal admiration, and procure him an elevated name among the musicians of his country. Besides the profundity of his theoretical knowledge of music, he possessed the power of speaking and writing upon that science with judgment and eloquence. The following passage in one of his Letters, addressed to the learned Martin Gerbert, is at once demonstrative of his correct ideas respecting the true character of ecclesiastical music, and of his literary talent:—"In France, the music of the churches has suffered much, by the changes to which it has been subjected. Nothing is more certain, than that what it has gained in respect of melody, which amuses the ear, it has lost in that harmony which ennobles religious sentiment, and distinguishes sacred from secular composition." Mereaux died in 1797, leaving two sons, who cultivate the same science, and who inherit a large portion of their father's taste and genius.

HANDEL AND DR. GREENE.

Dr. Maurice. Greene, whose compositions, whether for the church or the chamber, were never remarkably mellifluous; having solicited Handel's perusal and opinion of a solo anthem, which he had just finished, was invited by the great German to take his coffee with him the next morning, when he would say what he thought of it. The Doctor was punctual in his attendance, the coffee was served, and a variety of topics discussed; but not a word said by Handel concerning the composition. At length Greene, whose patience was exhausted, said, with eagerness, and an anxiety which he could no longer conceal, "Well, Sir, but my anthem—what do you think of it?" "Oh, your antum—ah—why I did tink it vanted *air*, Dr. Greene." "Air, Sir?" "Yes, air; and so I did hang it out of de vindow."

AMBROGIO MINOJA,

A highly esteemed composer, master of the Chapel, and honorary member of the Conservatory of Music, at Milan, was born in 1752, at Osyitaletto, in the territory of Lodi. He commenced his musical studies at an early age, under the direction of Nicolo Sala, an eminent Neapolitan composer, and cultivated his favourite science more from taste than interest.

From Naples, the scene of his first instructions and practice, he returned to Milan, where he succeeded Lampugnani, as first organist at the Theatre della Scala. About the same time, he produced, under the title of *I Divertimenti*, six Quartetts; and soon afterwards, two serious Operas, one for the theatre at Milan, and one for that at Rome. Elected master of the chapel of P. P. della Scala, he now chiefly confined his attention to church music. When the French army conquered Italy, the General-in-chief, Bonaparte, engaged Minoja to compose a Dirge in honour of General Hoche; for which he received, instead of money, a handsome gold medal. He also composed two Requiems, the manuscripts of which were deposited among the archives of the government, where they still remain. These were succeeded by a *Veni Creator* and a *Te Deum*, for the coronation of the Emperor Napoleon as King of Italy; which were executed in the cathedral of Milan, by an orchestra consisting of two hundred and fifty performers. Lastly, he composed, on the occasion of the marriage of the Prince Viceroy (Eugene Beauharnois), a Cantata, which was performed at the Theatre della Scala. All the productions of this esteemed master have been favourably received; and he possesses, in manuscript, the scores of a number of Psalms, enriched with orchestral accompaniments, which, whenever

they shall be presented to the public, will add to the professional renown he already enjoys.

INSTITUTION OF MUSICAL DEGREES.

The era in which, in this country, the science of harmony became raised to such estimation as to be ranked among those mental acquisitions which entitle their professors, not merely to the character of learned men, but to high academic honours, will, by all who have sense and taste enough to give music its due value, be considered as very important. In the year 1463, Henry Habington was admitted to the degree of Bachelor of Music, at Cambridge; and, about the same year, Thomas Saintwix, a Doctor in Music, was made master of King's College in that University.

GIUSEPPE MILLICO,

A vocalist attached to the concerts of his Neapolitan Majesty, in 1790, was born at Naples, in 1730. The principal excellencies of his performance consisted in the power and sweetness of his voice, the sensibility of his expression, and the simplicity, yet nobleness, of his manner. In 1772, he visited Vienna, and during his stay there, was engaged by the celebrated Gluck to give his niece some lessons in singing. The young lady's progress under his tuition, astonished every one. "She, in a short time," say

the authors of the *Dictionnaire Historique des Musiciens*, "became the object of universal admiration."

In 1774, Millico came to London, and, at the King's Theatre, obtained the greatest success. On his return to Naples, in 1780, he was engaged in the royal concerts. It is pretended, that his professional merits were counterbalanced by two faults, the most common among courtiers, ambition and perfidy. "He persecuted," say his enemies, "Marchesi, and every foreign singer who neglected to court his protection. The time of the death of this celebrated vocalist, who was also a tolerable composer, is not precisely known.

MISS PATON,

Whose vocal talents give her so high a station among the female singers of the day, possesses her musical powers by a kind of rightful descent. Her grandmother's pretensions, as those of a distinguished proficient in the harmonic art, were scarcely inferior to her own. The lady alluded to, though not a musical professor, was so able a performer on the violin, that her fame soon became widely spread. Residing in the village of Strathbogie, (now Huntly) in Aberdeenshire, she arrested the attention of the great Duke of Cumberland, on his way to Culloden Field, that he was induced to

pay her a visit ; when his Royal Highness, and his attendant officers, were so surprised and delighted with her performance, especially with the style with which she executed some Scotch melodies, that he presented her with a superb scarf of silk tartan, which honourable testimonial has been preserved in the family ever since.

ETIENNE OZI,

An excellent bassoonist and respectable composer, was born at Nîmes, in 1754. From the earliest period of his youth, he manifested a taste for music; and, preferring the tone of the bassoon to that of every other instrument, bass, tenor, or treble, practised it with extraordinary success. His first public performance was at the *Concert Spirituel*, at Paris; where his taste and execution were highly applauded. He was next heard at the concerts of the *Theatre Feydeau*, with equal delight. While yet very young, he was engaged as first bassoon at the *Chapelle du Roi*; whence he passed to the *Chapelle Imperiale*, and to the Opera orchestra; being at the same time elected Bassoon Professor to the Conservatory of Music. Both masters and amateurs set a high value on his compositions. Ozi died in 1805, after having added to his other publications, a *New Method of Learning and Performing the Bassoon*; the rules laid down in which,

the *Academie Royale de Musique* adopt to this day

ASSIMILATION OF COLOURS TO MUSICAL
SOUNDS.

Lewis Bertrand Castel, a Jesuit of Montpellier, whose *Physical System* ranks among the best philosophical works of the early part of the last century, and whose *Optics of Colours* is so greatly esteemed, studied vision and the nature of colours, as blended, or contrasted, with each other, till his imagination getting the better of his understanding, he confounded the eye with the ear, and associated the harmony of tints with that of sounds. Infatuated with this idea, he invented what he called an *Ocular Harpsichord*, which was strung with coloured tapes instead of wires, and being placed in a dark room, when the keys were touched, the transparent tapes, which respectively corresponded with them, became visible; and the various successions and combinations of colours, consequent to this operation, produced effects on the sight, which his fancy assimilated to the impressions made on the ear by melody and harmony!

BERNARD MENGGOZZI,

An admired singer and composer, and one of the Professors of the Conservatory of Music at

Paris, was born at Florence, in 1758. He had an excellent voice, and, from his earliest years, manifested a strong predilection for the harmonic art. He was young when he first went to Paris; but was not long in that capital before he obtained an engagement as singer at the theatre of Monsieur, where his taste and talents soon gave him distinction as a vocal performer, though he had to cope with the powers of a Viganoni, a Mandini, and a Rovedino. When that establishment ceased, in 1792, Mengozzi became attached to the Theatre Montansier, where he set to music no fewer than five greatly applauded Operas, which, added to a variety of detached vocal pieces that he had anteriorly produced, established his reputation as a composer. This accomplished singer and estimable musician died in the month of March, 1800. Among his numerous pupils were the celebrated Martin, of the *Theatre Feydeau*, and Madame Mengozzi, his consort.

QUEEN ELIZABETH AND HER FRACTIOUS
ORGANIST.

Dr. Christopher Tye, organist of Elizabeth's Chapel Royal, was more correct and delicate in his ear than in his temper; and his disposition, as may be supposed, was not improved by age. It once happened, in his latter days, that the

Queen's taste was so little gratified by the peevish old gentleman's performance, that she sent the verger up to the organ-loft, to tell him that he played out of tune ; upon which, after uttering the word *pooh!* he sent down for answer, that her Majesty's ears were out of tune.

JEAN-PAUL-GILLES MARTINI

Was born, in 1741, at Freistadt, in the Upper Palatinate. In his infancy, he began to learn Latin and music. His progress in the latter was so rapid, that at ten years of age, he was qualified to become organist to the Seminary of Neubourg. After remaining in that situation six years, he was placed in the university of Fribourg, where he finished his academical studies. His mother being dead, and his father re-married, he, instead of going home, went on his travels ; and, after visiting a variety of places, arrived at Nancy, in France. His musical acquirements becoming known to an organist settled there, of the name of Dupont, he with pleasure received him into his house. At Nancy, he published some Sonatas and Airs, which were so excellent and so pleasing, that they are remembered there to this day. About the same time he married ; but at length, wishing to exhibit his talents in a wider sphere, he repaired to Paris. Learning, on the day of his arrival, that a set of new

Marches were wanting for the Swiss regiment, he spent the night in composing one, which was performed the next morning on the parade. He fixed a high price upon it; but the Duke of Choiseul was so pleased with the piece, that he immediately paid him. Soon after this, he became an officer in a regiment of hussars. For many regiments, and also concerts, he composed a variety of Trios, Quartetts, &c. adapted for wind instruments. At length, he wrote for the theatre; and, in 1771, produced the music for *L'Amoureux de quinze Ans*, prepared for the occasion of the Duke of Bourbon's marriage. This piece was followed by many others, all of which were highly successful. Quitting the service of the theatre, he successively became director of the music of the Prince of Condé, and of that of the Count d'Artois. He was selected to superintend the King's concerts; when the Revolution broke out, it deprived him of that station, and also of the greater part of what property he had saved. Strength and spirits, youth and genius, supported and pushed him onward; and, after composing several Operas, one of which ran a hundred nights, he, in the year 6 of the new Constitution, was nominated one of the five inspectors of the Conservatory of Music. He had already published *Strictures on Melody*, and now wrote a treatise on *Elementary Harmony*.

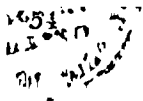
At the Restoration in 1814, he was reinstated in his office of superintendant of the King's music, in which he so ably acquitted himself, that his Majesty conferred upon him the grand cordon of the order of Saint Michel. In the same month, (January 1817,) a Mass for the dead, which he had just composed, was performed at Saint Denis; and the Royal Family were so pleased with the composition, that they sent to felicitate the author on the excellence of his production. It is remarkable that, at its performance, he assured the musicians around him, that he felt a strong persuasion he should not live long; requested of them to perform the same Mass for him, after his death; and in a few days afterwards, fell ill, and died, aged seventy-six, and crowned with honour. His compositions for the church, theatre, and chamber, are as numerous as they are excellent. His melodies are truly beautiful, his harmony always rich and scientific; and purity and gracefulness pervaded whatever he produced. Martini was a scholar, and a social companion; his genius was ardent, but his judgment cool; and, while his heart was good, his manners were frank and easy.

ZUMPE'S PIANO-FORTES THE FIRST USED IN
ENGLAND.

The first piano-forte heard in England was manufactured by Zumpe, a German harpsichord maker, who introduced it here about the year 1775. Besides the natural backwardness of the English in adopting novelties, the instrument had, against its favourable reception in this country, the quality of its tone, which was of so jangling and jarring a description, as not to offer the least symptom of the possibility of a piano-forte ever being rendered attractive, or even endurable, with real judges of euphonious sounds.

JOE VERNON AND HIS CREDITOR.

During a remarkably wet summer, Joe Vernon, whose vocal taste and humour contributed for many years to the entertainment of the frequenters of Vauxhall Gardens, but who was not quite so good a timist in money matters as in music, meeting an acquaintance who had the misfortune to hold some of his unhonoured paper, was asked by him, not uninterestedly, how the Gardens were going on. "Oh, *swimmingly!*" answered the jocose Joe. "Glad to hear it," retorted the creditor: "their *swimming* state, I hope, will cause the singers to *liquidate their notes.*"



MUSIC AND

ETIENNE-HENRI MEHUL

This eminent composer of our own age was a member of the French Institute, of the Academy of Fine Arts, and of the Legion of Honour, and born at Givet in 1763. At the age of twelve, he became organist of the Abbey of Valledieu; in which situation he studied composition. When sixteen, he went to Paris, where he practised the piano-forte under Edelmann; and afterwards learnt from the Chevalier Gluck the secrets of fine composition. Under the direction of that great master, he composed three Operas; and, after the departure of his tutor for Italy, soon obtained, at the *Concert Spirituel*, a reputation, which even the exquisite music of his *Euphrosine et Coradin* could scarcely heighten. Mehul, in fact, approached both Gluck and Sacchini, in the excellence of his ^{own} motivos, the richness of his harmony, and the appropriateness of his accompaniments. Not to follow him through all his numerous productions of various kinds, most of which are as ingenious as elaborate, and as pleasing as scientific, let it suffice to say, that he was a musician by nature as well as by art; and that few composers knew better how to awaken the sensations of his auditors. His personal character kept pace with the elevation of his genius. To

MUSICIANS.

a feeling heart and a firm mind, he added energy of spirit and incorruptibility of principle. He died in the year 1818, aged fifty-five. The pupils of this really great master demonstrated their veneration of his virtues and talents, by uniting in the grateful and generous act of placing a crown on his tomb. Mehul married a daughter of Dr. Gastaldi; but, having no issue, he adopted a nephew, M. Daussoigne, who, by his numerous and superior compositions, has proved himself no less the heir to his uncle's genius than to his affection.

THE COMPOSER OF "LET NOT RAGE!"

When the immortal composer of the music of *Artaxerxes* arrived at the song, "Let not rage thy bosom firing," his imagination so completely failed him, that he could, by no means, give himself the least satisfaction. Tenducci, who afterwards sang in that opera, happening to call upon Arne at the time, the Doctor communicated to him his whimsical distress. "Good heavens!" exclaimed the vocalist, "let's see—come—I'll give you an idea. Begin it thus." He then sung the opening bars of the second part of "Water parted from the Sea," which then had been some time composed, and which he had learned by rote. The Doctor adopted the pas-

sage, and Tenducci always humorously boasted, that he furnished the subject of "Let not rage."

ETIENNE-BERNARD-JOSEPH BARRIERE

Was an ingenious composer and able executant, although but little known. His talent was not that of intrigue or managing the world; and he, of course, remained in obscurity. Born at Valenciennes, in 1749, in the year 1760, he became a pupil of Philidor; then practised under Pagin; and soon afterwards, was heard at the *Concert Spirituel*, with admiration. In the midst of his high reputation, he contended for superiority against the famous Lafont, at a concert in the *Salle Olympique*; and, though he did not prove the victor, the public journals, and every one who heard him, did justice to the precision and brilliancy of his performance. The result of his studies as a composer, was a considerable number of agreeable and striking pieces, of various kinds, but chiefly consisting of violin exercises. This ingenious musician died at Paris, in 1818.

FATAL MELANCHOLY OF JEREMIAH CLARK.

Jeremiah Clark, organist of St. Paul's and the Chapel Royal, and who, as an ecclesiastical composer, reflected honour on his tutor, Dr. Blow, and the latter part of the sixteenth cen-

ture, had the misfortune, early in life, to conceive a partiality for a very beautiful lady, whose pre-engagement rendered his passion hopeless. The sufferings incident to his disappointment became so intolerable, that he resolved to relieve himself by suicide. Returning one day from the house of a friend in the country, attended by a servant, in a fit of melancholy and despair, he alighted, and went alone into a field by the road side, in the corner of which was a pond surrounded with trees. The scene pointing out to him two methods of ridding himself of his miserable existence,—that of suspension, and that of drowning,—he, for some time, hesitated as to the choice he should make. At length, he took from his pocket a piece of money, and tossing it in the air, determined to abide by its decision,—that is, according to the side on which it should fall. The coin pitched on its edge, in that position stuck in the clay, and thus seemed to prohibit both these means of self-destruction. Too resolved, however, to quit a life in which he saw no possibility of happiness, he re-mounted his horse, rode to town, and, a short time after his return, shot himself in his own house in St. Paul's Church-yard.

CLAUDE BALBATRE,

A renowned organist, was born at Dijon, in December, 1729. First a pupil of his uncle, an organist in that town, he, at his relation's death, succeeded him; and then received lessons from Rameau, who had been his uncle's intimate friend. Going to Paris some time after, he there prosecuted his studies many years; and, in 1755, presided at the *Concert Spirituel*. A species of Concerto, which he executed on the organ, and of which he was the inventor, had the most brilliant success. Elected soon afterwards to the organist's place of Saint Roch, he there drew such numerous audiences, that the Archbishop of Paris was compelled to forbid his performing on certain days of the great fête of Christmas. Balbatre, who died in the year 1799, was never ill, till the day of his decease. He left compositions for the harpsichord, which are still greatly esteemed. The ease and velocity of his finger, and the extreme gracefulness of his manner, especially when he executed his own excellent variations of the *Marseillois Hymn* and the *Battle of Fleurus*, were highly gratifying. It is due to the diversified talents of this distinguished musician, to notice, that he had a share in improving several musical instruments, particularly the harpsichord and piano-forte.

ORATORIO MUSIC OPERATICALLY EMPLOYED.

When Dr. Arnold composed the music of *The Castle of Andalusia*, he was too much pressed for time, to be able to wait, in every instance, for the moment of present inspiration. This happened when he sat down to the words of the duet, "Idalian Queen, to thee we pray," the whole of which is but an unaltered transcript of a duet in his Oratorio of *Abimelech*.

DENIS-BALLIERE DE LAISEMENT

Cultivated music, literature, and chemistry; in each of which he excelled. He was a native of Paris; but, at the age of twenty, established himself at Rouen. The success, in that city, of a variety of his comic Operas, procured him the situation of Vice-director of the Academy. He died in 1804, after producing many ingenious and useful works. His operatic pieces were—*Deucalion et Pyrrha*, composed in 1751; *Le Rossignol*, id.; *Le Retour du Printems*, 1753; *Zéphire et Flore*, 1754; *La Guirlande*, 1757. In 1769, he produced the *Eulogy of Lecat*, in 8vo. in 1790; a new edition of *Gazophylacium Græcorum* of Philip Caltier, and a theoretical work on Music.

LOSS OF A FINE OPERATIC COMPOSITION.

One of the latest and finest of Dr. Arne's theatrical compositions, was an Opera called *Caractacus*, founded on the piece of that name written by Mason. Every portion of the music (as the late Dr. Arnold, who had seen it, informed the compiler of this work,) evinced a vigour and warmth of imagination worthy of the flower of early manhood. At Dr. Arne's decease, this production, which the public never heard, came into the possession of his son, Mr. Michael Arne, who unfortunately sold the manuscript to one Harrison, a bookseller in Paternoster-row, who becoming a bankrupt before the piece was published, it was publicly sold, together with his other effects, (to whom is not now known,) and never has been heard of since.

PIERRE BAILLOT,

A masterly and classical violinist, was a pupil of the celebrated Viotti, and a member of the Royal Conservatory of Music at Paris. He received his first lessons from his father, at Passy, where he was born, in 1771; but, as early as his ninth year, he received instructions from Polidori, Florentin, and Sainte-Marie. In 1783, his father being appointed *Procureur-general* of the *Conseil Superior* at Bastia, he went there with

his family; but died soon after his arrival, and left his wife and family in a very distressed situation. Touched with this unfortunate circumstance, M. de Bouchiforn, the governor of the island, took charge of young Baillot as his adopted son, superintended his studies, and sent him to Rome, where he remained thirteen months, and, at the age of fourteen, placed him under Pollaris, of the school of Nardini. In 1791, he was presented to Viotti, who was astonished at the force and firmness of his execution. That great master immediately offered him a situation in the orchestra of Monsieur, over which he then presided; and Baillot remained there till he quitted it for an employment under the *Ministère des Finances*. In 1803, a new state of public affairs threw him again on the exercise of his professional talents. It was then that he applied to the Conservatory, which gladly received him, and after a time, gave him the honourable station of Professor to the Institution. After holding that distinguished situation two years, during which he published a didactic work on the Violin and Violoncello, not less admired for the elegance of the language of its precepts, than the beauty and propriety of the examples, he visited Russia and other northern countries, and every where justified the high reputation he enjoyed. In 1808, he resumed his

duties at the Parisian Conservatory, and produced many pupils worthy of such a master. His published works and compositions, thirty-one in number, chiefly for the violin, are perhaps more remarkable for their originality than their gracefulness, and are characterized by a mellifluous melancholy that often reminds the hearers of the dolorous *sweetness* of Geminiani.

ROYAL RETORT TO A FEMALE VOCALIST.

George the Second, who, it is well known, had very little taste for either poetry, painting, or music, being present at a concert, to no one part of which he paid the least attention, condescended to compliment a woman of quality on the excellence of her vocal powers; upon which the lady, who was one of the finest private female singers then living, curtsied to his Majesty with a sarcastic formality, saying, "My performance, Sir, would have been better, could I have flattered myself that it was worthy a moment of your Majesty's attention." "Nay, Madam," retorted the King, "your voice only requires to be equal to your wit, to command the attention of St. Cecilia herself."

N. ALBANEZE,

A celebrated Italian soprano singer, was born at Naples in 1731. In the Conservatory of that

city, he speedily acquired a superiorly excellent style of execution. Before he was eighteen, he went to Paris, in which capital he was greatly admired. He was immediately received into the King's Chapel, and soon afterwards became the first singer in the *Concert Spirituel*. Albaneze, not only endowed with a fine voice, but with genius, was as much famed for his compositions as for his vocal performance. From 1752 to 1762, he produced a variety of Airs and Duets, so characterized with sweetness and grace, that for a long time, they were the delight both of masters and amateurs. He died in 1800, regretted as much on account of the amiability of his temper and manners, as for the talents which he had so advantageously displayed.

PROTESTANT CHURCH-SERVICE.

At the Reformation, the abolition of the Mass, and the adoption of a new Liturgy, rendered it necessary that a new musical Service should be composed. Many excellent musicians were then living; and a formulary was soon produced, so perfect in its kind, that, with some slight alterations, it continues to be the rule for choral service, even at the present day. The first Protestant Church-service was composed by John Marbeck, organist of the Chapel of St. George at Windsor, in the reign of our sixth Edward;

and the last fine composition of the kind was produced by the present Mr. Samuel Wesley.

GAETANO ANDREOZZI,

A celebrated Italian composer, and *maestro di capella* at Naples, was a pupil of Jomelli, his relation. It was in the school of that great master that he acquired the harmony and the melody, the ease and the nature, which for the most part distinguished the productions of Jomelli. Among a great variety of his *Airs*, that of "*No, questa anima non spero*" possesses a charm, of which all must be sensible who hear it; and his *Passion of Christ* is full of nerve and pathos: but his most remarkable compositions are his Operas, *Olympiade*, and his *Cato*, performed with the greatest eclat at Florence in 1787, and his *Agesilaus*, represented the year after, at Venice. His productions were numerous, and universally admired, no less for the force and beauty by which they were raised above the generality of the compositions of his time, than on account of a certain cast of originality imparted to them by the particular turn of his imagination.

ACADEMY OF ANCIENT MUSIC.

At the beginning of the eighteenth century, a plan was formed by many persons of distinction,

aided by some of the most eminent musicians of the time, for the establishment of an academy for the study and practice of vocal and instrumental harmony, to be holden at the Crown and Anchor Tavern, opposite St. Clement's Church, in the Strand. They began by forming a library, consisting of the most celebrated compositions, as well in manuscript as in print, that could be procured, either at home or abroad. With the assistance of the gentlemen of the Chapel Royal, and the choir of St. Paul's, together with the boys belonging to each, the academy commenced its performances. This institution was the origin of the *Academy of Ancient Music*.

ALBERT AUGUSTE ANDROT,

Born at Paris, in 1781, was admitted at the age of fifteen into the conservatory of music; in 1799, he obtained the prize in harmony; and four years afterwards, that of composition. He was, accordingly, sent to Rome, at the expense of the government, for the purpose of finishing his studies. The famous Guglielmi, struck with the extraordinary talents of Androt, imposed upon him the task, during the very first year, of producing a requiem, and an ecclesiastical composition; the latter of which, performed during passion-week to an immense congregation, proved so fine, and excited such a degree of enthusiasm, that the

young musician was immediately engaged by the director of the first theatre at Rome, and by Guglielmi himself, to compose the music of the grand opera for autumn. To this arduous undertaking he sat down with such intense earnestness and incessant application, that by the time he had reached the last scene, nature sunk under the exertion, he took to his bed, and on the 19th of August, 1804, expired, in his twenty-third year. In honour of his memory, a *de profundis*, which he had composed during his illness, was performed in the following October, at the church of *San Lorenzo in Lucina*, at Rome. It was thus the performance of the fine *requiem*, which Mozart produced on his death-bed, embellished the ceremonies of his own funeral. Each of these distinguished musicians may be said to have poured forth the dirge of the dying swan.

THE CASTLE CONCERTS.

In the year 1724 were established at the Castle Tavern, Paternoster Row, periodical musical performances, called, from the sign of the house where they were held, the *Castle Concerts*. Both auditors and performers subscribed to their support; several singers from the Italian Opera assisted; and the subscription was raised from two to five guineas, for the purpose of enabling the society to introduce the performance of ora-

torios. These concerts, though afterwards removed to Haberdashers' Hall, and thence to the King's Arms, Cornhill, were always called the *Castle Concerts*.

MOZART AND CIMAROSA.

As some of the Parisian musicians and amateurs placed Mozart and Cimarosa, as composers, in the same rank of merit, while others denied their equality, the Emperor Napoleon one day asked Gretry, what was the real difference between them; when the discerning musician replied, "Sirè, the difference between them is this: Cimarosa places the statue upon the stage, and the pedestal in the orchestra; instead of which, Mozart places the statue in the orchestra, and the pedestal on the stage:" meaning, that Cimarosa depended for the effect he wanted, more on his melodies than on his accompaniments; while Mozart trusted more to his accompaniments than to his melodies. Gretry's reply to the Emperor was correct.

JOHN GEORGE ALBRECHTS BERGER,

A German organist of celebrity, was a native of Kloster-Neubwr, and born in 1729. While an infant, he entered the choir of the chapter of that town, and was soon afterwards engaged as director of the music of the Abbey of Moelk. So

quick was his apprehension, and so prompt his genius, that a few lessons received from the musician, Monn, qualified him for the office of organist to that abbey. He was elected a member of the musical academies of Stockholm and Vienna, and *Master of the Chapel* of the cathedral of the latter city. He produced many excellent compositions, among which was an oratorio. His talents were also exhibited in an elementary treatise upon the principles of harmony and composition, a work considered as one of the best of the kind ever published in Germany. The talents of Albrechts procured him the esteem of all his cotemporaries, especially of Haydn, who often did him the honor of consulting him on the subject of his works: He died in 1803.

AUGUSTINE'S MUSICAL SERVICE.

When Augustine came from Italy to England, about the year 596, for the purpose of converting the inhabitants of this island to Christianity, he, and his accompanying missionaries, adopted, in aid of their devotions, a musical service. For some time, the people were delighted with so agreeable a novelty; but, after a while, it gradually ceased to please; and, at length, met with such violent opposition, that it was entirely laid aside. During the papacy of Vitalianus, one of the principal vocalists in Rome was sent to

instruct the Britons in the Italian method of chanting and singing; and the cathedral of Canterbury is entitled to the honour of having been the first church in this country in which a regular choral service was performed.

GEORGE III.

At the sacred concerts at Westminster Abbey, in 1787, the late king gave the most decisive proof of the correctness of his idea in regard to the style of performance proper for the music of the sublimest of composers. On that signal occasion, three different leaders were appointed, who were to perform successively, each having his own day. But his majesty no sooner heard Haye murder some of the pieces, by his puerile flourishing, and conceited embellishments, than he observed to one of the lords in waiting, that he came there to hear Handel's music, not Mr. Haye's *fiddling*; and desired that the remaining performances might be led by Mr. Cramer.

CHARITY CHILDREN AT ST. PAUL'S.

Though Haydn, when he visited this country, heard all our best musical performances, he was in no instance so much affected as when he attended the annual performance of the charity children at St. Paul's. The number of voices employed on that occasion are not fewer than

four thousand ; and the effect is certainly truly astonishing. Haydn listened in silence, till he could no longer suppress his feelings : at length he exclaimed, loud enough to be heard by all around him, “ Well, never, till now, did music make upon me the impression I receive from this simple, religious, and powerful performance ! ”

RINALDO.

The first genuine Italian opera performed in London, was that of *Rinaldo*, represented at the theatre in the Haymarket in the year 1710. The music was composed by Handel ; and its success was so great as to prove irretrievably injurious to the interests of those persons whose employment it had been to furnish operas by selections from other masters.

NOUOT,

A sketch of whose life and genius is given in this work, presented himself one day, at church, when a child, to the organist of his parish (Arras, Pas-de-Calais), requesting his permission to play the offertory. The old gentleman, between 80 and 90, with all the peevishness of age, instead of granting his request, refused him rudely. The boy persisted in his sollicitation ; and, at length succeeding, he no sooner got on the seat, than he performed extemporarily in a style that surprized

the whole congregation. When he returned home, he heard his father and some friends, who had been at church, extolling in the highest terms the music they had just heard, and which, without knowing whose it was, they were certain could not have been the ordinary organist's. Young Nouot said nothing; but, immediately placing himself at his sister's piano-forte, repeated by memory what he had been playing at church: at which the astonishment of his father and the company was so great as to be easier imagined than described.

CLAYTON'S OPERATIC IMPOSITIONS.

Thomas Clayton, a member of the royal band of music in the reign of William and Mary, but a man of inferior talents, having visited Italy for the purpose of improvement, returned, as many other English professors have since returned, with a vast collection of Italian melodies, which he palmed upon the British public as his own compositions. Some of these he adapted to the words of the drama of *Arsinoë*, and some to Mr. Addison's opera of *Rosamond*. But, though the mixed audiences of a theatre are never so liable to be deceived as in musical matters, yet, in spite of that truth, as a general one, even in the province of adaptation Clayton was so deficient, that both these attempts to decorate himself with bor-

rowed plumes were detected, and, of course, despised, and hooted from the stage.

• SNAKES AFFECTED BY MUSIC. •

Professor Luigi Metoxa, of Rome, has lately published an account of some singular experiments made by him on snakes, in order to ascertain the truth of the assertion of the ancients, respecting those creatures being affected by musical sounds. In the month of July, 1822, he put into a large box a number of different kinds of snakes, all quite vigorous and lively. "An organ in the same room being then sounded," says the Professor, "the snakes no sooner heard the harmonious tones than they became violently agitated, attached themselves to the sides of the box, and made every effort to escape." The *elaphis* and the *coluber esculapii*, it was remarked, turned towards the instrument. This experiment, it seems, has since been several times repeated, and always with the same results.

LOUIS ADAM,

A celebrated German composer and professor of the harpsichord, was one of the many instances produced by his country of self-taught genius. His taste was his only tutor. Born at Mietterboltz in 1760, he began so early to study the works of the best masters, and was so successful

in his pursuit, that in 1777 he came to Paris qualified to obtain there, by his execution and instrumental compositions, a high degree of reputation. In 1797 he became a member of the Conservatory of Music. His publications consist of an *Excellent Method of Fingering*; *Eleven Sets of Sonatas*; *Quartetts of Haydn and Pleyel*, arranged for the *harpsichord*; and a work entitled *The Delights of Euterpe*.

A HODENING.

At Ramsgate, in Kent, they begin the festivities of Christmas by a curious musical procession. A party of young people procure the head of a dead horse, which is affixed to a pole about four feet in length; a string is tied to the lower jaw; a horse-cloth is then attached to the whole, under which one of the party gets, and, by frequently pulling the string, keeps up a loud snapping noise, and is accompanied by the rest of the party, grotesquely habited, and ringing hand-bells. They thus proceed from house to house, sounding their bells, and singing carols and songs. They are commonly gratified with beer and cake, or perhaps with money. This is provincially called a *Hodening*; and the figure above described, a *Hoden*, or wooden horse. This curious ceremony is always observed in the Isle of Thanet on Christmas eve; and is sup-

posed to be an ancient relic of a festival, ordained to commemorate our Saxon ancestors' landing in that island.

CERVETTI AND A RUFFIAN.

Cervetti, the violoncello performer, once so well known at the theatre by the prodigious protuberance of his proboscis, and the nick-name of *Nosey*, one night, during his performance in the orchestra, received a violent blow from a potatoe thrown at him from the upper gallery. The moment the piece was concluded, in the performance of which he was assisting, he ran up into that part of the house, and enquired who it was that had so insulted him; when the man being pointed out, Cervetti seized him by the collar, dragged him into the passage, and gave him a severe beating. Some years afterwards, returning from a ride, he met near Paddington a cavalcade on its way to Tyburn, with one malefactor. The convict, on seeing him, immediately cried out, "Nosey! Nosey!" Cervetti, astonished at the salute (familiar as it was to his ear,) from such a quarter, rode up to the cart, when he recognized, in the unfortunate culprit, the very fellow who had thrown the potatoe at him. In a tone of contrition, the man said, that, being on the point of leaving this world, he wished to die in peace with all mankind; declared that he heartily

forgave him for the thrubbing he formerly received from him at the playhouse; and then added, "Now, Nosey, I shall die in peace."

WILLIAM CRAMER.

William Cramer, a violinist, who, in this country, flourished so long, as a concerto performer and leader, was a native of Manheim, and born in the year 1730. Influenced by an early passion for music, he soon acquired excellence on his favourite instrument, and, at the age of twenty, obtained a situation in the chapelle of the Elector Palatine. Not, however, receiving on the continent encouragement commensurate with his continual and rapid improvement, he, in 1770, came to England, where he soon obtained the situations of Leader of the Opera House band, and of the King's Concerts. In 1787, he, under Joah Bates, the conductor, led the performances given at Westminster Abbey, in commemoration of Handel, in a style that proved his thorough comprehension of the music of that great master. This excellent performer died in London, in 1805. Though Cramer failed of obtaining in Germany sufficient patronage to induce his remaining in that country, his claims were admitted there by all real judges of executive talent; and in England, he was esteemed the first violinist of his time. He joined, say those who remember his

style of performance, the emphatical expression of Benda with the fire and brilliancy of Lully; yet was master of a steady strength and firmness that commanded attention and obedience, and gave a simultaneous precision, to whatever orchestra he led. In his earlier years he produced a number of compositions for the violin and piano-forte, all which were favourably received by the public. He was twice married. Two sons, by his first wife, are still living; the elder of whom, John Baptiste, has long been known as a distinguished pianist, and the other, Francois, is no less admired as a violin performer.

WILKINS AND THE DUCHESS OF NEWCASTLE.

Doctor John Wilkins, Bishop of Chester, in the reign of Charles the Second, had attempted to shew the possibility of a voyage to the moon. The Duchess of Newcastle, who was very musical, and had written thirteen volumes upon speculative subjects, meeting the Bishop one evening at a concert, accosted him thus: "My Lord, suppose you were able to carry me to the moon, where am I to bait in my way thither?" "Madam," said he, "of all people in the world, I should not have expected that question from you, who have built so many castles in the air, that you might sleep every night in one of your own; and to you, who are so fond of music, it

will be no small accommodation, that you will be entertained, on your passage, by the music of the spheres."

DR. JOHNSON.

The late Dr. Johnson's ear, in respect of the power of appreciating musical sounds, was remarkably defective; nevertheless, he possessed a sense of propriety in harmonic composition that gave him an unconquerable distaste to all unmeaning flourish and rapidity of execution. Being one night at a concert where an elaborate and florid concerto on the violin was performed, after it was over, he asked a gentleman who sat near him what it meant? The question somewhat puzzled the amateur, who could only say, that it was *very difficult*. "Difficult!" answered the learned auditor, "I wish to God it had been impossible."

CLERICAL JUSTICE.

Dr. Child, whose church-music held so high a rank among the sacred compositions of the seventeenth century, is celebrated for an act of liberality which did honor to his piety and spirit, though the occasion of it reflected no great credit on its authors. He had been so ill requited for his services at the Chapel Royal, Windsor, that a long arrear of salary was due to

him, the discharge of which he in vain endeavoured to obtain. After many fruitless applications to the Dean and Chapter, he told them, that if they would pay him the sum in arrear, he would take upon himself to new pave the choir of the chapel. They were then just honourable enough to give the Doctor his own, and mean enough to let him spend it in the service of those from whom it was due.

DEZÈDE,

or Dezides, an able and agreeable composer, became known to the public by his opera of *Julia*, written by Monvel, and represented with success at the Italian theatre at Paris, in 1772. He afterwards produced twelve operas, and a variety of detached compositions, which greatly increased his reputation. He tried the strength of his genius in three serious operas, which were performed at the Royal Academy of Music; but the nature of his talents more particularly fitted him for the treatment of pastoral subjects, in which he so greatly excelled that he was called the *Orpheus of the Groves*. Though his productions were numerous, they were original; he scarcely ever borrowed even from himself. His passages were sweet, fresh, full of expression, and appropriately accompanied; and he never mistook loudness for fulness, nor mere fulness

for grandeur. Dezède died in 1793, without having ever known his parents, or even where he was born. Brought to Paris in his infancy, by he knew not whom, his education was confided to an abbé, who cultivated his natural taste for music, and taught him the harp. The handsome pension assigned for his maintenance caused it to be surmized that he belonged to some opulent family; and his curiosity naturally excited the endeavour to unravel the mystery: but, persevering (contrary to the advice of his votary) in his fruitless research, he was suddenly deprived of all his past succour. It was then that he experienced the value of his musical acquirements. He exercised them as assiduously as judiciously, and enjoyed the happiness of owing to no one but himself the means of living respectably and honourably.

MUSICAL FLOURISHING.

Felici Giardini, the very distinguished violin performer, who flourished in this country during a great part of the latter half of the last century, was, when a young man, one of the ripienos, in the opera orchestra at Naples. Elated with the praise his rising talents excited, he became too fond of flourishing and displaying his powers of execution. One night Jomelli, the great operatic composer at Naples, on coming into the or-

chestra, happened to seat himself by Giardini, who, ambitious of letting the Maestro di Capella know what he could do, began, in the symphony of a tender and pathetic air, to give a loose to his fingers and fancy; when the master immediately rewarded him with a violent slap in the face. Giardini assured the late Dr. Burney, that this was the best lesson he ever received in his life.

HAYDN AND SHERIDAN.

During the peace of Amiens, Sheridan and Haydn were rival aspirants to the honour of a seat in the National Institute of France: Haydn being the successful candidate, Sheridan publicly expressed his indignation at the choice the Institute had made. Haydn, when he heard how ill the orator bore his disappointment, sent him a letter of consolation, in which he begged him to consider that it was no wonder a German composer should have made a more acceptable *overture* than a British senator.

DR. ARNE AND "WATER PARTED."

Formerly the scite of St. George's Fields lay on low, that it was often entirely overflowed. One day, soon after the production of *Artaxerxes*, the composer of that popular opera passed that way with a friend, when the latter, on seeing the fields in that flooded state, exclaimed "Hey day!

here's a sight! what do you think of this, Doctor?" "What do I think of it?" answered the great musician, "why, sir, I think it is '*water parted from the sea.*'" "And what do you think will be the consequence of it?" "That it '*may increase the river's tide.*'"

THE MERRY MAIDENS AND THEIR PIPERS.

In the parish of Burian, in Cornwall, is a small circle, of nineteen upright stones, called *The Merry Maidens*, from the received tradition, that nineteen unmarried young women were transformed into these figures, for dancing and singing on a Sunday. The stones are about four feet in height, and five feet from each other; and at a little distance from them are two taller stones, called the *Pipers*, as being supposed to represent the musicians who played to the tunes to which the *Merry Maidens* danced.

DOMINIQUE DELLAMARIA,

A celebrated composer, was born at Marseilles in 1778, and died at the age of twenty-two, in consequence of his imprudent habits of life. Descended from an Italian family, he from his infancy, was addicted to the study of music, and made in it so rapid a progress, that before he had reached his eighteenth year, he composed an opera, which was represented in his native town.

Desirous of further improvement, he went to Italy. During his abode in the ancient seat of heroism and the fine arts, he received lessons from Paesiello, and at his return to Paris produced the charming music in the opera of *The Prisoner*, which, pure and elegant in its style, natural and forcible in its expression, and lively and graceful in its accompaniments, had the most brilliant success. This piece was succeeded by *The Uncle and his Valet*, the *Decayed Castle*, and other pieces, all of which were highly approved.

THE LATE JAMES LONGMAN.

It was the ambition of the late James Longman, not only to render himself, if possible, the greatest music-seller existing, but to raise the credit and importance of the trade he exercised. One of the methods he employed for effecting this purpose was, to buy up the plates of all the songs then in circulation, and to persuade the different publishers to burn all their three-halfpenny and three-penny ballads and cantatas, and, in future, not to sell even the shortest melody under sixpence. Another of the methods adopted by the same music-dealer was, to build a close caravan, similar to those now so commonly used by various tradesmen, (of which kind of vehicle his was the first,) to paint his name, business, and

address, in large letters, on each side of the machine, and to have it driven empty from morning till night through the town, in order to persuade the public that he was driving what is called a *roaring* trade.

C. G. P. DELESTRE-POIRSON,

Director of the Gymnasium at Paris, has composed many theatrical pieces, which have had great success, and published a number of poetical effusions, among which is an ode that appeared in 1810, in 8vo. on the subject of the marriage of the French Emperor. His *Family Festival*, a divertissement, was written in honor of the restoration of Louis the Eighteenth, but not published till five years afterwards. The other dramatic and poetical productions of Delestre-Poirson consist of *Le Dénoûment en l'Air*; *Encore une Nuit de la Garde National*; *Flore et Zephire*; *Les Montagnes Russes*; and *Le Comte Orry*.

A LADY TRANSFORMED INTO A SINGING NAIAD.

An Irish tradition states, that St. Kievan, a great preacher in the valley of Glandilough, in the county of Wicklow, was so admired by a young lady in his neighbourhood, who had a fine voice, and was skilled in music, that she could not help continually haunting him. This circumstance, instead of gratifying, disturbed the

holy man ; and, after trying a variety of methods to free himself from the visitations of this damsel, he by degrees, scooped out a bed in the side of the mountain, where he hoped she would never be able to find him ; but, on the very morning after he first slept there, he no sooner opened his eyes than he saw her looking in at the mouth of the cave ; at which he was so vexed, that he gave her a push, and down she fell into the lake below. Repenting of the rash act, he instantly prayed to the Virgin to save her, and as instantly saw her floating in safety on the surface of the water, where, exercising her vocal powers, she poured forth the sweetest strains that a mortal ever heard.

LEOPOLD-BASTIEN DESORMERY,

A musical composer, was born at Bayon, in Lorraine, in 1740, and died near Beauvais in 1811. He first studied at Nancy, whence he removed to Paris. He owed the commencement of his reputation to some motets which were performed at the Concerto Spirituale ; but he was not established in the public opinion till he produced at the Theatre of the Royal Academy of Music two operas, one of which was performed in 1776 ; the other in 1777, and performed sixty successive nights. After passing many years in Paris, amid the admirers and encouragers of his

talents, Desormery retired to the place of his birth, where he died.

CELEBRATION OF ST. CECILIA.

November 20, 1680, the lovers of music residing in London had a solemn meeting at Stationers' Hall, to celebrate the anniversary of the martyrdom of St. Cecilia; on which memorable occasion the most eminent masters assisted, accompanied by the gentlemen of the King's Chapel, and of the choirs of St. Paul's and Westminster Abbey. To give greater eclat to the occasion, Dr. Blow, the master of Purcel, produced a musical entertainment, and Purcel himself composed his immortal *Te Deum* and *Jubilate*.

PIETRO NARDINI,

A celebrated Tuscan violinist, was a native of Livourne, where he was born in 1725. Instructed by Tartini, he soon became his most distinguished pupil: Nardini was not considered by that great master merely as his élève; he found in him a perfect similarity of sentiment, and made him his friend; he loved and admired his rising genius, and called him his son. Attached, in 1763, to the chapel of the Duke of Wurtemberg, Nardini's talents soon rendered him conspicuous. At the suppression of that chapel, in 1769, he returned

to Livourne, where he composed almost all his works. In 1770, he yielded to the invitation of the Grand Duke of Tuscany, and became his first violoncellist. Joseph the Second, when he visited Italy, was so struck with the execution of this distinguished virtuoso, that he presented him with a curious gold snuff-box. In 1783, the president, Dupaty, being in Italy, listened to him with a rapture which occasioned his exclaiming "A violin is a voice, or possesses one. It has made the fibres of my ear tremulate as they never tremulated before. To what a degree of tenuity Nardini divides the air! how exquisitely he touches the strings of his instrument! with what art he modulates and purifies their tones!" This extraordinary violinist and excellent composer died at Florence in 1796. Among the compositions of the pupil of Tartini are to be reckoned six concertos for the violin; six solos for the same instrument; six trios for the flute; six solos for the violin; six quartetts; six duetts; and, in manuscript, many concertos for the same instrument.

VOCAL WHIMS.

The once celebrated Madame M * * * having, during the height of her reputation, obtained permission to *give*, as the term is, a concert, at Ghent, she promised in her bill of fare to perform

three songs; but, piqued at the paucity of her auditors, she refused to sing more than two; upon which the house grew noisy, and the police interfered. Madame continued refractory; but being menaced with a lodging in the House of Correction, she at length submitted; after which she was compelled to come forward and apologize, and then ordered to quit the town.

THE LATE JAMES BROADWOOD'S HARPSICHOIDS.

The application of horizontal and moveable leaves to harpsichords, for the purpose of decreasing and augmenting the sound, was invented by the late James Broadwood, who took to Bath specimens of his ingenuity, where his improvements of an instrument that had not then been superseded by the piano-forte, laid the foundation of the handsome fortune he afterwards accumulated.

N. DEVIENNE,

A French composer, advantageously known by his music in the opera of the *Visitandines*, possessed surprizing powers on the flute, for which instrument he published instructions, which were highly esteemed. He also produced the music to three other operas, which, though they had not the great success that attended the *Visitandines*, contained many beauties.

The only obvious defect in Devienne's compositions was that of plagiarism: but, as some compensation, whenever he was original, whenever he chose to depend more on his imagination than his memory, he was excellent. This ingenious musician had an unhappy end: during the latter part of his life, his faculties failed him to a degree that compelled his being placed in the hospital of Charenton, where he died in September, 1813.

MUSIC, PIETY, AND POETRY.

The chancel and steeple of Crosthwait, in Westmoreland, were built early in the seventeenth century, at the expense of William Gilpin, a musician, who also contributed largely towards supplying the three bells by which the edifice is furnished. These bells bear the following inscriptions:—On the first we read, *Jesus be our speed*;—on the second, *Soli Deo gloria*;—on the third,

*A young man, grave in godliness,
William Gilpin by name,
Gave fifty pounds to make these sounds
To God's eternal fame.*

JEMMY TWITCHER AND THE FOUR MUSICAL DOCTORS.

One night, at the Noblemen and Gentlemen's Catch and Glee Club, held at the Thatched

House Tavern, St. James's Street, it happened that the last of the late-sitters consisted of a few peers, of whom Lord Sandwich (better known by the nick-name of *Jemmy Twitcher*, than by his title,) was one, and Drs. Boyce, Arne, Arnold, and Miller; the first of whom was almost totally deaf, while the other three had scarcely a vocal note among them. The noble Earl, aware of these distinguished musicians' physical defects, and determining to be witty, exclaimed exultingly to his compeers, "Thanks to Apollo, my Lords! though he has exhausted and drawn off his inferior votaries, he has left us four Musical Doctors, to treat us with more exquisite singing than any we have yet heard." Upon which, Dr. Arne, turning to his brother graduates, said, "Thanks to Bacchus, gentlemen! though he has stupefied and borne away almost all his other noble devotees, he has left us the First Lord of the Admiralty in full possession of his vivacious faculties, to make us the devoted objects of his wit, and *twitch* us with our natural misfortunes!"

DR. NARES.

An eminent composer of the last age (Jonathan Battishill,) hearing that Dr. Nares, then master of the children of the King's Chapel, but no wondrous musician, was somewhat unwell, asked what was his complaint? Informed that it

chiefly consisted of a singing in the Doctor's head, "That's a favourable symptom," says he, "for, if there be a *singing* in his head now, who knows but, some time or other, there may be *music* there?"

FOREIGN INGRATITUDE.

At a concert, given many years ago, at Carlton House, by his present Majesty, then Prince of Wales, the royal host was pleased to display his powers on the violoncello; after which a French fiddler, to whom the Prince had been munificently bountiful, being asked by one of the company, what he thought of his Royal Highness's musical talents, he, as ungratefully as hypocritically, answered, "Oh, Monsieur, dey be ver good for one Prince; but he one professor, he would starve." "Aye, Sir," retorted the interrogator, "and, if I am rightly informed, notwithstanding your own marvellous abilities, but for his generous patronage, *you* would starve."

DR. ARNOLD'S EARLY PROFESSIONAL DIFFICULTIES.

The late Dr. Arnold, at his professional outset, found it so extremely difficult to bring the produce of his talents before the public, that he long despaired of reaping any benefit from his compositions, the number of which his creative

genius was daily augmenting. The sole object, therefore, of his wishes then was, to get his music *heard*, which purpose he was enabled to accomplish only by submitting to considerable pecuniary sacrifices. Vauxhall Gardens were supplied by his pen, *gratis*, with songs, the beauties of which were equalled only by those in the vocal productions of John Christian Bach; and he engaged with the managers of Covent Garden Theatre to supply, compile, and arrange, the whole of the music for *The Maid of the Mill*, for the inconsiderable sum of *twelve pounds*.

FERDINAND PAER,

An excellent operatic composer, was a native of Parma, and born in 1774. After having commenced his studies at the musical seminary at Parma, he was placed under the celebrated Cheritti. When he composed his first opera, *Circé*, he was scarcely more than ten years of age. The piece, nevertheless, was well received, and formed the foundation of his future fame. Under the protection of the Duke of Parma, his godfather, he visited the principal towns in Italy; and, after having acquired some property, and improved his talents, he went to Vienna, where he remained a long time. Naumann dying, he was invited to Dresden, to fill the place of *Maître de Chapelle*. It was in that city that he

composed his two best operas, *J. Fuomsciti*, and *Leonora*. The battle of Jena changed his destiny, and induced him to go to Paris. Napoleon attached him to himself, and enlisted his talents in the service of the court of France. To Paer was confided the direction of the *Opera Buffa*; he was nominated director and composer of the Emperor's private music, and was appointed *maitre de chant* to the Empress Maria Louisa. His operas are numerous, and have uniformly pleased their hearers, whether in Italy, France, or London. The distinctive characteristics of Paer's music are, an impressive rather than a profound style, a light airy turn of thought, mixed with sensibility, and occasional touches of pathos that excited the tenderest emotions.

MR. JAMES HOOK.

Mr. Hook, of ballad notoriety, who, after setting to music more than a thousand songs, has deemed it high time to retire from the public ear, and the public eye, commenced his professional career at White-Conduit House, where he daily entertained the visitors with his executions on the organ. Marylebone and Vauxhall Gardens afterwards had, successively, the advantage of his talents, as an organ accompanist and vocal composer; and so little was his abrupt retirement expected or understood, that

the proprietor of the former of these places kept his station in the band open for him, during one entire season.

DR. BUSBY AND THE LATE MR. CRAMER.

Dr. Busby's Oratorio of *The Prophecy* was composed at the early age of twenty; but he found it easier to produce, than to ensure the performance of that sublime composition. The engaging a theatre, a corps of first-rate performers, principal and choral, and an able and numerous band, appeared a bold and awful undertaking for so young a professor; but his ardent mind determining on the trial, in whatever shape it might be practicable, his first step was, to apply for advice and assistance to Cramer, then the first violinist in this country. This he did through the medium of a friend, whose representation of the case was so encouragingly received, that the juvenile composer was anxious personally to return Mr. Cramer his thanks. Hastening, accordingly, to his house, he found his lady in tears; when, expressing his concern at her evident distress, she ingenuously confessed to him, that Mr. C. had that very morning been arrested; and that, how to procure his release, she knew not. Happy in the power to demonstrate his gratitude for the kind disposition so great an artist had avowed

to assist his project, Mr. B. flew to him, a personal stranger. The interview was an extraordinary one. Touched with his situation, and animated with an eagerness to relieve him, he rushed into the room where he was sitting, abruptly exclaiming, "Mr. Cramer! great men, it seems, are as exposed to misfortunes as the meanest; but your present inconvenience, at least, I come to remove." Gazing with a bewildered look at his unknown visitor, as hardly knowing whether or not to credit his senses, he, for some time, remained in silence; when, at length, Mr. Busby's explanation abated his astonishment; the proffered assistance was accepted; for the money advanced, a promissory note was given; and that very day the violinist returned to his home and afflicted consort. Cramer, though not sufficiently attentive to the suggestions of prudence, possessed a high and noble spirit; and, thus assisted, resolved to shew himself not less liberal than his new friend. His utmost exertion was employed to bring out the Oratorio. Miss Poole (now Mrs. Dickons), Miss Jackson (afterwards Madame Bianchi), Mr. Nield, Mr. Leete, and Master Elliot (now the excellent glee-composer), performed *gratis*, at his particular instance, as did the greater part of the band; and the performance, led by his own firm and expressive bow, assisted by that of his able son,

Francois, was received, by an elegantly crowded house, with the strongest demonstrations of satisfaction and pleasure. It only remains to state, that the feelings excited by this manly zeal and conduct of Cramer, in the bosom of the young composer, determined him to return the promissory note immediately; and the morning after the performance, he accordingly waited with it on his eminent and generous leader—*receipted*.

ORIGIN OF HANDEL'S COMMEMORATION.

The grand Musical Festival, held in Westminster Abbey, in commemoration of Handel's unparalleled genius, had its origin in an after-dinner's conversation at the house of the late Mr. Harrison, the celebrated tenor-vocalist, then living at No. 19, in Percy-street, Rathbone-place; and was first suggested by Bartleman, whose fine bass voice, and finished style of intoning the melodies of the old school, will long be remembered.

MUSICAL DIGNITY.

Reinhold, an excellent bass-singer in his day, many years a performer at Covent-garden Theatre, and an old and intimate friend of the late Dr. Arnold, having one season determined to act the serenata of *Acis and Galatea*, as part of the entertainment for his benefit, solicited the Doctor

to preside on the occasion, at the harpsichord. "My dear Reinhold," he replied, "I would if I could; but, for two reasons, it is impossible. In the first place, I should sink at hearing some of Handel's finest choruses murdered by half a dozen of the under-retainers of a play-house; and, secondly, I fear, that the public, after having acknowledged me as an oratorical composer, would not be pleased, were I to cast off the dignity with which they have been pleased to clothe me, by exhibiting myself as a performer in a dramatic orchestra.

N. MARTIN.

N. Martin, an admired singer, associated actor at the *Opera Comique*, and vocal professor at the *Académie Royale de Musique*, was born at Paris, in 1770. When a boy, he had a remarkably fine voice, and soon distinguished himself in the two-fold capacity of a singer and violin-performer. His services, nevertheless, were refused at the great Opera, under the apprehension that both his voice and his bow-hand were deficient in strength. This disappointment, however, did but prepare for him a happier destiny. The theatre of *Monsieur* was just then established, and the company consisted of the most distinguished Italian performers. They received among them with joy a young Frenchman, whose

talents they admired. Martin first appeared in the character of the *Marquis Tulipano*, and was most favourably received. The juvenile singer and actor formed himself, by degrees, upon the excellent models with which he was surrounded; and, while his voice changed to a fine tenor, his histrionic performance became unrivalled. That the extraordinary flexibility of his tones, aided by his knowledge of the vocal art, sometimes tempted him to veil, with superfluous embellishment, the simple beauties of his melodies, was universally allowed; but those embellishments were themselves so beautiful, that any partial disapprobation of the theatre was always instantly drowned by the redoubled applauses of the great body of his auditors. After the dispersion of this company, which did not long remain, Martin was engaged at the *Opera Comique de Feydeau*, of which he became the principal support; but from which he retired in 1823, to the regret of the public, the managers, and his theatrical brethren. N. Martin was not only a fine singer and actor, but an able musical composer. The melodies in his comic opera of *The Sea Birds* are deservedly admired; and his romances are pleasant, facile, and graceful.

DR. WORGAN AND GEMINIANI.

The celebrated musician and organist, Dr.

Worgan, whose excellent extemporaneous voluntaires so much delighted the professors and amateurs of the middle and latter part of the last century, possessed a fine, free, and flowing fancy; and, till a certain period of his life, composed in a tasteful and elegant style. But, falling into the company of Geminiani, he asked that charming composer what quality in musical authorship he deemed the most rare and valuable: when receiving for answer, that no excellence could compete with that of *originality*, he ever after aimed at nothing else; and, mistaking *singularity* for the beauty to which he was advised to aspire, lost all his former ease, warmth, and simplicity, and produced only the most quaint and grotesque melodies, that ever mortified the ears, and exhausted the patience, of the lovers of really good music.

FREDERIC GUILLAUME MARPURG,

Author of many learned treatises on music, was a native of Prussia, and born in 1718. His first occupation was that of Director of the Lotteries at Berlin; and he held, at the same time, the place of Counsellor of War. At the age of twenty-five, he went to Paris, where he connected himself with several ingenious cultivators of the musical science; among whom was Rameau, who had obtained so much celebrity by

his *Treatise on Harmony*, and his *New System of Music*. These works he studied with a degree of eagerness and enthusiasm, that soon rendered him a profound theorist: and in the space of fourteen years, he published many didactic works. Though, for a considerable time, he confined his attention to the fundamental principles of music, he afterwards so far relaxed, as to amuse himself with composing; and, though the altered state of the public taste has consigned his compositions to oblivion, they were admired in their day. His *Critical Introduction to the History of Music*, published at Berlin in 1759, and ornamented with a portrait of the author, is still read both with pleasure and profit: and his announced *Archives Musicales*, the appearance of which was prevented by his death, in May, 1795, was looked for with great interest by the public.

A COLLEGE WAGER.

The Rev. Dr. Aldrich, Dean of Christ Church, Oxford, who was educated at Westminster School, under Dr. Richard Busby, great grandfather of the present Dr. Thomas Busby, was as eminent a musician as he was a scholar and divine. His principal solace, between the variety of his learned pursuits, was that of smoking; of which habit he was so fond, that, among many other compositions, he produced a "Smoking Catch," to be

sung by four men smoking their pipes. His excessive attachment to this amusement becoming a subject of pleasant remark in the university, a student, one morning at breakfast, laid his companion a wager, that the dean was smoking at that instant. Away they accordingly hastened to the deanery; and, admitted to the study, told the dean the occasion of their visit; when, addressing himself, in perfect good humour, to him who had laid that he was smoking, he said, "You see, sir, you have lost your wager; for I am not smoking, but—filling my pipe."

VAUXHALL GARDENS.

When Vauxhall Gardens were first opened for the entertainment of the public, their amusements consisted only of those afforded by the viands, the wine, and the rural beauties of the promenades. The idea afterwards occurring to the proprietor, Mr. Jonathan Tyers, that the introduction of music, especially of the vocal kind, would be a great additional attraction, he made a handsome offer to Lowe, Beard, and other first-rate vocalists of that day; but so strange and uncouth did the proposal appear to them, of singing in the open air, that it was a considerable time before any of them could be prevailed with to venture upon the experiment; but the trial was no sooner made, than the judicious improve-

ment was so highly admired as to give the proprietor ample reason to rejoice at its adoption.

MISS M. TREE.

The first opportunity enjoyed by Miss M. Tree of publicly displaying the peculiar melodiousness of her voice was purely accidental. In the opera season of 1817, Madame Fodor had to sustain the character of a love-sick heroine; when, in the midst of a scene of profound and gloomy contemplation, the fearful appearance of a disapproving and relentless guardian was to awaken in the audience a profound interest. The situation requiring a vigilant observer, and skilful conveyer, of the warder's formidable approach, Miss M. Tree happened to be selected for the purpose; when the tones of her voice proved so "rich and rare" as to strike the whole house. The deep, but sweet-toned communication was universally applauded, the favor and patronage of Madame Fodor effectually secured, and (by the tributary aid of the young lady's face, figure, and cultivated taste,) that celebrity obtained which was to form the foundation of her future fortune.

MISS PATON AND MR. T. DIBDIN.

As Falstaff says of himself, that if he has no wit of his own, he is the cause of wit in others,

so might Miss Paton (were she even as ungifted as the humorous knight pretends to be) claim, at least, the same species of merit. Among several occasions which her professional career has afforded for the exercise of the imaginative powers of her friends, one of which Mr. Thomas Dibdin availed himself, is not unworthy of being recorded. While the *Beggars' Opera* was under rehearsal at the Haymarket Theatre, last season, Miss Paton expressed her wish to sing the air of "*The Miser thus a shilling sees,*" a note higher; to which the stage-manager immediately replied, "Then, Miss, you must sing, "*The Miser thus a GUINEA sees.*"

DR. ARNOLD AND HANDEL'S MESSIAH.

Till the late Dr. Arnold performed oratorios at the little theatre in the Haymarket, at playhouse prices, the terms of admission to those sublime entertainments were the same as those of the Opera House. The rate of charge had kept from them many lovers of the higher species of composition; and, when the Doctor first performed the *Messiah*, the crowd at the doors was so excessive, that when they were opened, the money-takers, unable to resist the pressure, fled from their posts; and, among those who rushed unimpeded into the boxes, was a fish-woman in a red cloak. When the curtain rose, the blaze

of the illumined orchestra, together with the numerous assemblage of vocal and instrumental performers, so dazzled and astonished her, that in her extacy she exclaimed aloud, "Oh, how fine! which is the Messiah? show me the Messiah?" "That's the Messiah," answered a wag in the pit, pointing at the Doctor.— "Where?"—"The little gentleman at the harpsichord." This excited throughout the house a degree of merriment, which scarcely subsided during the whole evening; and the Doctor's friends long indulged themselves in complimenting him with the appellation with which he had been publicly honoured.

NICOLO ISOUARD,

A great musician, and native of Malta, was born about the year 1775. His father, a merchant, was of French extraction, and secretary to the establishment in that island, called *Massa Fruventaria*, or depot of provisions. The commander, Constant de Champion, being about to quit Malta for France, young Nicolo was confided to his care. When arrived there, the General placed him with M. Berthand, whose pension was considered as the *pépinière* of military genius. In that school he learnt Latin, practised drawing, and studied mathematics and music. Nicolo had been destined by his family to a

maritime life; but the occurrence of the French Revolution determined his father to recal him to Malta, where he arrived in 1790. It was then intended to fix him in the mercantile profession; but his taste not at all disposing him for such a pursuit, he was, for a while, permitted to prosecute his musical studies. Sent, some time after, to Palermo, as the commissary of a merchant of the name of Mallei, then at Naples, Nicolo devoted every leisure moment, and part of his nights, to the study of composition, under the celebrated Sala and Guglielmi, to whose attention he was recommended by the Prince of Belmonte. At length, his father, persuaded of the necessity of yielding to his inclination, permitted him to confine his attention to music. Going, some time afterwards, to Florence, he composed there his first opera *L'Avviso ai Maritati*, which had the most brilliant success. At Livourne, which place he next visited, he composed for Senesino, *Artaserse*, received with equal favor. The Grand Master of Malta, Rohan, charmed with his genius, became the protector of the young musician, invited him back to Malta, decorated him with the Cross of Donat; at the death of Anfossi, appointed him organist of the chapel of the order of Saint Jean-de-Jerusalem; and, after the decease of S. Martino, made him chapel-master. He com-

posed there several operas; and, when the French, after having taken the island, capitulated and left it, Nicolo became the secretary of General Vaubois, who contracted a sincere friendship for him, and persuaded the composer to accompany him to Paris, where he closely studied the scores of Monsigny and Gretry; and, in conjunction with M. Etienne, composed two operas, *Un Jour à Paris*, and *Cendrillon*, the success of which has scarcely ever been equalled. These were succeeded by a great number of dramatic pieces, the merits of each of which pointed out the talents of their composer. Nicolo was also a pianist of the first order, and a distinguished performer on the organ. He died in 1818, universally regretted.

THE POWER OF MUSIC.

Claude Le Jeune, a native of Valenciennes, chamber composer to Henry the Fourth, of France, and one of the most celebrated of the early French musicians, was the author of a composition, the performance of which, according to a passage cited by Bayle, from the *Sieur D'Embry's Commentary on the French translation of Apollonius Tyanæus*, produced the most wonderful effects. "I have sometimes," says the *Sieur D'Embry*, "heard the *Sieur Claudin the younger* affirm, that an air which Le Jeune had composed, in the

Phrygian mode, being sung at the solemnity of the Duke of Joyeuse's marriage, in the time of Henry the Third, King of France and Poland, a gentleman, on hearing it, drew his sword from the scabbard, and swore aloud, that it was impossible for him to forbear fighting with somebody. Whereupon they began to sing another melody in the sub-Phrygian mode, which immediately soothed his irritated feelings. Such power and force have the modulation, motion, and management of the voice, upon the hearts and minds of men !”

SIGISMOND NEUKOMM,

A composer of considerable merit, was born at Salzburg, July 1778. At the early age of six years, he was placed under the care of Weissaner, an excellent organist at Salzburg. This youth, at the same time, pursued other studies at the university of the same place; and, at fifteen, he was elected its organist. His father, professor of calligraphy at the same college, watched over his son's education, and did not a little contribute to his progress in the sciences. Michel Haydn, whose wife was nearly related to Neukomm's family, instructed him in composition, and, in a short time, qualified him to supply his place at court, where he was first organist; but he nearly reached his nineteenth

MUSICIANS.

year before he fixed on music as his sole profession. At the age of twenty, he went to Vienna where he was kindly received by Joseph Haydn, upon the recommendation of that great composer's brother, and treated by him more like a son than a young friend or visitor. In 1804, he left Vienna for Petersburg, where his reputation had arrived in advance. So soon as he reached that capital, he received the two-fold title of chapel-master, and director of the opera at the German theatre. Attacked by a serious malady, he quitted that station, and resigned himself wholly to study. In 1807, the Royal Academy of Stockholm chose him for one of its members, and the year following, the Philharmonic Society of St. Petersburg paid him the same compliment. About the same period, he quitted the Russian capital for France. After having exercised his genius in every kind of composition, and tried all the different styles, he finally followed the bent of nature, and fixed on the solemn species. The symphonies of Haydn and Mozart excited his admiration; but he despaired of reaching their great excellence, and confined his efforts to grave compositions. He has composed a great number of works; some for the German stage, some for the piano-forte, and others for different wind instruments, besides cantatas, odes, psalms, and Latin, German, French, and Italian airs. In

1812, M. Neukomm was still at Paris, where he superintended many concerts. From that city he soon afterwards proceeded to Vienna; and the allied sovereigns, while there, attended the performance of a mass, of his composition, in which more than 250 musicians were engaged.

DR. JOHN BULL.

The great English church composer, Dr. John Bull, who flourished in the sixteenth century, going abroad for the benefit of his health, travelled *incognito* through France and Germany. Hearing, while in the former country, of a famous musician belonging to a certain cathedral at St. Omers, he applied to him, as a novice, to receive instructions in harmony, and to see and admire his compositions. This renowned master, after some conversation had passed between them, conducted the Doctor to a vestry or music-school adjoining the cathedral, and showed him a vocal production in forty consonant parts, making a vaunting challenge to any master in the world to add to them one part more. Dr. Bull perceiving, at the first glance, that the composition was not quite so full and complete as vanity had led the French contrapuntist to imagine, requested the use of pen, ink, and paper, and to be locked up in the school for two or three hours. This, with great disdain, was

immediately granted; and the Doctor, in less time than he had asked, added to the composition *forty more parts*. The musician being then called in, examined and re-examined it; when, finding the whole of the additions new and correct, he burst into an ecstasy, and declared that he who had made them must be either the devil or Dr. John Bull.

EXTEMPORE TRANSPOSITION.

It is due to the science of the late Mr. John Stanley, who, although not blest with sight, conducted, during many years, the Lent Musical Performances, to state the following extraordinary fact. On the very morning of an appointed performance of the Messiah, for the benefit of a public charity, and at which Mr. Stanley was to preside, it was discovered that the organ had been tuned exactly a semi-tone too high. This circumstance, it was foreseen, would exceedingly distress some of the principal singers; but how the inconvenience could be remedied no one knew, till Stanley pointed out the only possible means, and undertook to transpose, spontaneously, the organ part, by playing the whole one half-tone lower. As, of the tremendous difficulty of this task, only real musicians can judge, so only their surprize could equal the facility with which it was performed.

JEAN-AMÉDÉE NAUMANN,

Director of the Chapel of the Elector of Saxony, was born at Blasewitz, near Dresden, in 1745. Endowed by nature with a fine ear, he was sent daily by his father to Dresden, to receive instructions on the harpsichord. When he was thirteen, it happened that a member of the chapel of Stockholm visited his father; when, seeing a simple villager furnished with a harpsichord, covered with music of the most difficult description, he eagerly requested to hear the boy perform. Charmed with the ability he displayed, he solicited and obtained the permission of his parents to take their son with him to Italy. Arrived at Padua, they were kindly received by Tartini, who was so pleased with the juvenile talents presented to him, that he insisted upon gratuitously giving the young stranger some lessons. Naumann, after eight years' absence, sent his parents one of his compositions, begging them to introduce it at court; and his mother found an opportunity of presenting it to the Electress Dowager, Maria-Antoinette, who, having inspected the music, expressed her admiration, and nominated the composer to a place in her chapel. In 1774, after having been master of the chapel at Dresden, and visited Italy three several times, he composed an opera for the theatre at Venice, and another for that of Naples. The great suc-

cess of his first Swedish opera, in 1776, *Amphion*, occasioned his being engaged to compose another, *Cora*, with which the King was so pleased, that he presented him with a valuable gold medal, with his portrait and that of the Queen. In 1785, he composed the Danish opera, *Cyphæus*, the great success of which ranked him with the first composers of his time. Quitting Denmark, he fixed himself at Dresden. In 1788, at the instance of the King of Prussia, he composed the opera of *Medea*, for the Carnival, which was equally well received. Besides these pieces, he produced a number of oratorios, sacred and secular, and an almost endless variety of vocal and instrumental compositions for the chamber; all of which were so excellent as to well maintain the fame his extraordinary talents and industry had long since earned.

• LEGEND OF ST. CECILIA.

St. Cecilia, among Christians, is esteemed the patroness of music, for the reasons whereof we must refer to her history, as delivered by the notaries of the Roman Church, and from them transcribed into the Golden Legends, and other similar books. The story says, that she was a Roman lady, born of noble parents, about the year 225. That, notwithstanding her having been converted to Christianity, her parents married

her to a young Roman nobleman, named Valerianus, a Pagan, who, on his wedding-night, was given to understand by his spouse, that she was nightly visited by an angel, and that he must forbear to approach her, otherwise the angel would destroy him. Valerianus, somewhat troubled at these words, desired he might see his rival, the angel; but his spouse told him, that was impossible, unless he would be baptized, and become a Christian, to which he consented; when, returning to his wife, he found her in her closet at prayers, and by her side, in the shape of a beautiful young man, the angel, clothed with brightness. After some conversation with the angel, Valerianus told him that he had a brother, Tiburtius, whom he greatly wished to see a partaker of the grace which he himself had received; the angel told him that his desire was granted, and that shortly they should both be crowned with martyrdom. Upon this, the angel vanished; but, soon afterwards, proved himself as good as his word. Tiburtius was converted; and both he and his brother Valerianus were beheaded. Cecilia was offered her life, upon condition that she would sacrifice to the deities of the Romans, but she refused; upon which she was thrown into a cauldron of boiling water, and scalded to death; though others say she was stifled in a dry-bath, *i. e.* an enclosure from

whence the air was excluded, having a slow fire underneath it. The tradition concerning this distinguished lady adds, that it was on account of her great excellence in music that she was visited by the angel; that he was drawn down from his celestial abode by the sweetness of her melody; and that the transcendancy of her vocal and instrumental powers caused her to be styled *the Patroness of Music and Musicians*.

JOSEPH MUNTZ-BERGER,

Born 1769, at Brussels, is an excellent violoncellist, and a composer of no ordinary merit. So early did he commence his musical studies, and so ably was he instructed by his father, that when only six years and a half old, he publicly performed a concerto on the tenor. Prince Charles, Governor of the Low Countries, in whose band was Muntz-Berger's father, was so delighted with the precocious talents of the young musician, that he placed him under the tuition of Vanmalder, a pupil of Tartini, to learn the violin; but, death soon depriving him of his able master, he again came under the care and direction of his father, who, besides teaching him to perform on several instruments with grace and agility, made him so distinguished an executant on the violoncello, that when, at the age of fourteen, he went to Paris, to give the last polish to

his style; the tones of his instrument were acknowledged to be more like those of the human voice than had ever before been heard to issue from a violoncello. The concertos he performed in public were generally of his own composition; and they were universally allowed to partake of the excellencies both of the German and Italian schools. His published works, some of which are elaborate and learned, and others didactic and luminous, are between forty and fifty in number, and, on the Continent, they are held in high esteem.

JEAN BAPTISTE DAVAUX,

Born in Dauphiné, was one of the most distinguished composers of his time, although he never assumed any other title than the modest one of *amateur*. He, at an early age, began to study music; and, when twenty-three, went to Paris, for further acquirements in that science. Soon after his arrival there, he produced some concertos for the violin, which became very fashionable, on account of their graceful style and facility of execution. For the celebrated musicians Jarnovich, Guérin, Guénin, and Duport, he composed several quartetts upon a new plan,—a plan by which the several combined melodies were heard amidst the sweetest flow of harmony. Many of these pieces were of the rondo species; and so struck were their hearers with the beauty

of their motivos, that they gave their author the appellation of the *Father of Rondos*. This admired musician, who published music fifty years ago, which is still listened to with pleasure, who gave many brilliant concerts, and in 1785 composed, for the Italian theatre, the operetta of *Theodore*, not deriving from his exertions resources adequate to his comfort, solicited and obtained a situation in the office of the minister of war, General Beurnonville. At the creation of the Legion of Honour, its grand chancellor, Count Lacepède, called in Davaux to his assistance, and honoured him with his intimacy and friendship. After the events of 1815, the office which Davaux occupied being abolished, the Duke of Tarento procured him a pension, on which he retired. He was a member of an academic society called *The Sons of Apollo*, consisting of artists and men of letters, among whom he remained till his death, which occurred in February, 1822.

ANNUAL MEETING OF THE BACHS.

As there never was a family more musical by nature than that of the Bachs, so never has there been one the different members of which were more affectionately attached to each other. All of the same profession, and settled in one province (Thuringia), they soon found themselves too

numerous to be able to obtain subsistence in the same place. They were, therefore, obliged to divide; and went, accordingly, to different towns in Upper and Lower Saxony, and Franconia; previously resolving to see each other once a year. Their annual meetings generally took place at Erfurt, Eisenach, or Arnstadt; and their amusements, on these occasions, were entirely musical. The company consisting wholly of choristers, organists, and town-musicians, who were all connected with the church, it was the regular custom to begin their amusement by singing, in chorus, some sacred composition. From this pious commencement they, however, proceeded to lively and humorous performances which ended with certain comic songs, the harmonies of which were filled up by the voices of the whole company, singing extempore. This improvisatorial chorus-singing they called a *quodlibet*, and laughed at it themselves as heartily as any of their auditors. These facetiæ are, by some, considered as the foundations of the German comic operettas.

GRETRY AND ROUSSEAU.

Gretry, the celebrated musical composer, who died a few years since, at Paris, relates, in some memoirs which he has left of himself, the circumstance of his first and last interview with

Rousseau. "I was at the representation of the *Fausse Magéc*, when some one said to me, 'Here comes Rousseau!' I flew to meet him. 'How glad I am to see you,' said he; 'it is long since I imagined my heart to be inaccessible to the tender impressions which your music revives in it. I wish to become acquainted with you; or rather, I know you sufficiently by your works, and I am desirous of being your friend.' 'O, sir, my fairest reward is that of pleasing you by my talents.' 'Are you married?' 'Yes.' 'Is your wife, as I have been told, a woman of genius?' 'No.' 'I thought not!' 'She is the daughter of an artist, who never speaks but as she feels: nature is her guide.' 'I thought as much; I am fond of artists; they are children of nature. I should like to become acquainted with your wife. I shall call to see her very often.' We continued together the whole of the performance, during which he pressed my hand twice or thrice, and we went out together. Little did I think it was the last as well as the first time I should see him. In the Rue Francaise the pavement was broken up, and the stones thrown into a heap. Rousseau seemed not to perceive them. I laid hold of his arm, and said, 'Take care, M. Rousseau.' He drew back furiously, with the words 'Let me use my own faculties!' I was thunderstruck. The coaches parted us; he took his way, I mine; and we never afterwards spoke to one another.

MUSICAL COQUETRY.

John Abell, a gentleman of the Chapel Royal, in the reign of King Charles II., and celebrated for his skill in playing the lute, held his situation till the year of the Revolution, when being dismissed, on account of his adherence to the Romish communion, he went abroad, and, by his singing, greatly distinguished himself in several towns of Germany. Rambling from place to place, without either rule or economy, he, at length, in spite of the very considerable sums produced by his public performances, arrived in Poland with his lute at his back, in the true character of an exigent strolling musician. He no sooner arrived at Warsaw, than the king, whom his vocal fame had reached, sent for him to court. Abell was not very willing to accept the invitation ; but, given to understand that he had every thing to fear from the monarch's displeasure, should he slight the royal summons, he at length prepared to wait upon his majesty. The king, aware of the reluctance with which his commands were obeyed, and resolving to resent it, had a chair prepared in the middle of a spacious hall, in which Abell was placed the moment he reached the palace, and drawn up to a considerable height. The king then and his attendants appeared in a gallery opposite to him, and, at the same time, a

number of bears were let loose below. His majesty then gave him the choice, whether he would give him a song in his best style, or be lowered among the bears. Abell preferred the former; and ever afterwards declared, that he never sung so well in his life.

DR. ARNE AND MISS BRENT.

Of all the English singing-masters of the last century, no one was so attentive to that first of vocal excellencies, *articulation*, as Dr. Arne. His favorite scholar, Miss Brent, afterwards Mrs. Pinto, and the original *Mandane*, was more remarkable for the distinctness of her pronunciation, than any British *prima donna* that has since appeared. The acquisition, however, was made at the expense of infinite labour to the tutor, and no small mortification to the pupil. What he would only allow to be difficult, she would often pronounce to be impossible; but he never relaxed in his exactions of her application, till his success convinced her of her mistake. On one occasion, the lady gave at once a striking proof of her impatience and her taste. Exasperated with fatigue, she absolutely refused to practise any longer a particular song, in which the Doctor was anxious she should be perfect; upon which he threatened to find another singer for her intended part in *Artaxerxes*. The me-

nance was no sooner uttered than she burst into tears, and said, she would rather practise night and day, till she pleased him in the song, than not be one of the performers of the exquisite music of that opera, about one half of which was then composed.

MISS CLARA FISHER.

Among all the numerous instances of precocious musical taste and feeling, there is no one, perhaps, more striking, than that exhibited in the discerning ear, and tuneful powers, of the present celebrated Miss Clara Fisher. From the moment infantile perception commenced, she evinced a considerable degree of observation and feeling. Even in her nurse's arms, she discovered a passionate fondness for music; and, while she manifested, by signs of extreme delight, her partiality for certain melodies, others were so little agreeable to her feelings, that she turned from the instrument on which they were performed, with every indication of disgust. Music to this infant was *language*; and the child decided on its expressions by the same faculties that an adult would judge of the appeals of eloquence addressed to his feelings. She discoursed with *sounds*, and evidently received and communicated ideas under the influence of harmony.

THE CHEVALIER GIROLAMO CRESCENTINI.

The Chevalier Girolamo Crescentini, a celebrated Evarato, was a native of Urbania, in Italy. Great in his art as a vocal performer, he distinguished himself in all the principal theatres in Europe. At Vienna, in 1804, he, in Zingarelli's opera of *Juliette et Romeo*, sung the fine air of *Ombra Adorata*, in so captivating a style, that the enthusiastic spectators insisted on his being crowned with flowers. At Paris, in 1809, (to which city he was expressly invited by the Emperor Napoleon,) he so delighted the court and the public, that he was immediately appointed first singer in the imperial concerts, and soon afterwards, decorated with the order of the Iron Crown. This great vocalist has also manifested considerable taste in composition; and his series of exercises for the proper expression of the vowels, prefaced with admirable strictures on the subject (in 1811), was most favourably received. His tones were of the finest quality, and his manner was grand and impressive. Speaking generally, Crescentini was estimable for many personal excellencies; but it does not appear, that a prompt remembrance of past services was one of them. He was, in fact, in the too constant habit of slighting his best and earliest patrons. It was in a momentary irri-

tation, occasioned by this kind of conduct, that Cardinal Caprara publicly exclaimed—*L'ingrat ! il me neglige, et c'est, pourtant, moi qui l'ai fait ce qu'il est.*

MADAME BANTI.

When Madame Banti died (in 1806), the physicians of Bologna (the place of her demise), anxious to learn, if possible, the cause of the extraordinary extent and power of her voice, opened her body; when they discovered, that her lungs were not only in a remarkably strong and healthy state, but of extraordinary large dimensions; whence it would appear, that the qualities of vocal tones depend less on the formation of the throat, the glottis, and the larynx, than had before been imagined.

COLLEGE CUSTOM.

An annual custom is observed at Queen's College, Oxford, which consists of the serving up a boar's head, and singing a song and chorus adapted to the occasion. The boar's head, being boiled or roasted, is laid in a great charger, covered with a garland of bays or laurels, as broad at bottom as the brims of the charger. When the first course is served up in the refectory, on Christmas-day, in the said college, the manciple brings up the said boar's head from the

kitchen to the high table, accompanied by one of the tabarders, who lays his hand on the charger. The tabarder then sings a song; and when he comes to the chorus, all the scholars that are in the refectory, join in its performance:—

*The boar's head in hand bear I,
Bedeck'd with bays and rosemary,
And I pray join, masters, merry be,
Quotquot istis in convivio.*

CHORUS.

*Caput Apri defero,
Reddens laudes Domino.
The boar's head, as I understand,
Is the bravest dish in the land,
Being thus bedeck'd with a gay garland;
Let us servire convivio.*

CHORUS.

*Caput Apri defero,
Reddens laudes Domino.
Our steward has provided this,
In honour of the King of bliss,
Which on this day to be served is,
In regimendi atrio.*

CHORUS.

*Caput Apri defero,
Reddens laudes Domino.*

JOAH BATES,

A composer and organ-performer, chiefly distinguished as a concert-conductor. While finish-

ing his classical and mathematical education at Cambridge, he prosecuted his musical studies; and, soon after he left that university, published a *Treatise on Harmony*; the reputation of which caused it to be translated into German. Noticed and patronized by the late Earl of Sandwich, First Lord of the Admiralty, he was made first a Commissioner of the Victualling-office, and then of the Customs. After conducting the King's Concert for many years, he was selected as the general manager and director of the grand performances at Westminster Abbey, in commemoration of Handel; in which task he acquitted himself with great ability. After residing many years at the Admiralty, as Lord Sandwich's principal Secretary, he married Miss Harrop, a distinguished public singer, and removed to John-street, Gray's-Inn, where he died in the year 1799.

YOUTHFUL ASPIRANT.

A young German musician going to Italy, for the purpose of improvement in his art, wisely determined to lose no opportunity of attaining the object of his journey. This prudent resolution proved to be necessary; for he had not long been in that country, before his patience was put to the severest trial, by the caprice and the rudeness of an Italian professor, whom he had known in Germany. To this Italian, who

gave lessons in singing, the German student was much attached, and often accompanied him on the piano when he was teaching, and, in fact, waited upon him, as if he had been his hired attendant. The Italian was liberal in the instruction and advice he gave the young friend, and was also liberal in his contradictions, and his violent and offensive language; and not unfrequently the scholar was called by his master an awkward dunce, a fool, a rogue, *uno asino*, *birbante*, &c. "I bore it all with patience," said the scholar, in his riper years, "because, by his tuition, I acquired a knowledge of singing, of composition, and of the Italian language,—the very things I went to Italy to learn." Does the reader ask, who, in this case, was the repulsive tutor, and who the prudent scholar? The former was Porpora, the first singing-master of his time; the latter, Haydn, the greatest instrumental composer the world ever produced.

HAYDN'S SENTIMENTS ON COMPOSITION.

"A musical composition," said Haydn, "ought to have a natural and striking melody; each idea ought to spring out of the preceding passage; the ornaments should be sparingly and judiciously introduced; and the accompaniments never be overcharged. The rigid rules of har-

mony should rarely be violated, and never without the compensation of some inspired effect. When I sit down to compose, I resign myself to my feelings and my unrestrained imagination. If fancy suggests a happy thought, I endeavour to follow it up; and, while I keep sight of my master-subject and general plan, my aim is, to work the different passages into a regular and consistent whole. In vocal composition, the art of producing beautiful melody may now almost be considered as lost: and, when a composer is so fortunate as to throw forth a passage that is really melodious, he is sure, as if he be not sensible of its excellence, to overwhelm and destroy it, by the fulness and superfluity of his instrumental parts.

LONDON MUSIC SELLERS.

The success of every art depends entirely on the patronage conferred upon it; or, in other words, on the remuneration obtained by its professors. The labour which is best paid for, always excites the greatest number of competitors; and their excited emulation leads to excellence. In this point of view, music, in England, has been much indebted to the spirit of enterprise in certain publishers. The musical genius of this country was much promoted by the liberal spirit of the house of Longman and Bro-

derip, which flourished between the years 1780, and 1800, and still continues under the firm of Clementi, Collard, and Co. Those tradesmen, by bringing a respectable capital and extensive credit to bear on the interests of music, not only improved every kind of musical instrument, and created a commerce in them with every part of the world, but gave prices for copy-rights, far surpassing any thing that had been anticipated by the previous generation. Arne, who flourished a few years before, obtained prices which scarcely exceeded the cost of copying; but Longman and Broderip gave Mr. Shield one thousand guineas for his opera of *The Woodman*; and to Stephen Storace more than five hundred guineas, for most of his musical dramas; and often paid fifty or a hundred guineas for a single vocal composition: nor was the benefit to the musical profession, derived from these gentlemen, confined merely to the purse; but they conferred a nearly equal service by keeping an open table, at which professors and amateurs, from every part of the world, had the opportunity of meeting, and of eliciting from each other information of mutual and considerable advantage.

PRINCELY BENEFICENCE. *

So sincere and munificent a friend was the Prince of Esterhazy to the celebrated Haydn,

that the great musician being so unfortunate as to have his house, at Eissenstadt, twice destroyed by fire, his highness, each time, caused it to be rebuilt solely at his own expense. Haydn, but for the bounty of his generous benefactor, would not only have been houseless, but without an article of furniture. The Prince's benevolence was not satisfied with twice providing him with a new-raised dwelling, he also replaced the lost furniture, linen, utensils, and every thing which the flames had consumed; and Pleyel, Haydn's pupil and friend, was charged with attending to their entire reinstatement. The affectionate disciple was as active as zealous in the execution of the prince's liberal order; and it happening at the time of the second conflagration, that Haydn was at a distance, on a particular mission, when he returned, except for the new appearance of his house, he would not have known that it had been burnt down, and rebuilt. Feelings of gratitude, however, soon succeeded to those of surprise, and the joy he experienced had no other alloy, than that arising from the loss of the only copy he had of his *Armida*, which he secretly lamented, as one of the greatest he could have suffered, till Pleyel relieved his sorrow, by confessing that he had clandestinely made a copy for his own private use, and which now he would have the honor and happiness of presenting to its rightful owner.

HANDEL AND JOHN SEBASTIAN BACH.

John Sebastian Bach entertained so high an esteem for Handel's genius, that he wished for nothing more than to be personally acquainted with him; and Handel was too sensible of Bach's merits, not to be almost equally anxious to see so eminent a musician; but, unluckily, neither could ever find an opportunity to gratify his desire. At the moment when Bach just flattered himself with the expectation of paying his respects to Handel, the latter left Germany for England. Handel afterwards came three times to Halle, his native town. On his first visit, about the year 1719, Bach was at Coethen, only four miles from Halle. Hearing of his arrival, he instantly hurried off, rejoiced at the seeming certainty of seeing him; but Handel had left Halle on the morning of the day on which Bach arrived there. At the time of Handel's second visit, (about 1735,) Bach was at Leipsig, but ill. As soon, however, as he was informed of Handel's arrival at Halle, he immediately despatched his eldest son with a polite invitation to visit him at Leipsig; but Handel's professional concerns were too pressing, to allow of his doing what would have been so agreeable to his feelings. On Handel's third visit, in 1752 or 1753, Bach was dead.

MOZART'S RETENTIVE MEMORY.

When Mozart was at Rome, he went to the chapel *Sistine*, to hear the celebrated *Miserere* of Allegri, of which every one was forbidden, under pain of excommunication, to take a copy. Apprised of this, the ingenious German placed himself in a retired corner of the building, where he could have his thoughts to himself, and gave his closest attention to every bar. When the performance was over, he hurried home, his head charged with what he had heard; and, by memory, wrote down the whole of that elaborate composition. Some days after, at a concert, he sat down to a harpsichord, and, accompanying himself, sung a part of Allegri's *Miserere*. The profound knowledge of music, and wonderful power of retention, evinced by this extraordinary circumstance, drew upon Mozart the attention of all Rome. His Holiness, hearing of it, caused the young musician to be presented to him; when, instead of reprimanding his evasion of the sacred prohibition, he had the liberality to receive him in the most gracious manner, and to create him a Chevalier of the Golden Spur.

NATURE'S OBLIGATION TO NAPOLEON.

When Napoleon was at Genoa, he was very assiduous in his attentions to the handsome Brig-

nola, mother to the present minister at Turin. For certain secret services which she had performed, she was afterwards made Dame d'Honneur to Josephine, to the no small annoyance of the famous Italian singer, Marchesi, then one of her *amorosi*; a passion which seized him, after he had scandalously deserted his English *chère amie*, Mrs. Cosway, a lady of distinguished merit. The cause of the quarrel being made known to Napoleon, on his subsequent arrival at Milan, his attention was directed by it, to the base and cruel practice adopted with respect to male Italian infants intended for the vocal profession, and he forbade that class to appear on the public stage, and ordered that the parts allotted to them should henceforth be performed by females; which happy reformation is abided by to this day.

LANGLÉ.

Honoré François Langlé, a musical composer, and member and librarian of the Imperial Conservatory of Music, was born at Monaco, in 1741. Sent at the age of sixteen to Naples, to study composition, he entered the Conservatory of *Pieta*, and received instruction from Caffaro, the most distinguished scholar of Leo. He was in that establishment eight years, when, becoming the first *Maestro di Capella*, he produced masses and

motets, the beauty and science of which attracted the attention of all the great masters in Italy. In 1768, Langlé went to Paris, and was noticed and admired at the *Concert Spirituel*. He soon after composed for the Concert of Amateurs, where he obtained equal honours. Besides many excellent operas, he produced a Treatise on Harmony and Modulation; a Treatise on Fugue; and a New Method of Cyphering, or denoting the Chords. This ingenious theorist, composer, and practical musician, died in September, 1807. M. Fayolle, in his *Zeiatre Saisons du Parnasse*, has taken due notice of the various merits of Langlé.

BEETHOVEN'S ECCENTRICITY.

Beethoven's neglected person, wild appearance, strong and prominent features, rudely energetic eye, and broad bull-like brow, overshadowed with his uncut, uncombed hair, together with his not very conciliatory disposition, bespeak a character somewhat consistent with the following specimen of his demeanour. Not long since, in a certain cellar in Vienna, where he was in the habit of spending his evenings, in a particular corner, by himself, drinking wine, eating red herrings, and reading the newspapers, a person took a seat near him, with whose countenance he was by no means pleased. After

looking stedfastly at the stranger, he spat on the floor, as if he had seen a toad; then glanced at the newspaper, then again at the intruder, and spat again; his disordered hair gradually bristling into more shaggy ferocity, till he closed the alternations of spitting and staring, by suddenly rising from his chair, and loudly exclaiming, as he rushed out of the room, "What a scoundrelly phiz!"

HAWKINS'S HISTORY OF MUSIC.

Sir John Hawkins published his History of Music with Tom Payne, of the Mews' Gate, the celebrated dealer in old books, who seldom printed on his own account; but, on this occasion, was induced by the literary reputation of the knight, and by the friendship which had long subsisted between them. The printing of so voluminous a work involved a considerable capital; and Payne's future comfort, as a man of business, depended on its success. The author happening to be very intimate with George Steevens, the annotator on Shakspeare, Steevens persuaded Hawkins to permit him to read the sheets while the work was still in the press. Steevens, at that time, was a writer in the Monthly Review; and his love of wit and sarcasm transcending his sentiments of friendship and honor, he availed himself of the use of the

sheets, to write a laboured and severe commentary on the work, for the Review; and took care that it should appear a few days after Payne's publication.

The elaborate and sarcastic character of the criticism, and its simultaneous appearance with a production from which much had been expected, led to a prodigious increase in the demand for the Review; but utterly prevented the success of Hawkins's History. Steevens, of course; kept in the back ground: the article in the Review was ascribed to various persons; and, among others, to Dr. Burney, then known to be a writer in the same Review, and supposed to be actuated by feelings of rival authorship. The public question was, how an article could have been prepared and printed with such apparent dispatch? and it was some time before the chagrin of Hawkins led him to expose the bad faith of his friend. But, when he did so, Steevens was sent to Coventry, in the literary circles of the metropolis, and honest Tom Payne sunk, in a dead stock, the whole of his precious capital. After all, it must, however, be acknowledged, that Hawkins's History deserved a better fate; for, although Burney's work is more erudite, yet that of Hawkins is one of the most amusing books in the English language; and its materials are not derived from common or uncertain sources.

SENSIBILITY, FIRMNESS, AND HONOR.

The personal character of the celebrated Mehul was compounded of sensibility, firmness, and honor. It once happening, that he was, for a time, almost *tête-a-tête* with a lady in the country, in whose eyes his person was not indifferent, and whom he ardently loved and admired, he, in a moment of temptation, recollected that her husband was his friend, flew to his chamber, double-locked the door, then flung the key out of the window, and passed a night in the experience of sensations, which, though not unmixed with the uneasiness of impassioned conflict, were free from the pain of a remorse that would, probably, have embittered the remainder of his life.

J. J. BEAUVARLET-CHARPENTIER,

An organist of merited celebrity, was born at Abbeville, in 1730. He dwelt a considerable time at Lyons, through which place J. J. Rousseau happening to pass, he heard him perform, and much admired his talents. The Archbishop of Lyons, in acknowledgment of his merit, presented him with the organist's places of Saint Victor and Saint Paul, which he held till the Revolution. Beauvarlet-Charpentier possessed a profound knowledge of harmony; to him every

style of composition and performance was equally familiar; and no master better understood than himself, the arts of melodical transition and modulation. It was made a matter of reproach to this excellent musician, that he arranged a grand symphony under the title of *The Illustrious and Happy Alliance*, in honour of the marriage of the Emperor Napoleon; and afterwards published a military divertissement, called *Peace*, in celebration of *The Union of Nations, and the Restoration of the Bourbon Family*. But it ought to be recollected, that the palace has its muses, as well as the capitol its geese. Beauvarlet-Charpentier died at Paris, in the month of May, 1814.

HENRY-MONTAN BERTON,

An eminent composer, and the son of a musician not less distinguished, was born at Paris, in 1767. He commenced his musical studies at the age of six, and had scarcely attained his thirteenth year, when he was admitted into the opera orchestra as one of the violin performers. Not content with the mere talent of execution, he placed himself under a master, to learn the laws of composition; but the professor speedily declared that nature had not fitted him for that province of the art. Young Berton, however, far from being discouraged by this denounce-

ment, became more ardent than ever in the pursuit in which he was engaged; and, by dint of studying the scores of Gluck, Piccini, Sacchini, and Paësiello, he became thoroughly acquainted with the mystery of composition. Having set to music the *Invisible Lady*, a comic opera, he shewed the score to Sacchini, who discovered in it such marks of superior talent, that he instantly proposed to engage him as his attending friend and travelling companion. He called him his son, and till his death, which occurred in 1786, directed and aided him in his studies. In the same year (that is, when he was but nineteen,) he produced an opera and an oratorio, the latter of which was performed with brilliant success at the *Concerto Spirituale*. In 1787, was represented his *Promise of Marriage*, and his *Invisible Lady*; in 1789, he composed *Cora*, in three acts; in 1790, *The Two Sentinels*; in 1791, *The Two Sub-Lieutenants*; in 1792, *Eugenius*, and *Viola*; in 1793, *Tyrteus*; in 1798, *The Family Supper*; and, in the next twenty-two years, fifteen other operas; followed by a variety of Cantatas and other pieces, several of which were produced in honour of Napoleon, and in conjunction with Mehul and Kreutzer. Besides these works, he published a variety of treatises, among which was his well-known *Genealogical Tree of Concerts*. From the first institution of the conser-

vatory of music, he held in it the place of *Professor of Harmony*. In 1807, and the two succeeding years, he was director of the *Opera Buffa*, and superintendent of the vocal department of the Academy of Music; and in 1816, was appointed by the manager of that theatre, examiner of the musical compositions offered for its acceptance. Few composers, even of Italy, have obtained more success and celebrity than Berton. His two daughters have also followed the career of glory, in art and science: the one traced the steps of her father, composer for the theatre; and the other, whose pencil death has broken, gave to the name of Berton a new and distinct lustre.

ARNE AND HANDEL.

When Dr. Arne composed the music of *Comus*, he had the modesty and the judgment, though then a very young man, not to think of resetting the words "*Thou we trip it as we go,*" though pressed to it by Mr. Colman, who prepared that masque for the stage. Arne, either from jealousy or limitation of taste, was, by no means, the universal admirer of Handel's works. Many of his oratorical compositions he deemed to be heavy; and was in the habit of calling his harpsichord lessons "*German labours.*" No one, however, speaking generally, could more warmly

admire the productions of Handel, than did our own mellifluous composer; and he always thought it an honour to himself, that he had not presumed to reset words that had been previously treated by that unrivalled master.

HAYDN'S TURKISH SYMPHONY.

Haydn, when in London, not a little piqued at the dull insensibility of some of his auditors, who, during the execution of his finest symphonies, were sometimes observed napping, resolved to hint his displeasure through the medium of music itself. For this purpose, he composed a piece under the title of a *Turkish Symphony*; which beginning in a soft lulling style, soon set a portion of the company nodding, when a simultaneous burst of the cymbals, double-drums, trumpets, and tambours, *broke their bonds of sleep asunder*; which object was no sooner effected, than sinking again into a tender murmur, the orchestra renewed its astounding *fortissimo*, and again *roused them like a peal of thunder*. These alternations of soothing softness and startling crashes, were repeated, till the alarmed *dormeurs*, finding they could not close their eyes in security, determined to remain awake and listen to the music which they had affected to come to hear.

THE JEW'S HARP.

MEN of genius have always been fond of paradoxes: Rousseau abounds with them; and a celebrated German writer, a man of first-rate abilities and refined taste, has not hesitated gravely to avow the opinion, that the jew's harp is capable of being carried to a high degree of perfection, and of forming an important addition to the modern orchestra. He even expects to see the day when sonatas and variations may be produced upon it; and considers it as possessing the most delicate tones in the world. He concludes his curious and novel observations, by saying, "Perhaps, some genius may arise, who may be able to modify the melody of this instrument, and give it laws at present unknown. Certain it is, that there are some advantages which, even now, it possesses over all other instruments; and on none can that modification of sound, called the *staccato*, be more delicately given, or brought more immediately under the dominion of the feelings." If the literati of Germany had not already the reputation of being more wild and fantastic in their conceptions than the writers of any other country in Europe, the appearance there of a very few geniuses similar to this speculatist, would be sufficient to distinguish his nation

from the rest of Europe. A more *outré* idea never haunted the mind of even a German visionary. The musical instrument of which he speaks (if it deserve the name of a musical instrument) is as monotonous as the drum or the triangle; and, independently of its destitution of tone and intonation, is, by its form and nature, utterly incapable of producing music, or the slightest sample of euphony.

JOSEPHINE'S JEALOUSY OF GRASSINI.

The general jealousy of the Empress Josephine is well-known. Many a female was banished from Paris on mere suspicion; and Madame Grassini would not have been allowed to remain in that capital, or to have sung at Josephine's private concerts, had it been suspected, at the Tuilleries, that Napoleon had the smallest attachment to that charming songstress. When, however, Josephine was afterwards at Milan, her apprehension was awakened; and suspicion was not a little promoted by the observations of the Count Sommaglia, who said to her, one morning, "I hear, Madame, that our Grassini is a favorite with the Emperor." "Yes," answered the Empress, "the ridiculous vanity of the creature amuses us amazingly. Since she has been made by his Majesty directress of the Italian opera, there is more intriguing going on amongst

these gentry, than there is at court: in the midst of a serious conversation, she will break out into a horse-laugh, throw herself on a sofa, and, fancying herself Semiramis on the throne of Nineveh, burst forth in a great style, with '*Son Reginò, e son amata!*'" I am a queen, and I am beloved.

BEETHOVEN AND HIS MEMORANDUM-BOOK.

Beethoven, in consequence of the extreme deafness with which he is afflicted, always carries about him a small blank book; and what interchange of ideas takes place between him and his friends, is carried on in writing. In this book, though the leaves are not ruled, he puts down, in dots and curves, which nobody, except himself, can understand, such new musical passages as may happen to arise in his mind, when he is from home. The moment he is seated at the piano-forte, he is evidently unconscious that there is any thing in existence except himself and his instrument. So little sensibility has he in his auditory nerve, that he never hears one half of what he executes; and often, when playing piano, does not bring out a single note; yet, hearing the soft parts as well as the loud, in his mind's ear, he *imagines* that others hear them; and, if they smile applause, is satisfied.

LABARRE.

Louis-Julien-Castels Labarre, a respectable composer, is the issue of a noble family, of the ci-devant province of Picardie, where he was born in 1771. His taste for music manifested itself at a very early age, when he began to take lessons of the celebrated Viotti. Wishing to cultivate his favorite science in the classical land of music, he went to Italy. In 1791, he stationed himself at Naples, and studied composition in the conservatory of *Pieta*, at the school of Nicolo Sala, one of the most distinguished professors. On his return to France in 1793, he renewed his studies, under Mehul, and two years afterwards, became first violin of the *Théâtre Moliere*, where he produced an opera in one act. The year following, he was admitted into the *Académie de Musique*. His three sets of *Duos* for the violin, two collections of romances, and other publications, are in high and well-deserved esteem.

MR. BACON AND MADAME MARA.

Mr. Bacon observing, in his "Elements of Vocal Science," that it is a favorite notion of his, that the best way to begin the instruction of a singer, would be, to teach him to tune an instrument, or, perhaps, to play on the violin,

while the first vocal exercises were going on, tells us that his opinion was confirmed by the fact, that Madame Mara was originally taught the violin. "In a conversation," says he, "which I lately held with that lady, she fully confirmed my idea, by assuring me, that had she a daughter, she should learn the fiddle before she sung a note. 'For,' said Madame M. 'how can you best convey a just notion of slight variations in the pitch of a note? By a fixed instrument? No. By the voice? No; but, by sliding the finger upon the string, you instantly make the most minute variation visibly, as well as audibly, perceptible.'"

MODESTY OF JOHN SEBASTIAN BACH. ■

John Sebastian Bach united with his distinguished talents and science as singular and praiseworthy a modesty. Being one day asked how he had contrived to make himself so great an organist, he answered "I was industrious; whoever is equally sedulous, will be equally successful." And one of his pupils complaining that the exercise he had set him was too difficult, he smiled and said, "Only practise it diligently, and you will play it extremely well: you have five as good fingers on each hand as I have; and Nature has given me no endowment that she has

not as freely bestowed upon you. Judging by myself, application is every thing."

ROSSINI'S STYLE.

Rossini's present style of composition is called his *second* manner; and, by the author of his life, is thus accounted for:—"Rossini," says Stendthall, "arrived at Milan in 1814, then twenty-two years of age, to compose the '*Aureliano in Palmira*.' There he became acquainted with Velluti, who was to sing in his opera. Velluti, then in the flower of his youth and talents, and one of the handsomest men in his time, had no small share of vanity, and was fond of displaying and abusing the powers of voice with which nature had endowed him. Before Rossini had an opportunity of hearing this great singer, he had written a cavatina for the character he was to perform. At the rehearsal, Velluti began to sing, and Rossini was struck with admiration. At the second rehearsal, Velluti began to shew his powers in gracing (*fiorire*); Rossini found the effect produced just and admirable, and highly applauded the performance: at the third, the simplicity of the cantilena was entirely lost amidst the luxuriance of the ornaments. At last, the great day of the first performance arrive; the cavatina and the whole character sustained by Velluti was received with

favor; but scarcely did Rossini know what Velluti was singing: it was no longer the music he had composed: still the song of Velluti was full of beauties, and succeeded with the public to admiration.

“The pride of the young composer was not a little wounded; his opera failed, and it was the Soprano alone who had any success.” The discerning mind of Rossini at once perceived all the advantages that might be taken of such an event: not a single suggestion was lost upon him. He immediately resolved on changing the system he had hitherto adopted; to write in a more florid style, and supply from his own pen so many ornaments, as not to leave room for the addition of a single appoggiatura, by the caprice or vanity of the singer; and now the embellishments he wishes are written in his scores and from integral parts of his melodies.”

DR. HARRINGTON.

Doctor Henry Harrington, a physician, and scientific amateur of music, was born at Kelston, in Somersetshire, in 1727. At Oxford, where he completed his education, his talents for music and poetry soon attracted the attention of the university. At the age of twenty-one, he commenced his medical studies with an ardour and success that laid the foundation of his future

opulence and celebrity. After having, for some time exercised his profession at Wells, he established himself at Bath, in which city he instituted, under the denomination of *The Harmonic Society*, a union of the lovers and patrons of music, amongst whom were the Prince of Wales and Duke of York. Dr. Harrington, besides his theoretical acquisitions in music, was a good performer on several instruments, but particularly excelled as a flutist. While cultivating mechanics and the sublime mathematics, to which he was strongly attached, he pursued the study of polite literature, and the principles of the harmonic art; and, about 1768, published a collection of letters on various subjects, and two odes, one on the subject of harmony, and the other on that of discord, which were most flatteringly received. If his skill as a physician obtained the confidence of the Duke of York, and many persons of the highest distinction, his benevolence and constant wish to promote the cause of *humanity*, (in favor of which he instituted a society at Bath,) ensured him the love and esteem of every tender and feeling heart. His musical compositions chiefly consisted of catches, glees, and other social and convivial pieces, all of which bore the marks of real and original talents, and, in their day, excited much admiration. This excellent and ingenious man

died at Bath, in 1816. By a clause in his will, he left funds for an annual sermon, recommendatory of the exercise of humanity towards animals.

HANDEL.

Handel being once asked why he did not take a doctor's degree, replied, "Vat de dyfil! trow my money away for dat de blockhead vish? I no vant to be von doctor." This the great German could say, though, at the moment, the learned Dr. Pepusch, the melodious Dr. Arne, the impressive Dr. Green, and the elegant Dr. Boyce, were living, to confront and disprove his assertion, that *doctors are blockheads!*

STRADELLA AND HORTENSIA.

Alessandro Stradella, who flourished about the middle of the seventeenth century, and was composer to the opera, at Venice, having under his tuition a young lady of rank, of the name of Hortensia, who lived with a Venetian nobleman as his *chere amie*, a mutual affection took place between the master and the pupil, and they eloped together to Rome. On discovering their flight, the revengeful Venetian dispatched two assassins, with instructions to murder both, wherever they should be found. Arrived at Naples, and learning that the objects of their

sanguinary pursuit were at home, living together as man and wife, they sent the intelligence to their employer, requesting letters of recommendation to the Venetian ambassador at Rome, in order to secure an asylum to which they could fly when the intended deed should have been perpetrated. The letters obtained, they hastened to Rome, where they arrived on the day preceding the evening on which Stradella was to give an oratorio of his own composition, in the church of San Giovanni Laterano. This performance they attended, with the design of giving the fatal blow as the composer and his mistress left the church; but the pathos of the music was so exquisite, as to work upon their feelings to a degree that awakened their remorse, and diverted them from their purpose. Nor did they only desist from the meditated deed, but resolved to apprise the lovers of their bloody commission; and, accordingly, after the conclusion of the performance, waited their coming out of the church, informed them of their intended destruction, and advised their immediate departure from Rome, promising to tell their employer that they had quitted that city before their arrival there.

The lovers instantly fled to Turin, a place where the laws afford no protection for murderers, except in the houses of ambassadors. Their

retreat being learnt, the Venetian, not satisfied with prevailing on two other sanguinary agents to renew the attempt, contrived so to attach to his interest the father of Hortensia, as to be able to instigate him to join in the execution of his barbarous design. Furnished with letters to the French ambassador at Turin, recommending them to his protection as merchants, they all three set out, with the resolution of stabbing Stradella and his fair companion, wherever they might find them. The Duchess of Savoy was at that time regent. Informed of the arrival of Stradella and his mistress, and of the occasion of their precipitate flight from Rome, for their better security, she placed the lady in a convent, and retained Stradella in her palace as her principal musician. Thus secured, Stradella's fears began to abate, when, one evening, strolling upon the ramparts of the city, he was attacked by the three assassins, each of whom plunged a dagger in his breast, and immediately fled to the house of the ambassador as a sanctuary.

The cruel deed no sooner reached the ears of the duchess, than she ordered the gates of the city to be closed, and diligent search to be made for the assassins. Informed that they had taken refuge in the French ambassador's mansion, she went there in person to demand them. The ambassador insisted on his privilege, and refused to

deliver them up. He, however, wrote to the persons who had recommended them, to inquire the reason of the attack upon Stradella, and afterwards suffered them to escape.

The wounds inflicted on Stradella not proving mortal, the Venetian employed spies to watch his motions. A whole year having elapsed before his perfect recovery, he thought time and the injury he had received had probably appeased the anger of his malignant enemy, and that he was free from any further attempts on his life. The duchess, deeply interested for the happiness of two persons who had suffered so much, and who appeared to be so sincerely attached to each other, united their hands in marriage. Soon after their union, Stradella and his wife left Turin for Genoa; and the assassins, who had never lost sight of their intended victims, followed them. They reached Genoa; but their pursuers were close behind, and immediately after their arrival, rushed into their chamber, and stabbed them both to the heart. The murderers retreated to a vessel which waited for them in the harbour, and were never heard of more.

MRS. BILLINGTON AND HER SECOND
HUSBAND.

When Mrs. Billington quitted Naples for

Milan, agreeably to her engagement with the proprietors of the theatre Della Scala, she there became acquainted with a Frenchman, a native of Lyons, and *maitre de magazin*. In the prime of youth, and possessing a fine athletic figure, and other personal advantages, this man, unfortunately for Mrs. Billington, won sufficiently upon her affections to become her husband. Raised from a state of poverty to one of comparative affluence, Filisan now bedecked himself in an elegant French uniform; and his wife caused the false report to be circulated, that she had purchased him a commission. The imposition, however, was soon discovered, and the reward of his assuming a dress and character to which he was not entitled, together with other *fourberies*, of which his cruel usage of his new consort was not the least, he was publicly flogged, by order of General Serrurier. Notwithstanding Filisan's extreme ill-treatment of her, and the public disgrace he had undergone, the fair vocalist remained with him, and they went to Treviso, where she purchased a country-house. No sooner were they settled in it, than he renewed his ill-behaviour; beat her continually, compelled her to wear the coarsest garments, and threatened to destroy her if she did not surrender to him her jewels; which he thus obtained, but never restored. At length, driven to distraction, she

one evening absconded, joined her brother, the celebrated violinist, at Venice, and set off with him for England. Here, under her former name, she formed a theatrical engagement, and met with that reception to which her extraordinary powers were entitled, and hither her vile husband had the audacity to follow her, with the sole view of receiving her salary. But a certain Duke, then one of the ministers of state, and Mrs. B.'s *particular friend*, ordered his arrest; and, by virtue of the alien act, sent him out of the kingdom.

Strange as it may appear, notwithstanding this ruffian's conduct towards her, Mrs. Billington continually sent him money and presents; and, after a separation of fifteen years, actually invited him to England, and proceeded with him to Italy, accompanied by her natural daughter, Miss Maddocks. She had not been long with her husband, when he renewed his brutal behaviour, and, at length, gave her a blow that necessitated her taking to her bed, from which she never arose alive. After the death of his wife, Filisan, possessed with the idea that the young lady was the daughter of a certain royal Duke, and that by marrying her he might get a good fortune with her, he laid his plan accordingly; but, fortunately, it was foiled by the management of some individuals in England, who,

through the aid of government, and, the agency of the physician, Aglietti, obtained her release from the convent in which she had been placed by her mother, and caused her to be sent over to this country.

COMMENCEMENT OF MARTINI'S CAREER.

When Martini, after removing from Freistadt, his native place, to Neubourg, where he became organist of the seminary, and thence travelling to Fribourg, resolved to seek a wider sphere for the exercise of his genius, he could not readily determine whether he had better go to France or Italy. In this dilemma, he repaired to the top of the highest tower in the town, and, throwing a feather to the wind, made up his mind to prefer the route that should be pointed out to him by the direction it took. The feather floated towards the Port of France; he took the same course, and arrived at Nancy, totally ignorant of the French language, without a single acquaintance in the place, or any money in his pocket. In this embarrassment he accidentally fell in with an organist of the name of Dupont, who, delighted with his knowledge of music, and of the construction of organs, received him most cordially into his house, and made him one of his family. He remained in that town some time, and published there some sonatas, which were warmly

received, and still continue great favorites at Nancy.

HAYDN AND MOZART.

The sincerest and most enthusiastic of all Mozart's admirers was Joseph Haydn. When both those illustrious masters were invited to Prague, to assist in the musical department of the ceremony of Leopold's coronation, Haydn excused himself, exclaiming "Where Mozart is, Haydn dares not come."

MADAME BANTI,

The celebrated Italian Soprano, justly styled *la virtuose du siècle*, was a native of Lombardy. De Vismes, who, in his *Memoirs*, states that she was born in 1757, tells us that one evening in the year 1778, when he was the director-general of the opera, he was astonished at the sweet and powerful tones of a voice which he heard at a coffee-house in the Boulevards. Enquiring the female's name, he informed her who he was, and invited her to call upon him the next day. She did so; when, after twice hearing him go through one of the most difficult of Sacchini's airs, she sung it not only without a single fault, but with extraordinary taste and impressiveness. He immediately engaged her for the Opera Buffa at the Royal Academy of Music. In the French opera

of *Iphigénie en Aulide*, she was received with a degree of eclat, which was but the prelude of the applause she afterwards experienced at the principal theatres in Europe, especially at the King's Theatre, London, where she delighted the *dilettanti* during nine successive seasons. Madame Banti died at Boulogne on the 18th February, 1806.

THE FAREWELL SYMPHONY.

Haydn, independently of his musical talents, possessed a general acuteness, and promptitude of invention, that seldom failed him. In the chapel of Prince Nicholas, there were a number of musicians, who, during the summer, when the Prince was at his castle of Esterhazy, were obliged to leave their wives and families at Eissenstadt. One year, the Prince happening, contrary to his usual custom, to prolong his stay there for some weeks, the performers solicited Haydn, the chapel-master, to endeavour to relieve them. He accordingly, instead of verbally remonstrating with Nicholas, on the annoying circumstance, wrote a symphony, upon a plan that released all the different instruments, one after another. This piece being executed in the presence of the Prince, each musician, as previously directed by Haydn, the moment his part was finished, extinguished his candle and quitted the orchestra. The

Prince comprehended the composer's meaning, and the next day ordered preparations for departing from Esterhazy.

SIR JOHN HAWKINS,

One of the English literati, and a practitioner and passionate admirer of music, was born in London, in 1719. His father (an architect by profession) little favored by fortune, designed him for the bar; but the taste he, from his youth, had cherished for letters, nearly engrossed his attention, and his nights, as well as the greater part of each day, were devoted to classical reading, and the production of various pieces in verse and prose, most of which appeared in the periodical publications of his time. In 1759, he was called to the bar, soon after which, an advantageous marriage rendered him independent. Retaining, together with his attachment to letters, his old and distinguished partiality for music, he not only continued to study its principles, but to practise a variety of instruments, on most of which he performed with more ability than is usually found in non-professors. This high predilection for the science of sound induced his great undertaking of a "General History of the Practice and Theory of Music," in five quarto volumes. While producing this, and many other smaller publications, some of which were of the most

useful description, he faithfully discharged the duties of a magistrate, as well as of the presidency of the quarter sessions, and formed the project of a law for improving and preserving the public roads. In the years 1768 and 1769, he suppressed the riots at Brentford and Moorfields, which services were compensated with the title he afterwards so honourably bore. Though he occasionally exercised his fancy in musical composition, he did not publish any of his harmonic productions. His last literary work was his *Life of Dr. Johnson*, printed in 1787. Dr. Hawkins died, in an apoplectic fit, on the 14th May, 1789, at Spa, whither he had gone for the restoration of his health.

THE FIXATEUR.

Performers on the violin, the viola, the violoncello, and the guitar, are often inconvenienced by the present mode of tuning those instruments. The pegs round which the ends of the strings are wound, are held in their position merely by virtue of the friction between themselves and the holes in the neck of the instrument in which they are inserted. The necessary pressure upon the pegs is so great, that, sooner or later, it never fails to deform both the pegs and the holes; and, when the perfect roundness of both, or either of these, is worn away, it becomes almost

impossible that the friction should be sufficient to resist the prodigious strain of the distended string. By consequence, not only is there continual danger of the peg slipping during performance, but considerable difficulty attends the tuning, from the impracticability of gradually and regularly turning them; a circumstance that renders the operation both troublesome and uncertain. To avoid this inconvenience, M. le Gros de la Neuville, professor of music at Paris, has invented a utensil, by the means of which he obtains a more regular revolution of the pegs, and a perfect preventive against their slipping backward. To effect these desirable purposes, many attempts had been made by other artists; but M. le Gros de la Neuville's ingenuity has been the most successful. The *Société d'Encouragement* has honoured the *fixateur* with its approbation, and pronounced it to be as ingenious in its contrivance as useful in its application.

FRANÇOIS.

The Chevalier Jean-François, a French musqueteer, a man of distinguished talents, born about the year 1740, and who died at Paris in 1806, was a literary musician, and wrote many lyrical pieces, the music of which was supplied by his own genius and science. His abilities as a composer were first made known to the

public by his admired *Marche des Mousquetaires*, performed, for the first time, in 1767, before Louis XV. in the Plain of Sablons, at a review of some regiments of the French and Swiss Guards. In 1784, he produced, in conjunction with Picini, the opera of *Diana and Endymion*, represented with extraordinary success, at the Theatre de l'Académie Royal de Musique, in 1784. In 1785, he published his *Système de l'Harmonie*, in one volume, octavo, a work which, though it was by no means perfect, contained a sufficiency of valuable matter, luminously arranged, to reflect much honour on a military and literary amateur. At the Grand Opera, the Chevalier afterwards produced a lyric poem, entitled *Théagérie et Charietée*, the whole of which he had designed to set to music himself; an undertaking that only death prevented, and which, by the managers, was afterwards confided to the ingenious M. Berton.

HOOK AND GIARDINI.

On the occasion of opening the Artists' Room in the Strand, since converted into a minor theatre, under the name of the "English Opera House," an Ode was performed, composed by Hook. When the performance was over, some of the cognoscenti, discussing the merits of the music, appealed to Giardini (who had led the

band) for his decision ; when he gravely asserted, that a great part of it was the best he had ever heard. "Why," says one, "it is not all his own." "True," replied the Signor, "very little of it is his own ; and that is the reason that so much of it is good."

THE MINUET OF THE OX:

Haydn, one day, saw with surprize a butcher call upon him, who, being as sensible as many other persons to the charms of that master's productions, said freely to him, "Sir, I know you are both good and obliging, therefore I address myself to you with full confidence; you excel in all kind of musical composition; but I am particularly fond of your minuets, and very much wish for a new one, for my daughter's approaching wedding. Haydn, always full of kindness, and smiling at this homage to his talents from so curious a quarter, complied with the solicitation, and desired his visitor to call again the next day. The *amateur* returned at the appointed hour, and received with gratitude the precious gift. Shortly after, the joyful sound of instruments struck the composer's ear: he listened; and, thinking he recognized passages of his own minuet, went to the window, and beheld a superb ox, with gilded horns, adorned with festoons, and surrounded by an ambulatory

orchestra, which presently stopped under his balcony. The butcher knocked at the door; when, being admitted, he respectfully approached Haydn, and again expressing his admiration, ended his speech by saying, "Sir, I thought a butcher could not better declare his gratitude for so beautiful a composition as your minuet, than by presenting you with the finest ox in his possession; and I request your acceptance of him." He persisted in pressing the offering upon Haydn, till, affected by the frank generosity with which it was made, the composer accepted the present. From that moment, the minuet written for the butcher, was known throughout Vienna by the appellation of *The Minuet of the Ox*.

LORD NORBURY.

When Lord Norbury was told, that Earl Bective (eldest son of the Marquis of Headfort) had married Mrs. Dalton, the daughter of Sir John Stevenson, the Irish composer, "Faith!" say his Lordship, "then she has made a better *catch* than her father ever did."

LACHNITH.

Louis-Vinceslas Lachnith, a composer, and the conductor of the music and spectacles of the reigning Dukes de Deux-Ponts, was born at

Prague, in 1756. In 1773, he went to Paris, where, after receiving lessons from M. Rodolphe on the horn, as a performer on which instrument he had already attained much excellence, he made a considerable figure at the *Concert Spirituel*. But, suffering in his health, from his practice, he confined himself to the study of composition, under the direction of the celebrated Philidor. M. Lachnith, an instructor in his turn, has formed several excellent masters, and produced a variety of works, consisting of symphonies, quartetts, concertos, sonatas for the piano-forte and harp, and many operas, and oratorios; among which, his *Mystères d'Isis*, *L'Heureuse Reconciliation*, *Saül* (a sacred pasticcio), and *La Prise de Jericho*, do honour to his taste and genius.

A LONDON JOURNAL.

A theatrical vocalist now living, and of some professional celebrity, being complimented one evening in the green-room on the success of his exertions, and told that, no doubt, he would be eulogized next day in all the public prints, exclaimed, "God forbid! I have not taken all these pains to be ruined,—to be praised by those whose commendation is censure,—by those who know not an appoggiatura from an inverted turn, or a baritone voice from a counter-tenor." In

support of his contempt of newspaper musical criticism, he then reminded those about him of several hypercritical and stupid comments on vocal performers; among which were the following remarks, made in a London journal, of Feb. 3, 1817, upon Ambrogetti, on his first appearance in this country, as Almaviva, in Figaro:—"With a masculine figure, and strong countenance, this singer possesses a *contra-tenor* voice, *deep*, flexible, and mellow." This comment, repeated to those who knew that a *contra-tenor* has nothing to do with *deep* notes, and that Ambrogetti's voice is *not* a *contra-tenor*, but a *baritone*, excited a general burst of laughter against the journal alluded to, and did not a little console those whose performance it was in the habit of decrying.

HERSCHEL.

Sir William Herschel, originally a practical musician, but subsequently a distinguished mathematician and astronomer, member of the Royal Society of London, and of the Institute at Paris, was born in 1738, in a village of Hanover. The father of Herschel, a musician himself, educated him for his own profession, and, when he was fourteen, placed him in the band of the Hanoverian Guard. But, at the end of five years, he felt so strong a distaste to his situation, that

he determined to resign. He then came to England, and successively established himself in the environs of Leeds, Pontefract, Doncaster, and other towns, where he subsisted by his performances at public concerts, and the profits of private teaching. In 1766, he was elected organist of Halifax, whence he removed to Bath, became the organist of the principal chapel in that city, and, by his lessons and concerts, rendered himself independent. But it was at Halifax that Herschel first became acquainted with books of general science. From the perusal of these, he contracted a thirst for astronomical knowledge which never quitted him. He constructed a telescope of five feet; and, through that work of his own hands, first had the satisfaction of viewing Saturn. Encouraged by this success, he formed other instruments of seven, ten, and twenty feet focus. Thus prepared, he, in 1779, entered upon a general view of the heavens; and, on the 13th of March, 1781, perceived a star of the sixth magnitude, which he first mistook for a comet, but soon found to be a planet: this, in compliment to the King of England, he called *Georgium Sidus*; but Lalande, very properly, gave it the name of *Herschel*; though now, it is more generally known by the appellation of *Uranus*. This discovery fixed upon the Anglo-Hanoverian musician and astronomer, the attention of the learned

world. The King gave him an astronomical appointment, and stationed him near Windsor,—first at Datchet, then at Slough,—at which last place he constructed a telescope of forty feet. In 1816, his Majesty, in reward of his ingenuity and perseverance, decorated him with the order of *Knight of the Guelphs*. Sir William died at Slough, in the August of 1822, aged 84. His discoveries and writings are numerous; and it is due to the mental accomplishments of his daughter, Miss Caroline Herschel, to notice that, in the greater part of his labours, Sir William derived, in his scientific researches, no little assistance from her well known talents and learning.

RAPID VOCAL IMPROVEMENT.

Among all the numerous instances of extraordinary advancement in vocal excellence, no one, perhaps, ever exceeded that of Mr. Phillips, some time since of Covent Garden Theatre. This gentleman, when he first intended to make music his profession, applied to the late Dr. Arnold, from whom he received some instructions. He soon afterwards was engaged at the Norwich Theatre, where his performance was distinguished by its very florid and ornamental style. His voice, which, when he commenced his musical studies, was a mere thread, and without a particle of what may be called tone, speedily became so

mellifluous, rich, and round, that those who had heard him when he was ignorant of the art which now rendered him so fine a singer, could scarcely persuade themselves that he was the same individual to whom they had formerly listened with so little comparative gratification.

FISH CONCERT.

Mr. John White, lieutenant of the United States navy, in his "Voyage to Cochin-china," describes a curious aquatic concert which he heard while sailing up the Don-nai river. His ears, he says, were saluted by a variety of sounds, resembling the deep bass of an organ, accompanied by the hollow, guttural chant of the bull-frog, the heavy chimes of a bell, and the tones which imagination would give to an enormous Jew's-harp. This combination produced a thrilling sensation on the nerves, and, as he and his companions fancied, a tremulous motion in the vessel. Anxious to discover the cause of this gratuitous concert, he went into the cabin, where he soon perceived that the sounds proceeded from the bottom of the vessel. In a few moments, after having commenced at the stern of the vessel, the *music* became general throughout the whole length of the keel. On enquiring of the linguist on board respecting the cause of his admiration, Mr. White was informed that

the *harmony* proceeded from a shoal of fishes, of a flat oval form, like a flounder, which, by a certain conformation of the mouth, possess the power of adhesion to other objects in a wonderful degree; and that they were peculiar to that river. But, whether the sounds were produced by any particular construction of the sonoric organs, or by spasmodic vibrations of the body, the linguist was ignorant.

MINISTERIAL LIBERALITY.

In the year 1717, Marchand, the great organ performer, happening to come to Dresden, where John Sebastian Bach then was, Volumier, director of the court concerts, desirous of comparing the respective merits of two such distinguished musicians, prevailed upon the King to appoint a formal contest between them. Bach, though perfectly sensible of the extraordinary powers of his proposed antagonist, formerly much celebrated in France, and now in high favour with the King of Prussia, was far from shrinking from the trial; and, on the appointed evening, presented himself to his Majesty, at the house of Marshal Count Flemming, where a large company of high rank was assembled, to witness the exertions of the rival masters. Marchand, whose style of performance was studied and elegant, though his ideas were few

and feeble, aware that Bach's manner, equally finished and commanding, derived additional excellence from the beauty and copiousness of his thoughts, grew so alarmed as the awful moment of contest approached, as not to be able to screw up his mind to the resolution of meeting him. When the time arrived, Bach was at his post, but Marchand did not appear. The King, after waiting till his patience was exhausted, ordered a messenger to be dispatched to the absentee's lodgings, when it was discovered that he had privately quitted Dresden on the morning of that very day. Bach, therefore, had the field to himself, and triumphed without an opponent. The company was enraptured with his performance, and the King ordered that he should be presented with a hundred Louis d'ors; but royal munificence is not always seconded by ministerial liberality, and poor Bach never received the money. Had this happened in England, we must have concluded that the minister was a descendant of Burleigh: "What, your Majesty! all this for a song!"

JARNOWICK.

N. Jarnowick (whose real name was Giorno-vichi,) was born at Paris. His parents were Italians. Discovering an early aptitude for

music, he was placed under the care of Antonio Lolli, one of the most celebrated violinists of his time. His first public performance, which took place at the *Concert Spirituel*, was not very favourably received; but, sensible of the reality of his own talents, he, undismayed, persevered in his pursuit of excellence, and soon attracted the attention and admiration of the public. After flourishing ten years in Paris, he was invited to Prussia by the Prince Royal, who gave him an appointment in his chapel. Leaving Prussia, he visited several other countries, and, lastly, went to St. Petersburg, where he died in the year 1804, while playing at billiards. This skilful performer blended, with a pure and expressive style of execution, a vigour of bow that was astonishing. He delighted in difficult passages; and it is said, by some living musicians, that he possessed more force than grace and delicacy; but how far this assertion is or is not founded in truth, will be best determined by the fact, that he successfully vied with Lamotte at Vienna, and excited at Berlin, Petersburg, and every place he visited, the same degree of enthusiasm that he had awakened at Paris. During Jarnowick's stay in Prussia, Wolf, the *Maître de Chapelle Royale*, courted and cultivated his acquaintance; and, in his works, speaks of the admiration with which his performance was

always listened to. This eminent performer, who devoted some of his time to the study of composition, and published seven orchestral symphonies, and nine concertos for the violin, died at Hamburgh, in 1804.

THE LATE MR. LINLEY'S VOCAL JUDGMENT.

The late Mr. Linley, one of the co-proprietors of the old Drury Lane Theatre, possessed a remarkably delicate ear, and an extraordinarily acute judgment respecting vocal talent, and the qualities of the human voice. Waited upon one day by a gentleman, accompanied by his wife, on whose musical education the visitor had lavished an enormous sum, and of whose voice and taste he now wished Mr. Linley's opinion, Mr. L. volunteered his services as her accompanist on the piano-forte. She had not vociferated half-a-dozen notes, when, suddenly rising from his seat, he candidly assured the gentleman that his lady had neither voice, ear, nor taste. "Indeed, sir!" said the astonished husband: "well, but a little of your skilful instruction, perhaps—a few of your masterly lessons—would supply her deficiencies." "Never, sir," replied the composer. "Nature is sometimes tractable, and art availing; but here nature is hostile, and my art would be impotent: nothing can be done." The soundness of the musician's judgment was

afterwards verified by the lady's very humble career; for, though she persevered in her application to managers till she procured an engagement, it was only at Sadler's Wells; and even there, she was received but as a second-rate performer.

GLUCK AND MEHUL.

The celebrated Mehul, a native of Givet, going to Paris, at the age of sixteen, desired nothing so much as to be personally known to Gluck, then flourishing in that capital; a wish which was gratified by the following extraordinary occurrence. Just at the time of the young musician's arrival, the new opera of *Iphigénia en Tauride* was under preparation. Mehul, going with a friend to the last rehearsal, was so charmed with the music, that he longed, above every thing, to hear its first public performance, but could ill afford to purchase a ticket. He, therefore, adopted the stratagem of quitting his friend unobserved, and concealing himself at the bottom of one of the boxes, intending to remain there till the next evening, and thus secure himself one of the best places in the theatre. But, unfortunately, the inspector, going his round, discovered him in his hiding-place, and, in a loud and rough tone, immediately ordered him out. Gluck happening, at that moment, to pass along the

lobby, enquired the occasion of the noise ; when Mehul, trembling before the great master, confessed his crime, and explained the cause of his conduct. Gluck, struck at the sight of a boy of sixteen so passionately fond of music, felt strongly interested in his favor, presented him with a ticket of admission, desiring he would call upon him. The youth, delighted with his good fortune, obeyed the flattering invitation ; and, at the first visit, Gluck was so convinced of his extraordinary talents, that he resolved to assist in their cultivation ; and Mehul always gratefully confessed his high obligation to the instruction and patronage of the first composer of his time.

N. KAUFFMAN,

A distinguished musician and mechanic of Dresden, born in the latter part of the last century, is the inventor and fabricator of several musical instruments, among which are the *Bellonéon*, the *Cordaulion*, and the *Harmonicorde*. To the two-fold merit which has so greatly recommended him to the admirers of ingenuity and the arts, M. Kauffman adds the acquisition of a tasteful and expressive style of execution, on the various instruments of his invention : he has performed on them publicly in many foreign towns, where his *Soirées* have uniformly been

well attended, and highly applauded. Visiting Paris in 1817, he received there, both from mechanicians and musical professors, no less than from amateurs, demonstrations of the warmest admiration. To the instruments already named is to be added the last he invented, the *Automaton Trumpet*, which is generally regarded as the *chef d'œuvre* of musical mechanism.

PARISIAN NEWSPAPER CRITICS.

When the great musician, Mehul, was at Paris, and at the head of the French school, he often experienced the ill effects of the affectation of the Parisian journalists, who seemed to think that, in order to do justice to the taste and talents of the Italian composers, it was necessary to deny all merit to the masters of every other country. The exhausted patience of the pupil of Gluck determining him to mortify the injustice and self-conceit of these pretending critics, he composed the opera of *Irato*; and, while he announced the words as a parody of the Italian, caused it to be reported that the music was an adaptation from Paesiello. “*See to what the faded talents of Mehul are reduced!*” said these notable critics. “*Not a solitary idea of his own is left him; and for melody and harmony he is compelled to resort to the land of song! to the princes of vocal composition!*” The piece was performed with the

most brilliant success; and by the newspaper cognoscenti pronounced to be divine. The real composer then avowed himself; and the periodical judges were universally laughed at and ridiculed.

THE ENRAGED MUSICIAN.

Paesiello having, at Naples, completed a new oratorio, at the first representation of which, the king, the queen, and all the court, were present; the composer conducted Lady Hamilton and her friends to the church, which was very much crowded. The piece, it seems, was really a good composition, though not characterized by that grandeur of conception, and true sublimity of style, which distinguish the sacred music of Handel; nevertheless, it only required to be performed as well as that of the great German generally is in England, to have produced an excellent and striking effect. But, on this occasion, no fewer than a hundred of the chorus singers were everati; and so abominably did they sing out of tune, that poor Paesiello, forgetting where he was, jumped from his seat in a passion, and exclaimed, "Ah! managgio dei morti, siete stati tutti castrati in estivo tempo!" "You were all made what you are in bad weather!" alluding to the belief, that those Italians who are deprived of their manhood in bad weather never

sing in tune. The effect, says the author from whom this anecdote is taken, can be better imagined than described: the church resounded with laughter; and thus ended the poor "enraged musician's" new oratorio!

JARNOWICK AND ST. GEORGE.

Jarnowick, so well known for his excellence as a violinist, was scarcely less captious in his temper than eccentric in his habits. At a concert led by himself, and in which one of the performers was St. George, famed for his personal strength and skill in the art of fencing, as well as for his musical abilities, having the misfortune, by some trifling mistake, to offend the ear of the conductor, he in a passion leaped from his station, and gave the celebrated *tireur* a slap on the face. "Had any one else so treated me," said St. George, coolly, "we must have fought. But I admire the talents of this man too much to wish to kill him."

FRENCH MODESTY.

An Italian lady, more celebrated for her vocal powers than her knowledge of music, but liberally patronized by the English, lost a promising engagement at the theatre of the Fenice, at Venice, for the late Carnival, in consequence of a trifling mistake in the pecuniary calculations of her hus-

band. The Frenchman, fancying that if the attractions of his spouse were added to those of the other vocalists, the treasury of the theatre would overflow with the receipts, modestly proposed to the managers, that the money taken should be shared by them and his wife, half and half. The decent proposition was put to the vote; when, by forty-eight out of the fifty proprietors, it was black-balled!

JOHN CHRISTIAN FISCHER,

A hautboy player, whose tone and exquisite style of performance delighted the English public during the latter part of the last century, was born at Friburg, in the Brisgaw. In 1760, he was invited to the court of Dresden. After remaining there five years, he went to Italy, and thence to England, where, nominally, he was *Chamber Musician* to the queen. The tone Fischer drew from his instrument was between that of the hautboy and the clarinet; with the murmuring softness breathed by the one, he blended much of the force and brilliancy of the other; and the general effect of his performance was uncommonly beautiful and impressive. Of his compositions, a concerto for the instrument on which he so greatly excelled, and a sonata for the harpsichord, with a violin accompaniment,

are all that have been published; but, in manuscript, he left twelve hautboy concertos, the excellency of which reflect much honor on his taste and talents. Fischer's passages are sometimes quaint and outrée, and not always so connected as the judges of consistent composition require; yet the aggregate result of his productions, especially when executed by himself, was sweet and powerful; and the closing movement of the concerto, with which, for several succeeding seasons he delighted the frequenters of Vauxhall Gardens, was so great a favorite with the public, that the desk of every piano-forte in the kingdom was furnished with "*Fischer's Minuet.*"

GIARDINI,

Who arrived in London about 1750, supported his pre-eminence here, as a violinist, above thirty years, during which period he composed an infinity of charming solos and concertos. His tone was most mellifluous, and his knowledge of bowing unrivalled. As a leader, Giardini had no equal: his example was a lesson to those performing under him; and his commands were so absolute, that it would have been as criminal in his subalterns to neglect his motions, as for a Pussian soldier to step out of his rank. Though not esteemed the most able

of harmonists, he had the courage to attempt the composition of an oratorio, founded on the subject of *Ruth*, the score of which he presented to the Foundling Hospital; and which oratorio, for many successive years, was annually performed for its benefit, at the chapel of that institution. Most of the melodies were pleasing, but the chorusses were all in D; and the whole, as compared with the sacred dramas of Handel, was, said Dr. Boyce, as a pretty flimsy Italian lustring placed by the side of a rich English brocade.

CHRISTIAN KALKBRENNER,

The issue of a Jewish family, and born about the middle of the eighteenth century, at Munder, in Cassel, was an excellent composer, and a sound theoretical writer. Under the tuition of Emanuel Bach, he cultivated, to a high degree, the talents with which he was endowed by nature; and his progress was so rapid, that, at a very early age, he was attached to the chapel of the Elector of Hesse. Travelling afterwards to Berlin, Prince Henry, brother of Frederic the Second, appointed him the director of his chapel, and of his theatre, for which he composed three operas. About the same time, he published a Treatise on the Art of Accompanying. In 1796, he quitted Berlin for Germany, whence he travelled to Italy, and from Italy went to France. Fixing in Paris, he there

published (in 1802) a History of Music, in two volumes, 8vo. written in French; but which death prevented his carrying beyond the music of the Hebrews. He also published a Treatise on Fugue and Counter-point, upon the system of Richter. Under the Imperial Government, Kalkbrenner held a situation in the Imperial Academy of Music, where two new operas from his fertile and versatile pen were represented, the second of which, *Cenone*, had a splendor of success which the composer had not the happiness to witness, having died while personally assisting in its preparation for public performance. This musical and literary ornament of his time left a son (Frederick Kalkbrenner), who holds a respectable rank among pianists; and, besides an opera, performed with success at Paris, has composed a variety of pieces for the piano-forte, which are deservedly esteemed.

LUIGI BOCCHERINI

A composer of distinguished talents, was a native of Lucca, and born in the year 1740. He commenced his musical studies under the eye of his father, but finished them at Rome. After acquiring there considerable reputation, he went to Madrid, preceded by his rising fame, was well received by the king, fixed himself in Spain, and was admitted into the Royal Academy, on

condition of producing annually nine detached pieces. The compositions of this master are characterized by a noble sweetness, an original pathos, a profundity of science, and an inimitable degree of art. The beautiful style of his quintetts, and the ingenious manner in which, in some of them, he has combined two violoncellos, compelled an impassioned amateur to compare them to the music of the angels. Boccherini's first work was published at Paris, where it excited the highest admiration: his *Stabat mater* is worthy of being placed by the side of that of Pergolèse, of Durante, or of Haydn; and to his genius for composition he added so much executive skill on the violin, violoncello, and piano-forte, that a musical enthusiast said, "If God chose to speak to man, he would employ the music of Haydn; and, if he desired to hear an earthly musician, he would select Boccherini." And Puppo, a celebrated violinist, has described him thus:—"The tender Boccherini is the softer second self of Haydn." This excellent musician died at Madrid, in 1806, at the age of seventy-six, leaving, to justify and perpetuate his fame, no fewer than fifty-eight works, of different kinds.

MUSICAL EULOGIUM.

Picini, Sacchini, Salieri, and Gluck, were

unanimous in giving the voice and manner of Pierre Garat, master of the vocal department of the French Conservatory, a very high degree of praise; but François Beck, a distinguished composer, surpassed them all, as that singer's eulogist. "What a pity," said Le Gros, one day, in the presence of Beck, "that Garat sings without music!" meaning that he was no musician. "Without music!" exclaimed Beck. "Why, Garat is music itself." Sacchini, when he heard this reply, sanctioned it with his applause; and never afterwards heard Garat, without repeating aloud "Garat is music itself!"

CRITICISM CRITICIZED.

The Count of Guibert, discussing with the Abbé Arnaud the respective merits of the rival vocalists, Aryedo and Garat, observed that "the first was the work of art, and the second a production of nature." "That remark, *M. le Comte*," said the Abbé, "is unfounded. Be assured, that, to sing like Garat, long and severe study is indispensable; and that art is not less necessary than Nature herself."

ALEXANDRE-JEAN BOUCHER

Was born at Paris, in the year 1770. His admirers have been in the habit of calling him *The ALEXANDER of the Violin*. "He is," say they,

“in musical execution, what Mercier was in literature; a man full of talent, novelty of idea, and strange whimsicality.” His manner, firm, bold, and sometimes as chaste as brilliant, not unfrequently, from harsh difficulties into which he would suddenly rush, passed as quickly into a style the most delicate and plaintive. From his tenderest years, he discovered an extraordinary aptitude for music, and a singularity of manner. His first lessons he received from Navoigillé the elder, a composer and performer of merit. By the time he was fourteen years of age, he was the support of his family. When seventeen, he went to Madrid, was presented to Charles IV. and appointed *first violin* to that sovereign’s chapel and to his private concerts. Compelled, ere long, to quit Spain, on account of his health, he returned to his native city. When Charles IV. took up his residence at Fontainebleau, M. Boucher hastened there, to pay his personal respects to his former royal patron; and was very graciously received. After visiting most of the different countries in Europe, this master returned to Spain, taking with him his consort, one of the finest harpists and pianists of the age. It is no light manifestation of Boucher’s merit, as a composer, that Boccherini preferred to dedicate to him more than one of his finest works.

ADRIEN BOIELDIEU,

A composer of much merit, was born at Rouen, in 1775. He began his musical education as early as the seventh year, under the organist of the cathedral of that city, and, in his ninth, was a tolerable extemporary performer. In 1795, he went to Paris, where his talents as a pianist, and the excellence of some romances which he published, procured much flattering notice. Raised to the station of piano-forte professor to the *Conservatoire*, he produced some excellent scholars. In 1803, he quitted the metropolis of France for that of Russia, where he was received with an attention worthy of his genius and science. Professors and amateurs applauded him; and Alexander appointed him his Chapel Master. For the theatre called *The Hermitage*, Boieldieu composed six comic operas, which obtained the most brilliant success, and were afterwards generally well received at Paris. In 1811, he returned to France, where, partly by himself, and partly in conjunction with Catel, Cherubini, Nicolo, Berton, Kreutzer, and Paër, he composed seventeen operas, the last of which, *Blanche de Provence*, or *La Cour des Fees*, was composed in 1821, to celebrate the baptism of the Duc de Bordeaux. A certain sweetness of

melody, simplicity of accompaniment, and an agreeable variety of imagination, formed the distinguishing features of this master's compositions. In the month of June, 1816, he was nominated a member of the Jury, established to decide upon the respective merits of musical productions, composed for the *Grand Opera*: Boieldieu married Mademoiselle Clotilde, one of the principal dancers at that theatre.

OLIVIER.

N. Olivier, one of Pugnani's favorite pupils, and an eminent musician, was born at Turin, about 1751. This singer, who was also an excellent violinist, made the first public display of his vocal powers at the theatre of his native city, where, for some time, he enjoyed the reputation he so well merited, when a circumstance occurred, that compelled his precipitate retreat. Engaged as a violin performer in the band of one of the great lords of the court of his Sardinian Majesty, it happened one evening that he was rather late in his attendance; upon which his lordship upbraided him in terms the most insulting. Olivier heard him with patience, and proceeded to tune his instrument. The courtier's exasperation was heightened, instead of being vanquished, by this coolness; and he became so outrageous in his abuse, that the ob-

ject of it quitted his place, and, with the greatest *sang froid*, broke his violin about his Lordship's head. He then prudently left the concert-room, and, the next morning, quitted Turin for Naples. After remaining there till 1796, he went to France; passed three years at Marseilles; and then removed to Lisbon. It is worthy of remark, that, although Olivier is uncommonly corpulent, he is, nevertheless, extraordinarily active; and that, notwithstanding the extreme thickness of his fingers, he performs with ease the most rapid movements. Of a good school, he is brilliant in his execution, though, perhaps, somewhat cold in his expression of impassioned passages. Hitherto, he has only published variations on a Neapolitan *barcarole*, entitled *La Ricciorella*, and on the duet in *La Cosurara* (*Pace mio caro sposo*); but, from talents respectable as those of N. Olivier, much may reasonably be expected.

JACKSON OF EXETER.

William Jackson, a well known vocal composer and literary author, was born at Exeter, in the year 1730. Endowed by nature with versatile powers of mind, and possessing a refined and variously cultivated taste, he divided his time between the studies of music and the belles lettres; and while he obtained, and merited, the reputa-

tion of an ingenious and sound musician, acquired that of an acute and sensible writer. Continuing to practise in his native city, he, in 1777, was appointed organist of the cathedral, in the choir of which he had been brought up from his infancy. He produced a considerable number of compositions, and, as a vocal composer, held a respectable rank in his profession. In 1769, he published a set of songs, which conferred much honour on his talents, and, in the succeeding year, a set of canzonets for three voices. These, and a variety of similar compositions, together with sets of elegies, songs, sonatas for the harpsichord, hymns for three voices, and an Ode to Fancy (the poetry by Warton), form the bulk of his published musical works. To his learning and abilities as a writer, the world owes his "Letters on different Subjects;" his "Remarks on the (then) Present State of Music;" and his Essays inserted in the Collection published by the Literary Society at Exeter. This ingenious musician and literary character died in his native city, in the year 1803. One of his sons accompanied, in the quality of secretary, Lord Macartney, in his embassy to China.

CATEL,

Charles Simon Catel, born at L'Aigle, in 1773, possessed an innate taste for music, that

induced his going to Paris when very young. His arrival there was at the period when Saccini's presence supplied the loss of Gluck, who, till his then recent death, had swayed the musical sceptre in that city. Struck with the genius of Catel, Saccini introduced him in the Royal Academy, where, under the instructions of Gossec, he studied the rudiments of composition. In 1790, the youth (then only seventeen) entered into the military band of the National Guard, in the capacity of composer. For that civic corps he composed a variety of marches and other movements; the energy and boldness of which occasioned their being used by every band in the French army: and it filled the republican soldiers with the spirit of conquest. The first production which signalized the talents of Catel for the province of grand composition, was a *de profundis*, for a full orchestra, performed in the year 1792, on the occasion of the funeral honors paid by the National Parisian Guard to the remains of their major-general, Gouvion. The universal employment of music in the national fetes, and the want of sufficient powers in the stringed instruments, for such occasions, determined Catel to compose symphonies for inflatile instruments only, and chorusses, the accompaniments of which did not require any stringed instruments whatever. The first

trial of a composition upon this plan was performed at the Tuileries, on the 11th of Messidor, Aug. 2, in the *Hymn to Victory*, by Le Brun, written in celebration of the battle of Fleurus: it was heard with feelings of enthusiasm, that demonstrated the energy of the composition, and the effectiveness of the adopted plan. In the songs which Catel afterwards produced, in conjunction with Chemier and Le Brun; and those which were composed by Gossec, Méhul, Cherubini, Martini, Le Sueur, and Berton, for the national fetes, only wind instruments were employed. In the year 3, the epoch when the *Conservatoire de Musique* was instituted, Catel was nominated Professor of Harmony; to which station he soon afterwards proved his title, by the publication of his *Traité d'Harmonie*; and has been made the foundation of a new school, by abandoning the system of the fundamental bass established by Rameau, and upon which d'Alembert, Roussier, and other learned and scientific authors, have written volumes, without thoroughly understanding themselves. Catel replied to these theorists, and confuted them all. This able musician is one of the professors in the Conservatory, who has the most contributed to the mass of elementary works used in France, in the various departments of the harmonic art. In 1810, he was nominated pro-

fessor of composition ; in 1814, the Conservatory was suppressed, and his functions ceased. Of all the stations afterwards offered him, he only accepted, nominally, those of a member of the Royal Institute and of the Academy of Fine Arts.

As a dramatic composer, Catel has acquired a shining and solid reputation : most of his vocal productions are distinguished by their elegance and gracefulness ; and he possessed the valuable secret of deducing grandeur from simplicity. His operas, somewhat numerous, have all been well received : and he has published several sets of quintetts for stringed instruments, and symphonies, overtures, and quartetts, both for inflated instruments and mixed orchestras.

ROSSINI AT PARIS.

When Rossini left England, his arrival at Paris created there as much contrariety of opinion, respecting his professional abilities, as he had experienced in London, where some of the *cognoscenti* extolled him to the skies, while others were disappointed, and considered his visit as a failure. "Is *this* talent?" exclaimed one of the Parisian parties : "then talent consists in the power of borrowing with impunity. His music is but an impudent robbery from Gluck and Mozart : he does not even endeavour to disguise it." "What

horrid blasphemy!" cried the composer's admirers. "All those pretended great masters were but novices, compared with this unrivalled musician. Yes; what Paesiello, Cimarosa, Pergolèse, Sacchini, and even your Gluck and Mozart, have composed, are only *Musichetta*, if put in competition with the productions of the present, justly-celebrated *Maestro*." That, when opinions are so extravagantly opposed, *the truth lies between them*, is a maxim: and this case of Rosini is a fresh instance of its justness.

PARISIAN OPERA.

"Believe me," says a French amateur, of acknowledged taste, "it was not with operatic counterpoint, that David dissipated the phrenzied illusions of Saul; that Apollo charmed the god of thunder; or that Arion persuaded the dolphin to carry him on his back to Cape Tenarus. Neither of them had any more than a simple lyre, and all confined themselves to song. The fact is, if they had had at their command the orchestra of our *Serious Opera*, or that of the *Opera Buffa*, it is probable, that Saul would have died in a fit of epilepsy; that Jupiter would have knit his awful brows; and that all the fish of the sea, whose waves bathe the territories of Periander, would have deserted that part of Neptune's dominions." This may be said in

Paris, where all compositions, written for the theoretical hearer, are in danger of being consigned to the library of the *Conservatoire*; but our Concert of Ancient Music, and Philharmonic Institution, are sufficient evidences, that what, in respect of musical taste, be true, as applied to the metropolis of France, is perfectly the reverse in regard of London.

L A I N E Z.

Etienne Lainez, formerly one of the most distinguished vocalists of the French Royal Academy of Music, was born at Vaugirard, near Paris, about the year 1756. His love of, and taste for, singing, was manifested during his childhood; and becoming known to M. Berton, director of the Opera, he took him under his care, and imposed upon him the studies necessary to the career he was destined to run. In 1770, when he had not completed his fifteenth year, he was deemed qualified to make his *debut*, in some little pieces, brought forward under the title of *Fragments*. His success was decided; and, for forty successive years, he was always favorably received. During that time, he appeared in a great number of characters; and at the period of the Revolution, sung the *Réveil du Peuple* in so spirited and energetic a manner, as materially to promote that manly and liberal senti-

ment on which the new state of things was founded. Lainez, as eminent an actor as he was a vocalist, may be said to have fixed his own seal on whatever character he represented. If nature did much for him as a singer, art gave originality to his acting; both his vocal and his histrionic qualifications were his own; and, further, he excelled in composition. If he availed himself of Le Kain as a model, he gained by his imitation of the style of Sacchini, and chiefly owed to the warm friendship and valuable instruction of that great master, his connection with the *Académie de Musique*. After his retirement from the stage, as a performer, Lainez undertook the direction of the theatre at Lyons; an administration that proved so onerous and fatiguing, as soon to induce him to quit it, and return to Paris; where, in 1817, he again appeared in an opera, performed for his own benefit. The Parisian public received him again with demonstrations of pleasure and admiration. This able actor, singer, and musician, died in 1822.

ENGLISH AND FOREIGN ROYALTY.

A certain Italian female singer, who had the good fortune to come to England, and display there her rising star, just when those distinguished luminaries, Madame Mara and Mrs. Billington were declining, was in the habit of

indulging her vanity abroad, by boasting that his present Majesty, when Prince Regent, would take her under his arm, and conduct her to the tea-parties of his mother, the late Queen Charlotte, and those of his sisters, the Princesses. The King and Queen of Bavaria were not, however, it seems, quite so gracious to this companion of English royalty; since, at the theatre, on a certain evening, they gave directions that the lady, bedizened with diamonds, and her French husband, should be turned out of a box which, in their presumption, they had taken possession, of a little too near to the one occupied by the royal party.

VIOTTI'S VIOLIN.

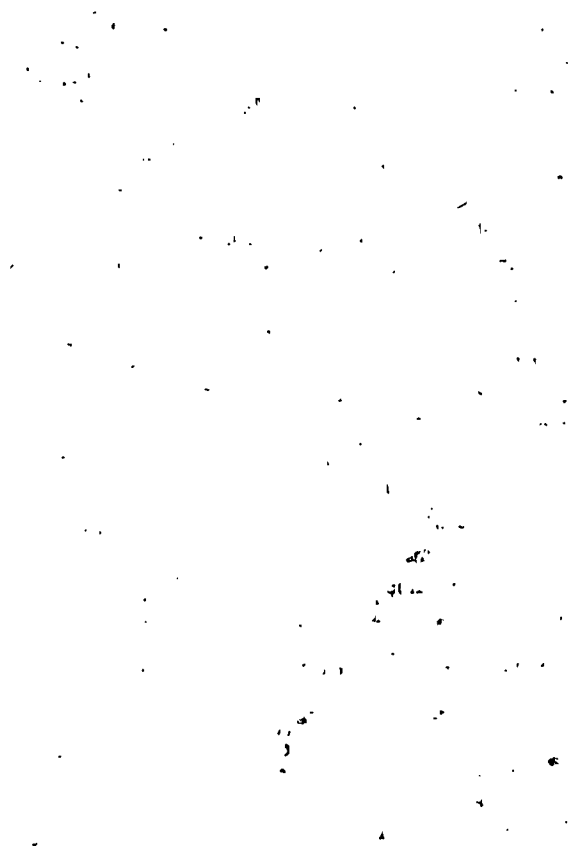
The Stradivarius violin of Viotti was, on March, 1824, sold by public auction, at the Hotel de Bullion, in Paris, for 3800 francs. France also can boast of her Stradivariuses. For one of the violins of the celebrated Lussot, an artist of extraordinary knowledge and ability, the sum of 1500 francs was once refused: and Charles the Ninth caused to be made, by the great Amati, a set of violins, altos and bases, for his chapel; which instruments he so valued, that he ordered their backs to be ornamented with his arms, and inscribed with the motto *Pietate et Justicia*. Louis the Eighteenth ordered of

his instrument-maker, Lupot, an orchestra of stringed instruments, which are embellished with the arms of France. Of violin-makers, the three greatest names that Europe's list can show, are those of Stradivarius, Steiner, and Lussot. Of these, the most eminent was Stradivarius; and of all the instruments he made, that of Viotti was considered as the best.

CIMAROSA AND PAESIELLO.

The celebrated vocal composers, Cimarosa and Paesiello, were not only contemporaries and rivals, but sworn enemies. They were never seen in the same company. It was impossible for any person to be on friendly terms with the one, if he had ever been guilty of applauding the other. These two men, so great in their art, were even known to visit the theatres in disguise, in order to hiss, in security, each other's compositions. Though Cimarosa was decidedly superior to Paesiello, both in genius and science, they were both much esteemed at Naples, where they chiefly flourished; and deservedly considered as

“ ————— *Arcades Ambo ;*
Et cantare pares, et responderè parati.”
 “ *Skilful Arcadians both, and both inspir'd*
To sing, and answer as the song requir'd.”



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WEBER.

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WEBER'S TASTE FOR LITHOGRAPHY.

There was, at one time, considerable danger of the talents of Weber being lost to music. About the year 1807, his youthful and aspiring spirit seized the idea of advancing the art of printing on stone; of which art he conceived he had much improved the machinery. To prosecute this undertaking more extensively, he went with his father to Freidburgh in Saxony, where the materials for this purpose were very abundant: but the prolixity, and the merely mechanical and spiritless portions of the business, so little accorded with the warmth of his temperament and activity of his genius, that he soon quitted his new pursuit; and returned with redoubled eagerness and delight to the study of that science, which had been his first love, and to which he has ever since faithfully adhered.

COUNT KAISERLING'S VARIATIONS.

For a curious and most elaborate composition for the harpsichord, (by John Sebastian Bach,) we are indebted to Count Kaiserling, formerly Russian Ambassador at the Court of the Elector of Saxony, who frequently resided in Leipsig, and always brought with him his protégé, Goldberg, as well that he might receive lessons of John Sebastian, as that he might

be at hand to amuse him by his performance. The Count was a great invalid, and had many sleepless nights. At those times, Goldberg, who lived in the house with him, passed the night in an adjoining room, to amuse him with his performance. This occasioned the Count to request Bach to compose for Goldberg a harpsichord piece, cheerful, and of a soothing character; that master, accordingly, produced an air of the required description, with thirty variations, in which there are canons in all intervals and movements, from the unison to the ninth. With these variations the Count was so delighted, that he was never weary of listening to them; and always called them *his* variations. When his sleepless nights came on, it was his custom to say, "Dear Goldberg, do play me one of *my* variations." Bach was never so well rewarded for any composition as for this: the Count made him a present of a golden goblet, containing a hundred Louis d'ors.

KLOPSTOCK'S COMMEMORATION.

Though Germany, having no central metropolis, possesses neither a Pantheon nor a Westminster-Abbey, in which to deposit the hallowed remains of her illustrious geniuses, they live in her heart, and continue to be honoured with her

maternal love and esteem. Through the medium of music, the anniversary of the birth-day of Klopstock (July 2, 1824,) was at Quedlinburgh, the native place of the great bard, thus gloriously celebrated:—From more than twenty towns, were assembled all that are great and distinguished in song and its performance, to raise to him a living monument, by a musical festival; which continued during three days, in the Cathedral Royal. Two concert-masters and four directors were the leaders of the vocal and instrumental bands, and at the head of the whole was Weber. The choral band consisted of one hundred and ninety-six performers; and only the sacred compositions of German masters were heard; as the *Messiah* of Handel, Mozart's *Hymn*, Naumann's *Pater Noster*, certain *Symphonies* of Beethoven, and the *Athalia* of Weber. In the great points of precision and emphasis, the performance was exquisite, and constituted the noblest homage that poetry ever received from her celestial sister, Music. While the house, in which the immortal author of the *Messiah* first saw the light, was ingeniously wreathed with flowers, Harmony, at Quedlinburgh, raised her voice to heaven; and Hamburgh, Altona, Berlin, Halle, and several other towns in Germany, as well as many universities and learned societies;

assembled the musical talents within their respective vicinities, and joined in waking the lyre to the praise of Klopstock.

LEBRUN.

Louis-Sebastian Lebrun, a composer of great merit, was born at Paris, in 1765.. Elève of the *Maitrise of Notre Dame*, he was sent to the *Eglise Royal* of St. Germain l'Auxerrois, which, at the end of two years, he quitted, in order to enter the Royal Academy of Music. He first appeared in public as an opera-singer; after which he became noticed as a vocalist and composer at the *Concert Spirituel*; in all which provinces of exertion, he was singularly successful. Of twelve operas which he composed, not one was received but with the highest applause, except his *l'An Deux*, which did not suit the politics of the times. But it was in the year 1716, that Lebrun confirmed his reputation as a musician, by the production of his *Rossignol*, a composition simple, graceful, original, and worthy of the theatre at which the music of the *Devin du Village* had been first heard and applauded. After a brilliant career of eight years, at the *Théâtre Feydeau*, he resumed his station at the Opera, and was one of its chief attractions, when that theatre became the Imperial Academy of Music. Appointed tenor at the Empèror's

chapel, he was soon afterwards raised to the station of *Maître de la Music*, in the chapel of that sovereign. In 1809, this excellent singer and musician produced a *Te Deum* for a full orchestra, which was performed at the cathedral of *Notre Dame*, as a Thanksgiving for the Victory at Wagram. The composition was deemed worthy of the great occasion, and gave M. Lebrun that elevated rank which he now holds as an ecclesiastical and classical composer.

CIMAROSA.

Dominique Cimarosa, one of the most celebrated musicians of the last century, was a Neapolitan, and born in the year 1754. After having received private lessons, he entered the conservatory of Loretto, where he formed himself upon the principles of the school of Durante, and where are still remembered the ingenious means he adopted for studying by night, without disturbing the sleep of his fellow-students. An ardent love of the profession for which he was destined, and the endowment of real genius, soon enabled him to acquire a reputation, which increased from day to day, and distinguished him from the other youths of the seminary. Proceeding with unabated vigour and resolution, after he had quitted Loretto, he gave demonstrations of his extraordinary talents in every

place he visited; and before he arrived at his twenty-fifth year, he had obtained the most brilliant success in every part of Italy and throughout Europe. He afterwards travelled through Germany, and then, at the instance of Catherine II. went to St. Petersburg. The compositions of this elegant and masterly musician are remarkable for the invention they manifest; the piquant beauty of their passages, the illustrative style of their accompaniments, and the intimate acquaintance with dramatic effect, which they invariably display, especially in the *Opera Buffa*, in which the motivos are, to speak in the language of the Italian, *di prima intenzione*. Cimarosa composed more than a hundred operas, the greater part of which received the highest applause. His serious dramas are all so much admired, that it would be difficult to determine which of them excelled the others; but of his comic pieces, it is pretty generally agreed, that his *Italian in London*, his *Manager in Distress*, his *Generous Enemies*, and, above all, his *Secret Marriage*, are the most transcendent evidences of his felicity in that species of composition. When the latter of these operas was represented at Vienna, the Emperor Leopold was so charmed with its numerous beauties, that one evening, after the performance, he invited the singers and musicians to a banquet;

after which they were requested to repeat the performance.

To a soft, but pleasant-toned voice, and an expressive style of singing, marked with much occasional animation and force, Cimarosa joined manners the most agreeable and unaffected; and an opinion of himself infinitely below his real merit. To a painter who told him he was equal to Mozart, he replied, "What would you say, Sir, were I to compare you with Raphael?" This charming composer, like all men of genius, adopted, with enthusiasm, the liberal ideas that prevailed in the latter part of the last century, by which he displeased even the court of Naples, friendly as, at that epoch, it affected to be to the cause of human liberty. It has been said, that he became a victim to the re-action consequent to the restoration effected by Nelson; but it was not so. Cimarosa did not die in a Neapolitan prison, but at Vienna. His too-short career was terminated on the eleventh of January, 1801, when he had but reached his forth-sixth year.

A ROLAND FOR AN OLIVER.

Bixi, a native of Pragué, and one of the most distinguished organists of the last century, accidentally meeting an ecclesiastical composer of established reputation, with whom he was in-

imately acquainted, said to him, sportively, "Do you know, my dear friend, I never pass a church in which they are performing one of your masses, but I think I am listening to a *scena* of a serious opera?" "I did not know that," replied the other; "but this I know, that I never hear one of *yours*, without fancying myself in a tavern."

MICHAEL HAYDN.

Michael Haydn, brother of the great Joseph Haydn, and born in the same village of Rohran, in the year 1737, was a good organist, and tolerable ecclesiastical composer. Educated in the same school with Joseph, like him, he became an infantile chorister. Endowed with a fine voice, he was invited to court, and sung before the Emperor and Empress a *Salve Regina*, in a style that enchanted his imperial auditors, who dismissed him with handsome presents, and promises of their future favor. At the age of twenty-one, he married the daughter of the organist of Saltzburgh, Mademoiselle Lippa: soon after which, he was appointed master of the chapel, and director of the concerts of the court of Saltzburgh. The excellence of his personal qualities secured him a firm friend in Mozart; and his brother Joseph felt towards him sentiments of the most tender friend-

ship, which he demonstrated, both by instructing and recommending him. Michael died in August, 1806. The catalogue of his compositions is copious and diversified, consisting of every species of church-music, a few operas, some pastoral songs for four voices, cantatas, and a great variety of instrumental pieces, including symphonies, serenades, concertos, trios, divertimentos, nocturnos, quintetts, marches, minuets, &c. &c. Though not gifted with that rich imagination, nor that happy power of turning his science to that great account, which almost constantly distinguished his brother Joseph, he possessed a respectable portion of talent, and produced many compositions, which that very distinguished master would not have been ashamed of having considered as his own.

HANDEL AND GREENE.

When Handel arrived in London, Greene, (afterwards Dr. Greene,) then a young man, was anxious to become personally known to him, and succeeded in his wish. As their acquaintance improved, so did their mutual familiarities; till, at length, Handel contracted the habit of frequently taking his juvenile friend with him to St. Paul's, to officiate for him as his blower, while he amused himself at the organ. On these occasions, after shutting the church-doors, they both

took off their coats, and setting-to, each in his province, they would often remain at the instrument till eight or nine at night. To the repeated opportunities these occasions gave the young musician of hearing the performance, and watching the manner, of so great a master, he, in a great measure, was indebted for the distinguished figure he afterwards made, both as an organist and a composer.

KREUTZER.

Rodolphe Kreutzer, a composer of merit, and one of the first virtuosi of his day, on the violin, was born at Versailles, in 1767. His father, a musician in the royal chapel, after teaching him the first rudiments of music, placed him under the celebrated A. Stamitz. With such success did he both study and practise, that he was scarcely thirteen, when he executed, at the *Concert Spirituel*, a violin concerto of his own composition,—the beauty and execution of which excited enthusiastic admiration. His application was so ardent, and his talents developed themselves so rapidly, that before he was nineteen, he produced two operas, which were performed, with much applause, before the court, in the *Chapelle du Château*. Not less a master in theory than in execution, he composed and published a variety of concertos, and several operas, all of

which were so favourably received, as to rank him with the greatest masters of his time in that province of composition. M. Kreutzer, when the Conservatory of Music was established in France, was commissioned, as one of its ablest members, to collect the works of the best composers of the Italian school. Anxious to avail himself of every resource for improvement, he afterwards travelled to Germany and Holland. On his return to Paris, he was appointed first violin to the chapel and private concerts of the Emperor, and also leader at the Imperial Academy of Music; which situations he still holds and honors. His productions, among which is his opera of *Lodoiska*, the overture to which piece is every where so much admired, are very numerous, and various in their kinds; consisting of operas, ballets, melodrames, violin-concertos, orchestral symphonies, quartetts, trios, sonatas, and an excellent didactic work, published under the title of *Methode de Violon*; written expressly for the use of the *Conservatoire de Musique*, and in the production of which he was joined by that excellent musician, Mr. Baillot.

CAPRICE OF THE PUBLIC.

When Mozart made his second visit to Paris (about the year 1776), Gluck produced his *Alceste*, which opera, beautiful as was every part

of the music, was but coldly received. After its representation, the great composer was in the Green-room, surrounded by friends, who were condoling with him on the failure of the piece; when, on a sudden, a young man entered, and, with tears in his eyes, threw himself into the arms of Gluck, exclaiming, "Ah! les barbare! ah! les cœurs de bronze! que faut-il donc pour les emouvoir?" This young man was Mozart. "Console toi," replied Gluck; "*dans trente ans, ils me rendront justice.*" The composer's prediction has been verified.

CHERUBINI.

Louis-Charles Cherubini, a member of the French Royal Academy of Fine Arts, one of the superintendants of the King's Concerts, and a member of the Legion of Honour, was born at Florence, in 1760. When nine years old, he began to study the laws of composition, under Bartholomeo Felici, and his son, Alessandro, composers, who flourished during the latter part of the eighteenth century. At the decease of these masters, he was placed under Pietro Bizzari, and subsequently received instructions from Giuseppe Castrucci. His progress was so rapid, that, when he was thirteen, he composed a mass, which was performed at Florence; and, at eighteen, furnished both the church and the stage

with his compositions. In 1778, the enlightened munificence of the Grand Duke of Tuscany, Leopold II. settled on the young composer a pension, which enabled him to go to Bologna, where, under Sarti, he finished his professional studies. That celebrated master received him into his confidence and friendship, entrusted to his talents the composition of the subordinate melodies and choruses of his operas; not hesitating to submit his high reputation to so excellent a coadjutor. In 1784, Cherubini came to London, where he remained two years, during which time his *La Finta Principessa* and his *Giulio Sabino* were there represented. From London he went to Turin, and produced there his *Ifigenia in Aulide*. At his return to France, he composed, for the theatre of the Royal Academy of Music, his opera of *Demophon*, the first of his productions performed by a French orchestra. This piece was highly relished by the Parisian dilettanti, as was an admirable quartett, *Cara da voi Dipende*, which he soon afterwards introduced in the opera of *Dei Viaggatori Felici*. In 1791, he produced at the Theatre Feydeau, his grand opera of *Lodoiska*, in which he developed vast resources of genius and science, and delighted every admirer of beautiful melody and rich accompaniment. After three other pieces of minor importance, he

brought forth his *Deux Journées*, which served to display anew the comic talents of Juliet, and to place the fine powers of Madame Scio to the greatest possible advantage. The great success of this superior master in his adopted country, spread his fame through Germany, where his operas were performed, to admiring and applauding audiences. This induced him to visit Vienna, in which city, in 1805, his *Faniska* was represented at the Imperial Theatre. At his return to Paris the following year, he produced a variety of compositions, the principal of which was a mass for three voices, with accompaniments: in this piece are mingled the beauties of the ancient and modern styles.

At the organization of the *Conservatoire de Musique*, Cherubini was nominated one of the five inspectors, and was principally concerned in the reform which, some years afterwards, took place in that institution. Besides other didactic works, in 1802, he published, in conjunction with Gossec, Mehul, and Lesueur, a work entitled "*Principes Élémentaires de Musique, suivis de Solfèges, pour servir à l'Etude, au Conservatoire de Musique,*" in two volumes, 4to.; and was afterwards one of the Five appointed to sit in judgment on the compositions offered to the *Académie Royale de Musique*. Without taking account of his fugitive compositions for the

church, the theatre, and the concert room, we have to award him the praise due to the production of between thirty and forty operas; the various beauties of which have been warmly acknowledged at Florence, Livourne, Rome, Mantua, London, and Paris; especially those of his *Anacreon*, prefaced by an overture that has long been the admiration of all Europe.

BEETHOVEN'S ECCENTRICITY.

Beethoven, though not an old man, is so deaf, as, in a manner, to be lost to society. He hears no one speak, his temper is soured by his misfortune, and he has become as fractious and unmanageable in company as a wayward child. So averse is he to *exhibiting* himself, as he terms it, that it is difficult to get him to the piano-forte. Whoever wants him to perform, must cheat him into it. At a friend's house, once, to obtain the pleasure of hearing him, the artifice was practised of every one leaving the room, except the host, who contrived to detain his scientific guest by commencing a conversation with him through the media of pen, ink, and paper. They had not interchanged many ideas, before the gentleman, as if by chance, struck the keys of the piano, beside which they were sitting, gradually began to run over one of the great master's own compositions, purposely made

numerous errors; and at length blundered so egregiously, that the composer condescended to stretch out his hand, and put him right. That was enough; his fingers were on the instrument; he immediately left him, on some pretext, and joined the company in the next room, who were patiently waiting the issue of the stratagem. The musician, left by himself, sat down to the piano, struck a few hurried and interrupted chords, then became more regular, gradually forgot every thing but that in which his very soul became absorbed, and ran on for half an hour, in a varied, emphatic, and phrenzied style, that exactly corresponded with the swelling muscles of his face, the starting veins, and the wild rolling of his eye. The amateurs were so enraptured, that they could not help running into the room to express their delight. But he instantly detected the trick that had been played upon him, and, in a rage, rejected their applause.

GREECE AND HER PATRIOTIC HYMN.

From the first attempt of the Turks upon the Morea, the inhabitants of that fine country have displayed a degree of resolution and heroism worthy of their high descent. Thousands of young warriors, and even of old men, have joined, with enthusiasm, in chaunting a beautiful pa-



H. Adlard sculp

M^{rs} BILLINGTON.

in 1790.



triotic hymn, written by a Greek professor, and set to music by a German composer. The spirit of the poetry, and animation of the melody, of this noble effusion, have as much contributed to excite the courage of the brave opposers of Turkish despotism, as did *C'ira*, to rouse the French against their ancient tyrannical government. Every Englishman will approve and admire the sentiment expressed by the following translation of one of the verses of this truly Grecian rhapsody:—

“ Ours is not the war of ambitious conquerors and the enemy of humanity,—no—nature and religion have imposed upon us the sacred duty of resisting and chasing away the enemies of liberty and our country.”

MRS. BILLINGTON.

Mrs. Billington, whose mellifluous voice, and judicious and expressive style of singing, enchanted her native country (England,) and so many parts of the continent, was the daughter of Mr. Weichsel, an excellent hautboy performer, and Mrs. Weichsel, whose vocal powers, from 1765 to 1775, formed the chief attraction at Vauxhall Gardens. Placed by her father at the piano-forte, at a very early age, she made a rapid progress on that instrument. Her master, Mr. John Billington, was too sensible to the charms

of his pupil not to wish that their fortunes should be united, and they were speedily and secretly married. The first public display of this lady's vocal talents was at Dublin; whence she returned to London. Great as were her pretensions to public favor, her vocal education was unfinished, and her husband took her to Paris, where she received instructions from Sacchini; by which she was materially benefited. After an absence of two years, she revisited the English metropolis, where her reception was of the warmest description. In 1794, she left England again for Italy and Naples, and vied with the most admired performers, in both those countries. In the midst of her triumph, Mr. Billington died suddenly, of an apoplectic fit; and not long after his death, she married M. Filisan, a French officer, who used her extremely ill. In 1801, leaving her husband, Mrs. Billington again returned to her native country, re-appeared at Covent Garden Theatre, and was received with enthusiasm. Engaged and applauded, both at this Theatre Royal and at the Opera House, as well as at all the principal concerts, she considerably augmented the fortune her talents had previously acquired; and, quitting public life, retired to Fulham, where she remained till, after a separation of fifteen years, she resolved to return to her husband,

whom, during her stay in England, she had regularly supplied with money. She had not long been with him before he resumed his former brutal behaviour; and so severe were the blows she received from him, that she took to her bed in consequence, and soon died.

FREDERICK THE GREAT, AND JOHN SEBASTIAN
BACH.

Frederick the Great, a musical enthusiast, desirous of the presence of John Sebastian Bach, at Potsdam, intimated his wish to Charles Philip Emanuel, that eminent musician's son, then a performer in Frederick's band. The son made the communication to his father, who, after awhile, notwithstanding the heavy pressure upon his time, resolved to obey the king's summons. At this time, his Majesty had every evening a private concert, in which he himself generally performed a concerto on the flute. One evening, just as he was getting his instrument ready, and his musicians were assembled, an officer brought him the list of strangers who had that evening arrived. With his flute in his hand, he ran over the names; and then, suddenly turning to the band, said, with an agitation of pleasure, "Gentlemen, old Bach is come!" The flute was now laid aside, and *old Bach*, who had alighted at his son's lodgings, was immediately

invited to the palace. Having arrived there, he found that the intended concert was given up, and that no other pleasure was looked for, than that of listening to his single performance. After he had displayed his powers on the organ for some time, he requested the king to give him a subject for a fugue. His majesty accordingly gave him one, and was surprised at the rich and masterly style in which he worked it extemporaneously. Bach then chose a subject for himself, with six obligato parts, and expatiated on it with a promptitude and accuracy that astonished all who were present.

MOSCOW AND ITS OPERA.

Moscow has not only risen from her ashes; but risen a Phoenix, with brighter wings and clearer notes. The Italian Opera, now flourishing in that restored city, and forming an important feature in the advancement of Russian taste and civilization, was established in the year 1821, under the especial patronage of Prince Jusubof and the two princes Gallizin. A committee, appointed by those personages, sent an agent to Italy, with full powers to engage a company for three years. The gentleman selected for this purpose was a Muscovite. In making such a choice, instead of throwing themselves on the conscience of some Italian negociator, the com-

mittee showed their prudence. On many similar occasions, it has been found that when Italians are employed in commissions of this kind, they become the mere instruments of intrigue; and that, in making engagements with their own compatriots, they seldom fail to attend more to their own separate interest, than to that of their principals.

PADRE GIORDANO.

It is not generally known in this country, that the late Giordano, the Neapolitan, who had so remarkably fine a bass voice, was a monk when at Naples. Often, when Lady Hamilton was in that city, he would accompany Paesiello, Mrs. Billington, and her ladyship, in comic and *double entendre* duetts, catches, and glees. The King of Naples used to say of him, that he was the best preacher, the best singer, and the best eater of macaroni, in his dominions. The author of a late work on Venice, says, that his long, white, monastic dress, contrasted with that of the high society in which he mixed, had the most singular effect that it is possible to conceive; considering that monastic characters, in general, ought to be dead to worldly pleasures, and alive only to the edification and improvement of others. Padre Giordano was not, however, says the same author, to be classed with his dead

brethren ; for he lived and enjoyed the good things of this world, like other men ; and was, to all intents and purposes, what we mean by a *bôn vivant*.

MRS. BILLINGTON'S FORGETFULNESS.

Mrs. Billington arrived in Naples in the year 1794, accompanied by her husband, a double-bass player, and her brother, Charles Weischel, the well-known violinist. She was immediately engaged at the theatre *San Carlo* ; and, on her account, Signor Bianchi was instructed to set to music the opera of *Ines di Castro* ; into which, in consequence of her defective memory, she requested him to introduce a favorite song, composed by Salieri, which, for years, she had been in the habit of singing in London. Bianchi added to the melody a few bars and three cadenzas, in order that she might change them in the course of the opera ; Cimarosa also wrote three ; the German composer, Hermil, added three more ; while Marescalche, one of the orchestra, likewise contributed three. It will scarcely be credited, that, of these twelve cadenzas, this charming singer could only retain one, with which she graced every song she sung in the Carnival. The fact is, she had an enchantingly-sweet voice, much science, for a singer, and some natural taste ; but was by no

means highly gifted with genius ; at an impromptu was very awkward ; and, in several respects, what the Italians call *una testa dura*.

ROYAL ENTHUSIASM.

Silberman, of Freyburgh, was one of the earliest makers of piano-fortes. Frederic the Third was so fond of his instruments, that he, at one time, resolved to buy them all up as fast as they were made ; and actually purchased fifteen, which, at this day, are standing, unfit for use, in the various corners of the palace at Potsdam.

ORIGIN OF THE BACHS AS MUSICIANS.

The ancestor of the family of the Bachs, the musical talents of whom have, long since, become remarkable in the history of the harmonic art, was Veit Bach, a baker at Presburgh, in Hungary, about the middle of the sixteenth century. Religious troubles breaking out in that town, he was compelled to seek another place of abode ; and, accordingly, retired, with what little of his property he could save, to Wechmar, a village near Saxe Gotha, in the province of Thuringia. Here he commenced the twofold occupation of miller and baker, in which he prospered ; but, affected by his former losses, to retrieve his uneasiness, he resorted to the cheerful aid of music, and practised the guitar, of which instrument he

became so fond, that he constantly amused himself with it in his mill, amid all its noise and clatter. The strong inclination he thus contracted for music, he communicated to his two sons; they, in their turn, became equally attached to the science, and taught it to their children: thus, by degrees, there arose a very numerous musical family, the greater part of which became musicians by profession.

ROYAL JEALOUSY.

Caroline, Queen of Naples, whose mother, the Empress Maria Theresa, had taught her, by her own example, to govern her husband, was one of the most jealous of wives. From the fear of losing her uncontrolled power over Ferdinand, she suspected every female who received from the king the least degree of attention; and never scrupled to banish the object of her alarm, not merely from court, but from the kingdom. During the period of the French Revolution, that charming singer, Madame Bante, visited Naples, and was engaged at the theatre *San Carlo*; and the king was one of the numerous admirers of her vocal powers:—that was enough. She must be removed; and, the moment she had finished her performance on the last night of her engagement, she was hurried away from the stage to a carriage prepared and waiting for her, and not

even permitted to go to her lodgings, nor even suffered to take any repose, till she was out of the Neapolitan territory, lest his Majesty should cause her engagement to be renewed,

GRETRY'S HEART.

It will always be remembered by the French, with feelings of approbation and pride, that their minister of the Interior, instead of complying with the application made in 1824, by the burgomasters of Liege, for the heart of Gretry, resolved, in concordance with his own sentiments, and those of the Prefect of the Seine and Oise, who had previously been solicited for it in vain, to preserve the precious relict to France, that excellent and original composer's adopted country. The French amateurs are not less proud that the remains of Gretry should lie in the monument at the *Hermitage*, near Montmorency, than are the English, that Handel's mortal part should occupy a place in *Poet's Corner*, at Westminster.

JADIN.

Louis Jadin, a member of the French Conservatory, under the Imperial Government, in which he gave lessons on the piano-forte, enjoyed a high reputation, justly merited by his talents as a composer and teacher. Jadin was also an excellent violinist, and, about the year 1805, led

the band at the *Theatre de Molière*. He composed a great variety of dramatic pieces. One of the latter of his productions was for the piano-forte, and dedicated to the "*Imperatrice, Marie Louisa*." In 1814, Jadin was appointed musical governor of the pages; and, in 1822, published a variety of Sonatas for the piano-forte and harp, and Trios for the piano-forte, violin, and violoncello. His father, Jean Jadin, was one of the first violinists of his time; and composed many instrumental pieces of a superior description. Hyacinthe, the brother of Louis, and a member of the *Conservatoire Imperial*, was an excellent composer of piano-forte music, and an extraordinarily fine performer on the piano-forte and organ. He died at the beginning of the nineteenth century.

MARCHESI AND HIS CONQUESTS.

The celebrated Marchesi possessed great natural abilities, and as much science as, perhaps, is necessary for a singer; but his performance evinced want of judgment, and a deficiency in the knowledge of nature, from which he often so far deviated, as, in despite of his other excellent qualities, to disgust his hearers. An everato in every thing except music, a model of ignorance and rudeness, this Venetian vocalist, strange to say, had the power to inspire with feelings of

tender attachment, the Princess Albani, Mrs. Conway, Annetta Brignole, Chiaretta Contarini, Grassini, and many other distinguished females; with whom his face, his figure, and sweetness and flexibility of voice, seem to have apologized for his want of education, and extreme coarseness of manners.

BACH'S RECOVERY OF SIGHT.

The indefatigable diligence with which John Sebastian Bach passed his nights and days in the study of his art, at length brought on a disorder in his eyes; which, notwithstanding the efforts of an eminent English oculist, entirely deprived him of sight. Soon after this misfortune, in the year 1740, his constitution, which had hitherto been remarkably vigorous, began to fail; and, after suffering under a decline for about a year and a half, he expired. The extraordinary fact that gives interest and particularity to this narrative is, that on the morning of the tenth day before his death, he suddenly recovered his sight, and saw as well as ever.

MARA'S MUSICAL JUDGMENT.

Madame Mara, who seems determined to finish her days in this country, where her extraordinary powers have been as warmly extolled and highly rewarded as in any territory in Europe, being one night at the Lent orato-

rios, and hearing one of the female singers execute some of her own favorite songs, was asked by a lady who was sitting in the same box, what she thought of her performance? The answer was, "Ma'am, she dances a tolerably good fandango." Such a reply from any one of the greater half of our present operatic ladies had been flippant, pert, and presumptuous; but so chaste, dignified, and sentimental, a vocalist as Madame Mara, was entitled to make a remark, that, while it could never be applied to herself, so well described the unmeaning flutter and flourish by which some of the finest compositions of the finest masters are so often disguised and deteriorated.

BOLINGBROKE'S CLARA.

Among the ballad singers in chief repute during the early part of the last century, there existed a young creature, now known to the world by no other name than that of Clara, who attracted much attention by the sweetness and the pathos of her tones. She was the original singer of *Black-Eyed Susan*, and one or two songs which were afterwards introduced in the *Beggar's Opera*. But her recommendation to particular notice was the circumstance of her having, for many years, been the object of Lord Bolingbroke's assiduous attention and enthusiastic affection. The poor girl strayed for some

time, during which his lordship could not find her; and it was after that interval, that, having learnt where she was, he addressed to her the tender lines, beginning—

“ Dear thoughtless Clara, to my verse attend,
Believe, for once, the lover and the friend.”

And concluding thus:—

“ To virtue thus, and to thyself, restor’d,
By all admir’d, by one alone ador’d ;
Be to thy faithful Harry kind and true,
And live for him, who more than died for you.”

A series of subsequent calamities totally destroyed Clara’s vocal powers; and she afterwards subsisted by the sale of oranges, at the Court of Requests.

PAESIELLO.

Jean Paesiello, a justly-admired Italian composer, was the son of a veterinary surgeon, and born in 1741. His father, designing him for the profession of an attorney, confided his education to Jesuits, which afforded the boy the opportunity of displaying his natural taste for music. The fine, round, silver tones of his voice served to relieve that dull monotony of the psalms, which long usage has, in different degrees, sanctified in almost all the countries of

Europe. The reputation he acquired as a singer, determined the able master, Resta, to teach him the principles of harmony. His father, pleased with his progress, placed him, at the age of thirteen, in the conservatory of Saint Onofrio, at Naples, where the youth enjoyed the advantage of the great Durante's instructions. Before he was sixteen, he composed motetts and masses, the beauties of which struck every one. In 1763, he quitted the conservatory, and went to Bologna, where the success of his two first operas procured him a reputation that spread through Italy. Familiar with the sublime styles of Leo, Traetta, Pergolèse, and Jomelli, he determined to visit Naples. Undismayed by the presence of Picini, he there composed three operas, all of which sparkled with genius. The Empress Catherine, struck with the report of his powers, invited him to her capital, which he reached in 1776, and where he flourished in the two-fold capacity of composer to the imperial theatre, and director of the musical studies of the grand-duchess Maria. After spending nine years in Russia, Paesiello returned to Italy, notwithstanding the polite and pressing invitations he received from France, and from Prussia. Arrived at Naples, he was appointed director of the king's private concerts. In 1801, yielding to the solicitations of the first consul, he again

left his native country, to execute the office of *maître de la chapelle consulaire*, in France, where every respect was paid to his merits. After remaining two years and a-half at Paris, Paesiello found it necessary to return to Naples, the climate of which was necessary to the health of his consort. Quitting Paris, loaded with honours and rewards, and arriving in his native country, then under French dominion, Joseph and Joachim successively appointed him director of the private royal concerts, of the chapel royal, and president of the conservatory of music. At the same time, he was decorated with the cross of the Legion of Honor, and of the Order of the Two Sicilies: and soon afterwards, succeeded Haydn as a member of the French Institute. This very distinguished composer, after a life of continual and ardent exertion, rewarded with emolument, and the highest professional fame, died, in the year 1816, at the age of seventy-five. Paesiello, besides his extraordinary talents, possessed qualities which greatly endeared him to society. His manners were polished, his heart was generous, and his information various and considerable. It was his dying wish, that he should be buried without any pomp whatever; but it was impossible to prevent the people from attending his funeral in crowds. A requiem found among his papers was sung by the princi-

pal professors, assisted by the pupils of the conservatory. The same day, every theatre in the city performed some favorite piece of his composition: it was the picture of the Transfiguration, exhibited at the funeral of Raphael.

GIORDANI'S MUSICAL FRAUDS.

Giordani, who flourished in this country during the latter part of the last century, had, for several years, been connected with a troop of Italian strollers, with whom he traversed Italy and Germany, in their way to England. Though the possessor of some talents, he was the most daring plagiarist of his time. A passage from this master, another from that, a bit of one song, and a scrap from another, constituted his sonatas, concertos, and vocal productions, which by a misnomer as bold as excentric, he called original compositions. From England he went to Ireland, where he became acquainted with Tenducci; who, shortly after, was confined for eloping with a lady of that country. Presuming that his new friend would not very quickly be liberated, Giordani seized the opportunity the circumstance offered him, of pilfering some of his manuscripts, of which he no sooner got possession, than he published them in his own name. But among these, there happened to be three trios, with copies of which the composer had

obliged an Irish nobleman, who the moment he saw them published as the compositions of another master, exposed the fraud to the Irish public; and Giordani fled back to England, followed by the repute he had earned, and treated with the scorn he so well merited.

LAFONT.

Charles-Philippe Lafont, one of the most excellent of living violinists, was born at Paris, where the beauties of his execution now draw numerous audiences to the concerts he is in the habit of giving. His first lessons in the art in which he is so distinguished; he received from his uncle Bertheaume. After having, successively, Berton, and Navoigille the elder, as masters in composition, and learning to sing, he travelled with his uncle, who procured him occasions for exhibiting in the principal cities of Europe, his various powers. Returning to France in 1794, he first appeared at Paris as a vocalist; but was most admired as a violin performer, in which character he shone at the Opera concerts, and the *Salle Olympique*. His next journey was to Petersburg, where he resided several years, as the emperor's first violin. In 1805 or 1806, he returned to his native city; and was appointed leader at the king's chapel. Madame Lafont, whose talents equal her personal beauty, often

accompanies his concertos, and always in the first style of excellence: In 1819, they travelled together; and everywhere, especially in Brussels, their united merit drew numerous audiences, and to their blended fortunes, as husband and consort, have added their combined fame as practical musicians.

NAPOLEON AND PROFESSIONAL GENEROSITY.

It is well-known, that Napoleon, though fond of music, did not listen with pleasure to any compositions, the style of which was not delicate or tender; and that, though he often objected to Mehul's productions, as too full and overpowering, he was partial and munificent to that great master, gave him a pension of two thousand francs, and intended to place him at the head of his musical establishment. Mehul, apprized by the grand-marshal of the emperor's gracious intention, generously suggested his wish, that the credit and emoluments of that honorable station should be divided between himself and his esteemed friend Cherubini, whose talents he admired, and of whose exigencies he was too well assured. Imperial pride saw something resembling a *condition* in this proposal—a condition, too, in favor of a man whose compositions had, in general, more of the *forte* and *bravura* than even Mehul's:—"I have deter-

mined," said Napoleon, looking sternly at the composer, "to have a *maestro di capella* who will give me music, not noise; and shall not appoint either of you."

M. CUPEL.

One of the best living operatic composers on the continent, is M. Cupel, resident at Stockholm, where he has lately produced an opera, entitled *The Little Slave*; the whole of which (words, music, and ballets,) is Swedish. Cupel is a celebrated clarionist, whose talents as those of a highly ingenious musical author and performer, have excited admiration in several of the great cities of Europe.

"THE POET OF THE MAIN."

Mr. John Taylor, proprietor and editor of the Sun newspaper, in some lines which he wrote in honor of the late Charles Dibdin introduced the following verse:—

"He, like the festive bard of yore,
To love and wine gay homage bore,
Yet always pure the strain:
But chief our tars inspired the song,
To them his hand and heart belong—
The POET of the MAIN."

When the writer presented to him his effusion,

he asked the veteran whether he was not right in styling him the *Poet of the Main*? “Why, i’ faith, I don’t know, sir; but this I know, that it goes *main hard* with me.” The fact is, that, after having written more than fourteen hundred songs, his own public performances of which were always well attended and liberally rewarded, Dibdin died very poor.

IRISH CONFIDENCE.

The late Dr. Arne was once engaged in a correspondence with a lady in Ireland, who wished to be ushered into the English musical world, under his auspices, and who, according to the florid description given of her vocal powers, was nothing less than another Mara; she not only could sing every thing, but every thing in the best possible style. The doctor, not withholding all credit from the brilliant account his fair correspondent gave of herself, advised her to come to England. She arrived, sung to him, and asked his opinion of her performance: when, in his plain and honest way, he exclaimed, “Madam, induced by the account you gave of your own qualifications, I recommended your coming to London; but the account *I* must give of you to others, persuades me that the sooner you return to Dublin the better; for, by Apollo and

all the Muses, unless you and I were shut up in a band-box together, I could not hear you."

MUSICAL MUNIFICENCE.^h

At Brighton, July 7, 1824, the gentlemen of his Majesty's private band presented their leader, Mr. Kramer, with an elegant gold snuff-box, value eighty guineas, as a mark of the sense which they entertained of his professional talents and private worth. The box was manufactured by Rundell and Bridgo, of London, and the workmanship is exquisitely beautiful. On the lid, which is chased, there was a representation of Mount Olympus, with the Temple of the Muses, and Apollo with his lyre. The initials C. K., encircled by a radiance, surmounted the Temple. The figure of Apollo is surrounded by wind-instruments, among which is seen the Serpent, an instrument that has been greatly improved by Mr. Kramer. Within the lid is the following inscription :—

" A. D. 1824.

" Presented by the Private Band of his Majesty King George the Fourth, to C. Kramer, Esq. (their Conductor) as a token of their respect for his professional excellence, and a tribute of their gratitude for his friendly esteem."

" Arte clarus, benignitate clarior."

CHAMPEIN.

Stanislas Champein, born at Marseilles, in 1753, was of Greek origin, and went to Paris in 1764. As a composer, he commenced his career in a distinguished manner, and soon became an honor to the French school, the style of which he studied and adopted. He produced a composition for the *chapelle du Roi*, at Versailles; the striking excellence of which raised him to the first rank among ecclesiastical composers, and occasioned his being selected to compose a solemn mass, for the celebration of St. Cecilia's Day. The first scenic production of this master, was a musical opera, in two acts, under the title of the *Soldat Francais*, performed in 1779, at Boulogne, with a degree of success that presaged the applause which, soon after, attended his *Melomanie*, performed at Paris. At that period, in Paris, as in London, the right of free theatrical representation was restricted; and the theatre of Monsieur did not enjoy the liberty of performing any other pieces than operas, the music of which, whether new or compiled, was Italian. The *Nouveau Don Quixote*, composed for this theatre by Champein, and the best of all his operatic productions, was brought forward as the composition of a pretended Italian master of the name of Zaccharelli; an imposition which so far succeeded, that the great merit of the

piece induced the Italians at Paris to boast of so brilliant an addition to the list of their great musicians. The principal features of the music of this composer were sweetness of melody, purity of harmony, and a noble simplicity of style that imparted great facility to its execution.

Champein's chief dramatic works are *La Melomanie*, in one act; *Le Baiser*, in three acts; *Les Noces Canchoises*, in two acts; *Isabella et Ferdinand*, in three acts; *Menzikoff*, in three acts; *Les Dettes*, in two acts; *Les Hussars en Cantonnement*, in three acts; *Le Nouveau Don Quixote*, in two acts; and *Les Ruses de Frontin*, in two acts. At the death of Gretry and Monsigny, Champein became the father of the modern French dramatic composers. He is an associate of the Academy of Arts and Sciences, at Marseilles.

MUSICAL GENEROSITY AND GRATITUDE.

Crescentini, an excellent musician, and who owed his celebrity, as a public singer, chiefly to his successful imitation of Pacchierotti, was one of the many and liberal admirers of Grassini. When that charming songstress performed with him at Venice, in the opera of Orazii and Curiazzi, he presented her with a valuable diamond ring: and, not long after, her gratitude made him the

handsome return of prevailing with Napoleon to decorate him with the order of the Iron Cross.

MUSICAL VIBRATIONS.

Monsieur Saveur, in his acoustical calculations, is wonderfully accurate. He has determined, that the gravest musical note the ear is capable of appreciating, vibrates twelve times and a half in one second; and that the acutest performs *fifty-one thousand one hundred* pulses in the same portion of time!

NATIONAL MELODIES.

The power of national music, that is, music to which the ear has been accustomed, is astonishing and unquestionable. The *Ranz de Vaches*, a Swiss air, made the Swiss soldiers so melancholy while in the service of the French, that it was forbidden to be played. What will not a Frenchman do after his *Vive Henri Quartre*, an Englishman with his *God save the King*, a Scotchman with *Lochaber no More*, or an Irishman with *St. Patrick's Day in the Morning*?

HEBREW MUSICIANS.

Of the Hebrew musicians, the best, though not very satisfactory, account, is that extracted by Kircher from the Rabbinical writers, and copied by Sir John Hawkins:—

“Asaph, according to the opinions of the interpreters, was the composer of certain psalms; he is said to have been a singer, and to have sung to the cymbals of brass, and to have praised the Lord, and ministered in the sight of the ark.

“Eman Ezraïta, the singer, the son of Joel, of the children of Caath, was most skilful on the cymbal, and was, in a manner, equal in knowledge and wisdom to Ethan; he is the supposed author of the psalm, beginning *Domine Deus salutis meæ*, which; because he gave it to be sung by the sons of Coreh, he inscribed both with his own and their name.

“Ethan of Ezrachus, the son of Asaia, the son of Merari, played on the brass cymbal, and was endued with so much wisdom, that, according to the Book of Kings, no mortal, except Solomon, was wiser. The three sons of Coreh, Asir, Eleanor, and Abiasaph, were famous singers and composers of psalms.

“Idithus was an excellent singer, and player on the cythara: many confound him with Orpheus.”

BALDESSARO GALUPPI,

Born at Burano, an island eight leagues from Venice, in the year 1703, learnt the first rudiments of music of his father, who afterwards placed him in the *Conservatoire degl' Incurabili*. His first master in counterpoint was the celebrated Lotti.

Though still very young, he was an able harpsichordist, and gave proofs of his genius for composition. In his twentieth year, he produced an opera (*Gli Amici Rivoli*), which was performed at Venice with but a moderate share of success; but his high spirit, instead of being discouraged, proceeded but with the greater ardor; and, beginning with the avoidance of the faults into which his youthful mind had been betrayed, he proceeded with the art of composition with a rapidity that, ere long, he challenged and obtained the admiration of all Italy. Nominated *Maestro di Capella* of St. Mark, organist of several churches, and chief of the *Conservatoire degl' Incurabili*, he pursued at Venice a brilliant career as a church and opera composer; after which, at the age of sixty-three, he was invited to Petersburg, to enjoy the appointment of principal chapel master, with a salary of 4000 roubles a year, and the provision of a handsome dwelling and equipage. With the first opera he produced in that city, the Empress was so much pleased, that she rewarded his merit with a gold snuff-box, garnished with diamonds. In 1768, he returned to Venice, to enjoy, in the bosom of a numerous family, his honorably-acquired wealth, and to renew those professional exertions for which his undiminished activity and unabated imagination, still so well qualified him. These

labours he, without interruption, continued till his death, which took place in 1785.

Galuppi, thin, and rather short, but dignified in his carriage and manner, preserved to the end of his long life all the gaiety and vivacity of his youth. And it has been insisted upon by competent judges of good music, that his latter productions were even more animated than the effusions of his early years. Though his ecclesiastical compositions and serious operas are full of genius and fancy, his favorite province was that of the comic opera. His dramatic pieces amount to more than fifty; but he only published *Il mondo alla Rovescia*; and of that, but a harpsichord arrangement.

COMMEMORATION OF HANDEL.

Except the *Dedication of the Temple*, in which, according to Josepius, 200,000 musicians were engaged, the *Commemoration of Handel*, in Westminster Abbey, in the year 1784, was the greatest performance that ever was heard. The band amounted to four hundred and eighty-two in number: there were forty-nine first violins, fifty-two second violins, thirty-two tenors, twelve oboes, fourteen second oboes, seven flutes, thirty violoncellos, twenty-five bassoons, one double bassoon, eighteen double-basses, fourteen trumpets, three trombones, twelve horns, four

drums, one double-drum; and, of vocal performers, twenty-two cantos, fifty-one altos, sixty-six tenors, sixty-nine basses. The receipts were, for the five commemorations :—

	£.	s.	d.
First day, May 26, 1784, at Westminster Abbey	2,966	5	0
Second ditto, at the Pantheon	1,690	10	0
Third ditto, in the Abbey	2,626	1	0
Fourth ditto, ditto	1,603	7	0
Fifth ditto, ditto	2,117	17	0
At three several rehearsals in both places	944	17	10
His majesty's donation	525	0	0
Sale of the books	262	15	0
	<hr/>		
	£12,736	12	10
	<hr/>		

Disbursements.

Mr. Wyatt, for the buildings in the Abbey and Pantheon	1,969	12	0
Mr. Ashley, for payment of the band	1,976	17	0
Rent and illumination of the Pantheon	156	16	0
Advertizing in town and country	236	19	0
Printing books of the words	289	2	0
Door-keepers	102	1	6
Use of the organ	100	0	0

High and petty constables	100	5	0
Gratifications	167	5	0
Engraving cheques, striking medals, drawings, guards, porters, and sundry incidents	351	8	10
To the Society for Decayed Mu- sicians	6,000	0	0
To the Westminster hospital	1,000	0	0
In the hands of the treasurer, to an- swersubsequent disbursements	286	6	6
Whole of the disbursements	£ 12,736	12	10

The effect of this vast assemblage of vocal and instrumental performers were such as were never before experienced in modern times.

While some of the auditory were melted and enraptured by the exquisite sweetness of the solos, especially those of Mara, the power of the choral combinations affected some to tears, and even to fainting. When the whole chorus from each side of the stupendous orchestra, joined by all the instruments, burst out "He is the King of Glory," the effect was so overpowering, that the performers could scarcely proceed.

FRANÇOIS BENDA;

Concert Master to the King of Prussia, and founder of a school in Germany for violin per-

formance, was a native of Bohemia, and born in the year 1709. At the age of seven, he commenced his vocal studies, and two years afterwards became a sopranist in the choir of St. Nicholas, at Prague. He soon afterwards went to Dresden, where he was immediately received among the élèves of the *chapelle royale*, in which situation he continued eighteen months. About this period he began to practise the violin, and had no other resource than that of engaging himself with a company of itinerant musicians who attended the different fêtes and fairs. In this situation he formed an acquaintance with a blind Jew, of the name of Loebel, a virtuoso of no mean order, who became his master and his model. At length, tired of this wandering life, he returned to Prague, and took lessons of Kouyezek, an excellent violinist of that town. He was now eighteen; and, eager in the pursuit of professional excellence, resolved to visit Vienna, where he soon found an opportunity of profiting by the example of the celebrated Franciscello. After a residence of two years in this city, he went to Varsovie, where the *staroste*, Syaniawsky, nominated him master of the chapel. In 1732, at the recommendation of Quantz, the Prince Royal of Prussia, afterwards Frederic the Second, received him into his band. Anxious for further improvement in his art, he became the pupil

of Graun, for the violin; then studied harmony under his brother; and afterwards learnt composition of Quantz himself. In 1772, he replaced Graun as the King's Concert Master, which situation he held till his death, an event that took place at Potsdam in 1786.

Of the peculiar qualities of Benda, as a violinist, Dr. Burney, in his *Travels*, thus speaks:—"His manner was neither that of Tartini, nor of Veracini, nor that of any other leader; it was purely his own, though founded on the several models of the greatest masters:" and Hillar, in his *Biography*, tells us "that his tones were of the finest description, the clearest and most euphonious that can be imagined. The rapidity of his execution, and the mellow sweetness of his altissimo notes were unequalled. With him the violin had no difficulties. He was master of all its powers, and knew when to use them."

FARINELLI AND THE KING OF SPAIN.

The celebrated Farinelli, whose delicious notes so highly charmed the English amateurs of the early part of last century, and whose powers extorted from a lady of quality this precious exclamation, "One God, one Farinelli!" received, at his retirement from this country, a pension of two thousand a-year from the King of Spain, who

was himself a vocalist. The Italian, however, deemed the pension too little, when obliged to listen to the strains of his Catholic Majesty.

ALEXANDRE ETIENNE CHORON,

An excellent composer, and a member of the Legion of Honor, created by Napoleon, was born at Caen (Calvados) in 1772. He studied at the college of Juilly. Attached by his native taste to the science of music, he resigned himself to its influence, and had for his first tutor the Abbé Rosa, then one of the best theorists in France. The better to understand the treatises and systems of the most celebrated German and Italian writers, he learnt the languages of Germany and Italy; and that nothing in the works of Roussieu, of J. J. Rousseau, or of d'Alembert, should elude his comprehension, he entered deeply into the study of the mathematics. The progress he made in that science conciliated the regard of the celebrated Monge, who directed him in the profitable task of making the calculations, and forming the plans necessary to the organization of the Polytechnic School, which his ingenuity and learning had projected; and in which Choron afterwards became a tutor. But the musical amateur, amid his various studies, still made the musical science his principal object of pursuit; and, in reference to it,

acquired not only Greek, but even Hebrew, in the latter of which languages he was such a proficient, as to be able to occasionally supply, at the *College de France*, the place of the learned Audran, professor of Hebrew.

Choron, who, almost from his first attention to musical science, was sensible of the imperfection of the established system of harmony, and how insufficient were the existing treatises on its laws and principles, was industrious to accumulate materials necessary for forming a work adequate to the correction of the prevailing theory. But this, his favorite labour, did not prevent his attending to other objects of public utility. In 1801, he founded several schools and colleges, some of which subsist at this day. Concerned in 1802, in drawing up the reports of a society for the encouragement of national industry, he so ably acquitted himself, that, soon afterwards, he was engaged by Bigot, the minister of public worship, to assist in the re-organization of the cathedral choirs, and in the direction of religious fêtes and ceremonies. The ability displayed by Choron in this undertaking, as far as it went, was highly approved by the Emperor, by whose wisdom it was suggested; but the events of 1814 prevented its completion. The same circumstances having deprived this ardent and erudite man of his public employments, he resorted for

subsistence to the opening a musical academy, upon the principle of mutual instruction, which constituted the origin of what is now improperly called the *Logerian* system. The year following, the *Ministre de l'Interieur* named him as one of the commissaries charged with the introduction of *l'enseignement mutuel* in the primary schools; and, agreeably to the advice of the Commission, and the desire of the minister, he modified anew a work he had published in 1800, entitled "*Methode d'Instruction primaire pour apprendre à lire et à écrire.*" On account of the service he had rendered a director of the religious fêtes and ceremonies, Choron was elected to the management of the Royal Academy of Music. His efforts, however, to introduce the necessary reformation having proved ineffectual, because opposed, he quitted a situation that, during eighteen months, had been more troublesome than profitable, and re-assumed the office of a private tutor. The learning and ingenuity manifested in his theoretical and elaborate publications, especially in his "*Introduction à l'étude générale de la Musique, ou Exposition raisonnée du Systeme Musicale,*" &c. a work entirely of his own creation, reflect infinite honor on his name, and have certainly worked a change in the theory of harmony.

M. Choron is the founder and director of the

school instituted as a nursery for supplying the vocal department of the *Chapelle du Roi*, *l'Académie Royale de Musique*, and other establishments of the same kind. This gentleman, besides his theoretical publications, has produced specimens of his abilities as a composer. His airs, in general, are smooth, natural, and pleasing; and one among them, his *sentinella*, has, in France, been extremely popular.

WOLFGANG AMÉDÉE MOZART,

Son of Leopold Mozart, director of the music of the Archbishop of Saltzburg, was born in June, 1756. Of seven children, only him and his sister, Mary-Anne, outlived their infancy. Wolfgang-Amédée had scarcely reached his fourth year, when his father, perceiving his precocious genius, began to teach him the harpsichord. His progress was proportioned to his talent; and, at the age of five, he composed little pieces which were deemed worthy of being committed to paper. In 1762, his father, mother, sister, and himself, went to Munich. The children (both of whom were musical practitioners), were presented to the Elector, performed before him, and were highly applauded. From that city, they went to Vienna, where they sung and played to many large companies, and rendered their talents the universal subject of conversation.

The Emperor Francis I. was desirous to hear Wolfgang, listened to him with astonishment, and called him his *little sorcerer*. At seven years of age, his father took him to Paris, where he performed on the organ at the king's chapel, and surprized all the court, who assembled there to hear him. The young virtuoso and his sister performed at many concerts; and the admiration they excited became so great, that prints of Leopold Mozart and his two wonderful children were exhibited throughout Paris. While in that city, he published two sonatas, one dedicated to Madame Victoire, the other to the Comtesse de Tassé. The year following (1764) he went to England, where George III. received him in the most flattering manner, and experienced no small surprize at hearing him execute, at sight, the most difficult of Handel's and Bach's harpsichord pieces. At eight years of age, Mozart published a set of six sonatas, which were dedicated to the queen. From England he went to Holland, where he composed a grand orchestral symphony, for the installation of the Prince of Orange. After some years absence, he returned to his native town, and entered with new ardor upon the study of the works of Handel, Emanuel Bach, Hasse, and the ancient Italian masters. In 1768, he again visited Vienna, when, at the desire of the Emperor Joseph II. he composed an

opera-buffa. The next year, his father took him to Milan, which place he was not allowed to leave, without promising to return, to compose an opera for the carnival of 1771. After this, Mozart visited, successively, Bologna, Rome, (where Pope Clement created him Knight of the Golden Spur,) and Naples, into the Philharmonic Society of which city he was unanimously voted. In 1770, he revisited Milan, where he composed his opera of *Mithridates*, which was so successful, that the manager immediately engaged him to compose the first opera for 1772. Two years afterwards, he was invited to Vienna, then to Munich, and then to Saltzbourg, at each of which places he exercised his powers as an operatic composer; and, at the last, wrote two masses for the chapel of the Elector of Bavaria. Before he reached his twentieth year, his professional fame was spread through Europe. When at Vienna, Mozart sought the acquaintance of Chevalier Gluck, whose genius was so analogous to his own; and he always had the liberality to attribute to his conversations with that great master, and the study of his works, the subsequent improvement of his style. He also cultivated a personal intimacy with Haydn, whom he was in the habit of calling his master, and to whom, in the following words, he inscribed a set of quartetts:—“The dedication of

this work is due to Haydn, since, from his examples, I learnt how to compose quartets." In 1776, he went again to Paris, where he produced a symphony, and some other pieces, for the *Concert Spirituel*. His mother dying while he was at Paris, he returned to Saltzbourg, and, in the year 1779, composed, at the instance of the Duke of Bavaria, an opera for the theatre of Munich: it was his celebrated *Idoménée*. Soon after this, he went again to Vienna, where, under the especial patronage of Joseph II., he remained during the rest of his life, resisting several advantageous offers from other sovereigns, especially from Frederic the Great. About 1780, Mozart married Mademoiselle Weber, a virtuoso of distinguished merit, and became the father of two children. He afterwards composed his *Marriage of Figaro*; his *Don Juan*; his *Enchanted Flute*; his *Clemency of Titus*; and a *Requiem*, which he composed on his death-bed.

After by no means a long, but most brilliant, career, this almost unrivalled master died on the 5th of September, 1791, of a fever supposed to have been produced by the incessant exertion of the extraordinary faculties with which nature had endowed him. His works, considering the early age at which he died (35) are very voluminous; fourteen operas, (eleven of them Italian, and three German); seventeen symphonies;

several quartetts, quintetts, sonatas, cantatas, detached scenes, romances, songs, canons, waltzes and serenades for wind instruments; besides a variety of masses, motets, and the requiem; the composition of which occupied his last moments, and the performance of which added to the sad celebrity of his funeral.

DOCTOR MAURICE GREENE,

Organist of St. Paul's Cathedral, and an excellent ecclesiastical composer, was born towards the end of the seventeenth century. Endowed by nature with a fine voice, he, at a proper age, became one of the children of St. Paul's choir, under King, then master of the boys, and afterwards practised the harpsichord and organ, in both of which he was instructed by Brind, whose seat at the organ he afterwards occupied. His progress on these instruments, and the talent he discovered for church composition, soon brought him into notice, and in 1727, procured him the successorship of Dr. Croft, as organist and composer to the chapel royal; and when Handel arrived in London, he did not fail to avail himself of the opportunity his own already-acquired reputation afforded him of cultivating the acquaintance of the great German. By frequent personal intercourse with Handel, continually hearing him perform, and often examining his

manuscripts, Greene, at length, arrived at so considerable a degree of perfection, both as an executant and a composer, that, in 1730, he was qualified to take a doctor's degree at Cambridge, as was acknowledged by the profound theorist, Mattheson, who, in his publication, entitled *The Perfect Organist*, pronounced him to be one of the greatest musicians of his time. Besides a great number of anthems, church services, and organ fugues, he produced many secular vocal compositions, among which were his dramatic pastoral, *Love's Revenge*; his *Spencer's Amoretti*; *Pope's Ode for St. Cecilia's Day*, composed as an exercise for his Doctorate; his beautiful canzonet of "Go, Rose, my Chloe's bosom grace;" and a great variety of cantatas, canons, and catches. Dr. Greene died in the month of September, 1755.

POPE AND HANDEL.

It is not a little curious that Pope, without the least ear for music, should not only, in his ode on St. Cecilia's Day, have said such fine things in praise of its effects, but that, after the avowal that Handel's finest compositions afforded him no more pleasure than did the air of a common ballad, he should, in his *Dunciad*, have complimented the harmonious German with the following lines, alluding to the effect produced

by the numerous band he collected for his great novel and successful effort to establish in this country the performance of oratorios:—

“Strong in new arms, lo! giant Handel stands,
Like bold Briarius, with a hundred hands:
To stir, to rouse, to shake the soul he comes,
And Jove’s own thunders follow Mars’s drums.”

AN UNTOWARD VISIT.

In 1824, Rossini, after sojourning some months in London, where his operatic productions had been received with all the favor they merited, being about to quit England, gave his friends a farewell dinner; when the assembled company were joined by a guest who was neither expected nor desired. This visitor was one of those confident intruders who, to whomsoever they wish to pay their personal respects, never wait to be invited, but thrust themselves forward *sans ceremonie*; in a word, it was a gentleman acting for, and in the name of, the Sheriff of London and Middlesex, who, being in the habit of assisting in the arrangement of pecuniary differences, and having no music in his soul, selected, for the discharge of his duty a time not meant by Signor Rossini to be devoted to business. *Il maestro*, at this unlooked-for visitation, stared with a surprise that spoke his untuned feelings, and paused awfully.—It was a disputed debt.—

Should he resist payment, and give bail; or immediately liquidate the unreasonable demand? The titillating scent of the smoking viands just spread on the table, too powerfully saluted his olfactory nerves not to settle the question: the claim was discharged, harmony restored, and mirth and hilarity consigned to oblivion, the *Untoward Visit*.

JOHN ULRIC KÖNIG,

Counsellor of the court, and master of the ceremonies of the King of Poland, at Dresden, was a native of Esslingen, in Swabia, and born in October, 1688. After terminating the course of his studies at Stuttgard, and the universities of Heidelberg, where he gave the first proofs of his talents for poetry, he went to Dresden, and so greatly conciliated the favor of the king, that he not only conferred upon him successively, several honourable stations, but also ennobled him. All the leisure hours of König were usefully and elegantly employed. Among the numerous evidences of his genius and industry was, a dissertation upon the comparison of rhythm in poetry and music, in which he displayed great judgment, taste, and an intimate acquaintance with the principles of both arts. König was an enthusiastic lover of music, the rudiments of which he studied at Hamburgh and at Dresden, in which latter

place the opera was in its highest state of splendor. It was to the predilection of this celebrated virtuoso for music, that Germany was indebted for two of her greatest masters—Hasse and Graun. Both these men of brilliant and distinguished talents he recommended as tenors, the first to the direction of the operatical theatre at Hamburgh, and the other to that of Brunswick. Of the extent to which these eminent musicians availed themselves of the opportunities thus afforded for the improvement and display of their talents, the sketches of their professional career, given in other parts of this work, will inform the reader.

IGNACE HOLZBAUER,

Chapel Master to the Elector Palatine, and Counsellor of the Chamber of Finance, was born in Vienna, 1718. His first instructions in counterpoint were received from the celebrated Fox. After having devoted some years to study, he went to Italy, and spent two years at Milan. At his return to Vienna, in 1745, he was appointed director of music to the theatre royal. But though his talents were chiefly employed in the service of the drama, he had to compose several pieces for the church. In 1751, the Duke of Wurtemberg invited him to Stuttgard, as his chapel-master; and, during the two years he

spent in the Duke's service, he composed almost entirely for the church and the chamber. In 1753; he was engaged to set a pastoral opera, entitled *Figlio della Selva*, for a theatre newly built at Schwetzingen, a production which reflected so much honour on his genius, that the Elector nominated him to the chapel-mastership at Manheim. In 1756, he revisited Italy, principally to hear the music of the pontifical chapel at Rome. The following year he was solicited to produce a new opera for the royal theatre at Turin, in which task he acquitted himself in a style that delighted every one. Quitting that city, soon after, for Milan, he had the gratification of witnessing thirty uninterrupted representations of his *Alessandro nell' Indie*. In 1776, he composed *Gunther de Schwarzbourg*, his only German opera. It was received with enthusiasm; and so greatly admired by the Emperor, that he requested the score might be engraved, and dedicated to him. His last production was a mass, the words of which were written by the Counsellor of Finance, Kohlenbrenner. Holzbauer died at Manheim, in the year 1783.

The works of this master are numerous and various. Masses, motets, anthems, and oratorios; operas, ballets, pantomimes, and symphonies, swell the list of his compositions, and proclaim his great and versatile talents.

VIENNA MUSICALS.

There is not in Europe a more musical city than that of Vienna. Not only every female, but every man, in respectable life, is capable of taking a part in a concert. In making up parties for the purpose of this delightful amusement, no kind of formality or ceremony is observed. A gentleman wishing for a quartet or quintet in the evening, walks out in the forenoon for the purpose of inviting any friend he may chance to meet; and, as the slightest previous acquaintance is sufficient, no difficulty occurs: The love of music is so general, and the ability to play on some instrument so common, that it is usual for a gentleman not to engage any man-servant who is not sufficiently master of some instrument to occasionally accompany him, and join in his concerts, if wanted. The number of music-shops, and the rapidity of the sale of music in Vienna, are prodigious; and there is not a respectable private house without a piano-forte.

MOZART'S CHARACTER AS A COMPOSER.

Mozart, though he died at the age of thirty-five, began his studies so early, and was so ardent in the pursuit of his beloved science, that his works are more numerous than those produced by any composer in the same time. His



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H. Adlard Sc.

MOZART.

works are of many species, from the light dance to the most elaborate symphony, from the simple ballad to the lyrical tragedy, and most sublime strains of the church. The fecundity of his imagination was prodigious, his themes are always natural and felicitous, the development of his designs is conducted with extraordinary address, and a certain degree of gracefulness pervades even his most laboured pieces, in all of which he displays a particular and unrivalled knowledge of every province of the orchestra; but especially of the wind instruments, which he always employs in the happiest way. The ideas of this composer flowed so freely, that he could always depend upon himself; and often deferred a composition, even of importance, till within a few hours of its execution. The overture of *Don Juan* was produced while the last rehearsal of the opera was proceeding.

MOZART'S SCORES.

It is said of Mozart, that he composed without the aid of any instrument; but this is only asserting what might, with equal truth, be applied to every real master of the principles of harmony and melody. What was infinitely more to the honour of his genius was the fact that, however rapidly he wrote, he scarcely ever had occasion to make any erasures; that his scores are the

fairest in existence; and that, few as are his blots, he has given us no reason to wish he had blotted more.

THE GREAT PHILIDOR NO WIT.

Philidor, though an excellent musician, and the prince of chess-players, never passed for a wit. Laborde, one of his greatest admirers, being present one day when the composer made a number of dull and frivolous remarks, helped him out of his embarrassment, by saying to the company, "Gentlemen, my friend here is a truly great man: if he has not a particle of common sense, it is because he is all genius."

JOMELLI,

Soon after his arrival at Bologna, waited upon the celebrated Padre Martini, to whom he was personally unknown, requesting to be admitted among his scholars. Martini learning from him that he had already made some progress in music, gave him a subject for a fugue. He sat down to the harpsichord, and began to work it, but did not proceed far before Martini started and exclaimed, "Why, who are you? Do you come to mock me? If you can do these things, it is I that want teaching, not you." "I am Jomelli, sir, and court both your instruction and your protection." "What! are you the com-

poser of *Ezio*?" asked the great contrapuntist. "It is very fortunate for our theatre to have so philosophical a composer; but I pity you." "Why, sir?" "For having fallen among a troop of ignorant corruptors of music." Jomelli often declared that he learnt many things of Martini, which, without his friendly tuition, he never should have known; and always added, that, for what nature might have denied that distinguished theorist in genius, application and art had amply compensated. The truth is, that Jomelli was all genius, and Martini all science.

LÊ CHEVALIER CHRISTOPHE GLUCK.

This great composer was born in 1714, and was a native of the Upper Palatinate, on the frontiers of Bohemia. He received his first musical instructions at Prague, and speedily became master of several instruments, but chiefly excelled on the violoncello. Going to Italy, he there studied composition under the Maestro di Capella, SanMartini. His first opera was performed at Milan; and, in 1742, he visited Venice, where he produced his *Demetrius*. Three years afterwards, he came to England, where he composed a variety of pieces; and, by the force of his genius, and soundness of his judgment, demonstrated how possible it is to preserve a perfect unity between the different scenes of a drama and the music with which

they are associated. The system was his own; and, at Venice, from 1762 to 1765, he continued to act upon it in his *Helen*, *Paris*, *Alcestus*, and *Orpheus*; in the last of which, produced in celebration of the marriage of Joseph II. the Archduchess Amelia represented Apollo, the Archduchesses Elizabeth, Josephine, Charlotte, the three Graces, and the Archduke Leopold presided at the harpsichord.

In 1772, Gluck was engaged to set to music, for the opera at Paris, *Ephigenia in Aulis*. Two years subsequent to this, he arrived in that capital, where, favored by the patronage of Marie Antoinette, he, notwithstanding a violent cabal excited against him by the adherents to the old French music, brought forward that charming production, which was listened to with rapture. If the compositions of Duni, Philidor, and Gretry, had already shaken the fabric of the ancient opera,—by the extraordinary success of *Ephigenia*, it was utterly demolished. This conquest over the school of Lully and Rameau, was followed by a contest with Picini, which divided the amateurs of Paris. But, worthy as the rival of Gluck might be to contend with him, nothing could rob him of the glory of having produced a perfect revolution in the style of operatic composition, and taught other masters how to awaken and work upon the passions.

Having weathered the storm by which his genius had been assailed, and given France many illustrious proofs of the beauty and fecundity of his imagination, this profound musician and elegant composer returned to Vienna, in which city he died, in November, 1787, in an apoplectic fit, leaving a fortune of between twenty and thirty thousand pounds.

Gluck's style of composition had its opponents in Germany no less than in France. At their head was Handel, who, strange to say, never spoke of this master's compositions but in the tone of contempt. At present, however, the Germans consider him as the first of dramatic composers. At Paris, where his talents were adored, he ceases to be admired, and indeed is almost forgotten. The singers of the *Académie de Musique*, and even the orchestra, have lost the original copies of his operas; and Garat is the only vocalist capable of singing his melodies in the style designed by their author.

MORAVIAN CONCERT.

At Hern-hut, on the borders of Silesia, the spot to which the Moravians were driven during the religious persecutions in Germany, that sect is now chiefly settled. One of their devotional rules in the celebration of divine worship is, to completely separate the males from the females,

by placing them at different ends of the chapel or meeting-house. Though, in their dress and manners, these Sectarians, like the Quakers, are extremely plain and austere, they are very fond of music; and, extending to the concert-room the formality observed at divine worship; they divide the orchestra into two distinct parts, one consisting of the lady performers, the other of the gentlemen, and place them at the opposite ends of the room. The whole band generally comprises from forty to fifty executants: the ladies play the violin, the violoncello, the flute, and other instruments; and, in point of time, expression, and all the requisites of good performance, vie with the skill of the gentlemen.

ROYAL EISTEDDFOD.

At the Royal Eisteddfod, or Congress of Bards and Minstrels, held at Powys, in September, 1824, the Reverend Walter Davies gave the following historical account of Welsh Bardism:—

“ Among the customs peculiar to Wales, that of holding Eisteddyodau at various periods, for the formation and regulation of laws respecting bards and minstrels, may be traced to a remote antiquity. After the several regulations made in bardism and minstrelsy, by the Princes Bleddyn and Gryffydd ab Cynan, the first

Eisteddfod we read of, is that under the auspices of Cadwgan, son of Bleddyn, the founder of Castell y Trallwng, now Powys Castle, the seat of our noble president, and he was not the first of the noble family of Herbert who shed lustre by their patronage; on the pursuits of Welsh literature. The Eisteddfod alluded to was held in great magnificence in the year 1107, at the Castle of Aber Teivi, now Cardigan, and then in the possession of the Prince of Powys. Thirty years afterwards, a commemoration of forty days continuance was held at Carmarthen, under the patronage of the renowned Gryffydd ab Rhys, ancestor of the present illustrious representative of the house of Dynevor. Forty years from this period, his no less renowned son held a more regular Eisteddfod at the Castle of Cardigan, where the Prince's own domestics excelled in minstrelsy, and the bards of North Wales in poetical composition.

“In the following century, it was the destiny of Wales to have its silenced harp hung on the willows of despondency on the fall of its last Llywelyn. Notwithstanding this national disaster, the popular predilection for the ode and the harp was not totally extinguished. An Eisteddfod, previously proclaimed a year and a day throughout the four provinces and the marches, according to immemorial usage, was

held at Carmarthen, under the presidency of a descendant of the last-named princes, and this during the period of the inveterate struggle for the crown between the houses of York and Lancaster.

“When the rival roses had formed a union, and the house of Tudor had leisurely occupied the undisturbed throne, then it might have been expected that the national Eisteddfod would again have recovered its wonted popularity. But we read of only two Eisteddfodau held in North Wales during the five reigns of this family, and both were held at Caerwyn, in Flintshire.

“For want of continued patronage, the national enthusiasm in the cause of music and poetry again gradually subsided, until at length it settled in a freezing kind of apathy. During the reign of the misguided and unfortunate house of Stuart, little could be expected, and still less was obtained. However, during this gloomy period, a few Gorvedau, comparatively private, were held in Glamorgan, the Arcadia of the principality.

“When the house of Brunswick succeeded, the Awen of Cymru suffered still more from the paralysing effects of the protracted contention between the political actors called Whigs and Tories.”

SIR WILLIAM PARSONS,

Originally one of the juvenile choristers in Westminster Abbey, after having so far studied and practised music as to have rendered himself a tolerable harpsichord performer, and sight-singer, began his career as a teacher. Endowed with a pleasing tenor voice, and attached to the drama, he, about the year 1770, applied to Mr. Harris, principal manager of Covent Garden Theatre, for an engagement. It happened that, at the same time, another young man, a Mr. Bellamy, with whose name the public afterwards became well acquainted, was a candidate for the same honor. Dr. Arnold's judgment was consulted on the occasion. He heard the rival candidates, and immediately decided in favor of Bellamy, as the most tasteful performer of the two. This disappointment determined Mr. Parsons to visit Italy, for the purpose of vocal improvement; an object in which he so far succeeded, that, on his return to England, he was much noticed by several noble families, and at length recommended to the king and queen, as singing-master to the princesses. He had not long obtained this situation, when, going to Ireland on professional business, he was not only patronized, but knighted, by the viceroy. Returning to London, he renewed his attendances

at Buckingham House ; aspired to, and obtained, a musical doctorate at Oxford ; and some years afterwards, was appointed composer to the king, and set to music an ode in honor of his majesty's birth-day. The income settled upon Sir William, as royal musical tutor, together with the profits of his new appointment, threw much leisure time upon his hands, a great portion of which he filled up in attending the public examinations at Bow Street, as a kind of subsidiary magistrate. After the devotion of some years to this secondary kind of magisterial service, he was appointed one of the stipendary magistrates, and officiated at the Public Office, Worship Street, Shoreditch. Sir William Parsons died, about the year 1817, at his house, forming the south-west corner of Somerset Street, Portman Square, where he had lived upwards of thirty years.

YOUNG BACH AND OLD REINKEN.

In the year 1722, John Christian Bach, then Maestro di Capella to Prince Leopold of Anhalt-Cöthen, visited Hamburg, to perform on the fine organ in that city. Every one listened to him with feelings of admiration ; the veteran Reinken, then near a hundred years old, heard him with extraordinary delight ; and when he had gone through his variations of Reinken's own fine chorus, " An Waperflussen Babylon," which he

continued for half an hour in the true organ style, the venerable composer paid him the compliment of exclaiming, "Well! I thought that this art was dead; but I see, sir, it still lives in you."

DANIEL GEORGE MORHOF,

A distinguished musical amateur, master of acoustics, and man of letters, was born at Wismar, in the duchy of Mecklenburgh, in 1639. The early years of this ingenious and learned man were devoted to music, in the knowledge of which science he made great progress, and would, no doubt, have become a profound master of its principles, had not his attention been diverted from his favorite pursuit by an ungovernable thirst for general information, and his particular attachment to eloquence and history. Although the universality of his acquisitions, to which he owed his appointment of principal librarian at Kiel, and election into the Royal Society of London, prevented his arrival at that extraordinary eminence as a theoretical musician, for which his talents and industry had so amply fitted him, they allowed him to go deeply enough into the science to be qualified to write several treatises on the harmonic art, one of which he first published in Holland in 1673, re-published at Kiel in 1682, and printed a third

time in 1693. The latter work manifests an intimate acquaintance with the general laws of sound, and the science of its modulation, as connected with music and musical composition. The title of this work is *Dissertatio de scypho vitreo per certum humanæ vocis sonum fracto*. The purport of the work is, not only to propound a variety of rules bearing on music as a science, but to offer observations on physics and acoustics, and explain the causes of vocal and other sounds on different bodies. One of the remarks made in this publication is illustrated by what, at that time, was a curious account of a wine-glass being broken by the tones of a man's voice. Though nothing now is better known than the power of musical sounds over bodies animate and inanimate, and that many brittle substances, such as glass, may be fractured by the power of the human voice, it was not then a fact generally understood. We have not now to learn, that when bodies are of such an elasticity that their parts can be made easily to vibrate, and of such a density that their tremulations are nearly in equal times with the undulations of a musical sound, motion may not only, by means of that sound, be excited in them, but be carried to violence, and even to destruction. The corporeal undulations occasioned by sound, will, by rapid reiteration, break the cohesion of its atoms; so

different is the operation of musical sound from those sounds which we call noise! Kircher speaks of a rock that shook at the sound of an organ. Dr. Mead, and others, relate that musical sounds have thrown animals into convulsions. The human body, too, appears to feel the influence of musical sounds. It was observed by Longinus, that music puts the very limbs in motion; and Malcolm, the musical theorist, informs us, that he felt a tremulous motion in his body, when standing near a double bass, which the shock of a cannon could not have produced. As far as these things were known in the seventeenth century, they were known by Morhof, who died at Lubeck, in the year 1691.

MUSICAL REVENGE.

Jarnowick, the celebrated violinist, was as remarkable for the eccentricity of his manners, as for his professional ability. While residing at Lyons, he announced a concert, fixing the price of admission at six francs. This was thought so high, that scarcely any body attended. The next day, he announced a repetition of the performance, at the price of *three* francs; and his room was filled. Every one was now satisfied except the conductor, and patiently waited for the commencement of the concert; when, at length, the audience becoming impatient and clamorous,

Jarnowick was sought for, but in vain! Piqued at discovering that his performance was deemed worth three francs, and no more, he had privately withdrawn, leaving his intended auditors to take back their money, and to murmur or laugh, as best pleased them, at their whimsical disappointment.

ANDRÉ PHILIDOR,

A sound harmonist, and one of the fathers of the French Comic Opera, was born at Dreux, in 1726. He commenced his musical studies at a very early age, and evinced the clearness of his intellect by the rapidity of his progress. In his eleventh year, he composed a grand motet, in which he displayed such rare talents for his age, that he was personally complimented by the king. Notwithstanding the ardor and assiduity with which he pursued his favorite art, he entertained and indulged his passion for chess; and the reputation he quickly acquired for his skill in that game induced him to quit France, in order to try his fortune. In 1745, he left Paris for Holland, England, Germany, and other countries. His taste as a composer formed itself during his travels, which afforded him the opportunity of hearing the productions of all the best masters. In London, he tried the strength of his faculties in setting to music Dryden's *Ode for St. Cecilia's Day*, in which he so far suc-

ceeded as to obtain the commendation of Handel, then in that capital. But chess occupied his attention more than music; and, in 1749, he published his well-known *Analysis* of that game. Returning, however, to France in 1754, he resigned himself entirely to musical composition; and, at Versailles, his *Lauda Jerusalem* was performed, which was thought to be too much in the Italian style: and the Queen of Louis XV. not being partial to the church music of Italy, he lost his interest with her majesty, and his hopes of the situation of *Maitre de Chapelle*, to which he had aspired.

In 1757, Philidor exercised his talents on what he called a one act opera; but the director, Rebel, refused to bring it forward, because he was afraid of the introduction of airs in a melo-dramatical piece! The next season, he composed some scenes for the *Pélerius de la Mecque*, performed at the *Opera Comique*; when Corbi, the director of that theatre, in consequence of the excellence of the music contributed on that occasion by Philidor, engaged him to set the dramatic poem of *Blaise le Savatier*, which was performed with the greatest success. This proved the basis of his subsequent reputation. The works of this eminent composer are numerous, and all good in their kind; but are sometimes deficient in interest, because more replete with harmony than

with melody. The first chess-player of his time, a real master of the laws of counterpoint, and possessed of a sound judgment, he, on the whole, made a conspicuous figure among the distinguished men of his day; and we ought not to omit to notice, that though, in his latter years, he was afflicted with the loss of sight, he, one month before his death, which took place in London, in the year 1795, played two games of chess at the same time, and beat both his antagonists, though skilful players.

MUSICAL BAROMETER.

A gentleman at Burkil (of the name of Ventain), not far from Basle, in Switzerland, invented, some years ago, a sort of musical barometer, which, by the Germans, is called *wetter-harpe* (weather-harp), or *riesen-harpe* (giant-harp), an instrument possessing the singular property of indicating changes of the weather by musical tones. This gentleman was in the habit of amusing himself by shooting at a mark from his window; and, that he might not be obliged to go after the mark at every shot, he fixed to it a piece of iron wire, so as to be able to draw it to him at pleasure. He frequently remarked, that this wire yielded musical tones, which were exactly the octaves of each other; and he found, that any iron wire, extended in a direction pa-

rallel to the meridian, emitted this tone every time the weather changed. Further experiment proved, that brass wire would not render any sound whatever, nor even iron wire, if extended east and west. Upon the principle indicated by this phenomenon, a musical barometer was afterwards constructed. In the year 1787, Captain Hans, of Basle, made one in the following manner:—Thirteen pieces of iron wire, each 320 feet long, were extended from his summer-house to the outer court, crossing a garden. They were placed two inches apart; the largest were two lines in diameter, the smallest only one, and the others were about one and a half. These wires were on the side of the house, and made an angle of twenty or thirty degrees with the horizon. They were stretched and kept tight by wheels prepared for the purpose. Every time the weather changes, these wires make so much noise, that it is impossible to continue concerts in the parlour; and the sound sometimes resembles that of a tea-urn when boiling, sometimes that of an harmonicon, a distant bell, or an organ. In the opinion of M. Dobereiner, and some other celebrated chemists, (according to an article in the *Bulletin Technologique*;) this is an electro-magnetical phenomenon.

HAWKINS'S HISTORY OF MUSIC.

Sir John Hawkins was employed thirty-five years in collecting materials for his History of Music, during the latter sixteen of which, he was occupied in preparing it for publication. For the undertaking, he says, he had three different motives: one was his wish to investigate the principles of the science; and another, the desire to settle music upon somewhat like a footing of equality with the other sister arts; but the chief impulse was, his veneration for music,—a veneration founded on his firm belief, that “it was intended by the Almighty for the delight and edification of mankind.”

MARIE ANNE GLUCK,

The niece and adopted daughter of the Chevalier Gluck, was born at Vienna, in 1759. She not only sang in an exquisite style, but spoke and wrote in perfection several languages. At the age of eleven, she commenced her musical studies under the tuition of her uncle; but, in a paroxysm of impatience, to which that great master was too subject, he soon abandoned the task; and Mill'co, who, fortunately, arrived at Vienna at the same time, proffered his services to Gluck for the same purpose, and most happily

succeeded with his fair pupil. She afterwards travelled with her uncle to Paris, where he long remained. Louis the Fifteenth, and Louis the Sixteenth, received her most graciously; and the Empress Maria-Thérèse honoured her with similar attention and kindness. Soon after her return to Vienna, she was seized with illness. The Emperor Joseph the Second manifested the great interest he took in her hoped recovery, by sending every day to enquire after her health. But her malady hourly increased; and she expired on the 21st of April, at the age of seventeen.

HERESY PROPAGATED BY MUSIC.

Harmonius, son of the famous heretic, Bardesarnes, a Syrian, who lived in the twelfth century of the Christian æra, contributed greatly to the propagation of heresy, by the fascinating sweetness of the melodies which he composed, and applied to odes and canticles written against the religion of Christ. So struck was St. Ephraim with their mellifluousness, and so persuaded that they were qualified, by their beauty, to recommend and spread any doctrine in support of which they might be employed, that he set the same tunes to different words, and ordered them to be publicly sung. But, whether they had equal effect in their new application we are not informed.

J. ADOLPHUS HASSE,

(Called in Italy *Il Sassone*,) chapel-master to the King of Poland, was born at Bergedof, near Hamburg, in 1705. The extraordinary talents he displayed in early youth, were admired by the distinguished amateur, John Ulric Kœnig, afterwards poet to the Polish court, and he recommended him as a tenor at the opera. Studying the scores of various masters, but taking for his models those of Keiser, then composer to the same theatre, he, in four years, formed his style, and qualified himself to rank with the first of his profession. By the interest of his friend and patron, Kœnig, he, in 1722, was nominated a singer of the court and of the theatre of the Duke of Brunswick, and the next year produced his first opera, *Antigono*, which was most favorably received. Sensible that though he had already acquired much science, there remained a great deal of which he was ignorant, he determined to study further in one of the schools of Italy. He accordingly, in 1724, took leave of the Duke. Arrived at Naples, he placed himself under the celebrated Nicolo Porpora. He also took lessons of Alessandro Scarlatti, the greatest composer of that day, who, pleased with his manners, and struck with his genius, treated him as his son.

In 1725, Hasse was engaged, by a rich banker, to compose a serenadè, when he acquitted himself so happily, that, shortly after, he was applied to, to set an opera for the Theatre Royal. The merit of this piece established his reputation, and procured him the appellation of the *Caro Sassone*, and caused him to be coveted by every great theatre in Italy, as its *Maestro*. From Naples he went to Venice, where he was appointed chapel-master to the Conservatory of Incurables, and was not a little benefited by the kindly notice taken of him by the celebrated Faustina. In 1730, he produced his opera of *Artaserse*. The great success of this piece raised his reputation still higher; and the court of Poland invited him to Dresden, as composer to its opera, with a munificent salary. He accordingly, in company with Faustina, repaired to Poland in 1731, where he composed his *Alessandronelle Indie*. Faustina and Catanea, Campioli and Annibali, Rochetti and Pozzi, sustained the characters, and the piece was performed every night for many weeks. Some months after this, he returned to Italy, sojourning alternately in Rome, Naples, Milan, and Venice.

About this time, the spirit of party, which reigned in London, was at its height. An extinguishable animosity existing between Handel and the directors of the opera, they parted, and

he opened a theatre on his own account. Farinelli and Senesino were opposed to him; but the directors had no equal composer. Hasse was therefore invited; and, in 1733, came over to England, where he performed his *Artaserse*. But, favorably as it was received, and splendid as was his recompence, nothing could induce him to stay in this country. Returning to Dresden, and finding that his rival, Porpora, had quitted that capital, and meeting there the handsomest reception from the court, he determined to fix his abode where the inducements were so great. In 1745, Frederic the Great entered Dresden after the battle of Dusseldorf, and heard his opera of *Armenio*, with which he was so delighted, that he sent the composer a magnificent present in diamonds. In 1755, his fine voice suddenly failed him to such a degree, that, when he spoke, it was with difficulty he could be understood. Five years after this misfortune, another occurred, which he felt still more severely. In the bombardment of Dresden by the Prussians, his manuscripts were consumed, which were upon the point of being engraved at the expense of the king. In 1763, great changes took place in that capital; many of the artists attached to the court were dismissed, and Hasse was pensioned. With this state of things he was so vexed and mortified, that he regretted he had

left England, quitted Dresden for ever, and went to Vienna, where he composed six operas. Lastly, he removed to Venice, there to pass, in tranquillity, the remainder of his days. In the year 1780 he was, however, tempted to compose a *Te Deum*, which was chanted in the presence of the Pope. This was his last composition: on the 23d of December, 1783, he died, aged 78. A requiem which he had produced twelve years before, was performed at his funeral, and all due honors were paid to his genius:

Though Hasse had his detractors, among whom was the learned Homilius, who charged him with deficiency both in science and in dignity, and not wholly without reason; yet, as a composer of vast natural talents, and formed under Leo, Vinci, Porpora, and Pergolèse, whose school was that of nature and simplicity, he possessed much that was highly admirable, and the Italians adored his style, and wrote his name in letters of gold.

His consort, Faustina, was one of the finest singers of the eighteenth century, and the admiration of all Europe.

SOUND CRITICISM.

Gluck being asked, by M. de Corancez, how it was, that although, till his time, all the melodies of operas seemed, to those who were not

musicians, to be so much alike, every one of his was so distinct and characteristic, said; "If my compositions really possess that excellence, it is because, before I put pen to paper, I endeavour to forget that I am a musician. I forget even myself, in order that I may have nothing present to my mind but the personages of the drama I am about to set to music. The great fault which corrupts and debilitates all the arts is, in my opinion, that of overlooking their proper object. The poet, blind to nature, and only mindful of himself, writes tirades, good, perhaps, in their kind, but which fail to interest, because they are more the language of the head than of the heart; the painter, bent on improving, rather than on imitating, nature, becomes false, and therefore uninteresting; the actor declaims, and is consequently cold; the musician only aims at fulness and brilliancy, and thereby satiates and fatigues the ear, without moving the soul."

PIERRE GARAT,

Vocal Master to the Conservatory at Paris, acquired a penchant for music by listening to the excellent singing of his mother. He commenced his musical studies under Lamberti, and finished them under the celebrated François Beck. At the age of fifteen, he sung in concert with Ma-

dame Todi. The voice of this performer possesses very extraordinary qualities. Its compass is uncommonly extensive; and its flexibility, adapted to every style of performance. The *bravura*, the *cantabile*, the energy of passion, and the tenderness of sentiment, are equally at this singer's command, and his ornaments are never unappropriate, or without meaning. For the last thirty years, his performance has drawn crowded audiences to the concerts of Feydeau and of Clery. In various trials with other singers, whether French or Italian, he has proved his superiority in every style of vocal execution. When sometimes, on the same evening, he has been heard to sing an *aria buffa*, and a melody from one of Gluck's serious operas, surprise and admiration have been equally excited by the extent and versatility of his powers. Studying thoroughly the genius and interest of his author, Garat, though not a ready sight-singer, enters beforehand into the soul and substance of what he is to execute, and not unfrequently, by the manner in which he delivers what he performs, improves even upon the idea of the composer himself.

MUSICAL POLICY.

A certain great master, before he composed a single air of a new opera, always read each act of

it separately, and then the whole piece. He afterwards placed himself in the middle of the pit, arranged and combined his ideas according to the representation which he beheld with his mind's eye; and, this done, he, before a note was written, considered the opera as composed. But this preparation cost him an infinity of labour, and often seriously affected his health. Who was this sagacious and ingenious musician? Gluck.

GEORGE III. AND HAYDN.

Partial as his late Majesty was to Handel's music, he was fully sensible of the extraordinary merit of Haydn; of which he gave a flattering proof, by personally pressing the great master, at his second visit here, to remain in England, offering to send to Germany for his consort, and, on her arrival, to accommodate them with apartments at Windsor Castle, that the royal family might have him near them. The queen joined in the request, and a handsome pension was promised him; but the love of his own country, and the gratitude he owed to Prince Esterhazy, and other of his early patrons in Germany, would not permit his availing himself of the royal munificence. His declining to stay was not kindly considered by their majesties: he received from them no pecuniary compliment;

and, when he announced a concert for his benefit, the Duchess of York was the only one of the royal family who gave him any mark of her munificence. *She* sent him fifty guineas.

MADAME STEPHANIE GENLIS,

Author of many romances, and poetical and musical compositions, has published an excellent book of instruction for the harp, in which she has laid down rules for the performance of that instrument, which are powerfully sanctioned by the extraordinary skill of her ingenious and tasteful élève, M. Casimir Baecker. This didactic work, published five years since, has had great and uninterrupted circulation. The instruction it contains is curious, and, to harp practitioners, truly valuable. Madame Genlis develops general views respecting instruments, the performance on which demands equal execution from both hands. These ideas are purely her own; for it is now thirty years since they were first suggested, in the novel of *Adèle et Théodore*.

ZINGARELLI AND THE OLD SCHOOL.

Zingarelli, the pupil of Fenaroli and Speranza, the fellow-student of Cimarò, and the favorite of Haydn, has proved an unsuccessful, though firm, opposer of the new musical system prevailing in

Italy ; which, in the opinion of this defender of the good old school, consists more of noise than of fulness, and more of fulness than of grandeur. His partizans are numerous and zealous. Among those who make every effort in support of his cause is the Marquis Gargallo, who has addressed to this great master a hymn of his own composition, entitled *The Muse of Etna*. This production, as well as a letter by which it is accompanied, comprizes much humour, and is a most severe and piquant satire against the patrons of the new style, which the noble author regards as *foudroyante et volcanique*. The present style of Italian composition, more flashy than brilliant, and more sonorous than majestic, is, undoubtedly, not unworthy of Zingarelli's hostility, nor of the epithets bestowed upon it by the Marquis Gargallo.

JEAN-LOUIS DUSSEK,

Son of Jean Dussek, an organist at Cyaslau, in Bohemia, and born in 1760, learned the elements of harmony of his father. At the age of six years, a wealthy friend of his family sent him to one of the first colleges in Prague, where he remained till he was thirteen. In addition to ancient and modern literature, he cultivated music, and acquired the art of counterpoint from the instructions of a Benedictine. At nineteen, he

visited Brussels, and was afterwards introduced, by a lord of the court, to the Stadtholder, at La Haye, who loaded him with favors. He next went to Hamburg, where he profited by the instructions of Emanuel Bach. After visiting Petersburg, and spending two years with the Prince Charles Badziwill, in Lithuania, he went to Berlin, and thence to Paris, which city he quitted at the commencement of the revolution. Passing over to this country, he continued in London till the year 1800, when he returned to the continent, to see once more his aged and revered father, whom he had not beheld for twenty-five years. Dussek's powers on the piano-forte, as displayed at the London concerts and oratorios, were certainly very extraordinary; but his compositions, highly wrought, and, in many instances, truly brilliant and florid, were, in general, of a crude and extravagant character. His most esteemed works are his operas 9, 10, 14, 35; his *Adieu to Clementi*, called in London the *Plus Ultra*, in opposition to Woelf's *Ne Plus Ultra*, and his oratorio of *The Resurrection*, the words of which are altered from Klopstock.

HAYDN'S PICTURE OF THE LORD MAYOR'S
FEAST.

Haydn being, on his first visit to England, in 1791, invited to Guildhall on Lord Mayor's

Day, gave afterwards the following description of the scene and entertainment :—“ After dinner, there was a ball in three different chambers. The first was allotted to the *haute noblesse*, by whom only minuets were danced. I could not possibly remain there, both on account of the heat, and the detestable music performed by an orchestra consisting of two scrapers and a violoncello: in the second chamber, they danced country dances; the band there was somewhat better, because the noise of the tambours drowned that of the violins: the third chamber, which was the largest, had a band somewhat more numerous, and less vile. The gentlemen were seated at several tables, in drinking parties. There was some dancing; but not to the sound of music, because the songs bawled at the tables, the toasts and the laughing, and the gabbling and clamouring, totally prevented the instruments from being heard.”

GARDEL.

Of the two musicians of this name, the younger brother, Pierre-Gabril, is the most celebrated. His father, C. Gardel, ballet-master to the King of Poland, gave him a musical education, and, in 1774, he appeared in the opera of *L'Amour et des Arts*. In 1787, he became associated with his brother, as ballet master to the

King of France and the *Académie Royale de Musique*; of which latter, at the death of his brother, he filled the station of principal ballet-master. The time devoted to the study of *chorégraphie*, or the art of measuring and marking the steps of *la danse*, was not suffered to interfere with the progress of his general education. Literature and music had their share of his attention. The violin, his favorite instrument, he practised under Imbault, a pupil of the celebrated Gavinié's. In 1781, he performed solos at the *Concert Spirituel*, and the following year was heard with great applause at the King's Theatre, London. He has since appeared many times at Paris, especially in the ballet of *La Dansomanie*, in which he had to execute a solo, and which he was prevailed upon to perform, though he had just before renounced all future theatrical avocations. In 1802, he was nominated *maitre des ballets* to the Emperor Napoleon. The taste Gardel has always cherished for music, both as an art and a science, enables him to constantly apply the most appropriate pieces to the different demands of the dance, many of which pieces are of his own composition: and it is no ordinary honor to him, as a ballet-master, that he has occasionally been joined in his labours by such musicians as Mehul, Cherubini, Kreutzer, and Catel.

Independently of eleven ballets, Gardel has furnished a great number of divertissements, with which the Parisian Opera has been embellished during the last quarter of a century, as well as all the ballets constituting a part of the lyrical pieces performed at the command of the Emperor Napoleon.

A LAUDABLE RESOLUTION.

When Mehul was engaged at Paris to compose his first opera, he was only twenty years of age, but not too young to know the value, and feel the desire, of professional fame. Intimately acquainted with M. Lenoir, lieutenant of the police, who took great interest in his welfare, he, one day, in reply to his friendly professions, said, "Well, sir, since you do me the honor to entertain so sincere a friendship for me, shall I ask of you a favor?" "Certainly. What?" "My years are yet few; but, boy as I am, I am anxious for the reputation of a good composer; and could now obtain it, had I fair play." "Fair play? How do you mean?" "Why, sir, they have given me an opera to set, which must be finished by a certain day—but how? I am so continually beset by idle visitors, that I cannot get an hour to myself. Have then the goodness to shut me up in the Bastille till it is done." "No: I cannot have the goodness to do that."

“ Then I must be my own gaoler,” replied Mehl: and, hurrying home, never stirred out, nor saw a single acquaintance, till the opera was completed.

HINTS TO COMPOSERS.

It was the constant advice of Durante and Galuppi, to their scholars in composition, to recollect, that a production may be exquisitely effective in a chamber, and yet wholly unqualified for the church, or the theatre,—nay, even offensive: in music, so inseparably connected are subject, style, and place! And both these great masters forbade their pupils the use of any instrument, as an aid in composition; so sensible were they, that he whose ignorance of science requires intelligence from his fingers, should not attempt to compose!

MADAME PARAVICINI.

In celebration of the battle of Lodi, fêtes of every description were given: at one of these, Josephine was particularly struck with the talents of Madame Paravicini, whose execution on the violin was as extraordinary as that of Madame Sirmen, who, about the year 1780, delighted the London amateurs with her powers on the same instrument. Josephine, a woman of generosity as well as taste, became

the patroness of this lady, engaged her to instruct her son, Eugene Beauharnois, and afterwards took her with her to Paris. However, for some reason, not publicly known, Madame Paravicini was, after a time, neglected by Josephine; and, in consequence of that and other misfortunes, she became so distressed in her circumstances, as to be compelled to live on the money produced by the sale of her wearing apparel. Driven at last to the utmost exigence, she had no remaining resource, except that of applying to the benevolence of the Italians then in Paris; who made up amongst them a subscription, which enabled her to redeem her clothes, and return to Milan. There her great abilities procured her competence and respectability; and in the year 1803, she was so far from experiencing her past inconveniences, that she could afford to give splendid dinners, and render to those whose necessities required it, that kind and liberal assistance which, formerly, she had been glad to receive from the compassion of others.

ACADEMIES OF MUSIC.

This appellation is given, with more or less propriety, to various musical institutions. Some of these, according to the true acceptation of the expression, consist of scientific societies, who exclusively apply themselves to the study of the

harmonic art; others are but combinations of professional executants, or amateurs, the object of whose union and assemblage is, to perform, at stated times, either by themselves, or in the presence of visiting auditors, such compositions as their conductor, or conductors, shall appoint: these latter are, strictly speaking, concert societies. In Europe, there are many Academies of Music: in Italy they are so numerous, that it is not uncommon to find more than one in the same town. The oldest is that of Vicentia, founded as early as the fifteenth century, under the denomination of *The Academy of Philharmonics*; but the most celebrated is that at Bologna, known by the same designation. Germany possesses many of these establishments; Sweden prides herself in that at Stockholm; and England has had her Academy of Music. France supplies musical instruction through the medium of her Conservatory and Institute; and the result has been, an improvement in the style of French composition, of which Rameau and Lulli never dreamed, and which Rousseau would have been delighted to witness.

BURETTE,

The son of a Parisian harpist, was born in 1665. At a very early age, he taught himself to perform on his father's instrument; and, in his seventh

year, taught in private families; but his musical avocations, young as he was, did not prevent his studying the dead languages; in which, when he had made a tolerable progress, he quitted music as a profession, to prepare for that of physic. In 1705, he was received in the *Académie des Belles Lettres*. His studies at the Academy were chiefly devoted to subjects connected both with his newly-adopted profession, and that which he had quitted. Agreeably to the design of pursuing one science without deserting the other, he wrote three dissertations upon the gymnastic exercises of the ancients, which the Greeks considered as an essential part of medicine; and fourteen treatises upon ancient music. Towards the end of 1745, he had a paralytic attack, the effects of which confined him to his house till his death, which occurred two years afterwards. The talents of Burette were so considerable, and his acquisitions so various and useful, that Freret, member of the Academy of Inscriptions, has deemed it proper to devote an article of his great work to a general eulogy of his merits.

MUSICAL DESERTERS.

It is remarkable that Music, with all her bewitching attractions, has, in so many instances, failed to retain her professional votaries. Of

Ashmole, Dr. Hooke, and Sir William Petty, the two former were originally choristers, and the latter was professor of music at Gresham College; but they all abandoned the harmonic art for very different pursuits. Ashmole became an antiquary, a herald, a virtuoso, a naturalist, and an hermetic philosopher: Hooke took to the study of natural philosophy, mechanics, and architecture: and Petty laid the foundation of an immense estate, by various exertions of his great talents, and was successively a physician, a mathematician, a mechanic, a projector, a contractor with government, and an improver of land. To these are to be added the scientific Herschel, who, brought up an organist, abandoned music for natural philosophy, became the first astronomer of his time, and, by the discovery of a new planet, inscribed his name in the heavens.

MADAME BRILLON DE JOUY.

This French lady was one of the finest harpsichord performers of her time, in all Europe. "Not only," says Dr. Burney, in his Travels, "did Madame Brillon de Jouy, whom I heard at Passy, in the year 1770, execute, at sight, and with precision, the most difficult compositions that could be placed before her; but her performance was peculiarly tasteful and sentimental."

Having the complaisance to play to the Doctor some of her own productions, she manifested a creative fancy, and much originality of genius. As an executant, her talents were not limited to the harpsichord; she was mistress of several instruments, and thoroughly comprehended the powers and characters of all that were then in use. So highly estimated were her musical abilities and knowledge, that many German and Italian composers, among whom were Schobert and Boccherini, were ambitious of dedicating to her their best works. But Madame Jouy's merits were not limited to the spheres of musical performance and composition: she, with great success, exercised her talents in the arts of painting and engraving, and was, in many respects, one of the most accomplished females of her time.

THE SWORD-BEARER.

While swords were in fashion, this title was temporarily given to whatever instrumental performer executed a solo. One of the last gentlemen who received this appellation, was Mr. William Parke, the present excellent hautboyist at Covent Garden theatre. No executant could perform a solo, or concerto, ungraced with a sword, or the semblance of one; and the ceremony of preparation was as follows:—When a solo player

was about to display his talents, he was presented by the proper officiate with a sheath and hilt; with which he was begirt before he entered the orchestra; and, when the solo was concluded, the hilt and sheath were returned to the officiate, who immediately hung it up over the chimney-piece of the private room, where it remained till called for by the next *sword-bearer*.

NICOLO JOMELLI,

A native of Aversa, in the kingdom of Naples, was born in 1714, the year which gave birth to Gluck. His first musical tutor was one Muzzillo, a monk; and his second, Feo, a Neapolitan composer of much celebrity; but, to use his own expression, it was from the great Leo that he learnt the sublime art of music. When Jomelli composed his first opera, *L'Errore Amoros*, he was only in his twenty-third year. It was performed at Naples, in which city he continued till, in 1740, he was invited to Rome by the Cardinal Duke of York. The next year, he was solicited to visit Bologna, where he composed his *Ezio*. In 1746, he produced his *Didona* at Rome, and then returned to Naples, in which city his *Eumenio* had prodigious success. After this triumph at Naples, he repaired to Venice. The delight afforded there by the beauties of his *Merope*, induced the Government to nominate him master

of the *Conservatorio*. While in that situation, he composed a *Laudate* for two choirs, which excited the highest admiration. After revisiting Naples, he went again to Rome, where, at the instance of the Cardinal Duke of York, he composed his *Artaserse*, and the oratorio *Della Passione*. In 1749, he was induced to go to Vienna. While there, he passed almost the whole of his time with Metastasio; and ever after boasted, that he had derived more profitable intelligence from the conversation of that great dramatist than from the lessons he had received from Feo, from Leo, and from Padre Martini. While at Vienna, which was about eighteen months, he was engaged to accompany the Empress Maria-Thérese, who, besides a variety of other presents, gave him a very valuable diamond, and her portrait set with jewels. After again visiting Rome, during his continuance in which city for three years, *i. e.* from 1750 to 1753, he composed between twenty and thirty pieces for the church, besides his operas, *Ifigenia*, *Talestri*, and *Attilio Regolo*, and, for different courts, ten others, among which were his *Semiramide*, his *Bajazetta*, his *Vologeso*, and his *Demetrio*, he quitted Italy for Stutgard, to occupy the station of *Maître de Chapelle* to the Duke of Wirtemberg, a great connoisseur in music. Remaining five years at the court of the Duke, he produced

there a great number of his best operas, and many sacred compositions. Returning, in 1768, to his native land, he continued to write; and the church and theatre of Naples enjoyed the further fruits of his labours, till his death, which took place in August, 1774.

Jomelli, one of the greatest composers of his time, united so many of the higher qualities of a fine musician, that, to justly describe him, would be to enumerate the different excellencies of almost every other master. In his person he resembled the form and fulness of Handel; but was much more polished and amiable in his temper and manners than the German Timotheus. He was a tolerable scholar, and, in his own language, wrote with ease and elegance, both in prose and verse, as witnesseth Saverio Mattei, in his *Elogio del Jomelli*.

IMPERIAL POLITESSE.

When Galuppi, at the invitation of the Empress of Russia, went to Petersburg, the first opera he produced there was entitled *Dido Deserted*. With the music of the piece, Catherine was highly delighted, and expressed her pleasure, by personally presenting the composer with a gold snuff-box, richly set with diamonds, saying to him, "Were Dido, Sir, living, she would make you a handsomer donation."

JOSEPH HAYDN,

One of the most celebrated composers of modern times, was born in the village of Rohrau, in Austria, in 1732. The pleasure with which he and his brothers, John and Michael, listened to their father's very indifferent performance on an indifferent harp, was the first indication of their possessing any musical instinct. Joseph having a fine voice, his father, who was but a poor cartwright, readily accepted the offer of a relation, a schoolmaster in Haimbourgh, to take him off his hands when he was only six years old, and give him a classical and musical education. Joseph had learnt to play on several different instruments, when the master of the chapel royal, and organist of the cathedral of St. Stephen's, at Vienna, paid a visit to the schoolmaster, saw his élève, then in his eighth year, and placed him in the choir. Here he cultivated the harmonic science till he lost his voice. Accident then placed him in the house of a poor musician, where, night and day, he practised on a bad harpsichord the compositions of Mattheson, the Gradus of Fuchs, and the first six sonatas of Philip Emanuel Bach. Lodging afterwards, for three years, in the same house with Metastasio, Joseph, during that time, instructed the daughter of that great poet in singing and play-

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HAYDN.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in the context of public administration and government operations. The text notes that such records serve as a critical tool for monitoring performance, identifying inefficiencies, and ensuring that resources are used effectively and ethically.

2. The second part of the document addresses the challenges associated with implementing robust record-keeping systems. It highlights the need for standardized procedures, adequate training for staff, and the use of modern technology to streamline data collection and storage. The text also points out that consistent updates and regular audits are necessary to ensure the reliability and integrity of the records over time.

3. The third part of the document focuses on the legal and ethical implications of record-keeping. It discusses the importance of protecting sensitive information and ensuring that records are stored securely and accessed only by authorized personnel. The text also touches upon the right to access public records and the responsibilities of government entities in providing this information to citizens.

4. The fourth part of the document provides practical recommendations for improving record-keeping practices. It suggests the establishment of clear policies and procedures, the implementation of regular training programs, and the adoption of digital tools to enhance efficiency. The text also encourages the creation of a culture of transparency and accountability within the organization.

5. The fifth part of the document concludes by reiterating the significance of record-keeping as a cornerstone of good governance. It states that by maintaining accurate and accessible records, government entities can build trust with the public, improve their operational efficiency, and ensure that they are held accountable for their actions.

ing on the harpsichord, for which he was repaid only by his board. After this, the profits of his various labours of organist, violinist, and teacher, were barely sufficient for his decent maintenance. But the pride of genius accompanied his poverty: he knew his deserts, looked upward, and at length found a patron in the Baron of Furnberg, who, in the year 1760, procured him a station with Prince Nicholas of Esterhazy, as *second* master of his chapel. In the *first* master, Werner, Haydn had the good fortune to find a sound musician, and a sincere friend, from whose instructions and advice he derived infinite advantage. When this excellent man died, he was succeeded by his pupil, then about thirty. The prince, a good musician himself, discovered and cherished the merit of Haydn. Haydn, in his gratitude, composed for his benefactor many symphonies and concertos, which were too good not to procure him both a growing reputation, and envious and determined enemies. But the friendship of Gluck and Mozart, whom he warmly admired, avenged the injuries of their friend. At the death of Prince Nicholas, in 1790, the Baron Van Swieten, one of Haydn's oldest admirers, persuaded him to visit England; and he arrived in London at the end of that year. His fame had preceded him; and he was so well received by all persons of distinction; especially by

the royal family, that three years afterwards, he was induced to repeat his visit; when the university of Oxford conferred upon him the degree of *Doctor in Music*. Soon afterwards, he was invited by the Prince of Wales to conduct a concert given by the Duke of York, at which the king, queen, and all the royal family were present, and at which, partial as his majesty was known to be to the music of Handel, only the compositions of Haydn were performed. After the concert, the queen presented the composer to the king, and endeavoured to persuade him to remain in England; of which gracious suggestion, his *amor patriæ*, and gratitude to Prince Nicholas, would not permit him to profit.

Haydn, during his two visitations to London, (which were about eighteen months each,) composed *Orfeo*, a serious opera; thirteen orchestral symphonies; a choral piece, entitled *The Tempest*; ten sonatas; six quartetts; twelve ballads; and a great number of minuets and marches, besides arranging and writing accompaniments for above a hundred and fifty Scotch melodies. On his return to Vienna, he composed his oratorio of *Creation*. During his absence, Count Harrach erected, at Rohrau, a monument to his memory. Soon afterwards, he was elected a member of almost all the academic establishments in Europe: an honor crowned by the presentation

of a medal by the French Institute, and another by the society of *Les Enfants d'Apollon*, accompanied with a letter signed by near a hundred and fifty of the members of the *Conservatoire*, inviting him to makè Paris his future residence.

• The Russian ambassador at Vienna offered him, on the part of the Philharmonic Society of Saint Petersburg, a gold medal; and Admiral Nelson, on visiting Vienna, paid him the compliment of exchanging his watch for Haydn's pen. In 1804, the surviving son of Mozart gave a concert in celebration of his entering upon his 73d year; and, in 1808, a musical society, consisting of the first professors and amateurs in Vienna, performed his *Creation* to an audience of more than 1500 persons. Haydn, thén 77, and who had not been out of his house for two years, attended the concert, seated in a superb arm-chair, surrounded

• by the Prince of Trantmannsorf, the Prince of Lobkowitz, the foreign ambassadors, and many other distinguished personages. The sensibility of the aged musician was so moved at the magnitude of the honor paid to his genius, that, just before the oratorio commenced, he rose from his seat, exclaiming " Never have I experienced the like of this! Would I might die in this happy moment:" and, during the performance of the first act, his cheeks were repeatødly suffused with tears. When, at the conclusion of that

act, he left the concert-room, he, as it were, extended his arms over the assembly, in expression of his thanks and blessing. It was his last adieu. Ten weeks afterwards, he expired, in perfect ease and calmness. His departing breath was as the dying sound of a lyre.

The compositions of Haydn are so various, and so numerous, that the limited plan of this work compels us to content ourselves with stating, that they are of every kind, and that they amount to no fewer than 800. The remarkable features in the instrumental productions of this great master are, a unity of plan, clearness and diversity of idea, a rich commixture and judicious interspersion of the different instruments he employs, and the constant demonstration of a profound knowledge of the character and powers of a complete orchestra. His vocal compositions, though pretty deeply tinged with the general colour of his genius, are by no means, speaking generally, comparable to his other works. Neither his sacred Italian drama, *The Return of Tobias*, his German oratorio of *Creation*, his *Te Deum*, his *Stabat Mater*, his *Last Words of our Saviour*, nor his *Seasons*, nor either of his operas, exhibit that elaborate contrivance, that grandeur, that happy contrast, that choral sublimity, that striking cast of melody, that felicity of disposition in the harmonic parts, that reserve and

meaning in the accompaniments, nor that general beauty, originality, and force of effect, which characterize the vocal compositions of Handel. The moral qualities of Haydn were those of a good son, an affectionate brother, and a sincere friend. His modesty of temper, and simplicity of manners, were peculiarly ingratiating; and his unalterable attachment and devotedness to the patrons and benefactors of his genius, perpetuated their regard, and commanded the esteem of all who had the honor of his personal acquaintance.

THE SOCIETY OF HELVETIC MUSIC.

This society, of recent establishment, holds its annual meetings at Lucerne, in June or July. The festival continues three days, and consists of musical performances, relieved by dramatic representations. The concerts are vocal and instrumental, and always consist of the execution of the higher order of compositions, ancient and modern, by performers of the first talents. They sometimes take place in the Temple of the Jesuits, a spacious and splendid building, and sometimes in the Gymnastic Hall. After the grand rehearsal, the members of the society always embark in boats kept in readiness for the occasion, and coast along the shores of the beautiful lake of Lucerne, cheered by the sounds of horns, hautboys, clarionets, and other wind instruments.

At the termination of each concert, the associates resort to the Hall of the Casinos, where an elegant supper is prepared.—How gratifying to see the fine arts thriving in the classic soil of liberty!

THE ABBÉ VOGLER'S TONOMÈTRE.

It is not generally known that, in 1782, the Abbé Vogler invented an instrument called a *tonomètre*, the use of which is to demonstrate with the greatest exactness the proportion any one tone bears to that of another; in what degree it is more near, more simple, more agreeable, or more distant, and less harmonious, than that of any other instrument; the first model of which was made by the ingenious mechanic, Haudenger, was approved by the Academy of Sciences at Paris, and deemed worthy of forming a substitute for the monochord of the ancient Greeks.

SAINTS AND DIVINES, ORGAN BUILDERS.

“St. Dunstan,” says Turner, in his History of the Anglo-Saxons, “great in all the knowledge of his day, as well as in ambition, is described to have made an organ of brass pipes, elaborated by musical measures, and filled with air from the bellows.” About the same time, it appears, an organ was made in the church at Ramsey by another divine.

END OF VOL. I.

SOUND.

COMPARISON OF VOICES and INSTRUMENTS, SHOWING the EXTENT of EACH.

V + P C 2

Voices
Soprano
Alto

Violin
Viola
Cello

Clarinet
Flute

Trumpet
Trombone
Saxophone

Drum

Timpani

Harpsichord

Piano

Organ

French Horn
Trumpet
Trombone
Saxophone

VOICE

Drum
Saxophone

SCALE OF HARMONIC SPACES



Organ Pipe
Bell
Gong

Drum

VII

VI

V

IV

III

II

I

Drum



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