

and the second in D major) were given with a delicacy and precision of accent beyond all praise; and the final movement (preceded by the *Andante*, with the dreamy *recitative* passages), was thrown off with an impetuosity and *abandon* so thoroughly in the true spirit of the movement as to raise a tumult of applause at the end, which was so prolonged that Miss Zimmermann was compelled to return to the platform and again bow her acknowledgments. We have left ourselves no space to say more than that in Beethoven's Pianoforte and Violoncello Duet (Op. 69), which she played with Signor Piatti, Miss Zimmermann was no less successful than in her first piece. The vocalist was Miss Cecilia Westbrook, who gave two songs, to Mr. Benedict's pianoforte accompaniment, with much effect.

ROYAL ACADEMY OF MUSIC.

THE competition for the Potter Exhibition and Westmorland Scholarship, took place on Saturday the 19th ult. at the Institution, in Tenterden Street, Hanover Square, the examiners being the Principal (Professor Sterndale Bennett) Mr. G. A. Macfarren, Mr. W. G. Cusins, Mr. F. R. Cox, and Mr. H. C. Lunn. The results were as follows: *Potter Exhibition*—Miss Mary E. Christian, elected; Miss Poeklington, commended. *Westmorland Scholarship*—Miss Rebecca Jewell, elected; Miss Fanny Lanham, highly commended; Misses Goode and Gill, commended.

ITALY.

ON the 14th December, was given at the Church of Santa Croce, in Florence, a performance of Mozart's *Requiem* as a tribute to the memory of Rossini. Before the Service began, the fine band of the National Guard played the tenor solo, "Cujus Animam," from Rossini's *Stabat Mater*. There was a good orchestra and chorus for the *Requiem*; but from the practice which exists in Italy of excluding female vocalists from joining in Church performances—giving the treble and alto parts to boys—the full effect of the music was marred. After the *Sanctus* and *Hosanna*, Rossini's "Dal tuo Stellato Soglio," from his *Mosè in Egitto* was introduced, arranged for instruments, with solo part for violin; which later was executed to perfection by Camillo Sivori. The whole performance formed an unusual treat, and gave general satisfaction.

In Genoa, on the same date, Cherubini's solemn Mass in D minor, for men's voices, with organ and orchestra, was performed, in honour of Rossini's memory, at the Church of the Annunziata. It is well to see these special performances of sacred music beginning to take place in Italy; where, ordinarily, scraps from operas and pieces arranged from popular airs, offend the taste of those who attend Divine Service there. It has been long a disgrace that, in a country that possesses so fine a native School of Art for Church music, so infamous a custom should prevail; and it is to be hoped that as the performance of strictly mass-music gradually becomes re-established, so the need for having women's voices to execute the parts composed for them, will be more and more perceived, and the permission for their use in ecclesiastical service will ultimately be conceded.

The Concerts of classical music given in Genoa by Maestro Lavignino this season have, as usual, comprised several excellent compositions; and have assembled together the combined talent of professional and amateur executants best capable of lending effect to their performance. Among the former may especially be mentioned the excellent tenor singer, Signor Perotti; who, at the third concert on the 5th December, sang Donizetti's "Alma soave e cara," and Schubert's "Dein ist mein herz," with exquisite expression; also taking part in Costa's very effective quartett, "Ecco quel fiero istante." As a recognition of Signor Perotti's musician-like performance, and of the obliging manner in which he had lent his services on this occasion, he was presented with a handsome photograph album, bound in carved wood, and

mounted in raised silver ornaments and clasps, the first pages of which contained photo portraits of those ladies and gentlemen who assisted at the mattinata when he sang. We understand that there is every probability of an English audience enjoying the advantage of hearing Signor Perotti; as it is whispered that he is likely to be engaged in London this next spring. If so, we congratulate the opera-goers there on the treat that is in store for them. The chief instrumental star at these concerts this season, has been a lady amateur pianiste, of high merit, Mrs. Thompson, who gave, on successive occasions, Mozart's Sonata (No. 7) for pianoforte and violin. A pianoforte "Legend" on the subject of *Lurley* (not only composed by Mrs. Thompson herself, but to which descriptive verses were written by her, that were appended in the programme;) Handel's air, with variations, "The Harmonious Blacksmith;" Beethoven's Trio (Op. 97) for pianoforte, violin, and violoncello; and a pianoforte Sonata, by Clementi. An attractive feature of these concerts, was the performance of two unaccompanied vocal pieces, Morley's "Now is the Month of Maying," and Mendelssohn's charming four-part song of "Autumn."

MESSRS. ASHWORTH, of Manchester, have forwarded to us a portfolio which appears far superior to any we have hitherto seen. It is called the "Patent Looped Binder Portfolio." A great recommendation of this new invention is that the music can be most securely placed in the portfolio, and removed without disturbing any other piece. The accompanying instructions will enable any person to fix the music in its place without the slightest difficulty; and we have little doubt that when it becomes more known, the "Looped Binder Portfolio" will come into general use, not only for music, but for periodicals and papers of any kind.

THE City Musical and Elocutionary Society gave an Entertainment on Friday evening, the 18th ult., at the Albion Hall, London Wall, for the benefit of Mr. F. M. Wenborn (director and chairman). Artists, Miss Minnie Mellis, Miss Marian Bohn, Miss Pembroke, Miss Riseam, and Miss Mary Ann Potter, Mr. Frank Percival, Mr. A. T. Carter, Mr. A. J. Hubbard, Mr. B. Trotman, and Mr. Theodore Distin. Pianist, Miss Mary Ann Potter. The hall was well filled, and the entertainment passed off with great *éclat*.

WELSH NATIONAL EISTEDDFOD, 1869.—The next national Eisteddfod for the whole of the principality will be held the first week in August, in the ancient town of Brecon. The musical subjects and prizes are to be arranged by Mr. Brinley Richards, and are not yet published.

On Sunday, the 18th ult., the Organ originally presented to the church of St. Ann's, Westminster, Soho, by His Majesty King George the Third, was re-opened by Mr. Jekyll (organist of St. George's, Hanover Square), who displayed the beauties of the instrument with great ability. The musical part of the service was well rendered by the amateur choir, under the direction of their experienced choir-master, Mr. Ralph Wilkinson (gentleman of Her Majesty's Chapel Royal, St. James's). The re-construction of the organ has been entrusted to Mr. J. Walker, of Francis Street, Tottenham Court Road; and the whole expense will be met by Arthur Wade, Esq. son of the Incumbent.

MADAME EUGENE OSWALD's Concert at St. George's Hall, on the 12th ult., again enabled that accomplished pianist to prove her legitimate claims to public favour as an exponent of classical music. The programme was excellently selected; and every piece was received with the strongest demonstrations of approval by a highly appreciative audience.

WE are glad to find that the following letter, relative to the coming Worcester Musical Festival, has

been addressed to the local papers:—"Sir, I have the pleasure to inform you that, at the request of the Provisional Committee (of which the Lord Bishop is chairman) appointed by the Stewards in 1866, the Dean and Chapter have, with their accustomed courtesy, granted the use of the Cathedral and College Hall for the Festival proposed to be held in the autumn of 1869.—Yours truly, PHILIP H. WILLIAMS, M.D., Hon. Sec., Worcester, December 7th, 1868."

The Camden Lecture Hall, Camden Town, was opened on the 17th ult., when a Concert was given under the direction of Mr. Henry Coulson, assisted by the Misses Constance and Annie Vernon, Miss Louise Fonseca, and Messrs. F. Busby, Macdonald, and A. B. Norrie. The programme included several solos, duets, glees, &c., all of which were well received. Miss Annie Herbert performed Mendelssohn's pianoforte Capriccio in E minor, and was encored. Mr. William Langman ably accompanied all the vocal music. The room, being a very excellent one for sound, will be found useful for concerts, soirées, &c.

A CONCERT was given on the 18th ult., in the Boys' School Room, at St. Mark's, Whitechapel, by the combined forces of the H Division of Police (Mr. Lake, bandmaster), and the St. Mark's Glee Club. The band performed with taste and precision several selections. The glees were Mr. Barnby's "Sweet and low," "Hail, smiling morn," "Strike the lyre," &c. Miss Howard and Mr. Kilburn presided at the harmonium.

A CORRESPONDENT speaks in high terms of the singing of Miss Pembroke (a contralto, pupil of Miss Blanche Reeves), who made quite an effect at a Concert given by a Society calling itself "James's Concert Company," at the Pimlico Rooms, on the 30th November.

THE South Norwood Musical Society gave its first Concert in the New Public Hall, on the 21st ult. The programme was miscellaneous; in part taken from the *Messiah*, in part secular. Of the secular pieces, "Holly Berries," by the conductor (Mr. W. J. Westbrook), "Up, brothers, up," by Calkin, and Rossini's "Carnovale," deserve particular mention. The members of the Society were assisted in the solo department by Miss Lucey, Mes-rs. Lester and Musgrave. The Society has apparently received a large augmentation since the last Concert, which argues well for its stability and for the good feeling of the locality towards it. Mr. J. P. Bates accompanied with his usual ability.

The West London Sacred Choral Society, held the second of its present series of six Public Rehearsals, on Friday the 18th ult. (at No. 71, Welbeck Street), under the direction of Mr. H. C. Freeman. The work rehearsed was Handel's *Messiah*, the solos in which were excellently rendered by Mesdames Lily Simester (soprano), Bessie L'Evesque (contralto), Messrs. Alfred Hemming (tenor), and W. Lloyd Owen (bass). The band and chorus acquitted themselves in a manner which elicited frequent marks of approval from a very attentive audience. The next of the series will be held on Friday, the 22nd inst., when a selection from the works of Mozart, Beethoven, &c. will be given.

Mr. Verrinder informs us that from 232 applicants, he has selected the following gentlemen, who will in future form the choir at Christ Church, Lancaster Gate. Altos, Messrs. Noble and Reeves; tenors, Greenhill and Mansfield; basses, Stepan and Matthews.

We understand that Mr. Edwin Lister has been appointed a Lay-Vicar of Winchester Cathedral.

THE members of the North London Choral Association gave their tenth annual performance of the *Messiah*, in the New Town Hall, Shoreditch, on Monday, the 14th ult., under the direction of Mr. M. R. Bassall. The principal vocalists were Miss Kate Frankford, Miss Emily Dixon, Miss E. Riseam, Mr. Wilbye Cooper, and Mr. Lawler. The choruses gave great satisfaction to a

numerous audience. The band was led by Messrs Silberberg and Bent.

A COPY of the *Oxford Undergraduate's Journal* has been forwarded to us, in which appears a letter signed "A professional musician behind the scenes," giving the true account of an incident which occurred at Mr. Sims Reeves's Ballad Concert, lately given at Oxford. It seems that Madame Patey-Whytock had been encored in a song; that she returned to the platform, bowed her acknowledgments, but refused to sing again. Hereupon rose the usual storm of shouts and hisses invariably raised by a British public, whenever an artist declines to do double duty; in the midst of which Herr Willem Coenen appeared to perform a pianoforte solo. In spite of this tumult, which rose and fell at intervals, Herr Coenen played what was set down for him on the programme, and retired amid enthusiastic applause. The effect of the disgraceful noise which he had been subjected to, however, so affected his nervous system, that he had barely succeeded in reaching the artists' room, when he fell down in a swoon. Mr. Sims Reeves was to sing next; but with his accompanist in a fainting fit, it was necessary that an apology should be made for a slight delay. This apology was however misinterpreted by the audience, and supposed to refer to Mr. Sims Reeves himself. With violent exclamations, the great tenor was therefore impatiently called for; and when he at length appeared, followed by Herr Coenen, the latter was perceptibly suffering from nervous agitation. If this be the true version of the affair, we think it simply a disgrace which no after enthusiasm on the part of an audience can remove. If artists are to be treated as mere machines to be set in motion for the amusement of an audience for any length of time, we think the sooner the question is brought to an issue the better; and we, who have always steadily opposed the system of encores, shall be glad on all occasions to support vocalists who will do their utmost to resist a custom which has now grown into a national nuisance.

THE Fourth Concert, in aid of the St. John's Church Organ Fund, was held at the Angell Town Institution, Brixton, on Friday evening, the 11th ult. Several part-songs were admirably sung by the choir. The principal solo vocalists were Miss Foster, Mr. A. Hubbard, and Mr. Rogers; Mrs. Davis, Miss De Salis, Mrs. Pearson, Miss W. Mansfield, Mr. De Salis, and Mr. Wright (members of the St. John's Choir), also took solos on the occasion, with much success; and the "St. John's Orpheus Quartett" (consisting of Messrs. C. Morgan, Pittard, Stephens, and Daniel), made a first appearance, and thoroughly deserved the enthusiastic encore awarded to the "Three Chafers." Mr. Bamford was the instrumentalist, and gave a pianoforte fantasia with good effect. Mr. John Read was an able and energetic conductor.

ON the 8th ult., J. J. Haite's Cantata, *Abraham's Sacrifice*, was performed at the Manor Rooms, Hackney, with much success. The principal vocalists were Miss Kate Frankford, Mr. Lewis Thomas, and Mr. Albert James. The band was complete in every department, and highly efficient. Miss Kate Frankford gained an enthusiastic encore for one of her arias; and Mr. Lewis Thomas and Mr. James were most effective in the music allotted to them. A chorus and trio were encored, and other demands for repetition were made, which were disregarded by the conductor.

MADAME PAREPA-ROSA (whose success in America we have on two or three occasions alluded to) has been lately amongst the Mormons. She gave a Concert at the Salt Lake Theatre, on the 14th Nov., and was most enthusiastically received; the applause being so prolonged after each song, that in one case she was compelled to return and yield to the encore. In a notice of the Concert, a local paper says: "Such an assembly of the *élite* of the city and neighbouring settlements, we

have not seen before for some time; and it must have satisfied even the dubious that there is considerable love and admiration out here in the wilderness, of the beautiful in art."

THE new organ (built by Messrs. Forster and Andrews, of Hull), which has just been erected in the Wesleyan Chapel, Kentish Town, was opened on the 2nd ult., by Mr. W. T. Best, of Liverpool. The instrument has 28 registers, and 1,492 pipes; and its capabilities were most ably displayed by Mr. Best, who performed a selection of classical sacred music with his usual success.

THE excellent chamber, Concerts of Mr. Henry Holmes and Signor Pezze, under the title of "Musical Winter Evenings," deserve more than a passing word of commendation. The series of four performances included some of the choicest works of the best composers; and on every occasion they have been rendered in a manner so thoroughly artistic, as to delight all listeners. At each concert the programme included two large instrumental works, as well as solo and vocal music. We have on former occasions spoken in terms of the highest praise of Mr. Henry Holmes's violin playing; and have now to add, that in leading the quartets at these concerts, he has exhibited not only the most perfect execution, but the most refined conception of the meaning of the composer. We can also bear testimony to the able playing of Signor Pezze throughout the whole of the arduous music contained in the programmes. At the fourth concert an interesting feature was Corelli's Violin Sonata in G major (Op. 5), executed to perfection by Mr. Henry Holmes and Mr. Walter Macfarren, who played the pianoforte accompaniment, arranged upon the original bass, by Mr. Holmes. We must also award unqualified praise to Mr. Deacon and Signor Pezze, for their finished performance of Mendelssohn's Sonata in D major, for pianoforte and violoncello. Amongst the pianists at these performances, besides Mr. Walter Macfarren and Mr. Deacon, Herr Pauer and Mr. Silas have appeared. As a new comer, Miss Watts must be especially commended for her exquisite rendering of two songs at the second concert; and our notice would be incomplete were we not to mention that in the quartets the second violin was played by Mr. Folkes, and the viola by Mr. A. Burnett, in a manner fully worthy of their reputation.

Mr. and Mrs. Richard Blagrove (Miss Freeth) had the honour of giving a Concertina and Pianoforte Recital before their Royal Highnesses the Crown Prince and Princess of Prussia (Princess Royal), Princess Louise, His Serene Highness the Prince and Her Royal Highness the Princess of Teck, and the Ladies and Gentlemen in Waiting, in the Red Drawing Room at Windsor Castle, on Monday evening, Nov. 23rd.

THE circumstances connected with a Concert lately given at Swansea, for the benefit of Miss Francis, are of so exceptional a character, that we remove our account of it from the "Summary of Country News," in order to direct the attention of our readers, more especially to the subject. Miss Francis gained the vocal scholarship of £50 at the Chester Eisteddfod in 1866; and Mr. Brinley Richards promised at that time that if arrangements could be made to get up a Concert for her benefit, to enable her to enter the Royal Academy of Music, he would give his gratuitous aid, and travel specially from London, at his own expense. Not only has Mr. Richards rigidly performed his promise; but it appears that Messrs. Broadwood, of London, sent down a grand pianoforte free of expense, and that the Great Western Railway Company conveyed the instrument to and fro gratis. The concert was, in every respect, a great success. Mr. Richards played several of his most attractive pieces; and joined M. Paque in two pianoforte and violoncello duets. Miss Francis (who was accompanied by her master, Mr. R. B. Wall) displayed a soprano voice of remarkable purity; and gave promise that she would,

like her predecessors, Miss Edith Wynne and Miss Edmonds, fully justify the high expectations formed of her. Mr. Francis, her father (who is a mechanic), brought his choir, of 160 voices, which he has most successfully trained, to assist upon the occasion. At the end of the Concert the Mayor of Swansea, Mr. C. T. Wilson, proposed a vote of thanks to Mr. Brinley Richards, for his gratuitous services, which was seconded by Mr. E. M. Richards, M.P., for Cardiganshire, and carried with acclamations.

MR. T. H. WRIGHT'S Harp Recital, during the past month, which took place, as usual, at Messrs. Erard's, was attended by a crowded audience. The increased use and appreciation of the harp has considerably advanced through Mr. Wright's efforts. Selections from Handel, Haydn, Mozart, Cherubini, Glück, Alvars, Godefroid, and Boehsa, were performed by Mr. Wright, as well as some of his own compositions.

THE Dublin papers speak in the highest terms of the organ performance of Master Charlie Speer, who is only eight years of age. He is a pupil of Mr. Houghton; and evidently shows not only mechanical proficiency; but an appreciation of the music he performs, far beyond what could be expected from so young a child.

THE Westbourne Choral Union gave a highly successful Concert at Westbourne Hall, on the 1st ult. Several glees and part-songs were sung with commendable precision and spirit by the members, giving ample proof of the careful training they had been subjected to by their conductor, Mr. J. W. Rattee. The principal vocalists—the Misses Tinson, Messrs. Stenson, Lapworth and Parfey—gave several songs with admirable effect; and Mr. Charles Gardner was much applauded in two pianoforte solos, one being Beethoven's "Sonata Pathétique," and the other a Fantasia of his own, upon Welsh airs. Mr. J. W. Rattee was the conductor. As this was the first Concert given by this young Society, we have much pleasure in recording so favourable a verdict on its efforts.

THE Newcomen's Choral Society gave its Second Evening Concert at the School-room, King-street, Southwark, on Tuesday, the 1st ult. Vocalists, Miss Poole, Miss Palmer, Mr. Wilbye Cooper, and Mr. Renwick; instrumentalists, Mr. T. Harper (trumpet), Mr. J. Balsir Chatterton (harpist to H.M. the Queen), and Mr. H. Vincent Lewis, R.A. (piano); conductor, Mr. W. Taylor. The Concert was, in every respect, highly successful.

We understand that the lowering of the musical pitch in England is shortly about to assume a practical form. The letter of Mr. Sims Reeves, addressed to the *Athenæum*, in which he positively refuses to sing at the Sacred Harmonic Society whilst the present high pitch is maintained, has decided the matter; and as most of the competent musicians of the country are, to our knowledge, ranged on his side, there can be little doubt that, whatever may be the difficulties to be overcome, the change must be made. During the ensuing season a series of six concerts will be given, at St. James' Hall, in which the standard French pitch will be adopted. These concerts will consist exclusively of sacred music (and mostly of Oratorios), and Mr. Sims Reeves has pledged himself to sing at each performance. Amongst the works to be given, Handel's *Jephtha* will be one of the most interesting; not only on account of its being almost a novelty to a London audience, but because the tenor part is so peculiarly fitted to the grandeur and power of Mr. Reeves' style and voice. There will be a carefully chosen band, of between fifty and sixty performers; and the chorus will consist of Mr. Joseph Barnby's choir. We have always been of opinion that a certain coarseness of effect observable in most of our Oratorio performances in the metropolis, is

inseparable from the prevailing notion that quantity rather than quality should be put forth as the real attraction; and we look forward, therefore, with the utmost interest to a series of concerts in which delicacy and refinement, both with the choir and orchestra, may be shown to be compatible with energy, precision, and true musical power.

Reviews.

NOVELLO, EWER AND CO.

Novello's Original Octavo Edition of Mozart's Litanias De Venerabile Sacramentum, in B flat.

THIS is the work to which I alluded last month when discussing the other composition by the same composer to the same text. The present is, by four years, the earlier of the two; the autograph, which is in the possession of Mr. A. André, of Offenbach, being superscribed "Lytaniae de Venerabili. Del Sign. Cavaliere Amadeo Wolfg. Mozart nel Mese di Marzo 1772." Another quotation from this manuscript will interestingly exemplify Mozart's self-satisfaction in the work, and his pious habit of mind which prompted him to regard his artistic labour as an act of devotion, and its completion as an occasion for thanks; there is written at the close, "Finis, I.O.D.G."—I presume, Jesu Onore, Deo Gloria; it was common with the musicians and other artists of the time to subscribe their works with some such words of reverence as these, and the custom may be considered as a token of the earnestness wherewith the works were undertaken, rather than any instance of its application being esteemed a mere act of conventionality.

Mozart was at the time recently returned from his second visit to Italy, whither he had been called to produce his *Serenata of Ascanio in Alba*, at Milan, during the festivities in honour of the marriage of the Archduke Ferdinand, in October, 1771. When he reached home at Salzburg, another festival gave further opportunity for the active exercise of the young musician's powers; this was the installation of a new Archbishop, which took place on the 14th of March, 1772, when another *Senerata, Il Sogno di Scipione*, was performed; and the correspondence of dates seems to indicate that the Litany before us may have been written for the same occasion. The use of the Litany of the Holy Sacrament is quite exceptional in the Roman Church, which accounts for the little knowledge of either of Mozart's settings of the text; and the coincident inauguration of the potentate may account for our composer having been required to write the work under present notice. Besides the two compositions to this text, he also wrote two Litanies of the Blessed Virgin, in fulfilment of his Salzburg engagement, the text of which is distinct from this as the occasion must have been for their performance.

We may well admire the fertility which is proved by the rapid production within so brief a period of the several extensive works that have been named, besides many smaller pieces; but we must still more wonder at the maturity these works evince in a lad of sixteen years of age, who herein shows the consummate skill of an experienced master. In this respect, the setting in B flat fully equals the companion work of later date; but in respect of the beauty of its musical ideas, and the poetical illustrations of the words which it presents, this cannot be estimated but as far inferior to the other. One marked exception, however, from the average level of the work, is the noble chorus, "Pignus futuræ gloriæ," which in due place will be subject for special comment. We read with interest, nay with astonishment, the general statement of an artist's precocity, and we accept easily the impression of an early power to produce charming and even beautiful ideas; but it is matter of amazement to find the living proof, in a substantial work of art, to establish that Mozart's early maturity was equal to his facility of invention, and that he had not only the gift of ideas, but, while still in his boyhood, the power of developing them with such

proficiency as amply rewards, and rarely results but from a long course of study. Such mastery is obvious throughout every number in the work under consideration, and though the master was but once most brightly inspired in the whole course of his task, he ever shows himself so practised a workman as to handle his indifferent materials with perfect skill, and to give musicianly interest to his treatment of comparatively unattractive phrases.

Our usual notion of a Litany, who derive it from witnessing the performance of the one in the Service of the Church of England, is an extensive prayer, or series of prayers, the subject matter of which is delivered by a solo voice, and this is interspersed with responsive, or rather complementary adjurations by the chorus. The text of the Litany now under notice is constructed upon precisely the same form, with a sentence apparently for the priest and an antiphon for the people; but its treatment by Mozart is, in both his settings, according to an entirely different distribution of means. In each of these works there are passages for chorus and passages for solo voices; but the musical construction is independent of that of the text, and though the composition aims at expressing and enforcing the purport of the words—less, indeed, in this earlier than in the other work—its plan or design has no reference to the division of the text between priest and people, or any analogous separation of the sentences from their conclusive responses. The words "Miserere Nobis," which complete every clause of the whole, are assigned usually to the same voice or number of voices that have sung the foregoing phrase,—an arrangement that gives a more personal character to each section of the Litany, than the whole would bear if performed according to the usage of the English Church, and takes from the congregational effect which our Litany has when even the responses are sung by the choir only, without the participation of the public. It is, perhaps, a result of this arrangement that each section has its particular and complete expression; and a chief point of interest throughout the work is to notice how variously those ever recurring words of deprecation are rendered, according to the several qualities of the Divinity to which successively they are addressed.

The first number, "Kyrie," comprises the first seven clauses of our English Litany, ending with the address to the Trinity; and its signification will best be felt if we associate in our mind the music with those familiar passages. One might seek far for another so vivacious an embodiment of a prayer for mercy; but it is to be remembered that it was a jubilant occasion which this work was intended to celebrate, and that the festival which induced the composition must also have compelled its generally pervading character. One might fancy, indeed, that the brief *Adagio* with which the chorus enters, and which is veritably an episode in the design of the movement, had been an after thought; so entirely exceptional is it from the gaiety of the orchestral prelude, and the resumption of this in the developed sequel of the piece, one might fancy that, having written the whole *Allegro* without any interruption, and with the thought only present to his mind of the joyfulness that greeted the new prelate, Mozart had some stings of conscience at initiating a religious solemnity in so secular a manner, and interpolated therefore these few slow phrases to give due gravity at least to the outset of his work. Two short solos, respectively for alto and soprano, relieve the effect of the choral voices, but apparently have no higher, or indeed other object in the structure of the movement.

No. 2 is an air for soprano, to the words beginning "Panis vivus," which is rather graceful than beautiful, but vocal, at least, and flowing.

Nos. 3 and 4 are linked together by a couple of bars of modulation; and, as each consists of two movements that are similarly connected, it is difficult to guess why they should be classed as separate pieces, since the whole series is not divided into four distinct numbers. This chain of pieces opens with an *Adagio* to the words, "Verbum caro