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AN

ACCOUNT

OF THE

FIRST EDINBURGH MUSICAL FESTIVAL,

HELD BETWEEN

The 30th October and 5th November, 1815.

TO WHICH IS

AN ESSAY,

CONTAINING SOME

GENERAL OBSERVATIONS ON MUSIC.

BY

GEORGE FARQUHAR GRAHAM, Esq.

EDINBURGH:

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1816.

TO THE

PRESIDENT, VICE-PRESIDENTS, AND DIRECTORS

OF THE

FIRST EDINBURGH MUSICAL FESTIVAL,

THIS WORK

IS VERY RESPECTFULLY INSCRIBED,

BY

THE AUTHOR.

JOHN HENDERSON.

PREFACE.

In the following Work, I have endeavoured to examine the Performances which constituted the First Edinburgh Musical Festival. I have introduced this examination by a few general remarks on the present state of musical taste in Great Britain, with a view of the objects which gave rise to the project of a Musical Festival in this city; a project so happily conceived, and so successfully completed. A succinct statement of the proceedings by which the undertaking was accomplished, forms the latter part of

the Introduction. The Account of the Performances is followed by an Essay regarding the general nature of Music,—the requisites to musical judgment and criticism,—the proper sphere of musical composition,—and some indications of the causes of its slow progress in Great Britain, and suggestions of means which might be used for its improvement. In the latter part of the Appendix will be found some information respecting the regulations observed during this Festival; and the receipts, disbursements, and final balance of the general Account.

As many of the compositions performed during this Festival have been criticised with his usual ability by Dr Burney, in his Account of the Performances in Westminster Abbey, in commemoration of Handel, I have declined entering upon ground which he has so completely pre-

occupied; but, that I might at once contribute to the gratification of my readers, and evince my respect for Dr Burney's great talents, I have interspersed in my accounts of the performances constituting the Edinburgh Musical Festival, such of that gentleman's remarks as apply to detached pieces, and have given at full length, in the Appendix, his Account of Handel's Messiah; an extension of this work which will require no apology, when the excellence of the subject, and the great value and rarity of Dr Burney's Account, are considered.

I have attempted to relieve, in some measure, the dryness of criticism, by occasional reflections suggested by the subjects under consideration; and by short biographical sketches, or anecdotes, relative to some of the most distinguished composers whose works contributed to enrich these performances.

What degree of success has attended all my endeavours, remains to be determined by those who, having sufficient knowledge to judge of them correctly, possess, at the same time, sufficient candour to judge of them impartially. In the first literary productions of a young man, whose leisure has been devoted chiefly to musical pursuits, the beauties of methodical arrangement, elegant expression, and masterly execution, will be looked for by those only who do not consider that "art is long, and life short."

In writing the following pages, I confess that my labours have been both pleasant and painful. They were pleasant to me, because they renewed my acquaintance with many fine pieces of musical composition, which I had not seen for some years, while the perusal of every bar recalled the gratification which I had experienced

from the admirable manner in which they were so lately performed; and they were painful to me, from the constant and oppressive sense of the extreme delicacy and difficulty of the task which I had undertaken. Although no part of this work was begun, or even projected, until about ten days after the Festival, I may not urge shortness of time in extenuation of my literary offences, because the answer to all such apologies is too obvious. It is with the greatest diffidence that I lay this work before the public, trusting that they will pardon faults, which, I hope, will be found to originate in no worse cause than want of skill. To treat of objects of art or science with precision and distinctness, certain appropriated technical expressions must unavoidably be used; which, although they cannot be very *generally* understood, are yet the only perspicuous

and determinate vehicles of the meaning to be conveyed. So far as was in my power, I have avoided the use of such musical terms, as might be remote from the apprehension of those readers who possess only, what I may be permitted to call, a merely *natural* taste for music. Although, by this mode of procedure, I have certainly detracted from the closeness and precision of my criticisms, and consequently rendered my work less satisfactory to connoisseurs and professors; yet, on the other hand, I have, perhaps, better accommodated my remarks to the taste and comprehension of the public, collectively considered, and, of course, increased the probabilities of general perusal. To the latter, each analysis may serve as a kind of index to beauties which might otherwise escape their observation; while to the former

they may afford some pleasure by adverting to objects of their present admiration, or by awakening recollections of classical ideas which time has perhaps obscured.

I have no reason to expect that my performance will be read on account of its own intrinsic merits; but my subject is new in Scotland—it has excited much temporary interest—and it may be followed by important consequences, at a time when the hand that now attempts to describe its immediate effects, and the hearts of all who participated in its pleasures, are mouldered into dust.

EDINBURGH, *December* 23, 1815.

INTRODUCTION.

It certainly affords much matter of reasonable regret, that in Scotland, a country distinguished for its learning, and good taste in poetry and general literature, Music, in the liberal sense of the term, should be so little cultivated, and so much less understood. The reason of this is, not that the people of this country are less sensible to music than their neighbours; but that, not being generally aware of the full scope of the art, its real dignity, and its true principles, music is too often considered by them as merely an amusement, of little interest, and of still less importance. Perhaps there is no country in the world, where the prejudice in favour of national music is carried to so great a height as in Scotland. This is the more surprising at first view, because the Scots are, in other respects, a people singularly liberal and enlightened. But

this phenomenon is not difficult of explanation. Accustomed from infancy to hear the rude, though often expressive melodies of his native country; taught to cherish them with almost idolatrous veneration, and to listen with contempt, if not aversion, to all other music, the Scotsman's disinclination to foreign compositions "grows with his growth and strengthens with his strength;" and, unless this gradual perversion of mind be early and powerfully counteracted by some favourable circumstances, prejudice at last degenerates into antipathy so deeply rooted, as to defy equally the highest powers of musical genius to affect the feelings, and the utmost strength of argument to enlighten the understanding.

Fortunately, however, the aversion to foreign compositions, (which are all indiscriminately and improperly classed under the reproachful title, "Italian music,") is by no means universal in Scotland. In that country, there are to be found some lovers of music, whose knowledge and critical sagacity in the science are eminently conspicuous.

The circumstance of our national airs being, in general, associated with poetry, in a high degree beautiful, from its tenderness, passion, and sentiment, has greatly contributed to their

power, and to the depth and permanence of their impression. The memory of almost every one will furnish striking instances of the forcible effect of this association. Many of the Scottish melodies, having in themselves very little intrinsic merit, are yet fixed in the hearts and the affections of Scotsmen, not only by the charms of the poetry to which they are united, but often also by the endearing recollections of certain times, and places, and circumstances, with which they are indissolubly connected. In illustration of this, I cannot forbear quoting from Mr Rogers' elegant poem, "The Pleasures of Memory," a passage, which, although it relates particularly to the Swiss soldiery on foreign service, is applicable, in some degree, to most men, when placed in similar circumstances :—

"The intrepid Swiss, that guards a foreign shore,
Condemn'd to climb his mountain cliffs no more,
If chance he hears the song so sweetly wild,*
Which on those cliffs his infant hours beguiled,
Melts at the long-lost scenes that round him rise,
And sinks a martyr to repentant sighs."

The truth and the beauty of this passage are equally remarkable.

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* The celebrated Ranz des Vaches.

Beside the exclusive partiality prevalent among us in favour of our national music, other causes operate powerfully to hinder the advancement of general musical knowledge in this country. One of these causes is to be found, in the great and unnecessary apprehensions entertained by most parents, respecting the effects of musical accomplishments on the morals and temporal interests of their sons. That some foolish young men, having good voices, and a taste for eating and drinking, have been ruined by idleness and dissipation, cannot be denied; and instances of this kind are presented as unanswerable objections to the indulgence of any young man's musical predilection. Although singing may be rather a dangerous accomplishment for an unsteady young man, skill in the theory of the art, or in instrumental performance, cannot, of itself, be supposed to lead to any bad consequences. But even to the latter the same indiscriminate fears and interdictions are extended.

To those whose moral education has been neglected, or whose dispositions are naturally inclined to low pursuits and vulgar sensualities, music, poetry, painting, and indeed almost every thing under the sun, may be perverted into a source of mischief and disgrace; but surely

there is a wide difference between the proper use of a good thing and its abuse.

While the cautious calculators of consequences to whom I have alluded, vehemently prohibit their sons from amusing themselves with a flute or a violin, or some other musical instrument, they nevertheless, with very little consistency in their code of conduct, permit, and even encourage, these youths to join in many of the fashionable follies and vices of the day. Among these may be mentioned games of chance, in which time, and temper, and money are lost, and injurious habits acquired; clubs, societies, and meetings of different denominations, which, for the most part, are but too much calculated to waste the time, injure the health, and deprave the minds of their members. When a debauched and ill-disposed young fellow closes his career of ruin, his relations and friends are always ready, if possible, to place his destruction to the account of poetry or music, or some other unlucky, though innocent cause: and, if they can avoid it, will never admit that he has been lost by his own folly and wickedness; because that would reflect disgrace upon themselves, as his instructors or advisers.

It is impossible to devise a more sober, more

harmless, and more delightful way of passing an evening, than the private performance of classical music. It may be hoped that reason, co-operating with experience, will soon shew the very unsubstantial basis upon which the objections to general musical instruction are founded. It is absurd to talk of the dangers arising from a cultivation of the fine arts; the hours of leisure must be filled up by some employment, more or less worthy of rational beings. The fine arts seem destined by Providence for this purpose; and it is doubtless better that they should hold their proper place in the list of human enjoyments, than that that place should be usurped by childish, unmeaning, or dangerous amusements.

All reasonable people are aware, that men can judge only of what they know. From this self-evident truth it follows, that he who judges without knowledge, whether in music, poetry, painting, or sculpture, or indeed in any art or science, can rarely fail to judge falsely and absurdly. He whose acquaintance with music is circumscribed by the very narrow circle of a few national melodies, the productions of dark and barbarous times, is able to form opinions of the art in general, nearly as correct and enlightened as those of the savage, who, inhabit-

ing a small and remote island, looks round with complacency upon his pitiful territory, which he calls the earth, and believes, that, in the surrounding line of horizon, where the blue sky and the green waters seem to meet, he perceives the utmost limits of creation.

Considered merely as national melodies, there can be little doubt that those of Scotland are equal, if not superior, to those of any other country; but, between them and the higher productions of the art, a comparison might just as reasonably be instituted, as one between Burns's "Lassie wi' the lint-white locks," and Milton's "Paradise Lost."

The Scottish songs are excellent in their kind, and, as the peculiar music of a great and good people, will, it may be hoped, exist as long as the music of any other country; but it may also be hoped, that time, and a more general knowledge of music, will soon dissipate that dense mist of prejudice, through which the best works of foreign composers have so long appeared indistinct and disfigured to many worthy North-Britons.

The love of one's country, and of every thing connected with it, is, within proper bounds, a most amiable passion, and productive of the most beneficial effects; but whenever it ope-

rates so strongly as to shut our eyes and our ears, and turn our minds against what is admirable in a different country, it is no longer an amiable passion, but a silly vanity, or a paltry jealousy and weakness of mind, altogether unworthy of rational creatures.

Music, rightly understood, is not an art calculated merely to titillate the ear, and excite surprise by the senseless *harlequinades* of its professors. It is of a much higher nature. Alone, good music is delightful; combined with poetry, it powerfully enforces the expression of the words; and, when judiciously introduced among our religious duties, it warms and softens the heart, elevates the mind, and contributes to inspire devotional sentiments of a character the most pure and profound.

It must be acknowledged, that there are few customs among our continental neighbours which we could borrow with advantage; but yet, among those few, the custom of private parties for the performance of classical music, and the use of organs and choirs in the churches, may be justly considered, as not only useful and innocent, but of important consequence.

It has been objected, that the use of choirs and organs in church service distracts the attention of the congregations, which ought to be

fixed and absorbed in the high duties in which they are engaged; and that choirs prevent those who are inclined to join in the singing, from expressing their devotional feelings in a manner sufficiently marked and emphatical.

But it may be humbly conceived, that those who cannot collect themselves sufficiently to praise their Creator in silence, need not hope to abstract their minds more effectually from outward objects, and to render their thanksgivings more acceptable, by adding to the chaos of untunable and discordant sounds, which constitute the vocal music in most of our churches. Those, whose devotional feelings are real, and untainted with affectation, and who, possessing musical capacities, have had an opportunity of hearing the effect of sacred music, when skilfully performed in parts by fine and well-tuned voices, accompanied by the rich tones of a powerful organ, must have been convinced how infinitely superior, in grandeur and solemnity of effect, such a performance is, to the confused uproar of a multitude of shrill, hoarse, and jarring voices, unaccustomed to the art of singing, and incapable of coalescing together.

If it be *necessary* to a proper expression of devotion, that every person in church should

sing, it follows, that, for the same reason, every one of the congregation should pray aloud.

The conclusion is evident.

In England, although the general taste for music is still very remote from that degree of purity and excellence which prevails in some other parts of Europe, yet public and private musical performances constitute a great portion of the popular entertainment. In London, the opera, the oratorio, and the concert, attract and gratify persons of all tastes and degrees of intelligence: and in Liverpool, Manchester, Sheffield, and most other provincial towns in England, there are always to be found a sufficient number of professional performers and amateurs capable of giving weight and effect to musical performances upon a moderate scale, as well as of contributing their aid to the more extensive and dignified entertainments which take place in some of these towns by rotation, under the name of MUSICAL FESTIVALS.

The cause of the *general* want of good musical taste in Great Britain, is to be found in the neglect, or ignorance, of the true principles of the art, one effect of which is the excessive indulgence given to silly and trifling ephemeral productions, while the most perfect speci-

mens of solid and elegant composition are either unsought, or overlooked.

About the close of the year 1814, a few gentlemen in Edinburgh, lovers of music, who had had opportunities of hearing some of the festival performances in England, and who were fully aware of the powerful assistance of performances of this kind, under proper regulations, in the formation of a just and liberal musical taste, having consulted together on the practicability of introducing Musical Festivals into Scotland, communicated the opinions, which they had formed, to such of their musical friends and acquaintances in the city as they thought would be serviceable to the undertaking by their advice, and inclined to support it by their interest. The consequence of this communication was a meeting, of which the Minute, to be found in the Appendix, was printed and circulated.

The Outer Room of the Parliament-house being considered the best place for the morning performances, an application was made to the trustees for public-buildings to allow this room to be fitted up for the Festival. The trustees politely acceded to this request.

The Ordinary Directors were now divided into certain committees of management, each of

which proceeded with indefatigable zeal and activity in the operations and arrangements necessary to complete the project.

A subscription for the Festival was opened at the rate of Three Guineas for each set of six transferable tickets; and, at the same time, another subscription was proposed to the public in name of a guarantee fund, in order to provide for ultimate payment, if the expenses of the Festival should happen to exceed the produce of the tickets. Both of these subscriptions were most liberally entered into by the public; and the Directors having now solid grounds to support their hopes of success, pursued the object in view with additional ardour and unwearied diligence.

A contract was entered into with Mr Charles Ashley, of London, by which, in consideration of a certain sum of money to be paid to him, he engaged to furnish a definite number of efficient orchestra performers from England, both vocal and instrumental, together with the requisite music, and the use of an excellent organ from Covent-garden theatre, including his own services as conductor of the Festival. These performers, together with others to be engaged by the Directors themselves, were destined to form such a combination of various musical

talent as had never before appeared in Scotland. After some correspondence, the principal singers who had been originally pitched upon, were all engaged, except Mr Bartleman, who, much to the regret of the Directors, declined to accept an engagement on account of the precarious state of his health. A sufficient number of the best vocal and instrumental performers in Edinburgh, Glasgow, and Carlisle, were, at the same time, engaged, in order to render the orchestra complete.

Upon a careful examination of both Corri's Rooms and the Assembly Rooms, it was found that the former would be best adapted to the evening performances.

For some time previous to the Festival, the concourse of strangers towards Edinburgh was unexampled. From England, and the remotest parts of Scotland, individuals and whole families poured into the city. Every house and every room that could be obtained was occupied by persons of all ranks and ages, who had left, for a time, their own habitations, incited by eager curiosity, and animated by high hopes of pleasure which were to be gratified by the splendour and magnificence of an entertainment altogether new in Scotland, and no where

surpassed in point of select music, eminent professors, and accurate performance.

On Monday, the 30th of October, 1815, at ten o'clock in the morning, the performers assembled in the Parliament-house for the first rehearsal; and here the power, consistency, and discipline of the band, were strikingly conspicuous. Those who were fortunate enough to be present, augured the most happy results from the accuracy, precision, and forcible expression manifested by this consolidation of great and varied talent.

EDINBURGH MUSICAL FESTIVAL.

PRESIDENT.

The Duke of Buccleuch and Queensberry.

VICE-PRESIDENTS.

Marquis of Lothian.
Earl of Morton.
Earl of Moray.
Earl of Wemyss and March.
Earl of Dalhousie.
Lord Napier.

EXTRAORDINARY DIRECTORS.

The Lord Provost.
Lord President.
Lord Justice Clerk.
Lord Chief Baron.
Lord Chief Commissioner.
The Lord Advocate.
The Solicitor General.
Right Honourable William Dundas.
Sir William Rae, Bart.
The Dean of Faculty.

Principal Baird.
Bishop Sandford.
Chairman of the Board of Customs.
Chairman of the Board of Excise.
Sir Henry Moncreiff, Bart.
Lieutenant-General Wynyard.
Admiral Sir W. J. Hope, K. C. B.
Andrew Wauchope, Esq. of Niddry, Vice-Lieutenant of the County.
Baron Clerk.
Lord Succoth.
Lord Craigie.
Honourable Henry Erskine.
Sir William Forbes, Bart.
Sir John Hay, Bart.
Sir John Dalrymple, Bart.
Sir James Hall, Bart.
Sir William Fettes, Bart.
Sir David H. Blair, Bart.
Henry Mackenzie, Esq.
Walter Scott, Esq.

ORDINARY DIRECTORS.

Lord Gray.
Sir George Mackenzie, Bart.
Sir George Clerk, Bart.
Sir Alexander Muir Mackenzie, Bart.
William Arbuthnot, Esq.
Samuel Anderson, Esq.
David Anderson Blair, Esq.

John Bell, Esq.
Rev. Dr Brunton.
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George Douglas, Esq.
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Alexander Irvine, Esq.
Henry Jardine, Esq.
Robert Johnstone, Esq.
Rev. Dr David Ritchie.
Rev. Richard Shannon.
George Thomson, Esq.
William Trotter, Esq.
George Wood, Esq.

George Hogarth, Esq.
G. F. Graham, Esq. } Secretaries.

John Russell, Esq. Treasurer.

LIST OF PERFORMERS.

VOCAL.

PRINCIPAL SINGERS.

Madame MARCONI.
Mrs SALMON.
Mr BRAHAM.
Mr SMITH.
Mr SWIFT.
Mr ROLLE.

CHORUS SINGERS.

CANTOS.

Miss TRAVIS.
—— M. TRAVIS.
Mrs WILD.
Miss RUSSELL.
Mrs HARRIS.
Master HARRIS.
Miss BENNISON.
Miss PARRIN.
Miss FITZER.
Miss GEAR.
Miss GREY.
—— GREY.
Four York Boys.

ALTOS.

Messrs Barker,
Lambert,
Castle,
Sugden,
Turton,
Hargrave.

Messrs Dyson,
Mellon,
Burden,
Waring,
Kammell.

TENORS.

Messrs Atkinson,
Carr,
Calvert,
Templeton,
Gale,
Masterton,
Mellon,
Lodge.

Messrs Parker,
Barrett,
Dorion,
Roberts,
Hedgeley,
Willoughby,
Allen,
Condy.

BASSES.

Messrs Lees,
Lee,
Chadwicke,
Drake,
Merritt,
Archer,
Denham,
Fawcett.

Messrs Grundy,
Spratly,
Wildman,
Parrin,
Waite,
Kinch,
Doyle.

INSTRUMENTAL.

Mr Yaniewicz, Leader. Mr Corri, Piano-forte.
Mr Mather, Organist.

VIOLINS.

Messrs Penson,
White,
Bird,
Chaloner,
Camidge,
Dun,
Hamilton,
Gow,
Dewar,
Hill,
Wilson,
Fletcher.

Messrs Phillips,
Sanderson,
Garbett,
Bottomley,
Denton,
Bates,
Hudson,
J. A. May,
—— May,
Chardini,
Haggart,
Bæsel.

VIOLAS.

Messrs R. G. Ashley,
Hime,
Hindmarsh,
Howe.

Messrs J. Dewar,
Henkell,
Monro.

VIOLONCELLOS.

Messrs Lindley,
C. Ashley,
Simpson.

Messrs Schetky, Sen.
Cropley,
Horsfall.

DOUBLE BASSES.

Messrs Dragonetti.
Fletcher.
Gear.

Messrs Hunter,
Schetky, Jun.

BASSOONS.

Messrs HOLMES and LISTER.

OBOES.

Messrs ERSKINE and BOCK.

FLUTES.

Messrs NICHOLSON, M'LEOD, and RAILTON.

CLARIONETS.

Messrs HOPKINSON and HARTMAN.

TRUMPETS.

Messrs HYDE and HENDERSON.

HORNS.

Messrs PETRIDES and NAPIERS.

TROMBONES.

Messrs MARRIOTTI and PETERS.

DRUM.

Mr JENKINSON.

Conductor of the Performances,

Mr CHARLES J. ASHLEY.

FIRST MORNING PERFORMANCE

IN THE

PARLIAMENT-HOUSE,

Tuesday, October 31, 1815.

LIST OF PIECES

SELECTED FOR THE

FIRST MORNING PERFORMANCE.

PART FIRST.

Overture to Esther.—HANDEL.

Introduction and Chorus from Joshua, "*Ye sons of Israel! every tribe attend.*"—HANDEL.

Song from Redemption, "*Lord! remember David.*" HANDEL.

Chorus from Jephtha, "*When his loud voice in thunder spoke.*"—HANDEL.

Recitative and Air from Judas Maccabæus, "*O let eternal honours crown his name.*"—HANDEL.

Air and Chorus from the Dettingen te Deum, "*O Lord, in thee have I trusted.*"—HANDEL.

Recitative, Air, and Chorus from Joshua, "*My cup is full, how blest in that decree.*"—HANDEL.

Song from Sampson, "*Return, O God of hosts!*"—HANDEL.

Recitative, "*'Tis well! six times the Lord hath been obeyed.*"

March, Air, and Grand Chorus, "*Glory to God! the strong cemented walls.*"—JOSHUA—HANDEL.

PART SECOND.

The Oratorio of Creation, with the exception of the last Recitative, Duet, and Chorus.—HAYDN.

FIRST MORNING PERFORMANCE,

Tuesday, 31st October, 1815.

PART FIRST.

EARLY in the morning of this day, reconnoitering parties were seen in the Parliament-square, some of which took post near the different entrances to the Parliament-house, while others returned home, terrified by anticipations of demolished dresses and personal injuries. In consequence of the excellent arrangements, and attention of the Directors on duty, the pressure, and inconvenience to individuals upon the opening of the doors, were very inconsiderable. In the course of a few minutes the greatest part of the audience had entered the room. Just before the performance began, the *tout ensemble* of the large and beautiful orchestra filled with eminent performers; the multitude of well-dressed persons occupying the gallery and

other parts of the room; the novelty of the occasion; the spaciousness of the place, whose high walls, and massive sober ornaments, were illuminated by the bright beams of the morning sun; together with the expectations of the serious and magnificent entertainment which was about to commence, powerfully contributed to produce in every one a state of mental elevation and delight, rarely to be experienced.

The sudden burst of the organ, followed by the swell and gradual union of the other instruments in tuning, struck forcibly upon the ears and hearts of all present. All was breathless attention—a momentary pause took place in the orchestra, and the Overture to Esther commenced. Regarding this Overture, and the introduction and chorus from Joshua, "Ye sons of Israel," which followed, I need only remark, that both were admirably performed. Were I to enter into a critical examination of these compositions, I could only repeat what has been already so well said on their construction by Dr Burney, in his account of the performances in commemoration of Handel, a work which ought to be read by all lovers of good music and sound criticism. For the same reason, I decline any analytical remarks on the

Oratorio of the Messiah, or on any of the pieces performed at the Edinburgh Musical Festival, which have come under Dr Burney's review. However, to satisfy the curiosity of my readers, I shall quote such of his remarks as apply to the pieces performed to-day. His criticisms upon the Messiah will be found in the Appendix. As Dr Burney's work is now extremely scarce, these quotations will be the more acceptable.

Overture to Esther.

"The first movement of this grave and majestic Overture has always astonished me, by the simplicity of its modulation; which, though almost rigorously confined to the diatonic intervals and harmony of the key, is never monotonous in its effects. And the first bar of the melody, though so often repeated by the two violins, is so grateful and pleasing as to be always welcome to the ear.

"All the movements of this admirable Overture first appeared in Handel's *Trios*, as did many of those he introduced afterwards in his Organ Concertos; and he might with more truth have said of those trios, *Condo et compono*

quæ mox depromere possim, than Geminiani of his last and worst set of Concertos. The second movement, which has always been justly admired for the gravity and contrast between the trebles, which frequently repeat a fragment of Canto Fermo, and the bass, had a most striking effect given to it by the force and energy of this band. And the fugue, which is composed upon a most marked and happy subject, though seldom in more than three parts, as the tenor constantly plays an octave above the bass, seemed more rich in harmony, and ingenious in contrivance, to-day than usual. There never was, perhaps, an instrumental fugue on a more agreeable subject, treated in a more masterly manner, or more pleasing in its effects, than this, which differs in several circumstances from almost all other fugues; first, in the given subject, being accompanied by an airy moving bass; secondly, by the reversion of the subject, when first answered by the second violin; and, thirdly, by the episodes, or solo parts, for the hautbois. This Overture, almost ever since it was composed, has been so constantly played at St Paul's, at the Feast of the Sons of the Clergy, that it now seems, in a peculiar manner, dedicated to the service of the church."—BURNEY.

Introduction and Chorus, " *Ye sons of Israel.*"

" This Chorus, unexpectedly bursting out of the second movement of the Overture, is of a very beautiful and singular kind. The first part, the words, " *Let grateful songs and hymns to Heaven ascend,*" is lively and cheerful, without vulgarity, and the points of imitation, new and pleasing; but, in the last part, at the words, " *In Gilgal, and on Jordan's banks proclaim, one First, one Great, one Lord Jehovah's name,*" the composition is truly grand and sublime, uniting propriety of expression with as much learning and ingenuity of fugue, modulation, accompaniment, and texture of parts, as the art of Music can boast."—BURNEY.

" *Lord remember David.*"

This beautiful Song was given by Mr Braham in the well-known and popular manner of that celebrated singer.

The Chorus, " *When his loud voice in thunder spoke,*" written in G major, is full of Handel's nerve, and fire, and solidity. The first part has much rapid and busy accompaniment; and at the words, " *In vain they roll their foaming tide,*" a pleasing subject is given out by the first voice, and followed closely by the others *fugato.* This

is soon after united to an active accompaniment of the same character as the former, and the first part of the Chorus closes in E minor, with some passages from the first symphony, and part of the *fugato* subject combined with the voice parts. The second part begins in the original key with the words, "*They now contract their boisterous pride,*" set to an open and pleasing subject, wrought in fugue with Handel's usual skill and learning.

"*O let eternal honours crown his name!*"

This Recitative contains in the 5th bar one of those many effective modulations with which Handel enriched his art, and which have been so liberally used, without much acknowledgment, by his successors. "*From mighty kings he took he spoil,*" the Air which follows is in 12-8th time, and with the exception of a few divisions and harmonical successions, which sound rather antiquated to modern ears, is very pleasing and beautiful. The same objection of *old-fashionedness* occurs to the allegro, "*Judah rejoiceth in his name;*" but time makes new things old, and old things new. There are, however, in all the fine arts, certain embellishments which, being formed merely to suit the taste of a particular time or class of persons, must share

the fate of all those things which are not founded on constant nature, but on variable fashion. Mrs Salmon's melodious voice, and good judgment, added new charms to Handel's venerable composition.

" O Lord, in thee have I trusted," &c.

Dr Burney remarks, that this piece " is what the Italians would allow to be *ben tirato*. Indeed, it is an excellent display of Handel's resources, in discovering and availing himself of the most latent advantages which every simple, as well as artificial subject, affords him. The symphony of this Chorus, which is chiefly constructed upon a *ground-bass*, beginning by two trumpets that are afterwards joined by the other instruments, is stately and interesting, though in the measure of a common minuet. The long solo part, after the symphony, for a contralto voice, with soft and sparing accompaniments, renders the subsequent sudden burst of all the voices and instruments the more striking. And the latter part, in fugue, with an alternate use of the ground-bass, seems to wind up this magnificent production by

> " Untwisting all the chains that tie
> The hidden soul of harmony."

In the preceding piece, the delightful voice and abilities of Mr Swift gave great satisfaction.

The Recitative, "*My cup is full,*" has great merit, and the Air, "*Shall I on Mamre's fertile plain,*" is serious and interesting. The Chorus, "*For all these mercies,*" partakes much of the character of the Air. It is introduced by the voices *piano* and unaccompanied; and the effect of the band in joining them at the words "*eternal praise,*" is masterly. Mr Smith acquitted himself very respectably in these pieces.

The Song, "*Return, O God of Hosts,*" is exquisitely pathetic, and was sung by Madame Marconi in such a manner as to draw tears from many of the audience. The music given to the word "*distress,*" at the 20th bar, displays much judgment. In the second part of this Song, (which is seldom performed) there is a very curious enharmonic transition between the 10th and 11th bars, at the word "*griefs.*" Madame Marconi's voice is uncommon, being a very rich and powerful counter-tenor. This was the first time of her performing in Scotland, and her unaffected and expressive style of singing fully justified the high reputation that had preceded her arrival.

The Recitative, "*'Tis well! six times the Lord*

hath been obeyed," is unaccompanied, and very dignified. It was given with great force and effect by Mr Braham. The March presents no very remarkable features, but is in the usual solid style of Handel's marches.

The Air and Grand Chorus, "*Glory to God!*" is one of the most majestic and striking efforts of Handel's sublime genius. The wind instruments are used very effectively. The Chorus is judiciously relieved by the introduction of the Air, and, as a whole, is extremely grand and impressive. The imitative accompaniment, endeavouring to express the fall of the ruins, is ingenious. The passage, "*The nations tremble at the dreadful sound,*" is admirably conceived; and the sudden and powerful introduction of the whole orchestra at the word "*sound,*" is highly effective. The remainder of this Chorus is in the same style of excellence. Mr Braham's talents shone forth with great brilliancy in this piece.

PART SECOND.

CREATION.

INTRODUCTION.—REPRESENTATION OF CHAOS.

This is one of those pieces of imitative music, of which the subject of imitation must be indicated before the hearer's imagination can assist the composer's expression. So far as Chaos can be imitated by music, this is probably as good an imitation as the art could produce; and certainly a poetical fancy may perceive, or think to perceive, in the wild and extraordinary melodies, and effects of harmony and modulation of this introduction, some resemblance to Ovid's conception of chaotic disorder.

The modulations and harmonical combinations of this piece are extremely learned and curious; and, even without being aware of its

intention, few could hear it, performed as it was upon this occasion, without being struck by the character of mysterious sublimity which pervades it.

Recit. *" In the beginning God created,"* &c.

This fine Recitative introducing the Chorus, *" And the Spirit of God moved upon the face of the waters,"* was very judiciously sung by Mr Smith. The critical observer will remark the short symphony following the words, *" And the earth was without form and void,"* as highly expressive of uncertainty. The instant counteraction of the major key of E ♭ in the voice part, by the introduction of the third minor in the accompaniment, greatly contributes to this.

" And there was light." The first three words are expressed by the four voices in unison, and *unaccompanied,* which gives great emphasis and effect to the sudden burst of sound from the orchestra at the word *" light."*

Recit. URIEL. *" And God saw the light that it was good,"* &c.

This, and also the delightful Air, *" Now vanish before the holy beams,"* were extremely well

sung by Mr Braham. At the close of this Air, a rapid modulation changes the key from E major to C minor, introducing the passage, "*Affrighted, fled hell's spirits,*" &c. which is admirably set, and ingeniously supported by a curious imitative accompaniment.

The short Chorus, "*Despairing, cursing, rage attends their rapid fall,*" is expressive, and full of masterly contrivance. Towards the end, the chromatic passage formerly heard, is again taken up in the accompaniments; and soon after, the stern and gloomy character of the music changes at once into mildness, cheerfulness, and beauty at the words, "*A new-created world springs up at God's command.*" This again gives place to the rout and disappearance of infernal spirits, whose terrific interruption is once more relieved by the delightful image of "*A new-created world,*" powerfully aided by all the charms of the former melody, and new and striking effects in the accompaniments.

Recit. RAPHAEL. "*And God made the firmament,*" &c.

The accompaniments to this Recitative are full of very ingenious imitative effects; and the following Chorus, "*The marvellous work*

beholds amazed," is very beautiful, simple, and impressive.

Recit. RAPHAEL. "*And God said, let the waters be gathered into one place,*" &c.
Air. "*Rolling in foaming billows.*"

The quiet simplicity of the *unaccompanied* Recitative is well contrasted with the active and turbulent accompaniment of the violins in the air, which is bold and open in its style. At the words, "*Softly purling, glides on through silent vales the limpid brook;*" there is a soothing kind of pastoral serenity expressed in the accompaniments, which are much enriched by the sustained notes, and simple and harmonious progressions of the horns.

Recit. GABRIEL. "*And God said, let the earth bring forth grass,*" &c.
Air. "*With verdure clad the fields appear.*"

This charming Air, introduced by the *unaccompanied* Recitative, is, in every respect, worthy of its great author. The *motivo* in the 1st symphony is given to the clarionet *solo* and bassoon, supported by a few of the other instruments. The air is throughout graceful and

original, and sustained by delicate and judicious accompaniments.

Recit. URIEL. "*And the heavenly host proclaimed the third day.*"
Chorus. "*Awake the harp, the lyre awake.*"

This Chorus, following the short and unaccompanied Recitative, is opened by a few bars in simple counterpoint. At the words, "*For he the heavens and earth hath clothed in stately dress,*" the bass voice gives out a marked subject, which is taken up by the other voices in fugue at the distance of two bars, and followed out with great skill and ingenuity. In this, as well as in the whole of the Oratorio, and indeed in every full composition by Haydn, the knowledge and judgment of that truly great composer in orchestra effect and polyphonic combination, is conspicuous. With more grace and refinement than Handel, or the Bachs, he was certainly very little, if at all, inferior to these profound musicians in the management of fugue subjects, and the employment of all the mysterious resources of double counterpoint.

Recit. URIEL. "*And God said, let there be light in the firmament,*" &c.

Recit. accompanied. URIEL. "*In splendour bright is rising now the sun, and darts his rays,*" &c.

Chorus. "*The heavens are telling the glory of God.*"

The first is an excellent *unaccompanied* Recitative. The second, "*In splendour bright,*" is remarkably happy and beautiful. The introductory symphony of this opens *andante pianissimo* with the flute and first violin; and in the *crescendo,* during which the other parts gradually enter and rise to a *tutti fortissimo,* the hearer's imagination may be permitted to conceive the new and glorious light of the world for the first time slowly and majestically emerging from the cloudy chambers of the East, and at length bursting forth, and pouring a flood of brightness upon the dark bosom of the infant earth. The music given to the passage, "*With softer beams and milder light steps on the silver moon,*" is beautifully expressive of the gentle and tranquil appearance of this planet.

The idea of the sublime and awful stillness and solitude which reigned over the forests, the

vallies, and the mountains of the yet unpeopled earth, and dwelt upon the vast and desolate expanse of ocean, while the distant moon above all "held on her silent course," and no sound of life was heard, but only at intervals the mysterious and ineffable VOICE uttering the creative WORD, is one of those aspiring dreams of fancy upon which the mind loves to dwell, until the powers of thought "shrink back upon themselves," and are lost in the grandeur and immensity of the subject.

The Chorus, "*The heavens are telling,*" opens with a very pleasing subject. "*The night that is gone to following night,*" is a passage set with much solemn effect, and well contrasted with the general air of cheerfulness which pervades this Chorus. At the 109th bar, some unconstrained and ingenious imitations are introduced on a fragment of the subject; and, at the 153d bar, the first part of the second period of the *motivo,* appears in the bass with much effect; and again at the 174th bar, whence the Chorus rises rapidly to a climax of astonishing power and grandeur. Here, indeed, every thing conspires to "*Tell the glory of God,*" in a language of sublimity which shakes the frame, and makes the very soul tremble.

Recit. accompanied. GABRIEL. *"And God said, let the waters bring forth abundantly,"* &c.
Air. *"On mighty pens uplifted soars the eagle aloft,"* &c.

This Recitative, which opens the second part of the Oratorio, is excellent, and the Air is replete with varied beauties springing from Haydn's rich and cultivated imagination.

Recit. RAPHAEL. *"And God created great whales, and every living thing that moveth,"* &c.

The first part of this Recitative is unaccompanied, until the passage, *"Be fruitful all and multiply,"* when a *Poco Adagio a tempo* is introduced, of a grave and severe character. The cast of this Recitative will please few beside those who are accustomed to the ecclesiastical style.

Recit. RAPHAEL. *"And the angels struck their immortal harps,"* &c.
Terzetto. GABRIEL, URIEL, RAPHAEL. *"Most beautiful appear with verdure young adorned the gently sloping hills,"* &c.

Chorus. "*The Lord is great, and great his might,*" &c.

The unaccompanied Recitative presents nothing very remarkable; but the Terzetto which follows, is a most delightful and interesting composition. The subject is flowing and elegant, and the accompaniments are rich and masterly. There are some effective and ingenious imitative passages in the accompaniment; for example, at the words, "*Upheaved from the deep, the huge Leviathan,*" where the motion of this gigantic creature is attempted to be expressed in the bass.

The Chorus is very full and grand; and the simple passage with which it opens is used very frequently, and with great art and judgment.

Recit. RAPHAEL. "*And God said let the earth bring forth the living creature after his kind,*" &c.

Recit. accompanied. "*Strait opening her fertile womb, the earth obeyed the word,*" &c.

Air. "*Now Heaven in fullest glory shone,* &c.

The first Recitative, *unaccompanied,* contains no very remarkable features; but the second is extremely happy and ingenious. The imitative

passages are well selected and contrasted; and, at the 40th bar, by a striking enharmonic transition the key suddenly changes, and a beautiful little pastoral strain introduces "*The cattle in herds already seek their food in fields and meadows green.*" The introduction of the unprepared 9th at the 53d bar, is very elegant and affecting. At the 58th bar, the imitation of the motion of creeping is effective. The Air is open and bold, and offers many traits of the great master.

Recit. URIEL. "*And God created man in his own image,*" &c.

Air. "*In native worth and honour clad,*" &c.

This *unaccompanied* Recitative is dignified and expressive. The Air is very beautiful in its subject, and rich in ingenious combination and learned modulation. The words of this Air will not fail to recal to the memory of the poetical reader, Milton's beautiful description of Adam and Eve, when first discovered by Satan in Paradise.

Among the many sublime effects of Omnipotence which Creation presents to us, there is no one which addresses itself more forcibly and more affectingly to the mind than the forma-

tion of our first parents. The indescribable emotions which arise from a contemplation of their perfect innocence and happiness, and their immediate intercourse with the Supreme Being, soon give way to a train of sombre and melancholy reflections, which trace the lingering footsteps of fallen man when expelled from Paradise, and heavily laden with the curse of his Creator; the birth and dominion of the hideous forms of Sin and Death, and the gradual abasement of mankind till their general destruction by the deluge.

Upon the dark and troubled current of thought, which, following the devious course of Noah's descendants, is lost in the vast abyss of futurity, the rays of the promised STAR arising in the East, shed a steady and inspiring light, awakening new hopes and expectations of human improvement and happiness.

Recit. RAPHAEL. "*And God saw every thing that he had made,*" &c.
Chorus. "*Achieved is the glorious work,*" &c.
Duet. GABRIEL, URIEL. "*On thee each living soul awaits,*" &c.
Chorus, "*Achieved is the glorious work,*" &c.

The Recitative, *unaccompanied,* is written in

Haydn's usual unconstrained and nervous manner. The first part of the Chorus is spirited and masterly. At the 8th bar, a fugue subject is given out, and carried on with ability.

The Duet is in a stile of uncommon richness and beauty. The solo for the voice part, (Raphael) "*But as to them thy face is hid, with sudden terror they are struck. Thou takest their breath away. They vanish into dust;*" is truly noble in conception, and admirable in expression. The judicious and impressive modulation here, cannot be too much admired. At the words, "*Thou lettest thy breath go forth again, and life with vigour fresh returns,*" the subject is resumed, and formed into a trio, with great judgment and effect. This trio closes with a short symphony, conducting the modulation back to the key of the Chorus, which is recommenced with great effect, while the nerves yet vibrate with the delightful impression of the Trio. The Chorus soon presents a new fugue subject, ingeniously combined with a second subject, which consists of a passage formerly used in the accompaniment. This fugue is carried on with great fire and science; the employment of the Orchestra is admirable, and the whole Chorus is wound up in a most masterly and magnificent manner.

The third part of this Oratorio opens with the accompanied Recitative, "*In rosy mantle appears by times, sweet awakened the morning, young and fair,*" abounding in beauties of the highest order. It is introduced by a delightful symphony for three flutes, sustained by the horns and stringed instruments, and full of feeling and delicacy. The first four bars of the symphony for the three flutes *soli,* are brought in with charming effect before the words, "*From the celestial vaults pure harmony descends.*"

Duet. ADAM and EVE. "*By thee with bliss,*" &c.

This short and beautiful duet precedes a very effective Chorus in single counterpoint which commences at the repetition of the words and motivo of the duet, while the other voices are singing, "*For ever blessed be his power, his name for ever magnified.*"

"*Of stars the fairest,*" for a bass voice (Adam) is remarkable for the beautiful flow of the melody, and the appropriate texture of the accompaniments. The short Chorus, "*Proclaim in your extended course,*" is simple and judicious. This is finely contrasted by the soprano voice (Eve), which flows peacefully along on the

strain which introduces the Chorus, adapted to the words, " *And thou that rulest the silent night.*"

The words, " *Ye strong and cumbrous elements,*" are given to the bass voice, supported by highly ingenious accompaniments. Another short Chorus, " *Resound the praise of God,*" is followed by " *Ye purling fountains tune his praise,*" to the former predominant and grateful melody, again given to the soprano voice, but in a different key, and with varied accompaniments.

The passage, " *Ye that on mountains stately tread,*" &c. for the bass voice, is striking in modulation and in effect. In the short Chorus, " *Ye living souls extol the Lord, Him celebrate,*" &c.; the abrupt and highly emphatical chords given to the words *Ye* and *Him*, are quite electrical. Here, as in all other cases, Haydn's judgment is manifest. He does not, like many composers, put forth all his strength at first, and sink into languor and tediousness, before he has finished his work, but wisely reserves his strongest effects for the time when the attention of his hearers may begin to relax, and then, by a few flashes of Promethean fire, or some manifestations of gigantic power, delights the vigilant, and awakens the inattentive.

The ever pleasing melody again appears in the duet, between Adam and Eve, "*Ye vallies, hills, and shady woods,*" followed by the Chorus, "*Hail, bounteous Lord, we praise thee now and evermore,*" which is very effective. At the words, "*Almighty, hail!*" and "*We praise thee now,*" the combined power of the Orchestra is judiciously used. "*Thy power adore the heaven and earth, we praise thee now,*" is set with forcible effect; and, on the repetition of these words, the two lower and two higher voices, entering successively *piano,* with thin accompaniment, and the instantaneous *tutti fortissimo,* at the word *Heaven,* is a masterly idea.

Thus closed the First Morning Performance; and, among the many auditors, it would perhaps have been difficult to find one whose highest expectations were not more than satisfied. So powerful was the general sentiment of pleasure, that many were hurried by their feelings, so far beyond the bounds of propriety and decorum, as to express their delight by plaudits, more becoming a theatrical entertainment, than a musical performance of the most grave and solemn character. This ill-timed forgetfulness was, however, fortunately checked at its commencement by some persons present,

who had been accustomed to the silent and devout attention which prevails at Oratorio performances in other places.

Although the whole of the Oratorio of Creation was not performed, I cannot refuse myself the pleasure of mentioning the fine Recitative, *" Our duty we performed ;"* the exquisite Duet of Adam and Eve, *" Graceful consort,"* opened by the bassoon *solo,* and so polished in melody and rich in harmony ; and the learned and excellent Chorus, *" Sing the Lord ye voices all,"* which concludes this splendid and masterly work.

Haydn, if he has not surpassed his great predecessor Handel, in the feeling and devotional character of his sacred songs, and the dignity, contrivance, and massive effect of his Chorusses, was yet certainly superior to him in grace, refinement, and knowledge of Orchestra effect. The great extent and wonderful versatility of Haydn's genius will be apparent to those who *study* and *understand* his inimitable instrumental Quartetts and Symphonies, together with the many admirable pieces which he composed for the church, the chamber, and the theatre. Haydn was equally master of all styles—the comic and the serious, the beautiful and the sublime, were, at all times, at the

command of this truly great man; whose refined taste and judgment, were combined with an imagination at once fiery, active, and vigorous, and knowledge the most profound and matured.

Haydn was born at Rohrau, in Austria, the 31st of March, 1732. His father was a poor but respectable mechanic; and having himself a great inclination to music, indulged that of his son without restraint. He was removed to Vienna in the 8th year of his age, to supply a vacancy in the choir of St Stephen's Cathedral. Haydn's father having refused to suffer an unnatural preservation of his son's voice, the chapel master was so revengeful and barbarous, as to render some boyish trick of the young musician, a pretext for turning him out almost naked at night, and in the month of November. After struggling for some time with the miseries of poverty, and the disadvantages of obscurity, the rising splendour of Haydn's talents attracted the notice of Prince Esterhazy, who, in March 1760, appointed him second composer in his chapel. On the death of Werner, the Prince's chapel master, and the friend and instructor of Haydn, the latter rose to that situation, in which he had leisure to prosecute his studies, and to compose most of those

Quartetts and Symphonies which have been so justly admired.

Haydn was advised by Gluck to visit Italy, but this his slender means would not permit. Had he travelled in that favoured country of the arts, he might perhaps have surpassed even Mozart himself, in graceful and refined melody.* Haydn studied under several masters; and in private examined with the greatest attention the works of C. P. E. Bach, which seem to have been the models on which he formed his earlier compositions. There is a very striking change and improvement in the style of his later productions, which have established

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* The following scarce general list of the greater part of Haydn's works may prove acceptable to the musical reader :—118 Symphonies—163 Sonatas, composed for the Baritono, a kind of small violoncello—44 Sonatas for the Piano Forte, with and without accompaniments—24 Concertos for different instruments—83 Quatuors—24 Trios —13 Airs in 4 parts—A number of pieces in 5, 6, 7, 8, and 9 parts, for various instruments—85 Canons—42 simple Songs—accompaniments and ritornelli for 365 Scottish Airs—a great number of Dances and Waltzes—20 Operas, fifteen of them Italian, and five German—5 Oratorios —15 Masses—some Te Deums, and other pieces for the church.

his reputation over all Europe, as a composer of the most refined taste and profound knowledge.

On the death of the Prince Esterhazy in 1790, Haydn came to England for the first time, and in the meridian of his fame. He repeated his visit in 1797, and each time remained 18 months. Here he composed among other pieces his exquisite Canzonets, and the well-known and unrivalled 12 Symphonies for the Hanover-square Concerts. During his second journey to England, where he received the utmost respect and attention, a monument was erected to him at Rohrau by the Count de Harrach. Honourable distinctions were heaped upon him by almost every academy in Europe. The university of Oxford received him as a member in 1793—the academy of Stockholm in 1798—the Society of Felix Meritis of Amsterdam in 1801—the Institute of France in 1802—the Philharmonic Society of Laybach in 1805—the *Société des Enfans d'Apollon* at Paris in 1807—and the Philharmonic Society of St Petersburgh in 1808. There were three medals struck in honour of Haydn; one by the National Institute of France; one by the *Société d'Apollon;* and one by the Philharmonic Society of St Petersburgh. The late Lord Nelson,

with the true enthusiasm of genius, requested from Haydn as a favour, one of the pens which that great composer had used, and in return presented him with the valuable watch which he wore. After the year 1806, Haydn was unable from debility to leave his house, which was in one of the suburbs of Vienna. On the 27th of March, 1808, a number of persons of both sexes, of the first rank in Vienna, assisted by eminent professors, performed Haydn's Creation, in the presence of the venerable composer himself, who was completely overcome by the extraordinary marks of respect and kindness which were lavished upon him on this occasion.

He retired from this performance penetrated with the most lively sentiments of pleasure at the willing tribute of esteem which had just been paid to his exalted merit.

On the 31st of May, 1808, he expired full of years and honours, universally admired and regretted.

The private dispositions and character of this extraordinary man were of the most amiable description. To his singular diffidence and gentleness, were added a moral character the most irreproachable. He possessed great natural intelligence and acuteness, although an

entire devotion to the study of his art, left him but little time for the prosecution of general information.

Every one must regret that the English words which accompany the exquisite music of the Oratorio of Creation, are so unworthy of it, and so irreconcileable to the rules of good writing, and even common construction. The uncouth phrases and awkward inversions of language, are perpetually at variance with the pleasing or sublime emotions excited by the music. It would not be very difficult, and would surely be very desirable, to new model the words in such a manner, as at once to add to the force of the poetry, and remove its present offensive peculiarities.

FIRST EVENING CONCERT,

IN

CORRI'S ROOMS,

Tuesday, October 31, 1815.

LIST OF PIECES

SELECTED FOR THE

FIRST EVENING CONCERT.

PART FIRST.

Overture to Anacreon.—CHERUBINI.

Glee—"*When winds breathe soft.*"—WEBBE.

Scena—Alfred in the Neatherd's Cot.—RAUZZINI.

Trio.—CORELLI.

Recitative—"*Angel of life,*"—and Air, "*Poor child of danger.*"—Dr CALCOTT.

Ballad—"*Let not hope deceive you.*"—BISHOP.

Concerto Bassoon.—HOLMES.

Recit.—"*Una sguardo ti chiedo.*"—Aria, "*Parto, ma tu ben mio.*"—MOZART.

Duet—"*When the bosom heaves the sigh.*"—BRAHAM.

PART SECOND.

Grand Symphony.—HAYDN.

Quartetto—"*Ah, grazie si rendano.*"—Aria, "*Ah, no! sventurato.*"—MOZART.

Song—"*Said a smile to a tear.*"—BRAHAM.

Concerto Violin.—YANIEWICZ.

Air—"*Vittima sventurata.*"—PUCITTA.

Recit.—"*Dove son io.*"—Aria, "*Ah! che per me.*"

Finale—"*Viva Enrico!*"—PUCITTA.

FIRST EVENING CONCERT,

Tuesday, October 31, 1815.

PART FIRST.

THE company which attended this Concert was not very numerous. Mr Corri's rooms were fitted up for the occasion in a style highly creditable to the Room Committee of Directors; and this elegant and excellent Concert-Room was, with great liberality and perfect confidence, given up by Mr Corri to the Directors to be altered for the purposes of the Festival, without any stipulations on his part regarding their being restored to their original state.

In my remarks upon the evening performances, I shall confine myself to those pieces of vocal and instrumental music which are least known in Scotland, or which present the most striking features of excellence. Indeed the ne-

cessary limits of this work must exclude criticisms upon pieces which are either already familiar to the public, or which possess only secondary merit.

The Overture to Anacreon, performed this evening, is the production of a composer justly celebrated for genius and science. It opens with a short and simple introduction *adagio*, which is followed by a very spirited and pleasing allegro, displaying great knowledge of orchestra effect. The style of this artist is peculiar, and shews an imagination more delicate than vigorous. The 22d and 23d bars of the allegro contain consecutive perfect fifths in direct progression betweeu the bass and tenor, a violation of the laws of good harmony which might have been avoided.

In his Bassoon Concerto, Mr Holmes gave universal satisfaction by the uncommon beauty of his tone, and the distinctness of his execution.

The Recitative, "*Una sguarda ti chiedo anima mia*," and Air, "*Parto ma tu ben mio*," from Mozart's opera "La Clemenza di Tito," are admirable. The first part of the Air "*Adagio*" has a clarinet accompaniment *obbligato*, which, from some cause not very obvious, was but in-

differently performed. The Allegro, "*Guardami è tutto obblio,*" is elegant and spirited, and the whole was sung by Madame Marconi in her usual style of excellence.

PART SECOND.

HAYDN'S 8th Symphony in E ♭ major, which opened this part of the Concert, is one of the most beautiful and masterly productions of that great composer. The slow and solemn March of the introduction, gives place to the *allegro con spirito* with great effect. This movement is full of fire, invention, and striking ideas. The subject is animating and beautiful; and the skilful and ingenious texture of the parts at the beginning of the second section, where fragments of the subject are wrought together in close imitation, is worthy of the highest praise. The first 12 bars of the introduction appear again before the close of the *allegro*, and are followed by some judiciously selected passages from the latter, which conclude the movement with great brilliancy. The *andantino* is charming. The minuet and trio are, as usual, excellent, particularly the former, in

which may be remarked several traits of the great master. Among these, the close and artful imitations beginning at the 9th bar of the second section are very striking. The *Finale con spirito* begins with the horns *soli*, after which a beautiful and simple subject is given out by the first violin, accompanied by the horns repeating the same passage which was first heard. Haydn's skill in treating a subject may be fully perceived in this movement, where a few simple notes, which, to an ordinary composer, would have presented no means of effect, are made subservient to the most beautiful varieties of imitation, harmony, and modulation. The passage beginning at the 107th bar is singularly beautiful in its effect. This movement, and indeed the whole of the Symphony, is a specimen of the highest genius, and most consummate knowledge.

The Quartett, "*Ah! grazie si rendano,*" and Air, "*Ah, no! sventurato non sono contento,*" from Mozart's enchanting opera of "*La Clemenza di Tito,*" are very beautiful specimens of the skill and refined taste of the modern Orpheus.

Mr Yaniewicz's Violin Concerto was distinguished by all the various excellencies of this charming and finished performer. I need not

descant upon the merits of a gentleman whose talents are so well known and so highly appreciated.

There was a general languor and heaviness in this Concert, probably arising partly from its length, and partly from the exhaustion of the performers, occasioned by the fatigues of recent travelling, and their laborious exertions in the morning performance.

SECOND EVENING CONCERT,

IN

CORRI'S-ROOMS,

Wednesday, November 1, 1815.

LIST OF PIECES

SELECTED FOR THE

SECOND EVENING CONCERT.

PART FIRST.

Overture to the Zauberflote.—MOZART.

Song—"*Nay, weep not, dear Helen.*"—SMITH.

Trio—"*Son prigionier.*"—TARCHI.

Scena—"*Adelaïda.*"—MAYER.

Duet, French Horns.—PETRIDES.

Bravura, with Flute Obligato—"*Sventurata in van.*"
SACCHINI.

Aria—"*Ah che un secolo agli amanti.*"—SALIERI.

Duetto—"*Ah perdona al primo affetto.*"—MOZART.

PART SECOND.

Grand Symphony.—BEETHOVEN.

Ballad—" *Is there a heart.*"—Mr BRAHAM.

Recit.—" *Che mai sarà di me.*"—Aria, " *Perdei del cor la pace.*"—FRANCESCO GNECCO.

Concerto Violoncello.—LINDLEY.

Aria—" *Sul margine d'un rio.*"

Finale—" *Tu è ver m'assolvi Augusto.*"—MOZART.

SECOND EVENING CONCERT,

Wednesday, November 1, 1815.

PART FIRST.

THIS evening the room was extremely crowded. Every inch of space was so completely occupied, that part of the audience was obliged to remain in the passages during the performance.

Mozart's Overture to the Zauberflote, written in E ♭ major, opened the first part of the Concert. In this splendid piece, one circumstance is particularly remarkable, the vivifying spirit and freedom of the *allegro*, the subject of which is in fugue, treated with all the ease and elegance of a composition in simple counterpoint. The introduction is serious and majestic, and contains some of the striking characte-

ristics of this delightful composer. The sudden and powerful discord at the 39th and 41st bars of the *allegro*, is beautifully resolved into the commencement of the subject heard in the violin parts, which is immediately afterwards charmingly combined with a passage given to the first flute at the 43d bar, and again with the first oboe and first flute, when it appears alternately in the bassoon and clarinet parts at the 49th and three succeeding bars. The *crescendo*, beginning at the 69th bar, is masterly. A few bars of *adagio*, analogous to those at the commencement of the introduction, intervene between the 1st and 2d section of the *allegro*. The 2d section begins in B ♭ minor with the subject, more closely followed by the responses in imitation in the 8th above; and at the 10th bar, the counterpoint of the subject is formed into a highly ingenious *imitation* in the 9th above, between the first oboe and first flute. During this the subject is never forgotten, but is carried on, along with this imitation, until the 15th bar, when it commences another closer imitation in the bass, with the violin, in the double octave above at the distance of half a bar. From the 26th bar a number of beautiful effects of contrivance and modulation conduct to the assumption of the original key, and at

the 46th bar begins a chain of the most skilful *imitations,* accompanied by the first bar of the subject rising diatonically in the violas and bassoons, and followed in close *imitation* in the 5th below by the stringed bass instruments. The remainder of this movement is quite beautiful in contrivance and effect; and the Overture, as a whole, is one of those solid and polished productions which contribute to the elegance and durability of that lofty and remote fabric, the Temple of Fame.

Mozart was born at Salzburg in the year 1756, and was the son of a musician of considerable talent. When only three years old, his predilection for music began to appear; and at the age of six years he composed short pieces for the harpsichord, which his father wrote down for him. When he visited Vienna in 1762, the emperor gave him the title of the *little sorcerer.* In 1763 he went successively to Paris and London, and at that time excited the delight and admiration of both dilettanti and professors.

In 1766 he returned to Salzburg, and for upwards of a year devoted himself entirely to the study of composition, in which he made the most rapid proficiency. In 1768 he again visited Vienna, where, by command of Joseph

the Second, he set his first opera, "*La Finta Semplice.*" On his return to Salzburg in 1769, he was appointed concert-master there, and about the close of that year he went to Italy, where his talents procured him a most flattering reception. In 1771, when at Rome, he received from the Pope the honour of knighthood of the order of the Golden Spur. At Bologna he was unanimously chosen Member and Master of the Philharmonic Academy.

He composed at Milan the opera of *Mithridates,* which gave so much satisfaction, that he was afterwards employed to set the grand opera of *Lucio Sulla* for the carnival of 1773.

After fifteen months absence he returned to Salzburg; and, in 1771, again visited Paris, but very soon quitted that capital, being quite dissatisfied with French music, and French taste.

In 1781, being requested by the Elector of Bavaria to compose an opera for the carnival of that year, he produced his *Idomeneo.* He was invited to Vienna in the same year, and continued, while in that city, to increase the extent of his fame by a number of admirable compositions. In 1782 he produced *L'Enlèvement du Serail,* an opera which excited the envy and malignity of the Italian musicians in

Vienna, but was nevertheless received by every one else with rapturous applause. While composing this opera, he married Mademoiselle Weber, a lady of distinguished musical talents. His charming opera of *Le Nozze di Figaro* appeared in 1787; and soon after he composed his magnificent work *Don Giovanni*, the force, beauty, and originality of which astonished every auditor.

From the style of living which he was obliged to support, without having any regular income, his affairs fell into great disorder; and he had resolved to seek in London a refuge from the distressing clamour of his creditors, when the Emperor Joseph nominated him his Maestro di Camera. The salary attached to this situation, though very small, induced him to remain at Vienna. In 1791 he was appointed Maestro di Capella of St Peter's church, but this well-earned honour arrived too late for him to profit by its advantages. He died immediately afterwards, at the age of 35, in the prime and full vigour of life, thus occasioning an irreparable loss to the enchanting art which he had so successfully cultivated.

During the latter part of his short but brilliant career, he produced the exquisite operas *Il Flauto Magico*, and *La Clemenza di Tito*.

The latter was composed in *eighteen* days for the coronation of the Emperor Leopold. His last work was the celebrated *Requiem*, which he composed under the affecting impression that it was for himself.

Besides the operas before mentioned, he composed some pieces for the church, a great number of Harpsichord Sonatas, together with Symphonies, Quartetts, &c.

His knowledge was not confined to music. He was master of several languages, and had cultivated the science of mathematics with success. Possessing a warm heart, and a temper mild, open, and generous, he was most esteemed by those who knew him best—conscious of his high abilities, he was superior to those petty jealousies and meannesses of mind which often obscure the lustre of eminent characters.

The Trio, "*Son prigionier lo vedo,*" sung by Mrs Salmon, Madame Marconi, and Mr Braham, is a very beautiful composition by an author whose works are but little known. Dr Burney, speaking of the state of music in England in 1786, mentions Tarchi as a young Neapolitan advancing into eminence with great rapidity.

The French horn Echo, performed by the Messrs Petrides, had a very pleasing effect.

These excellent performers, by their very mellow and singularly subdued tones at the Echo's, contrived to inspire in many, a belief of deceptive responses issuing from distant and concealed confederates.

"*Sventurata in van mi lagno,*" is a very beautiful bravura song by Sacchini, an artist who belongs to the very first class of elegant and expressive opera composers. This charming author came to England in the year 1772, in the zenith of his power and reputation. Here the splendour of his talents converted even enmity into admiration; but at length the violence of party spirit, and his own carelessness, involved him in difficulties from which he was glad to escape to Paris, in 1781, where he was received with open arms. In 1782 he returned to London, only to encounter new embarrassments. He again visited Paris in 1784, where he died in 1786, and was interred with marks of the most profound grief and respect. His works are now very little known, although some of the most celebrated composers of later days have drawn copiously from these fountains of pure, graceful, and perfectly beautiful melody.

The song above quoted was extremely well sung by Mrs Salmon, and admirably accompa-

nied on the german flute (*obbligato*) by Mr Nicholson, a young man of uncommonly prepossessing manners, and very extraordinary abilities.

Madame Marconi's excellent performance added new beauties to the Air, "*Ah che un Secolo agli amanti,*" by Salieri, an opera composer of great merit, and enjoying a high degree of reputation, even in competition with Gluck, Piccini, and Sacchini.

The Duet between Mrs Salmon and Mr Braham, "*Ah perdona al primo affetto,*" from Mozart's opera of "La Clemenza di Tito," was perfectly well sung, and is quite beautiful as a piece of simple and elegant composition. It is impossible to say too much in praise of Mozart's operas, which seem to rise to the very acme of excellence. The more they are studied and understood, the more highly will they be valued and admired. The classical purity of his taste, the fire and originality of his invention, and the profundity of his learning, render the works of this great man at once models for the imitation of the student, and objects for the veneration of the accomplished professor. Even Haydn himself, so refined and so skilful, and whom Mozart emphatically styles his father and instructor; even that consummate artist

passed many of the later hours of his valuable life in studying the works of this celebrated composer, which, with his usual amiable modesty and ready acknowledgment of merit, he declared to be superior to his own compositions in pure and graceful melody, clear harmony, and consistent design.

PART SECOND.

BEETHOVEN's 2d Symphony in C major began the second part of the Concert. The introduction, *Adagio molto*, is striking, and the *Allegro con brio* which follows, is animated with much of that masculine spirit and strength which distinguish the works of this powerful genius. The subject is free and bold, and the progress of the accessary matter presents some original and nervous passages, rising to a climax *fortissimo*, the brilliant character of which is very beautifully shaded and relieved by the *pianissimo* beginning at the 65th bar, whence a few sombre ideas gradually emerge into light and cheerfulness at the 76th bar. The conclusion of the 1st section is busy and exhilarating. The 2d section commences with a fragment of the subject upon an abrupt chord, indicating

the key of D minor; and the modulation is rapidly carried on to the key of C minor at the 13th bar, when some open imitations begin, and conduct the modulation to the key of E ♭ at the 35th bar. Here a short portion of the subject appears in the bassoon, the latter part of which is closely answered by some of the other instruments succeeding each other in the 8th above; the rapid changes of key leading to a very effective *fortissimo* on the dominant of A minor, from which a few *legato* holding notes in the wind instruments lead to the resumption of the subject in the original key. The conduct of the 3d section of this movement presents nothing very different from that of the 1st, excepting the interesting re-appearance of a portion of the subject immediately after the passage which closed the 1st section; the ingenious combination of which with the descending *legato* passage that forms a prominent feature in the movement, enables Beethoven to bring about the conclusion of the Allegro, without a monotonous adherence to the manner of the 1st section.

The *Andante Cantabile* in F major, is begun by the second violin solo, and is highly pleasing and beautiful in its subject and general character. The first part of the second section

of this movement is very rich in modulation and orchestra effect. At the return to the subject, a new accompaniment, and ingenious varieties in the distribution of the parts, mark the skill and resources of a master. The passage between the 106th and 118th bars is very striking in its effect.

The *Minuetto* is full of fire and invention. At the 26th bar of the second part, the modulation from D ♭ major, returning to the subject in the original key of C major, is very curious, and the effect of the ascending passage given alternately to the stringed bass instruments and bassoons during the *crescendo*, is powerfully impressive. The Trio is playful, and singular in its style.

The Finale, *Allegro molto*, is introduced by a few bars *adagio*, of a whimsical cast, given to the first violin unaccompanied. This *Allegro* is very spirited and playful. At the 39th bar, a passage of much energy is given to the basses. The opening of the 2d section presents some of Beethoven's peculiarly wild and singular effects; and between the 19th and 40th, and the 140th and 146th bars, there is a great deal of comic humour in the imitative responses.

Altogether, this Symphony is one of those

bright emanations which proceed from the happy union of true genius and sound science.

In the conceptions of this author, there is often a kind of profuse and gorgeous magnificence, which impresses the imagination much in the same manner as the splendour of Eastern fiction, where the eye of the traveller is dazzled with vast palaces formed of gold and precious stones, and blazing in every variety of brilliant colour.

The Recitative and Aria, "*Che mai sarà di me!*" and "*Perdei del cor la pace,*" by Francesco Gnecco, a composer not much known, possesses considerable merit, and owed much of its effect to Madame Marconi's excellent performance.

Mr Lindley's Violoncello Concerto was received with great pleasure by all, and with both pleasure and surprise by those who were acquainted with the great difficulties which this performer has so successfully vanquished.

The *Finale,* "*Tu è ver m' assolvi,*" from Mozart's opera "La Clemenza di Tito," is one of the most beautiful compositions of this admirable author.

SECOND MORNING PERFORMANCE,

IN THE

PARLIAMENT-HOUSE,

Thursday, November 2, 1815.

THE MESSIAH.

SECOND MORNING PERFORMANCE,

Thursday, November 2, 1815.

THE number of persons who attended the performance this morning was very great; and consequently the struggle for admission was considerable, and occasioned a good deal of personal inconvenience to the female part of the company, some of whom fainted in consequence of fright and pressure.

With regard to the admirable Oratorio, which constituted this day's performance, the style of each piece is so well described by Dr Burney, that I need only refer to his account contained in the Appendix to this Work, and remark, that the Messiah was performed to-day with all the accuracy and effect which was expected from the powers displayed by the Orchestra on former occasions.

For the gratification of the admirers of the

great composer of this Oratorio, I subjoin the following short sketch of his life :—

Handel, the son of an eminent surgeon and physician in Halle, in the circle of Lower Saxony, was born in that place on the 24th of February, 1684. The powers of Handel, like those of Mozart, were very premature. In his childhood, he distinguished himself as an extraordinary performer; and, at the age of nine years, began to compose music, from which judges augured his future greatness. He travelled much in his native country, and also in Italy, where he improved his style of composition, and furnished himself with many of those fine ideas which were afterwards to astonish Europe, and extend the limits of his art. About the beginning of 1710, the Elector of Hanover, afterwards King George the First of England, settled upon Handel a pension of 1500 crowns, providing that he should return to the court of Hanover after completing his travels. In the latter part of the same year, he arrived in England, where he occasioned a great revolution in the style of musical composition. Queen Anne settled upon him a pension of 200*l.* a year, as a reward for his great merit. By the death of Queen Anne in 1714, he lost his most powerful friend, and began, with fear

and trembling, to remember his broken promise to the Elector of Hanover, who was now about to ascend the throne of England. However, he contrived to extricate himself from his embarrassing situation, by means of that composition, known by the name of Handel's Water-music, and received a proof of his majesty's entire reconciliation, in an additional pension of 200*l.* a year. Some years after, Queen Caroline granted him another pension of the same value, upon his being employed to teach the young Princesses.

The monopoly of the Opera in London was long and angrily disputed between the partisans of Handel and those of Attilio and Buononcini; but, at length, on a fair trial of skill, the victory was universally acknowledged to belong to Handel, who, from this time, enjoyed an undisputed pre-eminence.

Some years afterwards, by quarrelling with Senesino, one of his singers, Handel was involved in great loss and perplexity. He was, at last, obliged to abandon the Opera, and to betake himself to the composition of Oratorios, which met with but indifferent success, in consequence of the powerful opposition of Senesino's friends, which raged against him with unabating fury. By Oratorio performances, un-

der his own direction, Handel was enabled to bestow upon the Foundling Hospital in the course of ten years, the sum of 10,299*l.*; an example of goodness of heart and liberality worthy of the highest praise.

In his later years, he was afflicted with blindness, and expired on the 13th of April, 1759, with all the calmness and humble hope, which became his pious and blameless life. He left upwards of 20,000*l.*, which, except 1,000*l.* bequeathed to the fund for Decayed Musicians and their families, was divided among his relations on the continent.

THIRD MORNING PERFORMANCE

IN THE

PARLIAMENT-HOUSE,

Friday, November 3, 1815.

LIST OF PIECES

SELECTED FOR THE

THIRD MORNING PERFORMANCE.

PART FIRST.

Introduction and Chorus, "*Te Deum laudamus.*"—GRAUN.

Song and Chorus, "*Shall I on Mamre's fertile plain.*"—HANDEL.

Song, "*Total eclipse.*"—HANDEL.

Chorus, "*Te gloriosus apostolorum chorus.*"—GRAUN.

Song, "*In sweetest harmony.*"

Chorus, "*O fatal day.*"—HANDEL.

Song, "*Return, O God of Hosts!*"—HANDEL.

Recit. "*'Tis well! six times the Lord hath been obeyed.*"

March, Air, and Chorus, "*Glory to God.*"—HANDEL.

PART SECOND.

A Selection from the Messiah.

PART THIRD.

The First Part of the Creation.

THIRD MORNING PERFORMANCE,

Friday, November 3, 1815.

PART FIRST.

THE extra performance of this morning, was intended to accommodate those persons who had too long deferred their application for sets of tickets, or who had arrived in town after the close of the subscription.

The Introduction and Chorus, "*Te Deum laudamus,*" is an excellent specimen of the abilities of C. H. Graun, a very voluminous and much esteemed German composer. The style is clear, and the distribution of the parts masterly.

This artist was Maestro di Capella to Frederick the Great at Berlin. He died much regretted in 1759; and when the news of his

death was carried to the King of Prussia, even this iron-hearted monarch shed tears, and said, "We shall never hear such another singer again."

"*Total eclipse!*" was sung by Mr Braham with much feeling and judgment, and is in Handel's usual solid and expressive style.

"*Te gloriosus apostolorum chorus,*" by Graun, possesses very considerable merit.

Mrs Salmon performed the beautiful Song, "*In sweetest harmony,*" (from Saul) in her usual very pleasing style. The sudden change from major to minor, at the word "*death,*" is highly expressive. This song is admirable in melody and harmony. The Chorus, "*O fatal day,*" is one of Handel's most happy effusions; and, among its other beauties, the introduction of the diminished 7th at the words, "*O Jonathan!*" is full of passionate grief. The passage beginning, "*For thee, my brother Jonathan,*" is set with much feeling; and indeed the whole composition is truly charming.

As the rest of the pieces performed to-day, are criticised in other parts of this work, I shall only remark further, that every exertion was made by the performers to gratify an attentive audience.

THIRD EVENING CONCERT,

IN

CORRI'S ROOMS,

Friday, November 3, 1815.

LIST OF PIECES

SELECTED FOR THE

THIRD EVENING CONCERT.

PART FIRST.

Overture (composed for the occasion).—
G. F. GRAHAM.

Canzonet, " *Haste my Nanette.*"—TRAVERS.

Scena, " *Rifiuto Enea.*"—TARCHI.

Solo 9th.—CORELLI.

Scena, " *Questo forse è il boschetto.*"—ZINGARELLI.

Recit. " *First and chief on golden wing.*"

Air, " *Sweet bird, that shunn'st the noise of folly.*"—
HANDEL.

Concerto Violoncello.—LINDLEY.

Duetto, " *Crudel perchè finora.*"—MOZART.

PART SECOND.

Grand Symphony.—MOZART.

Ballad, " *Slow broke the light.*"—BRAHAM.

Terzetto, " *Dolce tranquillità.*"—PUCITTA.

Concerto Violin.—YANIEWICZ.

Air, " *Se al impero, amici Dei.*"—MOZART.

Air, " *Tenere Oggetto.*"—PUCITTA.

Grand March.—HAYDN.

Finale, " *God save the King.*"

THIRD EVENING CONCERT,

Friday, November 3, 1815.

PART FIRST.

THE contention for admittance this evening was considerable, and the room was crowded, although not so much so as upon Wednesday.

Travers' Canzonet, "*Haste, my Nanette,*" is a very dry and uninteresting composition. There is neither fancy nor feeling in the works of this author; who, studying the correct, though perfectly insipid manner of Dr Pepusch, never rose above the laborious mechanism of music.

The Recitative and Rondo by Tarchi are good specimens of the talents of this agreeable composer, and were excellently well sung by Madame Marconi.

Corelli's 9th Solo, performed by Mr Yanie-

wicz and Mr Dragonetti, afforded a gratification of the highest description to the lovers of exquisite instrumental performance.

Mr Yaniewicz's admirable style of playing, and very great abilities, are sufficiently well known in Scotland, which country he has frequently visited; but *here* an acquaintance with Mr Dragonetti's powers was yet to be formed; and the high expectations raised by his universal celebrity, were now to be amply fulfilled. The mere mechanical difficulties of Solo playing on the double bass, are such as none but a genius of Herculean power and courage could surmount. What then shall be said to characterise a genius, which has not only completely subdued all these difficulties, but has rendered this harsh and unwieldy instrument an obedient vehicle, alternately of the most energetic and the most delicate expression? To Mr Dragonetti belongs the praise of this great conquest. The powers of this extraordinary man as a performer, and his general knowledge as a musician, have extended his fame over all Europe, and rendered his access to the greatest living composers, and the most powerful public characters, easy and respectable.

The bass of the second movement of this Solo, is regarded as a kind of *Pons Asinorum*

even by *violoncello* players; and, among these, it is certainly a proof of no small skill to pass over it with rapidity and firmness.

Mr Braham's great talents gave much effect to the Recitative and Air by Zingarelli, a composer of considerable merit.

The Recitative and Song from "*Il Penseroso,*" were very beautifully sung by Mrs Salmon; and the *obbligato* violin accompaniment was performed with great precision and brilliancy by Mr Yaniewicz. In the 4th, 5th, and 6th bars of the Recitative, and the 9th and 10th of the first symphony of the Song, there is a modulation which has been much used since the time of Handel.

Mr Lindley's fine and firm tone, and astonishing rapidity and neatness of execution in his Concerto, gave great pleasure to all the admirers of masterly performance on the violoncello.

The Duet, "*Crudel perchè finora,*" is perfectly beautiful and interesting. The highly finished and expressive melody, is sustained by the most elegant and judicious accompaniment. The expression of the first part, particularly of the 23d, 24th, 25th, and 26th bar, is admirable; and the passage given to the bassoon at the 36th bar, is graceful and pleasing. It is

really quite saddening to think, that such music as this should be generally thrown aside, to make room for the torrent of puerile and nursery strains, which (unlike the overflowing Nile) unhappily never retires, but inundates the world without fertilizing it.

PART SECOND.

THERE is much strength of conception and energetic expression in the introduction to Mozart's Symphony in E ♭ major. This movement is in common time, *adagio*, and is followed by an *allegro* in $\frac{3}{4}$ time, which opens with a very beautiful and graceful subject *piano*. At the 4th bar, the subject is given to the bass, and the pleasing and natural imitations at first combined with it, are now differently distributed among the instruments with great judgment. The flowing and cantabile style of the subject is well contrasted with the spirited *tutti*, beginning at the 28th bar, which conducts the modulation into the key of the Dominant at the 71st bar.

Always attentive to unity of design, Mozart has rendered one of the leading features of the introduction subservient to this modulation. In the Introductions to the Overtures and Symphonies of Haydn and Mozart, will generally

be found some leading idea, which is more fully developed in the course of the succeeding movements. This gives an air of regularity and connection to the piece which is always agreeable. The sustained notes of the horns, from the 71st to the 80th bar, are judicious, and accord well with the quiet character of this passage. The strain given to the violins and violas, from the 84th to the 89th bar, and repeated by the bassoons, is flowing and grateful. At the 94th bar, a *tutti* is introduced, conducting to the close of the first section. The 104th bar of this section, presents one of those means by which Mozart, as usual, has avoided the insipidity of two successive cadences of the same kind.

The second section begins in G minor; and, by an abrupt modulation, the passage formerly presented at the 84th bar, is introduced in A ♭ major, repeated by the bassoons, and leading to a cadence in C minor at the 104th bar. Here the passage, which occurred at the 63d bar, is very ingeniously converted into an imitation between the bass and the violin in the interval of the 13th above; and, at the same time, into the harmonical sequence of 7ths resolved into 6ths, which, in the works of ordinary composers, is so apt to become heavy and

tedious. The whole of this passage to the 153d bar, is full of fire and vigour. At this bar, a cadence into C minor is indicated; but, as one in this key had already taken place at the 134th bar, Mozart, with great judgment, avoids its repetition by introducing a general rest for one bar, and commencing the next bar by an inversion of the dominant discord of the key of F. Two more chromatic dissonances lead to the original subject. The conduct of the remainder of this section, is the same with that of the first, excepting that, as is usual, the modulation does not tend to the establishment of any relative key.

The *Andante* in the key of A ♭ major, presents a delightful combination of taste, feeling, and science. The first strain is serious, and singularly beautiful. In the next strain, the ingenious manner in which the first phrase of the subject is combined with a passage closely resembling the commencement of the second phrase, may be particularly remarked. The transient minor 3d, introduced at the 16th bar of this strain, and the masterly manner in which it is counteracted, are worthy of attention. The first 11 bars of the third part of this movement are occupied with some digressive matter. At the 12th bar, the first phrase of the subject ap-

pears in the clarinets and bassoons, closely combined with an inversion of the passage given to the first violin in the 2d bar of the 2d strain, the former being modified by the difference of key and intervals, the latter by the difference of key only. At the 19th bar, the last-mentioned passage, with a little alteration in one of the intervals, appears in the bass, accompanied by a new counterpoint, and is taken up by the violin at the 23d bar. The 26th bar indicates the key of E b, which is established at the 27th bar. Upon the discord of the 26th bar, begins a very beautiful and ingenious imitation between the bassoons and the clarinets in the 12th above, at the distance of one bar. At the 33d bar, this imitation is reversed with great skill and elegance, in such a manner, that what was formerly the imitation, now becomes the subject to be imitated. This leads, with much grace and clearness of combination, to the original subject, affording one of those rare examples in which the Dædalean labyrinths of double counterpoint are illuminated by the splendour of genius.

From this return to the subject, the original strain is carried on with very interesting varieties of distribution and accompaniment, until the 65th bar, where a masterly and striking

enharmonic change conducts to the key of B minor, which is established at the 69th bar. The passage which begins here is analogous to that introduced at the 3d bar of the third part of this movement, and contains, in the 72d and 73d bars, another learned enharmonic transition, followed by a very skilful modulation into the dominant of the original key. At the 82d bar, the first portion of the second strain reappears with new varieties of accompaniment and contrivance; and at the 98th bar, the imitative passage occurring at the 26th bar is again introduced. This exquisite movement is wound up with great skill and judgment.

The Minuet, in E ♭ major, is very spirited, and the Trio, chiefly for the first clarinet *solo*, is simple and beautiful.

The Finale, *Allegro*, is full of action and fire, and contains some very curious and learned modulations, particularly between the 51st and 66th bars. The playful manner in which a fragment of the subject is treated in the 79th, and several succeeding bars, is remarkable. In the beginning of the second section, the indicated key of E minor is ingeniously avoided, and the modulation suddenly carried into A ♭ major. The 9th bar of this section contains one of those

enharmonic changes which are so dangerous to unskilful composers. Mozart, however, like another Hercules, smiles at terrific forms of danger, and, in sport, achieves the conquest of difficulties which others tremble to contemplate.

The return to the subject in this section is marked with much playful vivacity. Another striking enharmonic modulation occurs at the 98th bar, and after moving for a short time with firm and certain steps in the maze which he has entered, Mozart quits it for a more open and beaten path, and hastens to the successful conclusion of a work, which scarce any one but himself could have accomplished.

The profusion of extraordinary beauties to be found in this Symphony, have induced me to be more particular in my analysis than may perhaps be agreeable to the generality of readers; but in discussions of this kind, general approbation cannot be obtained.

Mr Yaniewicz this evening produced a very beautiful Concerto, which he performed in a style of the highest excellence.

"*Se al impero amici Dei,*" from "La Clemenza di Tito," is a *bravura* distinguished by Mozart's usual facility and elegance of compo-

sition. It afforded Mrs Salmon an opportunity of displaying the sweetness and flexibility of her voice, and her judicious and pleasing manner of singing.

FOURTH MORNING PERFORMANCE

IN THE

PARLIAMENT-HOUSE,

Saturday, November 4, 1815.

LIST OF MUSIC

SELECTED FOR THE

FOURTH MORNING PERFORMANCE.

PART FIRST.

Overture to Sampson.—HANDEL.

Air and Chorus, "*Softly rise, O southern breeze.*"—Dr BOYCE.

Song, "*Lord! to thee each night and day.*"—HANDEL.

Quartetto, "*Benedictus qui venit.*"—MOZART.

Chorus, "*Gloria in excelsis.*"—PERGOLESI.

Song, "*O come let us worship.*"—HANDEL.

Song, "*Let the bright Seraphim.*"—HANDEL.

Grand Chorus, "*Hallelujah,*" from the Mount of Olives.—BEETHOVEN.

PART SECOND.

Introduction and Double Chorus, "*From the censer.*"—Dr BOYCE.

Air, "*O Lord have mercy upon me!*"—PERGOLESI.

Double Chorus, "*He gave them hailstones for rain.*" HANDEL.

Recitative, "*Deeper and deeper still.*"—Air, "*Waft her Angels.*"—JEPHTHA—HANDEL.

Recitative, "*Ye sacred priests!*"—Air, "*Farewell, ye limpid streams.*"—JEPHTHA—HANDEL.

Chorus, "*The Lord shall reign for ever and ever.*"—HANDEL.

PART THIRD.

Overture and Dead March in Saul.

Luther's Hymn, "*Great God! what do I see and hear!*"

Song, "*Tears such as tender fathers shed.*"—HANDEL.

Motett, "*O God, when thou appearest.*"—MOZART.

Recitative, "*My arms! against this Gorgias will I go.*"—Song, "*Sound an alarm.*"—And Chorus, "*We hear the pleasing dreadful call.*"—JUDAS MACCABEUS—HANDEL.

Air, "*Holy! holy! holy! Lord God Almighty!*"—HANDEL.

Song, "*Gentle Airs.*"—HANDEL.

Coronation Anthem, "*Zadock the priest.*"

FOURTH MORNING PERFORMANCE,

Saturday, November 4, 1815.

PART FIRST.

The number of persons who attended this Performance was very considerable. In the latter part of the Appendix will be found a statement, shewing how many tickets were received at the doors at each performance.

The Overture to Sampson commences with an introduction in $\frac{3}{4}$ time *Pomposo,* of a marked and forcible character. The *Allegro,* in common time, begins with a bold and open subject, treated in free fugue with Handel's usual skill and clearness. The Minuet, in $\frac{3}{8}$ time, has always been justly admired for its flowing sweetness of melody, and soundness of harmony.

The Air and Chorus, " *Softly rise, O southern*

breeze," afford a favourable example of the abilities of Dr Boyce, a respectable and ingenious English composer, who, in 1736, was elected organist of St Michael's church, Cornhill, and, at the same time, organist and composer in the Chapel Royal, London. His Collection of English Cathedral Music, in three volumes folio, is much esteemed. He died in 1779.

The Air was very well sung by Mr Smith, and accompanied by Mr Holmes on the bassoon with the mellow tone and neat execution peculiar to this excellent performer.

"Lord! to thee each night and day," from Theodora, is a simple and touching Air, and was performed by Madame Marconi with a great deal of feeling and judgment.

The Quartett, *"Benedictus qui venit,"* from Mozart's Requiem, is one of the finest vocal compositions of this inimitable master. The grace and sweetness of the melody, the science and learning of the modulation, and the skill and ingenuity of the contrivance, all bespeak the production of a consummate artist. The movement in $\frac{3}{4}$ time, *"Osanna in excelsis,"* is admirable in pure melody and imitative combination.

Pergolesi's *"Gloria in excelsis"* has much of the pleasing and beautiful melody, pure har-

mony, and unembarrassed design, which distinguish the works of this celebrated artist.

"*O come let us worship,*" was sung by Mr Braham with that serious feeling and affecting expression which he has always at command, although the necessity of consulting the popular taste sometimes does not permit him to call forth his superior powers. This composition is fine, and truly devotional in its style.

In "*Let the bright Seraphim,*" Mrs Salmon's performance gave great satisfaction. The trumpet part, *obbligato,* was well supported by Mr Hyde. There are a few stiff and formal divisions in the latter part of this song, which, as they belong to the class of local and unmeaning fashions, are antique without being venerable.

The Chorus, from Beethoven's Mount of Olives, "*Hallelujah to the Father,*" is one of the finest productions of this great composer. The movement with which it opens is simple and dignified; and at the words "*Praise the Lord,*" an Allegro commences with a bold and emphatical subject, treated in fugue with double counterpoints *a due sogetti.* In the answer to this subject, the ancient regulations regarding the plagal and authentic division of the octave are not observed, but the response to the first

bar of the subject begins on the second of the scale, instead of following the ecclesiastical manner, by which it would have commenced upon the key note. At the 13th bar, the answers begin to follow the subjects more closely; and at the 24th and 33d bars, some ingenious imitations commence, formed of the subject and answer interwoven together. The 51st bar presents a new subject in the bass to the words *"Worlds unborn skall sing his name,"* answered in the 5th above by the tenor at the distance of two bars. The counter tenor and soprano follow regularly in the same manner. At the 69th bar a passage is given to the bass, answered by the other voices, and ingeniously treated at the 78th and three succeeding bars. The 87th bar presents again the subject formerly given to *"Worlds unknown shall sing his glory."* The modulation beginning at the 99th bar, and the fine interruption of the full cadence at the 135th bar, are particularly striking. Altogether, this is one of the finest Chorusses that has been composed since the days of Handel.

In the preceding pages, there has been occasion to remark the general excellencies of each of the three most distinguished modern composers—Haydn, Mozart, and Beethoven. These

three illustrious men differ so much in their general style and manner, that a close comparison of their respective merits cannot, perhaps, be drawn, without some violation of propriety. It may, however, be observed, that Haydn and Mozart are equally remarkable for the purity and perspicuity of their style, and the exquisite arrangement of their musical periods. The former seemed to be distinguished by breadth of manner, and knowledge of effect—the latter by delicacy of perception, and refinement of expression. Beethoven, with a fancy less regulated and matured than Haydn's or Mozart's, appears to possess as much fire and energy of spirit as either. There is a certain wildness and Herculean grasp of imagination which seems to be peculiar to this admirable musician. He delights to wander in the regions of obscurity and enchantment, and to appall the mind with sounds which seem to issúe from the inhabitants of "that undiscovered country from whose bourne no traveller returns." Yet, in quest of novelty, he too often deviates into sterile and uncultivated tracts, affording him nothing but a few rugged and ill-favoured productions, which are obtained with difficulty, and might perish without regret.

PART SECOND.

THE Introduction and Chorus, "*From the censer curling rise,*" is a composition of very considerable merit.

"*O Lord have mercy,*" by Pergolesi, is full of sentiment and touching pathos. The change of time and character at the words, "*But my hope hath been in thee, O Lord!*" is strikingly and beautifully contrasted with the former part of the Air, in which grief and despondency are so admirably expressed. This excellent composition was performed by Madame Marconi with great judgment and feeling.

"*He gave them hailstones.*"

"This spirited and masterly movement, which was clamorously called for a second time, is written *a due Cori.* It is one of the few Choruses, composed by Handel, in which

there is no fugue, or point of imitation, except in the echo's of the two Choirs; but, *en revanche,* the instrumental parts are so active and full, without occasioning the least confusion, that, if the eight voice parts were silent, the accompaniments might be played with good effect as a movement in a Concerto: a circumstance difficult to point out in the works of any other composer than Handel."—BURNEY.—*Second Commemoration Performance.*

The Recitative from Jephtha, "*Deeper and deeper still,*" recalls to memory one of the most affecting passages of sacred history. The story of Jephtha's rash vow is sufficiently well known; and, in his admirable Oratorio upon that subject, Handel has expressed the agitated and impassioned feeling of the unhappy father with all the skill of a consummate master. Nothing in music can be more expressive of grief, remorse, and distraction, than the Recitative in which Jephtha pours forth his agonies, and tells his dreadful resolve. As performed this morning it was quite overpowering, and there was scarcely an individual present whose blood did not curdle, and whose tears did not flow, at the sounds of horror and sadness so powerfully expressed by Mr Braham. When a subject oc-

curs really worthy of this gentleman's best powers, he shews that they are quite adequate to any thing in vocal performance.

To point out the beauties of this Recitative as a piece of composition, would be to give a minute analysis of every bar, as containing conceptions of the highest order, and modulations of the most learned and masterly kind. However, among other striking passages, may be pointed out, "*'Tis this that racks my brain, and pours into my breast a thousand pangs that lash me into madness*"—"*Horrid thought!*"—"*My only daughter*"—"*So dear a child.*" The heart that is not affected, and deeply affected by these, when conveyed by such a singer as Mr Braham, must be made of adamantine matter.

"*Waft her angels,*" from the same Oratorio, is flowing in melody, and ingenious in accompaniment; and, aided by Mr Braham's versatile talent, formed an agreeable relief to the gloomy character of the Recitative.

"*Ye sacred priests,*" is highly expressive; and the Air, "*Farewell, ye limpid springs,*" exquisitely tender and beautiful. It very forcibly conveys the sentiments of melancholy resignation with which the daughter of Jephtha, expecting the intended sacrifice, contemplates, as she believes, for the last time, the scenes of her

peaceful and innocent enjoyments, and prepares to quit the "*busy world, where reign short hours of joy and years of pain.*" Handel is always peculiarly happy in the *Siciliano* measure, and was never more so than on this occasion.

The hope and resolution of Iphis are well expressed by the change of measure and key at the words, "*Brighter scenes I seek above,*" which are set to a simple and beautiful melody, accompanied with a bass moving by divisions. In her performance of both the Recitative and Air, Mrs Salmon was very successful; and in the latter, the masterly effect of Mr Dragonetti's double bass was singularly conspicuous.

"*The Lord shall reign for ever and ever.*"
Exod. xv. 18.

"This most admirable composition, which is written *a due Cori,* begins by the tenors and counter tenors, in unison, accompanied only by a ground base."

Recit. "*For the horse of Pharaoh with his chariots,*" &c.—Exod. xv.

"Mr Norris pronounced this, and the fol-

lowing Recitative, with the true energy of an Englishman who perfectly comprehended and articulated the words."*

Chorus. " *The Lord shall reign for ever and ever.*"

" The return to this short strain of Chorus, after each fragment of Recitative, has a fine effect."

Recit. " *And Miriam the Prophetess, the sister of Aaron, took a timbrel in her hand: and all the women went out after her with timbrels and with dances.*"—Exod. xv. 19.

Chorus. " *Sing ye to the Lord, for he hath triumphed gloriously. The Lord shall reign for ever and ever. The horse and his rider he hath thrown into the sea.*"—Exod. xv. 21.

" The effects of this composition are at once pleasing, grand, and sublime. The aggregate of voices and instruments had here its full effect; and such is the excellence of this pro-

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* This passage from Dr Burney is very applicable to Mr Braham's performance of the Recitatives in question.

duction, that if Handel had composed no other piece, this alone would have rendered his name immortal among true lovers and judges of harmony."—BURNEY.—*First Commemoration Performance.*

PART THIRD.

OVERTURE TO SAUL.

"The first movement of this admirable composition, so different from the common style of Overture, which Lulli had established, and to which all the composers in Europe, for more than fifty years, implicitly conformed, is extremely pleasing; and when it was first heard, must have surprised, by the grace and novelty of its conduct and passages.

"Though the rest of this Overture was superseded in favour of the *Dead March*, yet it is but justice to the author to say, that the second movement, with the Solo parts for the principal hautbois and violin, is so *chantant*, as perpetually to remind the hearer of a vocal duet, richly accompanied. The fugue, indeed, with Solo parts for the organ, was, perhaps, very judiciously omitted; as the passages have been

long in such favour with the imitators of Handel, as to be rendered trite and vulgar. The *Minuet* will, however, always preserve its grace and dignity; being one of the few final movements of an Overture, which neither age nor fashion can deform."*

THE DEAD MARCH.

"This most happy and affecting movement, which has retained its favour near half a century, and which is so simple, solemn, and sorrowful, that it can never be heard, even upon a single instrument, without exciting melancholy sensations, received here all the dignity and grandeur which it could possibly derive from the various tones of the most powerful, as well as best disciplined, band, that was ever assembled."—BURNEY.—*First Commemoration Performance.*

* In this Overture, Mr Mather's great powers on the organ were displayed in the passages which Dr Burney mentions to have been omitted. The highest praise is due to that excellent performer and ingenious musician, on account of his important services during the Festival when presiding at the organ; where his perfect knowledge in this department, his vigilance, activity, and penetration, contributed so much to the general excellence of the performances.

"*Luther's hymn*" is venerable on account of the simplicity of its melody, and the ideas of bold and stern independence of soul, associated with the name of its author. This powerful and zealous reformer, who was the first that made the Papal throne tremble on its broad foundation, joined to his more severe characteristics, a profound love and veneration for music. In his epistle to Senfelius, a musician of Zurich, he expresses himself in these words, "*Scimus musicam dæmonibus etiam invisam et intolerabilem esse.*"* And concludes in this manner, "*Planè judico, nec pudet asserere, post theologiam esse nullam artem, quæ possit musicæ æquari.*"† That every one will acknowledge the truth of this encomium, as readily as Senfelius, is not to be expected.

The accompaniments to Luther's hymn, as performed this morning, contain one of those miserable attempts at impossible imitation, by which fools render an art ridiculous or disgusting. The ideas of awful solemnity and gran-

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* "We know music to be hateful and intolerable to dæmons."

† "I verily believe, and am not ashamed to assert, that next to divinity, there is no art which can be compared to music."

deur, which belong even to the most ordinary conception of that tremendous day, when "*the dead shall arise,*" and the final doom of every man be pronounced, have certainly very little in common with the ideas excited by the absurd and shocking burlesque of the sound of the last trumpet, so injudiciously and improperly imitated in the accompaniments to this hymn. If the composer intended to jest with things so impressively serious, he might have reserved his offensive humour for his own private gratification; but if he gravely purposed to represent what can neither be represented nor imagined, he shewed at once his ignorance of the proper objects of his art, and his want of right feeling and understanding.

Mr Braham's expression of the melody was appropriate, and the Chorus was well performed; but the perpetual recurrence of the distressing imitation above-mentioned, destroyed the natural effect of Luther's simple aud unassuming composition.

"*Tears such as tender fathers shed,*" from Deborah, is one of those charming strains which Handel, in his happier moments of inspiration, produced for the delight of all whose feelings are responsive to the "concord of sweet sounds."

It is for such men as Handel that Fancy

> " Scatters from her pictured urn
> Thoughts that breathe, and *notes* that burn."

Mr Smith performed this beautiful song in his usual simple and unaffected manner.

Mozart's Motett, " *O God when thou appearest,*" is full of fire and energy. It is simple in design, and without complication of contrivance; but throughout, the hand of the great master is visibly employing the most appropriate means to produce the intended effect. The vocal parts are written in a style clear, nervous, and expressive, and are enforced and sustained by the most ingenious and well selected accompaniments. In this, as in all the other works of that extraordinary man, there is an ease and originality of manner, combined with a depth of resource and decision of character, to which the compositions of Haydn only afford a parallel.

The Recitative, " *My arms! against this Gorgias will I go,*" expresses well the indignation and defiance of Judas, and received every aid from the powerful utterance of Mr Braham.

The Air and Chorus, " *Sound an alarm,*" are highly spirited and beautiful. Among other striking passages of the Chorus, the sudden

pause after the words, "*We follow thee to conquest,*" and the succeeding transition, from the tones of confidence and exulting hope, to those so finely expressive of fear and uncertainty, given to the words, "*If to fall,*" is one of those masterly conceptions that are always to be desired, but can seldom be expected. The manner in which the voices rise from the low and feeble sounds of desponding anticipation, and become gradually fired and animated by the noble and inspiring ideas of "*Laws,*" "*Religion,*" "*Liberty,*" is peculiarly happy in conception, and striking in effect.

"*Holy! Holy! Lord God Almighty,*" originally set to the words, "*Dove sei,*" in the opera of Rodelinda, shews the extraordinary felicity of Handel in expressive and affecting melody.

The truth of the Poet's pointed remark, "*Si vis me flere, dolendum est primum ipsi tibi,*" has been confirmed in many instances, and in no one more strikingly than in the case of Handel, whose musical feelings were so exquisitely sensible, that, when in the act of composing some of his pathetic songs, he has been seen to dissolve into tears.

"*Gentle airs,*" from Athalia, is a song of much beauty and expression, and was very finely sung by Mr Braham, and powerfully sup-

ported by Mr Lindley's judicious accompaniment on the violoncello.

The introductory Symphony to "*Zadock the priest,*" is very heavy and fatiguing from the perpetual repetition of the same dry passages of division. There are in it, however, some masterly touches of modulation, which relieve its general insipidity. The Chorus begins accompanied by part of the introductory Symphony, and is bold and simple in its style.

On a review of the excellencies and imperfections of the performances of this Festival, the former seem to preponderate so greatly, that the latter are but as dust in the balance. I need not expatiate upon the individual merits of the performers. By inspecting the list of their names, the reader will at once perceive, that this would be a matter of supererogation. But I cannot quit this subject without expressing that respect and consideration, which I feel in common with many others, for the talents and able assistance of the principal performers. Among these, several of the professors, resident in this city, hold a distinguished place. Were I to select particular names from a list so numerous and excellent, I would, it is true, pay only a

just tribute of praise to some; but this would involve the disagreeable necessity of wounding the feelings of others, who might consider themselves fully entitled to the same degree of notice.

PLATE. I.

FIG. I.

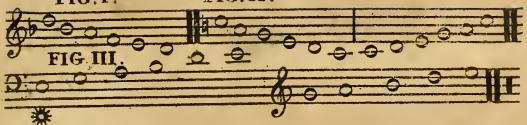


FIG. II.

FIG. III.

FIG. IIII.

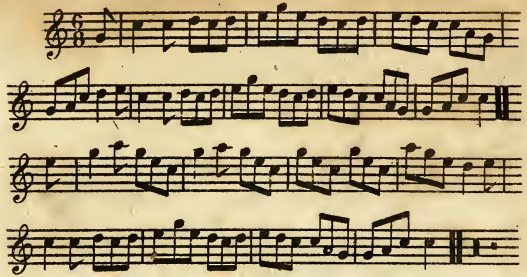


FIG. V.

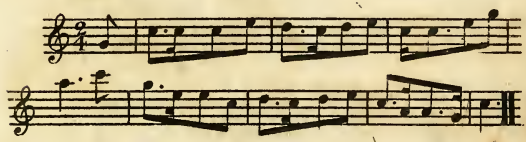
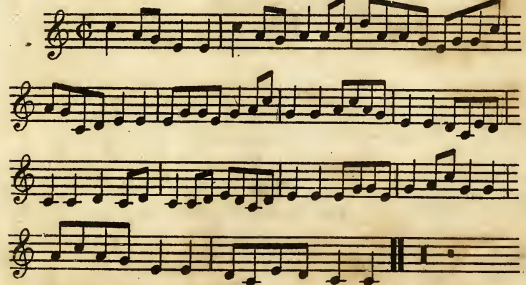


FIG. VI.



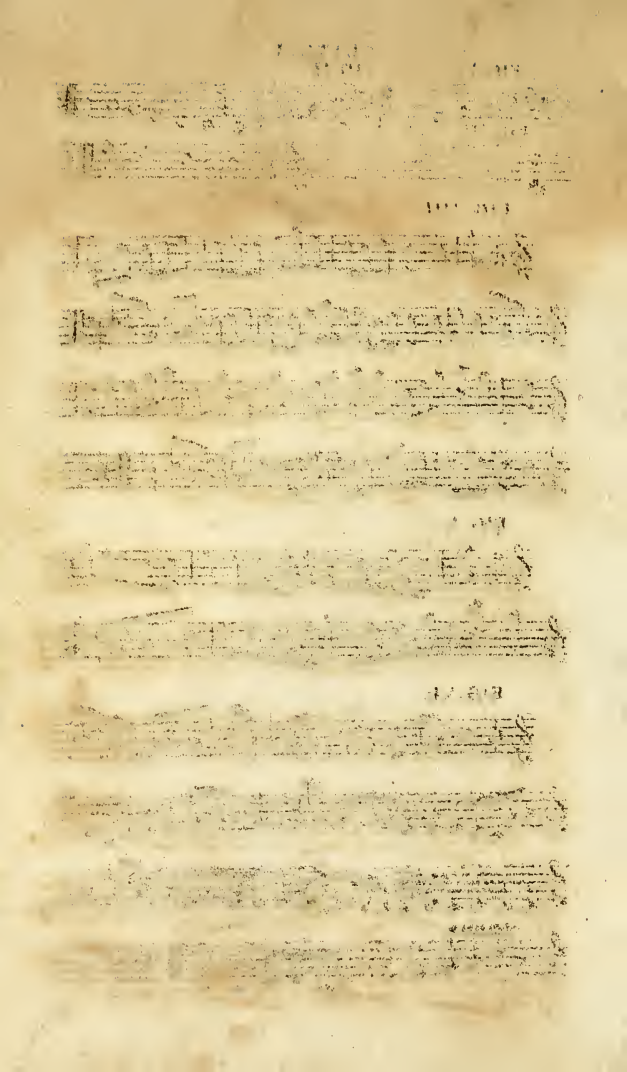


PLATE. II.

FIG. I.

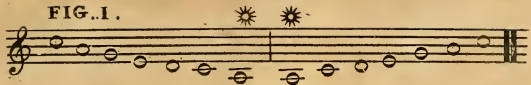


FIG. II.

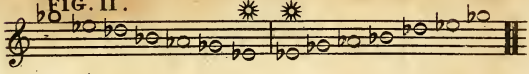


FIG. III.

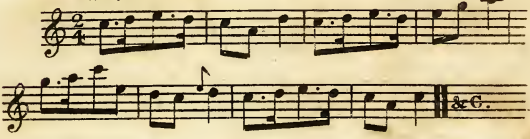


FIG. IV.

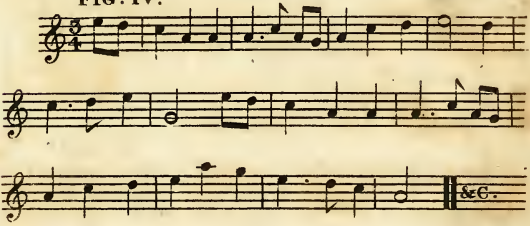


FIG. V.

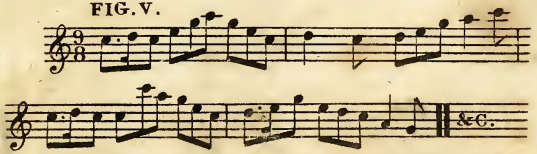
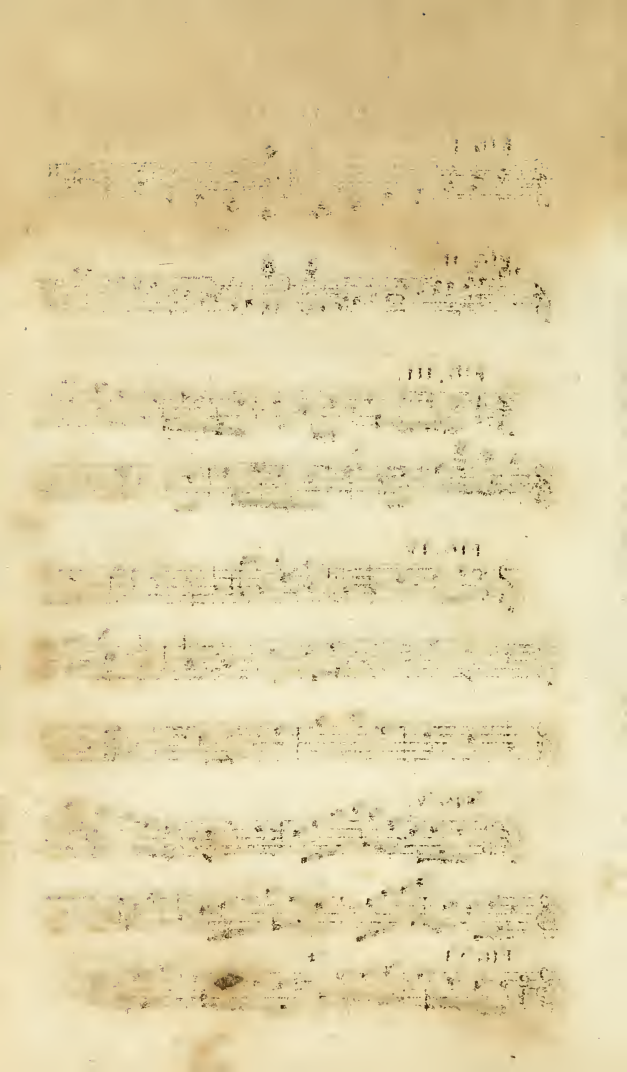


FIG. VI.



AN ESSAY,

CONTAINING SOME

GENERAL OBSERVATIONS

ON MUSIC.

ESSAY.

SECTION I.

Music, a natural and universal language, appears to have been cultivated in times the most remote, and among nations the most barbarous. Some peculiarities of idiom, or other shades of difference, have modified the language of musical sounds in different countries, and at distinct periods in the same country; but, as the general principles of this language are co-eval with creation, these have remained unchanged and unchangeable amidst all the wild caprices of fancy, and all the extravagant innovations of fashion.

That Music is not a language of convention, may be made evident by the following considerations:—

Conventional language consists of certain combinations of articulated sounds, or visible

signs, which, by general agreement, become expressive of objects either material or intellectual. It is quite clear that these sounds and signs are wholly arbitrary, because, to those who do not participate in the compact, they convey no meaning whatever.

Inarticulate sounds, looks, and gestures, form the natural language of man in a state of primitive barbarism ;—the formation of articulated sounds and words, regulated gestures, and sculptured images, or pictorial representations of material objects, constitute the next step in the progress of language, which then becomes artificial. The Hieroglyphics of the ancient Egyptians were a part of their language, and it is possible that a continual abbreviation of these gave rise to the invention of written signs or characters. As the knowledge of substances and attributes becomes more extensive, artificial language becomes more copious ; by the gradual progress of science and refinement, it becomes at last compacted into strength, and polished into elegance.

As the relations of the oral or written signs used in conventional language to the objects which they express are purely arbitrary and accidental, it follows, that these signs are convertible, and that each sign might, by a new

consent, be made to convey a meaning diametrically opposite to that which it formerly conveyed.

The signs of natural language, on the contrary, are not convertible. The cries of grief—the looks of love—or the gestures of anger, must always express the same passions, and always excite the same emotions. The natural tones of the human voice are expressive, in some degree, of different qualities more or less agreeable. This must have been remarked by every one. It is extremely probable, that, in very remote antiquity, certain simple successions of these tones were employed to denote different affections of the mind, and to convey corresponding impressions to those to whom they were addressed. This would give rise to melodies at first very rude and limited, which would be gradually refined and extended, until finally regulated and determined by the establishment of a certain scale or series of musical sounds. During its advances to perfection, it would be discovered that the sounds constituting this scale or series were related to each other by certain determinate proportions or intervals; and that certain simultaneous combinations of these sounds produced an agreeable effect. Hence would arise the science of Harmonics,

and the art of musical composition. This supposed progress is not merely hypothetical, but is consistent with what is known regarding the different stages of the art. The ancient Greeks had different *modes*, or scales, distinguished by the terms *Dorian, Phrygian, Ionian*, &c., each of which had a peculiar character, and was used to express a particular sentiment or passion.*

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* The Greeks are said to have derived their music from the Egyptians; but the state of the art, at any particular period, among the latter ancient and extraordinary people, is veiled in the obscurities of time. In the *Campus Martius* at Rome lies an Egyptian obelisk, brought thither by Augustus, and supposed to have been erected at Heliopolis by Sesostris about four hundred years before the Trojan war. Upon this obelisk, among other hieroglyphics, is represented a musical instrument twenty-one inches in length, having a neck and two strings, and much resembling the Calascione, or Neapolitan guitar. This shews that the Egyptians cultivated instrumental music at a very remote period, and also that they possessed the means of extending and modifying their scale of sounds by the simple expedient of a neck or finger-board. It is singular, that among the remains of ancient Grecian sculpture, no indication of a musical instrument, having a finger-board, appears. Is not this rather inconsistent with the general supposition, that the Greek music originated among the Egyptians? unless we suppose that it did so at a time so remote as to baffle historical research, and set even conjecture at defiance.

It is very remarkable, that the Greek *Dorian Mode,* as altered by Olympus,* (plate 1, fig. 1,) (according to Aristoxenus, who lived 340 years A. C.) exactly resembles, in its omissions, the scale in which many of the old Scottish melodies are composed. In these scales the fourth and seventh of the key are omitted. This seems to shew, that the origin of the Scottish music is of much greater antiquity than is commonly imagined.† That this peculiar kind of scale was not derived from the Irish or Welsh, appears from the circumstances of these people having, at a very remote period, harps capable of producing the whole semitonic series contained in the compass of upwards of four octaves; and from the nature of their ancient melodies, in which the fourth and seventh of the scale are freely used. Their melodies, too, have a character more regular than the Scottish; and their use of the sharp seventh, and other chromatic intervals in the minor scale, shews that their music was become very arti-

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* Who flourished before the Trojan war, and was the inventor of the Greek *enharmonic genus.*

† By putting the series of sounds used by Olympus into a major key, for instance C major, as on plate 1, fig. 2, we shall have exactly the ancient Scottish scale.

ficial at a time when the Scottish music was yet in its infancy.

The scale of the old Scottish melodies, and likewise the ancient Greek modes, did not admit the sharp seventh of the key.

It is a curious characteristic of the ancient Greek music, that all their modes, or keys, (fifteen in number,) were minor; that is to say, that in each of them the third note in the first tetrachord, was a minor third from the key note. This must have given to their melodies a cast of melancholy, like that which tinctures many of the ancient Scottish, Irish, and Welsh airs, as well as those fragments of African and Asiatic melody, which have been brought to Europe.

That the Chinese musical scale contains omissions nearly allied to those in the altered Greek Dorian mode before-mentioned, is proved by the late existence in Paris of a musical instrument brought from China, which, as described by Dr Burney who saw it there, "was a kind of *Sticcado*, consisting of bars of wood of different lengths, as sonorous as if they had been of metal; these were placed across a hollow vessel resembling the hulk of a ship." To satisfy curiosity, the compass of this instrument is shewn on plate 1, fig. 3, and it will be found,

on comparing it with the Greek Dorian mode, as altered by Olympus, plate 1, fig. 1, that the intervals and omissions are calculated to produce melodies very similar in character. The difference between them is, that, in the alteration of the Greek mode, the second note of each tetrachord, and in the Chinese scale, the third note of each tetrachord, is omitted in descending. The intervals between the black keys of a piano forte* are similar to the intervals in these scales, and whoever runs his finger carelessly over them, will produce a kind of melody analogous to that of the old Scottish tunes. The Air, "*Ye banks and braes of bonny Doon,*" which is a very successful imitation of the ancient style of Scottish melody, is said to have been produced in this way by a gentleman resident in Edinburgh. The first strain of this, and also of the Air, "*Auld lang syne,*" together with the whole of a Chinese melody, (from Rousseau's *Dictionnaire de Musique,*) are given on plate 1, fig. 4, 5, and 6; and, by a comparison of the examples on that and the 2d plate, the peculiarity and similarity

* Vide plate 1, fig. 2.

of the scale of sounds employed in their composition will be apparent.

On comparing the two series of notes given on plate 2, figs. 1 and 2, with the Chinese scale, plate 1, fig. 3, it will be found that the intervals are precisely the same, and that each of them is nothing more than the scale of Olympus in a major mode, with a note added, a minor third under the lowest note of the Greek series. This added note produces a mixed scale, which, reckoning from the second note upwards, may be considered as a major series with the omission of the fourth and seventh; or, (proceeding in the same manner from the lowest note,) as a minor series with the omission of the second and sixth. This gives a doubtful character to melodies drawn from such a scale; and consequently many of the ancient Scottish melodies, although apparently composed in a minor key, belong in reality to a major one. Thus the Air, "*Lewie Gordon*," (plate 2, fig. 3,) would seem at first view to be written in A minor, while, in truth, it is composed in C major. This deception arises from the omission of the fourth and seventh of the scale, the leaps from the key note to the sixth, and the frequent occurrence of the latter note,

and the second of the scale. It is well remarked by Dr Burney, that "there is nothing that gives a stronger character, or ἦθος, as the Greeks call it, to a melody, than the constant or *usual* omission of particular notes in the scale."

The Scottish Airs on the plates are presented in their primitive state, divested of the modern graces and interpolations, which, in some degree, change their natural character. In the third bar of the Chinese Air, as given in Rousseau's Dictionary, there was an anomaly introduced, by either the transcriber or the engraver, which is rectified in the plate.

The existence of Music in every nation of the known world, shews the congeniality of the language of modulated sound to the general nature of man. Wherever Music is to be found, certain melodies are appropriated to express rejoicing, or lamentation; and where it has assumed the aspect of an art, it is also employed to signify the intermediate shades of difference between these two extremes. The progressions of melody, in the minor scale, generally convey the impression of melancholy, while those of the major scale excite emotions of cheerfulness, or amatory tenderness. To attempt a minute explanation of these phenomena, and especially the dissimilar, or mixed, ef-

fects of the major scale, would lead into a discussion much too extensive and tedious for a work of this kind; and indeed would end at last in a labyrinth of hypothesis and conjecture; or, at best, in a reference to the laws of Nature, those ultimate principles which form the boundaries of physical science. Upon a musical ear, a progression from a key note to its third, and one from the same note to its seventh, produce a very different effect; but all that can be certainly said, in explanation of this, is, that the organ of hearing is so constituted as not to be affected in the same manner by these two progressions.

In Music, there is nothing purely arbitrary and conventional, excepting its written signs and their names, which have undergone many variations, and may possibly undergo many more. The language of musical sounds is certainly not quite definite, because its effects upon different individuals who understand it, are not precisely similar. These varieties and nice shades of distinction in its effects, may be compared to the diversified, and yet resembling impressions, produced upon several persons, who, at one time, but from different points of view, examine the refraction of the sun's rays in a prism. Each individual perceives the richest

and most beautiful colours, blending together in the finest and softest gradations; but these colours are not all equally vivid, nor are these gradations all alike delicate.

From what has been said, it may be concluded, that Music is originally a language universally intelligible, subject however to those accidents and modifications, which are the consequences of the advancement of knowledge, and the progress of refinement. The only anomaly, under this general position, is to be found in those persons whose sense of hearing is not perfect. Many men are totally incapable of being affected by Music, and consequently are defective in a capacity which is enjoyed by many others. A musical ear is a peculiar gift of Nature; and it is a fact no less true than curious, that the power of discriminating accurately between different musical sounds, has no necessary connexion with that by which the melody and rhythm of poetry, or measured language, is perceived. Pope, the harmony of whose numbers is well known, was quite insensible to the charms of Music. So conscious was he of this defect, that he begged of his friend, the celebrated Dr Arbuthnot, to instruct him in the real merits of Handel, whose abilities as a performer and composer, he found himself

quite unable to comprehend. The answer of Dr Arbuthnot was, in these remarkable words, "Conceive the highest you can of his abilities, and they are much beyond any thing you can conceive."

Notwithstanding the fact, that some men are totally insensible to the charms of Music, there is scarcely any one to be found among this class, who does not presume either to criticise musical compositions or performances, or to confess at once his want of musical apprehension, and his utter contempt for what he does not and cannot understand. In talking much and confidently upon subjects, for the comprehension of which, either their faculties are unfitted, or their knowledge is too limited, it will always happen that men, even of the greatest abilities, will utter nonsense in an exact ratio to the length of their declamation. Many, whose names are venerable on account of their genius, learning, and virtue, have weakly incurred the contempt and ridicule of artists and connoisseurs, by delivering crude and irrational opinions upon musical subjects, and endeavouring to support them by forced comparisons and strained analogies.

Like too many others who unfortunately want a capacity to relish music, Pope foolishly

endeavoured to ridicule those who cultivated this art, or listened to its productions with pleasure; although, in his younger years, he would willingly have passed for a connoisseur in Music, and actually wrote an Ode in honour of it, because Dryden had done so before him, besides blindly praising its powers in his notes on Homer, merely because he did not dare to differ in opinion from that venerable bard, and had entered the lists of Fame, on all other occasions, as his dauntless champion.

Addison too, who had not the least sensibility to Music, pretended to treat the art and its professors with contempt, and to tax its admirers with affectation. All this resembles the virulent declamations of a man born blind, against the affectation and falsehood of those whom he hears talking of the fine forms and agreeable colours of a beautiful landscape.

Although a musical ear is the first and essential requisite to the enjoyment of good Music, it is, in its natural and uncultivated state, by no means quite sufficient for this purpose. This will be obvious to every one who considers the wonderful improvement of which our senses and intellectual faculties are susceptible. By those whose folly and perverseness are more conspicuous than their reach of mind and

philosophical penetration, this point has been contested with much obstinacy and acrimony.

In musical, as well as in other disputes, it often happens, either that the antagonists are so extremely disproportioned to each other in knowledge, that there is no room for "intellectual gladiatorship," or, that they are so nicely matched in ignorance, that the contest of absurdity might continue equal until closed by the hand of Death.

Many people imagine, that in order to enjoy the beauties of Music, or Painting, it is only necessary to possess eyes and ears; but, in truth, to judge accurately in either art, we must be able to perceive something more than merely forms and colours in the one, and simple or combined sounds in the other. Perspicacity of judgment in Painting, or Music, belongs only to those whose eyes, or ears, have been rightly exercised. In our progress from the cradle to the grave, we are continually forming an acquaintance, more and more intimate, with the objects of nature and art; and at length, by the power of custom, we are deceived into a belief, that much of our knowledge of these objects is innate, when it is in reality acquired. Our senses are the media through which external objects affect our minds; and it is well

known, that, as our sensations and judgments are inseparably connected, their improvement is simultaneous and co-ordinate. By the term judgments is here meant, those conclusions which we form from the intelligence conveyed to us by senses which are *perfect*, and neither clouded by ignorance, or prejudice, nor misdirected by perverseness. By adverting to Lord Bacon's dissertation upon *Idola* in his *Novum Organum*, the general sources of erroneous judgment will be understood. In proof of the commensurate improvement of human sense and intellect, thousands of instances might be adduced; but in this place one or two may suffice. In persons deprived of sight, the faculty of hearing is more remarkably acute than in those who, having both these senses, exercise them equally. The accuracy with which blind persons judge of space and distance by the intervention of sound, is singular; and some of them will recognise, by the inflexions of his voice, one to whom they had been casually introduced many years before.

Some who were born blind, and who fortunately recovered their sight by surgical operations, testified an entire ignorance of the relative distances and magnitudes of the visible objects presented to them. Every object ap-

peared to them to be equally within their reach; and they complained in emphatical language, that even distant objects "*touched their eyes.*"

From such striking cases it follows, that the accuracy of our judgments, regarding all external objects, depends entirely upon well-directed experience.

In short, to be able to judge correctly in any of the Fine Arts, it is not only necessary that the senses applicable to each of them should be properly exercised, but that the mind should be so too; and that the experience of both sense and judgment should be commensurate. To judge rightly in any one of these arts, it is not certainly necessary that we should have actually practised it, but it *is* necessary that we should have been long conversant with its general nature, and that we should have scrutinized its details with acuteness, precision, and feeling. To the common observer, the phenomena of Nature and Art offer food neither for meditation nor admiration; while to the Philosopher they are replete with hidden beauties, which he loves to draw into light, and to contemplate as proofs of the immeasurable and mysterious power of UNIVERSAL INTELLIGENCE.

SECTION II.

THE progress of refinement, and the expansion of human intellect, aided and directed by the powers of accurate experiment and analytical induction, have, in more modern times, opened a wide and fertile region, in which Genius and Industry may select and arrange those beautiful flowers which are destined to form the wreath of musical immortality.

The Philosopher who mournfully contemplates the ravages of time, among the most splendid and durable monuments of human ingenuity, may perhaps smile in sorrow at the incorrectness of language predicting immortality to the labours of creatures inhabiting a planet where change and uncertainty prevail; where every thing is perishable and evanescent, and

where the short duration of human works is so forcibly indicated by the brevity of human existence. Fortunately, however, the hopes of lasting renown have always been sufficient to overcome the fears of neglect, or destruction; and it has rarely happened to men of true genius to behold their productions sink in the still waters of oblivion, moulder away by the slow corrosion of time, or disappear before the overwhelming tide of disastrous accident. All perceive the dangers which menace the fabric of human reputation; but every one hopes and believes that his edifice will be strong enough to resist them all, and to remain a distinguished, perhaps a solitary monument of greatness, for the admiration of the most distant posterity.

To return from a digression, the subject of which is perhaps neither very *useful* nor very *agreeable,* it may be remarked, that Music, although generally considered as an imitative art, is not strictly so in reality. Unlike the arts of Poetry, Painting, and Sculpture, which are immediately conversant with objects moral, or physical, and the merits of which depend, in a great measure, upon fidelity of representation, Music is an insulated art, having no distinct type in the material, or intellectual, world. It is an art which has for its object to please;

which is capable of addressing itself powerfully and intelligibly to organs and minds fitted to receive its impressions; having qualities adapted to soothe and to elevate; but, above all, to move the more tender feelings of the heart, and to excite emotions, many of which are certainly undefinable, but not on that account the less delightful. The highly pleasurable train of ideas, which is excited by certain strains of Music, may be compared to that of which we are sensible, while contemplating a face, or person, remarkably beautiful,—when viewing the brilliant prismatic hues of the rainbow, that object so peculiarly associated with sublime sentiments,—or, while beholding the glories of the rising, or the setting sun, bursting forth through the blue mists and broken clouds of the morning, dazzling the eye with all the varied splendour of refracted and reflected light, or spreading his softened beams on the mountain tops when sinking under the many-coloured canopy of evening.

Some, even of the greatest composers, have attempted things beyond the province of their art, in endeavouring to imitate such sounds as the dashing of rain, the pattering of hail, the whistling of wind, the roaring of thunder; or such motions as the flow of a river, the zigzag

movement of lightning, the rolling of the waves of the sea, and the falling of buildings, or other heavy bodies, &c.

It appears, however, that the only sounds that Music can imitate successfully, are those expressive of certain human passions, or affections, the notes of a very few birds, and the cries of two or three other animals. Certain motions of particular bodies may, in some degree, be expressed by Music, though always imperfectly and indistinctly. In general, imitative passages produce their greatest effect when introduced in the instrumental accompaniments to Vocal Music, where they derive their chief force from the explanatory indications of the words which usually precede, or follow them. Some composers have occasionally indulged their inclination to buffoonery, by introducing, in their lighter works, imitations of the braying of asses, the screeching of owls, the gabbling of geese, &c. but these ludicrous and disagreeable noises are not among the legitimate objects of musical expression.

It has been denied, that simple musical sounds have in themselves any inherent agreeable, or disagreeable qualities, independent of those which they acquire from certain associations. But it would appear from common ana-

logy, as well as from facts and experiments, that, like particular colours, tastes, smells, and other qualities of bodies, even simple musical sounds have peculiar influences more or less agreeable upon the powers of auricular sensation and perception, unconnected with associations of any kind.

It may, however, be remarked, that in general the affect produced on the mind and body by Music, depends very much upon the nature of the ideas with which it is associated. Thus, the tones of the human voice are generally expressive of certain passions, affections, and dispositions, possessing different degrees of beauty, or sublimity. The more nearly, therefore, that the sounds produced by musical instruments resemble those of the human voice in quality and expression, so much the more will they please or affect us. By parity of reason, musical sounds, when they can, either in simple succession, or in combination, be rendered imitative of those, which, in certain animals, and in inanimate nature, convey to us ideas either ludicrous, beautiful, or sublime, may, by the power of association, excite in us correspondent emotions.

It would, perhaps, as has been observed, be fruitless to enquire very minutely into the

causes of the extraordinary pleasure which *some, not all,* receive from Music. The high and pure gratification which the best works in this enchanting art bestow upon a cultivated musician, seems to be one of the many phenomena which defy the ingenuity of conjecture, or the acuteness of investigation. Generally speaking, all that we know is, that when fine Music is perceived by a delicate and practised musical ear and judgment, the effect will always be *pleasure.* Musical compositions, with regard to their essential qualities, may be divided into three very comprehensive genera; 1st, Compositions of grace, sentiment, passion, and imitation; 2d, Compositions of studied and profound contrivance; the 3d Genus is produced by combinations of the two former in different proportions. It follows, then, that musical pleasures spring from two different sources. The one of these sources always apparent; the other sometimes obvious, oftener obscure, and still more frequently altogether concealed. This will be evident from the following considerations:—The pleasure which a scientific musician experiences in hearing, or examining, those Canons, Fugues, and other pieces of double counterpoint, by which men, possessing less fancy and feeling, than learning and powers of

abstraction, have distinguished themselves, is derived from an exercise purely intellectual, and consists in an accurate perception and just estimate of the skill and profound knowledge displayed by the artist in the regular design, complicated contrivance, and unembarrassed developments of the composition. The human mind is gratified in beholding great difficulties vanquished, and materials of a nature far from plastic, moulded by the hand of art into forms beautiful on account of their exact proportions, and valuable by the rarity and selection of their component parts. Compositions of this kind belong to the second class before-mentioned. As to pieces of the first class, the gratification which they afford, cannot, as was before observed, be always traced to a distinct source. A judicious intermixture of these two different styles of composition constitutes the excellence of modern Music, and is comprehended under the third class. The works of Haydn, Mozart, Beethoven, and other eminent modern artists, furnish infinite varieties of this composite style, as well as many admirable examples of the two others.

Musical composition appears, at present, to have attained the highest degree of excellence of which it is susceptible. In the lapse of cen-

turies, by the labours of men of powerful talent and unwearied application, the true principles of the art have been gradually discovered; the dry learning, and unimpassioned contrivance of early times, have given way to pathos, sublimity, and picturesque design, supported by pure harmony, just modulation, and animated science. Those who wish to trace the progress of Music from its infancy to its maturity, may peruse, with great pleasure and instruction, Dr Burney's General History of Music, a work of acute observation and prodigious research.

SECTION III.

THE attainment of remote and difficult objects in art, or science, is not to be accomplished but by the laborious and long-repeated efforts of genius, industry, and perseverance combined. Of this obvious truth, a great number of composers, both at home and abroad, seem, however, not to be aware; as, without troubling themselves with the necessary preparatives of study and experience, they start forth at once upon a "good, easy" public in the characters of consummate composers. If a good composer were formed with as much rapidity and as little cultivation as a mushroom, we might admire the prodigy, and lament that such men as Handel, Haydn, and Mozart, had foolishly spent their lives in labouring to perfect an art which was, in other hands, as in-

stantaneously perfectible as a Prince Rupert's drop, or a solvent for gold.

The continental musicians continue to preserve their superiority over all others, from the very same causes which have raised the professors of other arts, and also men of letters in Great Britain, to so high a place in the scale of European excellence. The musicians of Italy and Germany are *long*, and *regularly*, and *assiduously* instructed, by the best masters, in every branch of their profession. When the composers of our island undergo a similar course of discipline, it may reasonably be hoped, that they will not be found inferior to those whose powers are often not naturally superior to their own, but are rendered infinitely so by judicious cultivation.

If an academy of Music were formed in England, upon a liberal and extensive plan, having men of science and education to deliver lectures upon the history, the theory, and the practice of musical composition; having two or three of the best foreign vocal and instrumental composers and performers for the more private and particular instruction of the students; and having a full and well-arranged library, containing the best ancient and modern compositions of all kinds; if, in this academy,

prizes were distributed to the most promising students, and a fund appropriated to enable them to visit such places abroad, as might contribute to finish and complete the course of musical education which they had gone through at home; and if, at certain periods, great public concerts were to be given, in which the talents of the students in performance and in composition, might be fairly brought forward; if all these things were done, the art of musical composition would rise in this island, in a few years, to a degree of excellence sufficient to command the respect of all the rest of Europe.

The great advancement of the arts and sciences in general, forms an admirable and prominent feature in the present state of Great Britain; while, at the same time, the science of Music, by some unaccountable neglect, is so far from having kept pace with other sciences in improvement, that it is positively in a state of retrogradation, and labouring under a rapid and melancholy decline.

I have written earnestly upon this subject, because I possess enough of national pride to wish, that, if possible, Great Britain should be as much superior to other countries in Music, as she is in almost every other respect; although, I confess, I have not enough of na-

tional prejudice to make me insensible to her great inferiority (generally speaking) to Italy, Germany, and *now* even to France, in the art of musical composition.

In a former part of this Work, I have attempted to indicate some of the causes of the imperfection of musical taste in this country, and its consequences; the former consisting in want of critical sagacity, the latter in the indiscriminating favour, and even avidity of appetite for musical compositions, possessing neither genius nor science. In Music, as well as in the other fine arts, whatever is most generally intelligible becomes most popular. The bulk of mankind are ever best pleased by those effects in art, which, coinciding with the ordinary current of their ideas, require no immediate exertion of mind, or preparatory instruction, in order to be fully understood. This induces many men of high talent and extensive knowledge, to prostitute their powers to the gratification of the "*profanum vulgus*;" and to raise their fortunes upon the ruins of art and the corruption of public taste. Others again, who have neither skill nor experience, take Time by the forelock; and, confiding in the general want of discernment, and perversion of judgment, add to the mischief occasioned by

the former, in instituting *manufactories* of commodities, which, however crude and imperfect, are found to suit the fashion of the time. There are, indeed, in Great Britain a few, and but a few, musicians of eminence, who have too much respect for their art and for themselves, to condescend to feed the "many headed monster" with food agreeable to its palate; but to search for the productions of such men in the greater number of modern musical libraries, would resemble the labours of those who seek for grains of gold in the sand of rivers.

I have elsewhere remarked, that the Opera forms a portion of the public entertainment in London. This, under proper regulations, would certainly tend much to improve the general taste in Music; but, as it now exists, nothing, or rather worse than nothing, may be expected from it. The absurd and incongruous productions generally received and applauded in the modern theatres under the name of operas, seem to have been long ago prophetically characterised by Horace, in the beginning of his epistle to the Pisos on the Art of Poetry. Such extraordinary and monstrous performances deservedly fell under the lash of Addison's criticism in the Spectator; but, notwithstanding that their absurdities (I mean their poetical

ones, for, of their Music that gentleman was no judge) were then and since forcibly enough indicated, they still continue to possess a high degree of favour in England, as well as in the country in which they originated. Among a thinking and intelligent people like the English, this encouragement of miserable mixtures of bad Poetry and indifferent Music, can arise only from a general ignorance of the language and sentiments of these pieces, and a still more general ignorance of the style of good musical composition.

While the operas of Metastasio, and other Italians of real talent, are supplanted by those of contemptible authors, and while the puerile and watery compositions of certain favoured artists are preferred to the elegant, energetic, and masterly productions of such men as Haydn, Mozart, Winter, and Cimarosa, it would be vain to expect, that the opera style should ever appear in its true splendour and magnificence.

There is yet another cause which hinders the advancement of musical knowledge and judgment in this country. Regarding Scotland, this cause has been formerly touched upon; but as its influence is very powerful in retarding the progress of Music in Great Britain, perhaps

that circumstance may be a sufficient apology for its reappearance and more extensive application.

Many of the inhabitants of this island are at present so much wedded to their ancient Music, that they cannot, unassisted by time and custom, and a more liberal mode of thinking, become sincerely attached to modern compositions.

In Scotland, the national melodies, and in England the works of the old English masters, and of Handel, (who, by his long residence there, became almost naturalized to the country,) occupy the attention of so many lovers of music and professors, that both leisure and inclination are wanting to the study of the beautiful and perfect works of more modern times. Handel's Oratorios, although excellent and admirable, ought not to engross the attention of lovers of serious music so completely, as to repress that ardent admiration which the works of Haydn, and other great modern composers in this style, demand with so much justice.

Considering the style of ancient classical composers in general, I shall take the liberty of applying to it an eloquent quotation from a periodical work of high and deserved celebrity: "Gigantic in all its proportions, it seems ra-

ther to have aimed at overwhelming the imagination by vastness, than at enchanting it by elegance; and while ideas of grandeur and of power are irresistibly excited by the enormous masses that are piled into regularity by human labour, we are oppressed by a certain cumbrous and severe uniformity of execution, that banishes every idea of inventive freedom, and indicates the designs of an insulated and monastic corporation." *

This passage relates immediately to the Egyptian style of architecture, which, in the heavy massiveness of its materials, and the laborious efforts requisite to its accomplishment, certainly bears some analogy to many of those monuments of human power and industry reared by the greatest composers of the 16th and 17th centuries.

I shall close this discussion by a few observations from a very great author, which are equally admirable for truth and beauty of expression:—

"Antiquity, like every other quality that attracts the notice of mankind, has undoubtedly votaries that reverence it, not from reason, but

* Edinburgh Review for January 1803, p. 341.

from prejudice. Some seem to admire indiscriminately whatever has been long preserved, without considering that time has co-operated with chance. All, perhaps, are more willing to honour past than present excellence; and the mind contemplates genius through the shades of age, as the eye surveys the sun through artificial opacity. The great contention of criticism is to find the faults of the moderns, and the beauties of the ancients. While an author is yet living, we estimate his powers by his worst performances; and when he is dead, we rate them by his best."—JOHNSON.

APPENDIX.

JOHN HENDERSON.

Dr BURNEY'S ACCOUNT

OF THE

PERFORMANCE

OF

HANDEL'S MESSIAH,

IN

WESTMINSTER ABBEY,

On Saturday, May 29, 1784.

DR BURNEY'S ACCOUNT

OF

HANDEL'S MESSIAH, &c.

PART FIRST.

THE Overture to the Messiah, though grave and solemn, always seemed to me more dry and uninteresting in the performance, than the rest of Handel's Overtures; but the force, energy, and dignity given to every trait of melody, as well as mass of harmony, by this wonderful band, produced effects in it which elude all description.

Handel's Overtures are generally analogous to the opening of the first scene of the drama to which they belong, and may be called real prefaces or preliminary discourses to a book. In order, therefore, to suppress every idea of levity in so sacred a performance as the Messiah, he very judiciously finished the Overture without an Air. And the short Symphony to the accompanied Recitative, or *Aria parlante*, "*Comfort ye my people.*" (Isaiah xl. i.) seems, to such as are not acquainted with the Oratorio, a preparation for the light minuet, gavot, or jig, with which

Overtures are usually terminated; but how exquisitely are judicious ears disappointed! Indeed, I am acquainted with no movement of the same cast, to the words of any language, which is more grateful and soothing than this. There is not a note, either in the principal melody or accompaniment, that is become vulgar, common, or unmeaning. Mr Harrison, with his sweet and well-toned voice, did this Recitative and the following Air great justice, by delivering them with propriety, and the utmost purity and truth of intonation.*

The Air, "*But who may abide the day of his coming?*" (Mal. iii. 2.) is in a Sicilian pastoral style, of which Handel was very fond, and in which he was almost always successful; and the Chorus, "*And he shall purify the sons of Levi,*" is of a peculiar cast: each species of voice delivering the primitive subject, unaccompanied by the rest, till

* Handel has certainly manifested great knowledge of the sentiments and import of the words he had to express in this Oratorio, though, when he set them, he was not perfectly acquainted with the pronunciation of our language: as in the first Recitative, he has made a monosyllable of *cryeth*; in the first Chorus frequently allows but one note to the word *glory*; and, in the second Chorus of the second part, he has made the word *surely* a trisyllable. This great master, with all his musical riches and fertility of invention, was frequently obliged to be economical in his compositions, as well as his affairs; and, when he was pressed for time, he often applied words to music, instead of music to words, taking from its niche, or his port-folio, a movement already composed. Perhaps this was the case with the first Chorus, "*The glory of the Lord,*" which, however, is an excellent composition, and had a fine effect in the performance.

the counter subject, in ligature, or binding notes, is introduced, which adds to the effect of the whole, when the instruments come in, and all the voices, quitting the mazes of fugue, unite in simple counterpoint.

There is a very curious expression of the words attempted in the Air, "*The people who walked in darkness have seen a great light,*" (Isaiah ix. 2.) where the chromatic and indeterminate modulation seems to delineate the uncertain footsteps of persons exploring their way in obscurity. Whether this imitation is obvious, or possible to be made so, I know not; but there is merit in the attempt, when it involves no absurdity.

During the performance of this Oratorio, I made three several pencil marks, expressive of the degrees of comparative good with which my ears were affected by particular movements; and I found the sign of superlative excellence stamped on the Chorus, "*For unto us a child is born,*" (Isaiah ix. 6.); which has so much merit of various kinds, that I know not where to begin to praise it. The subjects of fugue are so agreeable, the violin accompaniments of such a peculiar character, and the clearness of facility which reign through the whole so uncommon, that each of them deserves to be particularly remarked; but at every introduction of the words "*Wonderful! Counsellor! the mighty God! the everlasting Father! the Prince of Peace!*" which he so long and so judiciously postponed, the idea and effect are so truly sublime, that, assisted by the grandeur and energy of this band, I never felt the power of choral music and full harmony, in enforcing the expression of words, so strongly before. There is poetry of the highest class in the music, as well as the words of this Chorus.

The Pastoral Symphony which followed this high sounding Chorus, played without wind instruments by violins on-

ly, in the most subdued manner, was balmy and delicious. The pianos or whispers of such multiplied sounds produced a sweetness of so new and exquisite a kind, that the musical *technica* furnishes no terms adequate to their effects.

RECITATIVE.

" *There were shepherds abiding in the field, keeping watch over their flocks by night.*"—Luke ii. 8.

RECITATIVE ACCOMPANIED.

" *And lo! an Angel of the Lord came upon them, and the glory of the Lord shone around them, and they were sore afraid.*"—Matt. iii. 17. Luke ii. 9.

RECITATIVE.

" *And the Angel saith unto them, Fear not, for behold! I bring you good tidings of great joy, which shall be to all people; for unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.*"—Luke ii. 10, 11.

RECITATIVE ACCOMPANIED.

" *And suddenly there was with the Angel a multitude of the heavenly host, praising God and saying.*"—Ibid. 13.

These Recitatives, as delivered by the sweet voice and articulate pronunciation of Madame Mara, had an effect far beyond what might be expected from such few and simple notes, without Air, or measure: they were literally made " melting sounds" to every hearer of sensibility present. And the magnificent Chorus, " *Glory be to God in the highest! and peace on earth, good will towards men!*" (Ibid. 14.) in which the *pianos* and *fortes* were admirably

marked and observed, never had so great an effect before, in any performance within my knowledge. There is more *claire obscure* in this short Chorus than perhaps had ever been attempted at the time it was composed. The Answers to the fugue succeeding each other so clearly and closely at the words "*good will towards men,*" must always please artists who know the ingenuity and merit of such contrivances; but the general effects of this Chorus want nothing in the ignorant, but attention and feeling, to afford them unaccountable delight. "*Rejoice greatly, O daughter of Zion; shout! O daughter of Jerusalem; behold! thy king cometh unto thee.*" (Zachariah ix. 9.) "*He is the righteous Saviour, and he shall speak peace unto the Heathen.*" (Ibid. 10.)

This brilliant and difficult Air afforded Madame Mara an opportunity of displaying some of her wonderful powers of execution, and shewed her in a very different light from any thing she had hitherto sung at the commemoration; but so firm, sweet, and judicious was her performance of every kind, and so delightful to the audience, that she never breathed a sound without effect.

"*He shall feed his flock like a shepherd,*" (Isaiah xl. 11.) is an Air in Handel's best Siciliana style, and has ever been in great favour with performers and hearers: Guadagni, after Mrs Cibber establishes its reputation. It is similar in movement to the lulling Pastoral at the end of Corelli's eighth Concerto, "*Fatto per la notte di natale,*" and had a pleasing effect from the performance of Signor Bartolini and Miss Cantelo.

PART SECOND.

THE Second Part of this divine Oratorio abounds in so many beauties of composition and effect, that I find one of my three marks affixed to almost every movement. The Chorus, "*Behold the Lamb of God, that taketh away the sins of the world,*" (St John i. 29.) has the single stamp of solemnity; but the Air, "*He was rejected and despised of men,*" (Isaiah liii. 3.) has ever impressed me with the highest idea of excellence, in pathetic expression, of any English song with which I am acquainted. "*Surely he hath borne our griefs,*" (Ibid. l. 4, 5.) is an admirable piece of learned counterpoint and modulation, and very expressive of the words. The subsequent *alla breve fugue*, to the words, "*And with his stripes we are healed,*" is written upon a fine subject, with such clearness and regularity as was never surpassed by the greatest choral composers of the sixteenth century. This fugue, which is purely vocal, and *à Capella*, as the instruments have no other business assigned them than that of doubling and enforcing the voice parts, may fairly be compared with movements of the same kind in Palestrina, Tallis, and Bird, which, in variety, it very much surpasses.

CHORUS.

"*All we, like sheep, have gone astray; we have turned every one to his own way.*"—Isaiah liii. 6.

This Chorus has a spirit, and beauties of composition, of a quite different kind: the bass is *costretto*, and moving incessantly in quavers, while the voice parts and violins express a roving, careless kind of pastoral wildness, which is very characteristic of the words. "*And the Lord hath laid on him the iniquity of us all.*"—Isaiah liii. 6. This fragment is full of sorrow and contrition.

The words of the admirable choral fugue, "*He trusted in the Lord that he would deliver him; let him deliver him, if he delight in him,*" (Matt. xxvii. 43. and Psalm xxii. 8.) which contain the triumphal insolence, and are prophetic of the contumelious language of the Jews, during the crucifixion of our Saviour, were very difficult to express; however, Handel, availing himself in the most masterly manner of the advantage of fugue and imitation, has given them the effect, not of the taunts and presumption of an individual, but the scoffs and scorn of a confused multitude.*

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* He was so conscious of the merit of this movement, that he frequently performed it on key'd instruments, as a lesson; and if he was pressed to sit down to play at such times as he felt no immediate impulse, this theme usually presented itself to his mind. When making it the subject of extempore fugue and voluntary, it never failed to inspire him with the most sublime ideas, and wonderful sallies of imagination.

"*Thy rebuke hath taken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.*"—(Psalm lxix. 21.) This is a piece of accompanied Recitative, of the pathetic kind, no less honourable to the composer's feeling than musical learning and recondite modulation: and all the sorrowful cast and expression of that and the Air which follows it, "*Behold and see if there be any sorrow like unto his sorrow!*" (Lam. of Jeremiah i. 12.) were well preserved by the performance of Mr Norris.

The happy construction of Westminster Abbey for cherishing and preserving musical tones, by a gentle augmentation without echo or repetition, was demonstrated by no part of the performance more clearly than in that of Miss Abrams; whose voice, though sweet and of a good quality, is not regarded as theatrical, but such as the Italians denominate *voce di Camera*. Yet, in singing the pleasing Air, "*But thou didst not leave his soul in hell,*" (Psalm xvi. 11.) which she did with considerable taste and expression, her voice was rendered more audible in every part of that immense building, than it has ever been in any concert room in London.

CHORUS.

"*Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of Glory shall come in!*"
Psalm xxiv. 7.

SEMI-CHORUS.

"*Who is this King of Glory?*"

SEMI-CHORUS.

"*The Lord strong and mighty, the Lord mighty in battle.*"

SEMI-CHORUS.

"*Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of Glory shall come in!*"

SEMI-CHORUS.

"*Who is this King of Glory?*"

SEMI-CHORUS.

"*The Lord of Hosts, he is the King of Glory.*"

CHORUS.

"*The Lord of Hosts, he is the King of Glory.*"

All these words are admirably expressed, and the contrasted effect of Semi-Chorus and Chorus were never more striking than in the performance of to-day.

CHORUS.

"*Let all the Angels of God worship him.*"—Heb. i. 6.

This spirited fugue, seemingly on two subjects, is perhaps the most artificial that has been composed in modern times. Handel, in order to exercise his abilities in every species of difficulty which the most learned and elaborate Canonists and Fughists of the fifteenth and sixteenth centuries were ambitious of vanquishing, has composed this movement in what ancient theorists called *minor* prolation; in which the reply to a subject given, though, in similar intervals, is made in notes of different value: as when the theme is laid out in semibreves, and answered in minims, or the contrary.*

* As it is only professors who can estimate the difficulty

"*The Lord gave the word; great was the company of the Preachers.*"—Psalm lxvii. 11.

The majesty and dignity of the few solemn notes with which this Chorus is begun, without instruments, received great augmentation now, from being delivered by such a number of bass and tenor voices in unison; and the contrast of sensation occasioned by the harmony and activity of the several parts, afterwards had a very striking effect.

"*How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!*" (Isaiah lii. 7. and Rom. x. 15.) is a very pleasing Air, *alla Siciliana*, which Signor Bartolini sung with elegant simplicity. And "*their sound is gone out,*" (Psalm xix. 4.) and "*Let us break their bonds asunder,*" (Psalm ii. 3.) both upon two different subjects, are capital Choruses in very different styles, as well as measure, and were performed with the utmost spirit and precision; but I hasten to speak of the Allelujah, which is the triumph of Handel, of the Commemoration, and of the Musical Art.

The opening is clear, chearful, and bold. And the words, "*For the Lord God Omnipotent reigneth,*" (Rev. xix. 6.)

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finding a subject which will serve as an accompaniment to itself in notes of augmentation or diminution, it is to them that the examination of this Chorus is recommended, who will see that, while one part is performing the theme in crotchets and quavers, another is constantly repeating it in quavers and semiquavers: an exercise for ingenuity often practised about two hundred years ago, on a few slow notes, or in fragments of canto fermo, but never before, I believe, in so many parts, with such perfect airy freedom, or little appearance of restraint and difficulty.

set to a fragment of *canto fermo*, which all the parts sing, as such, in unisons and octaves, has an effect truly ecclesiastical. It is afterwards made the subject of fugue and groundwork for the Allelujah. Then, as a short episode in plain counterpoint, we have "*The kingdom of this world*," (Ib. ix. 15.) which, being begun piano, was solemn and affecting. But the last and principal subject proposed, and led off by the bass, "*And he shall reign for ever and ever*," is the most pleasing and fertile that has ever been invented since the art of fugue was first cultivated. It is marked, and constantly to be distinguished through all the parts, accompaniments, counter-subjects, and contrivances with which it is charged. And finally, the words "*King of Kings, and Lord of Lords*," (Ib. xix. 16.) always set to a single sound, which seems to stand at bay, while the other parts attack it in every possible manner in "*Allelujahs—for ever and ever*," is a most happy and marvellous concatenation of harmony, melody, and great effects.

Dante, in his Paradiso, imagines nine circles, or choirs of cherubs, seraphs, patriarchs, prophets, martyrs, saints, angels and arch-angels, who with hand and voice are eternally praising and glorifying the Supreme Being, whom he places in the centre; taking the idea from *Te deum laudamus*, where it is said, "*To thee Cherubim and Seraphim continually do cry*," &c. Now, as the orchestra in Westminster Abbey seemed to ascend into the clouds and unite with the saints and martyrs represented on the painted glass in the west window, which had all the appearance of a continuation of the orchestra, I could hardly refrain, during the performance of the Allelujah, to imagine that this orchestra, so admirably constructed, filled, and employed, was a point or segment of one of these celestial circles.

And perhaps no band of mortal musicians ever exhibited a more respectable appearance to the eye, or afforded a more extatic and affecting sound to the ear than this.

> " So sung they, and the empyrean rung
> With Allelujahs."

PART THIRD.

"*I know that my Redeemer liveth, and that he will stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh I shall see God.*"—Job xix. 25, 26.

"*For now is Christ risen from the dead, the first fruits of them that sleep.*"—1 Cor. xv. 20.

It has been said, I think inconsiderately, "that the Airs of the Messiah are greatly inferior to most of those in Handel's operas and other oratorios." It would not, however, be difficult to point out eight or ten Airs of peculiar merit in this Oratorio, among which, "*Every valley,*" preceded by the accompanied Recitative, "*Comfort ye my people,*"—"*He shall feed his flock,*"—"*He was despised,*"—and "*I know that my Redeemer liveth,*" are so excellent, that it would not be easy to find their equals in any one of his operas or other oratorios. Indeed, the universal rapture visible in the countenances of this uncommonly numerous and splendid audience during the whole time that Madame Mara was performing the very affecting Air with which the third part of the Messiah is opened, "*I know that my Redeemer liveth,*" exceeded every silent expression of delight

from music which I had ever before observed. Her power over the sensibility of the audience seemed equal to that of Mrs Siddons. There was no eye within my view which did not

——" Silently a gentle tear let fall."

Nor, though long hackneyed in music, did I find myself made

" Of stronger earth than others."

At the end of her performance of this Air, the audience seemed bursting with applause, for which the place allowed of no decorous means of utterance. The Italians, when much pleased with music in their churches, manifest rapture by coughing, spitting, blowing their noses, or scraping their feet, which with us are expressions of contempt. The construction, however, of these audible signs, are easy and intelligible, when once they are settled by national compact.

After this justly admired Air, the short Semi-Chorus, " *Since by man came death,*" in plain counterpoint, by the principal soprano, counter-tenor, tenor, and bass, without instruments, had a sweet and solemn effect, which heightened the beauty of the following Chorus: " *By man came also the resurrection of the dead.*" And the Semi-Chorus, " *For as in Adam all die,*" sung in the same unaccompanied manner by three of the best singers in each of the four species of voice, contrasted admirably with the full Chorus, " *Even so in Christ shall all be made alive.*"

The effect of contrast in these movements, alternately sung with and without instruments, was so agreeable and striking, that it were to be wished more frequent use was made of such an easy expedient.

The favourite Bass Song, "*The Trumpet shall sound,*" (1 Cor. xv. 52.) was very well performed by Signor Tasca and Mr Sarjeant, who accompanied him on the trumpet admirably. There are, however, some passages to the trumpet part to this Air, which have always a bad effect, from the natural imperfection of the instrument. In Handel's time, composers were not so delicate in writing for trumpets and French horns as at present, it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being *naturally* so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr Sarjeant's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause.*

The Chorus, "*But thanks be to God,*" (Ibid. 57.) and the Air, "*If God is for us,*" (Rom. viii. 31.) sung by Miss Cantelo, were well performed, and had very pleasing effects.

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* In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dettingen Te Deum, p. 30, and in many other places, this false concord, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flutes are, by keys.

"*Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.*"—Rev. v. 12.

"*Blessing and honour, glory and power, be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever! Amen.*"—Ibid 13.

Of these three final Choruses it is difficult to determine which is the best, or had the grandest effect, from the very uncommon force and accuracy with which they were now performed. But though these three admirable movements are all in the same key and measure, yet their characters are totally different: the first, "*Worthy is the Lamb,*" in solemn simple counterpoint and modulation, is slow, with alternate strains of an accelerated movement, to which there is a very ingenious and pleasing accompaniment for the violins, totally different from the voice parts.

"*Blessing and honour, glory and power,* be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever.*"

The Second Chorus, on a marked, spirited, and pleasing subject of fugue, in the style of *canto fermo*, is led off by the tenors and basses in unison; then it is repeated by the trebles an octave higher, without accompaniments, till the

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* The seeming contraction of the words in the notation of this passage has a barbarous appearance to the eye, as Handel has allowed but three notes to five syllables; though the

point, "*that sitteth upon the throne,*" is answered by the tenors. After which the counter-tenors introduce the first subject, and are followed by the basses. When all the parts

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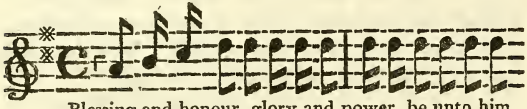
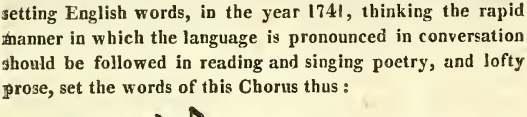
time is so slow (Larghetto) that no elision in singing them seems necessary.—E. G.



Blessing and honour, glory and power, be unto him.

The composer, from the little experience he had had in setting English words, in the year 1741, thinking the rapid manner in which the language is pronounced in conversation should be followed in reading and singing poetry, and lofty prose, set the words of this Chorus thus:



Blessing and honour, glory and power, be unto him.

And this notation has been literally followed in all transcripts and editions of the Oratorio ever since.

This little defect would certainly not have been pointed out here, had it not been with the wish of indicating an apology for it, and a cure. In future editions and transcripts of so classical a production, it seems necessary to recommend the correction of this and a few other similar inaccuracies, lest mere verbal critics, laying too much stress on such trivial defects, should endeavour to diminish the glory of the author and his work. And, indeed, however slight or unimportant such oversights may be to lovers of music, to mere grammarians and philologers, they appear unpardonable.

have sung the whole subject, which is long, particular sections of it are made points of imitation. And after the fugue has been well treated in all the relative keys, while the violins are moving in semiquavers, the important words, "*blessing, honour, glory,*" are distinctly and judiciously pronounced by all the vocal parts together, in plain counterpoint, with a crotchet rest, or musical comma, between each of them. Then, with a fire, spirit, and resources peculiar to Handel, this admirable Chorus is wound up with reiterations of the words "*for ever and ever,*" in all the splendour of full harmony and animated movement.

And at length, when those who hear the Messiah for the first time imagine the whole performance to be completely and gloriously finished, *a Finale* is led off by the basses, in a fugue, upon a noble subject, to the Hebrew conclusive term of devotion, Amen. In the course of this movement, the subject is divided, sub-divided, inverted, enriched with counter subjects, and made subservient to many ingenious and latent purposes of harmony, melody, and imitation, with the effects of which, though all must be struck and delighted, yet those only are able to comprehend the whole merit of contexture in this Chorus, who have studied harmony or counterpoint, and are capable of judging of design, arrangement, contrivance, and all the ingenious mazes and perplexities of elaborate compositions. Here Handel, unembarrassed by words, gave a loose to genius, liberated from all restraints but those of his own art. An instrumental fugue could not be more free and unconfined than this, upon an open vowel, and a syllable that terminates with the easy appulse of the tongue and teeth, which the liquid letter N requires. Symphonies of a solemn kind, without singing, are frequently played in the Italian churches during the *Missa bassa*, or silent celebration of

the mass. And divisions on particular words and syllables, which are thought innovations and modern fopperies, have been proved of the highest antiquity in the church, and the authority of Saint Augustine has been cited in apology for their use.*

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* "When we are unable to find words worthy of the Divinity, we do well," says this Saint, "to address him with confused sounds of joy and thanksgiving. For to whom are such extatic sounds due unless to the Supreme Being? And how can we celebrate his ineffable goodness, when we are equally unable to adore him in silence, and to find any other expressions of our transports, than inarticulate sounds?"—History of Music, vol. ii. p. 172.

MUSICAL FESTIVAL

FOR THE BENEFIT OF THE

PUBLIC CHARITIES.

At a Meeting of Noblemen and Gentlemen, called by Circular Letters, and held in the Council-Chamber, on the 30th day of November, 1814,

THE RIGHT HONOURABLE THE LORD PROVOST IN THE CHAIR,

Sir WILLIAM FORBES, Bart. moved the following Resolutions, which were unanimously adopted :—

I. Resolved—That it appears to this Meeting, that notwithstanding the aid constantly given to the numerous charitable establishments of this city, these Institutions have so multiplied, and their demands have become so pressing, from the exigency of the times, as to call for some more than ordinary exertion in their behalf.

II. Resolved—That this Meeting, observing the astonishing results of the Musical Festivals established in various towns in England, in aid of their public charities, is

of opinion, that a similar undertaking should be attempted in this Metropolis, to promote which, this Meeting pledges its own exertions, and earnestly intreats the co-operation and support of the benevolent inhabitants of Edinburgh.

III. Resolved—That this Meeting appoint a Committee to draw up a scheme of management and general arrangement, to be submitted to another General Meeting, to be called by advertisement.

At a numerous and respectable Meeting, held in the Council-Chamber, on the 23d December, in terms of the above Resolutions, called by Public Advertisement,

THE RIGHT HONOURABLE THE LORD PROVOST IN THE CHAIR,

Sir GEORGE CLERK, Bart. M. P. read the following Report from the Committee, which was unanimously adopted:—

REPORT.

The Committee having met, and taken the subject into consideration, have agreed upon the following Report:—

"As the Musical Festivals in England have uniformly been attended with the greatest success, your Committee recommend that the same plan of arrangement should be adopted with respect to the *Edinburgh* Musical Festival, as far as circumstances will admit. With this view, it is proposed to have, at such a time as may hereafter be found

most expedient, in the course of the year 1815, Six Musical Performances, on a scale similar to the Festivals in England, viz. Three Oratorios, or Selections of Sacred Music in the Morning, and three Miscellaneous Concerts in the Evening.

" As the whole of this plan will necessarily require very extensive patronage, and much previous arrangement, your Committee recommend that the Nobility of Scotland should be requested to patronise, and to give their countenance and support to the undertaking: That the whole management, direction, and details therewith connected, be entrusted to a Select Body of *twenty-five* Directors, consisting of persons who interest themselves in the welfare of the Public Charities, and some Gentlemen who are more familiarly acquainted with that part of the subject, to superintend the musical details.

" With regard to the constitution of the above Body of Patrons and Directors, your Committee recommend that it should consist of a President, six Vice-Presidents, thirty Extraordinary, and twenty-five Ordinary Directors; and that the Ordinary Directors shall, from time to time, report the progress they may have made, to the Presidents and Extraordinary Directors.

" Your Committee recommend, as the best mode of insuring the success of this undertaking, and of enabling the Directors to form correct estimates of the expense which it would be prudent for them to incur, in order to carry it into execution, that, in the first place, such a sum, as the Directors may think sufficient for this purpose, should be raised by a guarantee subscription, to be subscribed by the Directors and supporters of the undertaking, to cover any eventual loss; on the express understanding, that no larger sum can, on any account, be demanded from any of the

Subscribers than what stands opposite to their names; and that no part of this subscription is to be called for, except in case of loss; and if a smaller sum than the whole of the guarantee fund shall be sufficient to make up the deficiency, then only *pro rata* of the subscriptions.

" Your Committee recommend, in the last place, that the whole sum which may remain in the hands of the Ordinary Directors, after paying the necessary expenses, should be made over to the following Gentlemen as Trustees, viz. the Lord President, the Lord Justice Clerk, the Lord Chief Baron, and the Lord Provost, who will apply the same in aid of the Royal Infirmary, the Lunatic Asylum, and such other of the Public Charities as may appear to stand in greatest need of assistance, in such proportions as the above-mentioned Trustees shall judge most expedient."

On the motion of Sir George Clerk, it was unanimously resolved, That his Grace the Duke of Buccleugh and Queensberry should be requested to accept the office of President; and the following Noblemen the office of Vice-Presidents:—

Marquis of Lothian.
Earl of Morton.
Earl of Moray.
Earl of Wemyss and March.
Earl of Dalhousie.
Lord Napier.

And that the following Gentlemen be appointed Extraordinary and Ordinary Directors:—

EXTRAORDINARY DIRECTORS.

The Lord Provost.
Lord President.

Lord Justice Clerk.
Lord Chief Baron.
The Lord Advocate.
The Solicitor General.
Right Honourable William Dundas.
Mr Sheriff Rae.
The Dean of Faculty.
Principal Baird.
Bishop Sandford.
Chairman of the Board of Customs.
Chairman of the Board of Excise.
Sir Henry Moncreiff, Bart.
Lieutenant-General Wynyard.
Admiral W. J. Hope.
Andrew Wauchope, Esq. of Niddry, Vice-Lieutenant of the County.
Baron Clerk.
Baron Adam.
Lord Succoth.
Lord Craigie.
Honourable Henry Erskine.
Sir William Forbes, Bart.
Sir John Hay, Bart.
Sir John Dalrymple, Bart.
Sir James Hall, Bart.
Sir William Fettes, Bart.
Sir David H. Blair, Bart.
Henry Mackenzie, Esq.
Walter Scott, Eq.

ORDINARY DIRECTORS.

Lord Gray.
Sir George Mackenzie, Bart.

Sir George Clerk, Bart.
Sir Alexander Muir Mackenzie, Bart.
William Arbuthnot, Esq.
Samuel Anderson, Esq.
David Anderson Blair, Esq.
John Bell, Esq.
Rev. Dr Brunton.
John Cay, Esq.
George Douglas, Esq.
Dr Duncan, Junior.
John Forbes, Esq.
John Graham Dalyell, Esq.
James Hope, Esq.
William Inglis, Esq.
Gilbert Innes, Esq.
Alexander Irving, Esq.
Henry Jardine, Esq.
Robert Johnstone, Esq.
Rev. Dr David Ritchie.
Rev. Richard Shannon.
George Thomson, Esq.
William Trotter, Esq.
George Wood, Esq.

At a Meeting of the Ordinary Directors, held the same day, Lord Gray was nominated their Chairman, and Sir George Clerk, Bart. Convener.

George Hogarth, Esq. } Secretaries.
G. F. Graham, Esq. }
John Russel, Esq. Treasurer.

Edinburgh, October 28, 1815.

MINUTE

OF THE

ROOM COMMITTEE,

In regard to the Duties of the Stewards of the Festival, in pursuance of Instructions from a General Meeting of Directors, held this Day.

The Committee have arranged the duty to be performed by the Stewards in the following manner; and it is expected that no Gentleman will hesitate to perform what duty is allotted to him.

STEWARDS ON DUTY.

Tuesday Morning, and Friday Evening.

The Lord Provost.
The Earl of Dalhousie.

Rev. Richard Shannon.
Sir John Hay, Bart.
Sir A. M. Mackenzie, Bart.
Lieut.-General Wynyard.
John Bell, Esq.
Dr Duncan, Jun.
Gilbert Innes, Esq.
George Thomson, Esq.
William Trotter, Esq.
George Wood, Esq.

To receive Tickets at the Doors.

Dr Duncan, Jun.
George Wood, Esq.
William Inglis, Esq.
James Hope, Esq.
Gilbert Innes, Esq.
Sir John Hay, Bart.
George Thomson, Esq.

Tuesday Evening, and Thursday Morning.

The Earl of Moray.
Right Hon. W. Dundas.
Sir William Forbes, Bart.
Sir David Hunter Blair, Bart.
Baron Clerk.
John Bell, Esq.
John Cay, Esq.
John H. Forbes, Esq.
Alexander Irving, Esq.
Henry Jardine, Esq.

George Hogarth, Esq.
John Russel, Esq.

To receive Tickets at the Doors.

John Cay, Esq.
Alexander Irving, Esq.
George Hogarth, Esq.
Sir William Rae, Bart.
John H. Forbes, Esq.
John Bell, Esq.

Friday Morning.

The Lord Provost.
Earl of Dalhousie.
Sir George Clerk, Bart.
John Bell, Esq.
Gilbert Innes, Esq.
John H. Forbes, Esq.
Rev. Richard Shannon.
George Wood, Esq.
William Trotter, Esq.
David Anderson Blair, Esq.
Sir William Rae, Bart.
Lieutenant General Wynyard.
Sir David Hunter Blair, Bart.

To receive Tickets at the Doors.

Earl of Dalhousie.
Sir George Clerk, Bart.
William Trotter, Esq.

John H. Forbes, Esq.
Sir William Rae, Bart.
Sir David Hunter Blair, Bart.

Wednesday Evening, and Thursday Morning.

Lord Gray.
Sir William Rae, Bart.
Sir John Dalrymple, Bart.
Sir George Clerk, Bart.
Mr Solicitor General.
David Anderson Blair, Esq.
George Douglas, Esq.
John Graham Dalyell, Esq.
Gilbert Innes, Esq.
Robert Johnston, Esq.
Sir G. S. Mackenzie, Bart.
G. F. Graham, Esq.

To receive Tickets at the Doors.

Sir George Clerk, Bart.
Robert Johnston, Esq.
G. F. Graham, Esq.
Sir G. S. Mackenzie, Bart.
Gilbert Innes, Esq.
David Anderson Blair, Esq.

All the Stewards, whether specially on duty or otherwise, at each performance, except those appointed to receive tickets, will divide themselves in different parts of

the room, and will attend to the preservation of order, and the accommodation of the company. When the rooms are full, the Stewards in the inside will give notice to those at the doors, who will order the Placard, announcing that the room is full, to be held up on the outside of the house, and the doors to be shut. The Stewards on duty will then take their seats on the bench reserved for the accommodation of the Stewards, which is not to be occupied by any of the Stewards till the doors are closed.

Two men are to be stationed at each of the three outer bars, with instructions not to admit more than twelve persons at a time, who must show their tickets as they pass; and when the Steward at the inner bar has taken their tickets, and admitted them, he will order the outer bar to be opened for another party of twelve.

A person is to be stationed in each lobby, with books of the performance, to be sold at 6d. each.

The Stewards are to meet in the mornings at half past Eight precisely, in the Advocates consultation room, entering at the top of the Back Stairs, by the back of the buildings, near the Friendly Insurance Office; and in the evenings at half past Five, at Mr Corri's house; when they will deliver their tickets.

The Committee took into their serious consideration what was recommended by the General Meeting in regard to a mark of distinction for the Stewards; and they were of opinion, that those who were named for special duty should have the distinction of a white ribbon at the left button hole; which badge is to be delivered in the morning by the Secretaries, and worn by all the Stewards. It is recommended to the Stewards to appear in dress.

G. S. MACKENZIE,
Convener of the Committee.

THE FOLLOWING

ADVERTISEMENT

WAS INSERTED IN THE EDINBURGH NEWSPAPERS TOWARDS THE END OF NOVEMBER 1815:—

EDINBURGH MUSICAL FESTIVAL.

At a General Meeting of the Directors of the Edinburgh Musical Festival, held here the 15th instant,

THE LORD PROVOST IN THE CHAIR,

A state was laid before the Meeting, by Mr John Russell, of the sums received by him as Treasurer, and of the expences of the Festival, so far as yet ascertained, of which the following is an abstract:—

EXPENCES.

1. Expences of the performers, including organ, &c. for six regular performances	£ 2890	11	0
Extra expence for the concert on Friday	243	1	0
Carried over	£ 3133	12	0

	£	s.	d.
Brought forward	£3133	12	0
2. Expence of fitting up the Parliament-house and Corri's Rooms, and replacing them in their former condition .	681	0	5½
3. Attendance at the doors, and on the performers, and expences of distributing tickets	106	4	0
4. Expence of assembly, in Assembly Rooms, George's Street . .	49	18	0
5. Expences of printing bills, tickets, and books of performance, &c. .	132	5	10
6. Expences of advertisements .	52	17	11½
7. Incidents and disbursements, by the secretaries and treasurer, including allowances to their clerks . .	29	19	0
Balance . . .	1549	11	3½
	£5735	8	6½

RECEIPTS.

	£	s.	d.
1. Produce of tickets for the six regular performances . .	£4646	13	0
2. Ditto of extra Morning Concert, on Friday, which was given on account of many persons from the country having been disappointed of tickets for the other performances . .	276	13	6
3. Produce of Assembly, in George's Street Assembly Rooms . .	443	7	0
4. Sums received from persons viewing the Parliament-house, at 1s. each .	61	15	0
Carried over	£5633	8	6

Brought forward	£5633	8	6
5. Ditto received from sale of printed books of the performance .	85	11	0
6. Miscellaneous receipts, consisting of interest on cash deposited with Sir William Forbes and Co. by the treasurer .	16	9	0½
	£5735	8	6½

The Directors order the Treasurer to pay over the sum of £1500 to the Lord Provost, Lord President, Lord Justice Clerk, and Lord Chief Baron, who were appointed Trustees to apply the profits arising from the Musical Festival, in terms of the original resolution, in aid of the Royal Infirmary, the Lunatic Asylum, and such other of the public charities as may appear to stand in greatest need of assistance, in such proportions as these Trustees shall think most expedient; and also to pay over to the Trustees such further balance as may appear to be due, when all the accounts of the Musical Festival are finally closed.

It appears, from the report of the Treasurer, that the whole number of tickets sold, was 9011; and the number of persons, who attended the six regular performances, was 8776, divided as follows:—

Tuesday morning . .	1229
Tuesday evening . .	789
Wednesday evening . .	1603
Thursday morning . .	2141
Friday evening . .	1550
Saturday morning . .	1464
	8776

and that the rooms were more than sufficiently large to accommodate the number of persons for whom tickets were issued.

The Meeting requested the Lord Provost to address a letter, in their name, to his Excellency General Wynyard, commanding his majesty's forces, expressive of their grateful sense of his polite attention to their requests for a party of military, in aid of the civil power, for maintaining order during the week of the Festival, and for the effective manner in which this duty was performed.

The Directors felt themselves called upon, in a particular manner, to acknowledge the obligations they owe to John Russel, Esq. the Treasurer to the fund, for his exertions and unremitting attention to the best interests of the charity, and vote their thanks to Messrs Graham and Hogarth, the joint Secretaries, for their services on this occasion.

The thanks of the Meeting were thereafter voted to Captain Brown, the Superintendant, and the other officers of Police, for the zeal and alacrity with which they performed the duties assigned to them by the Directors.

(Signed) WILLIAM ARBUTHNOT, Lord Provost, Chairman.

THE FOLLOWING

ADVERTISEMENT

APPEARED IN THE EDINBURGH NEWSPAPERS ABOUT THE MIDDLE OF DECEMBER 1815:—

"The following distribution of the profits, arising from the Edinburgh Musical Festival, has been made by the Lord Provost, Lord President, Lord Justice Clerk, and Lord Chief Baron, who were appointed Trustees for that purpose:—

The Royal Infirmary	£400	0	0
Lunatic Asylum	400	0	0
Magdalene Asylum	100	0	0
Destitute Sick Society	100	0	0
House of Industry	60	0	0
Industrious Blind	55	0	0
Senior Female Society	50	0	0
Edinburgh Charity Workhouse	50	0	0
Parochial Schools	30	0	0
Society for Decayed Musicians	30	0	0
Society for Relief of Indigent Old Men	30	0	0
Canongate Charity Workhouse	25	0	0
Carried over	£1330	0	0

Brought forward	£1330	0	0
Leith Indigent Sick Society	50	0	0
Ditto Female Society	30	0	0
Ditto Sabbath Evening School	30	0	0
Ditto Boys' Charity School	30	0	0
Ditto Girls' Charity School	30	0	0
	£1500	0	0

and the Trustees farther directed Mr Russel to pay to the Charity Workhouse of this city such farther sum as shall appear to be due by him, when his accounts, as Treasurer of the Edinburgh Musical Festival, shall have finally closed."

THE END.

EDINBURGH:
Printed by James Ballantyne, & Co.

ERRATUM.

Page 22, line 16.—For *Drum*, read *Drums*.

Plate 1st and 2d to follow the Essay.