

# MUSICAL GAZETTE

An Independent Journal of Musical Events



GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. I., No. 28.]

SATURDAY, AUGUST 2, 1856.

[PRICE 3D.  
BY POST, 4D.]

## Musical Announcements, &c.

**HER MAJESTY'S THEATRE.—**  
**PICCOLOMINI.—ROSATI.—LE CORSAIRE.**—  
**THIS EVENING (Aug. 2),** will be presented Verdi's  
opera of **LA TRAVIATA**. Violetta, Mdle. Piccolo-  
mini; Alfredo, Signor Calzolari; Barone Dauphol,  
Signor Vairo; Dottore Grenvil, Signor Bailout; and  
Germont Giorgio, Signor Beneventano. Between  
the acts of the opera, grand Pas de deux by Mdle.  
Kathrine and M. Vaudris, accompanied by the corps  
de ballet. After the opera, the National Anthem;  
the solos by Mdle. Piccolomini, Mdle. Pinoli;  
Signor Calzolari, Signor Belletti, and Signor  
Beneventano, supported by the whole strength of  
the company. To conclude with the entirely new  
ballet, entitled **LE CORSAIRE**, with new scenery,  
dresses, and decorations. Conrad, Signor Ronzani;  
Seyd, M. Drey; Yussuff, M. Venafra; Bribante, M.  
Vaudris; Sultana, Mdle. Clara; Dilara, Mdle. Lize-  
reux; Gulnare, Mdle. Rosa; Medora, Madame Rosati.  
Applications for boxes, stalls, and tickets to be made  
at the box-office of the theatre, Colonnade, Hay-  
market.

**HER MAJESTY'S THEATRE.**—  
Mdle. PICCOLOMINI.—Farewell Nights.—It is  
respectfully announced that **THREE FAREWELL**  
**NIGHTS** will be given, viz.: on Tuesday, August 5,  
Thursday, August 7, and Saturday, August 9. Prices.  
—Boxes, pit-tier, and one-pair, 42 12s. 6d.; grand  
tier, 43 3s.; two-pair, 41 1s. 6d. three-pair, 41 1s.;  
gallery boxes, 15s.; gallery stalls, 5s.; gallery side  
stalls, 3s. 6d.; pit, 5s.; gallery, 2s. 6d.

**ROYAL ITALIAN OPERA, LYCEUM.**  
Last Night of the Season.—**THIS EVENING (Aug-  
ust 2), LA FAVORITA:** Grisi, Graziani, Zelger,  
Mario. N.B.—All persons having claims on account  
of the Opera or Madame Ristori's Performances are  
requested to deliver their accounts on or before  
Monday next, August 4, and to apply on the Satur-  
day following at 2 o'clock for payment.

**CRYSTAL PALACE.—Pianoforte**  
Recitals.—Mr. HAROLD THOMAS is engaged to  
give a **SERIES OF SIX RECITALS** on the **GRAND**  
**PIANOFORTE**, manufactured for the Company by  
Messrs. Collard and Collard, to take place on Satur-  
day afternoons, commencing at half-past Three  
o'clock precisely. Programme of the Fifth Recital  
on Saturday, August 2:—Fantasie sur la Traviata,  
Harold Thomas; two characteristic studies L'Amabile,  
Sterndale Bennett; Contradiction (Moschies)  
Souvenir de Varsovie Mazurka, Schulhoff; Selection  
from the Lieder ohne Worte, Mendelssohn; Souvenir  
de Naples Tarantella, W. G. Cousins; grand duo for  
two pianofortes on a theme from Bellini's opera of  
Norma, Thalberg, W. G. Cousins and Harold Thomas.  
G. GROVE, Secretary.

**CRYSTAL PALACE.—Performances**  
on the Prize Organ of the Paris Exposition of 1855,  
erected in the South Transept by Messrs. Bevington  
and Sons, will take place as under:—  
Mr. HALLETT SHEPPARD on **MONDAY** and  
**WEDNESDAY**, at Three and half-past Five.  
Mr. WILLIAM VING (Organist of the Foundling Chapel)  
on **THURSDAY** and **SATURDAY** at half-past Five.  
G. GROVE, Secretary.

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## BRADFORD TRIENNIAL MUSICAL FESTIVAL, 1856,

Will be held in  
**ST. GEORGE'S HALL,**

TUESDAY, August 28. | THURSDAY, August 28.  
WEDNESDAY, August 27. | FRIDAY, August 29.

Principal Vocalists:

MADAME CLARA NOVELLO,  
MISS SHERRINGTON, MADAME WEISS,  
MRS. SUNDERLAND, MISS MILNER,  
MADEMOISELLE PICCOLOMINI,  
MADAME ALBONI,  
MISS FANNY HUDDART,  
MADAME VIARDOT GARCIA,  
MR. SIMS REEVES,  
MR. MONTEM SMITH, HERR REICHARDT,  
MR. WEISS, SIGNOR BELLETTI,  
SIGNOR BENEVENTANO, MR. WINN,  
HERR FORMES.

CONDUCTOR . . . MR. COSTA.

## THE BAND

will be selected from the members of the  
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London.

## THE CHORUS

from the most efficient Vocalists of Bradford,  
Leeds, Halifax, Huddersfield, Keighley, Dewsbury,  
and the neighbouring villages, forming together an  
ORCHESTRA of nearly 350 PERFORMERS.

TUESDAY MORNING, August 26th,  
MENDELSSOHN'S ORATORIO, "ELIJAH."

WEDNESDAY MORNING, August 27th,  
COSTA'S ORATORIO, "ELI."  
(First time of performance in Yorkshire.)

THURSDAY MORNING, August 28th,  
HANDEL'S ORATORIO, "THE MESSIAH."

FRIDAY MORNING, August 29th,  
SELECTION DAY.

**GRAND MISCELLANEOUS CONCERTS,** on  
TUESDAY, THURSDAY, and FRIDAY EVENINGS;  
consisting of **MS. CANTATAS, "ROBIN HOOD,"** by  
J. L. HATTON: and **"MAY-DAY,"** by G. A. MAC-  
FARREN, composed expressly for this Festival; also  
Grand Symphonies, Overtures, Selections from Ope-  
ras, Madrigals, Part Songs, &c., &c.

## SECURED SEATS, NUMBERED.

FOR EACH PERFORMANCE.

Stalls . . . . .	£ s. d.	West Gallery . . .	s. d.
Area . . . . .	1 1 0	First Division . .	10 0
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SAMUEL SMITH, Chairman.

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Rooke, resigned. Salary £25 per annum. Can-  
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fessor of music.

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musical abilities, to give instruction in the piano-  
forte and singing without the aid of masters. Pre-  
ference given to a pupil of the Royal Academy of  
Music, London, or of the Conservatoire, Paris or  
Leipsic. Unexceptionable references required. Ad-  
dress, A.P.B., "Musical Gazette" office.

**As MUSICAL GOVERNESS.—Wanted,**  
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possessing a thorough knowledge of music and  
singing. She must also be a good English scholar.  
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gentleman, age 23, wishes for a **SITUATION** in a  
music warehouse, with a view to future partnership  
or practice. Good references, security, &c. Address  
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Music and Musical Instruments.

**PUTTICK and SIMPSON, Auctioneers**  
of literary property, will **SELL BY AUCTION**, at  
their great Room, 191, Piccadilly, on Tuesday, Aug-  
ust 5, a large **COLLECTION OF MISCELLANEOUS**  
**MUSIC**, ancient and modern, 5000 recently published  
pieces, &c.; the instruments include pianofortes,  
harp, by Erard, six fine musical boxes, patent flute  
by Card, and violins of high character, by Amati,  
Gagliano, &c. Catalogues will be sent on receipt of  
two stamps.

**MISS ELIZA HUGHES (R.A.M.),**  
Soprano. 69, Great Queen-street, Lincoln's-inn-  
fields.

## NOTICES, &amp;c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

The letter of *Timothy Howlingtick* has much amused us. We wish all our subscribers gave hints or made complaints in terms as good humoured. The "Dog Days" he will find are not at all bad for reviews, or at least for those who submit their works for criticism, for we have several compositions of which it has given us great pleasure to write favourably, and which will now appear in type forthwith. We beg to assure *Timothy* that we are not votaries of Terpsichore, but make our remarks for the real benefit of those who write dance music, and from a conviction of its requisites. John Smith, the first independent publisher who never stipulated for payment in advance, desires his "due considerations" to *Tim. Howl.*, though he finds no such name in his ledger.

## RECEIVED.

R. F., Glasgow; W. H., East Dulwich; R. D., Edinburgh; Mrs. S., Brighouse; P. P., Cambridge; W. S., Junr., Manchester; H. V. L., Bootle.

## THE MUSICAL GAZETTE

SATURDAY, AUGUST 2, 1856.

We have always approached the subject of Madame Goldschmidt's performance with considerable diffidence, since not only have the general body of the public but many of the musical profession so profusely raved about her, that we have feared lest naked truth or bold analysis should appear positively spiteful.

Musical histories may be searched in vain for a parallel to the excitement Jenny Lind has produced since she first set foot on these shores, and never, assuredly, could so much have possibly been said or written about an artiste before the sound of her voice had been heard or her histrionic ability had been put to the test of exhibition before a London audience. The press, we may say, without exception, extolled the performances of the Swedish Songstress on the Continent with a vigour and vehemence that was only equalled by the high-flown panegyrics that have followed her every performance in this country, and the name of Jenny Lind was as familiar to us all, before she made her first appearance in England, as it has ever been since. This alone calls for remark, though the time has past for censure: had the *Musical Gazette* been abroad in those days, we should have been the sole dissenters from the herd of thoughtless and reckless flatterers, and should have done our utmost to caution the public against forming extravagant expectations.

We have during the season refrained from publishing the donations from Mr. and Madame Goldschmidt to charities or institutions. Our readers must have remarked this, for other papers, both metropolitan and provincial, have constantly recorded some act of generosity on the part of these artistes. Our reason for abstaining has been that, in proportion to the terms received for singing, many an English vocalist gives more, and sacrifices more time and services; and if our columns were open even to the record of instances within our own observation, we should not only occupy much space, but should be accused of "puffing" those whose names might be so mentioned.

Never, probably, were such scenes of enthusiasm witnessed inside the walls of a modern Opera-house as on the nights when Jenny Lind performed. No matter what opera. She had been successful in *La Sonnambula*, and had been written up by the press, and could therefore play *Norma* and *Lucia* with gigantic effect! The only honest person who appeared in print at the time was a gentleman who wrote to the *Times*, complaining—positively complaining—in serious terms, that he had been

induced, from the fuss that had been made about Jenny Lind, to go and see her at Her Majesty's Theatre; that he went, Donizetti's *Lucia* being the opera—and that the performance fell remarkably short of his anticipations, the renowned artiste failing to impress him in the slightest degree, though he confessed himself delighted with the sonorous nature of her voice, and her wonderful command over it.

The fact was that Jenny Lind was thoroughly fitted for such characters as Amina in *La Sonnambula* and Maria in *La Figlia* but was altogether below the conception of such a part as *Norma*, and the mad scene in *Lucia* was a burlesque.

Criticism, it would appear, is conducted now in the same style. During the long series of Concerts in which Madame Goldschmidt has so conspicuously figured during this season, unqualified praise has been bestowed where such unmitigated laudation was seldom justified. The managers of these concerts evidently laid great stress upon the oratorio performances, which have been unquestionably the weakest exhibitions on the part of the great *cantatrice*. Our intense repugnance to the performance in an English oratorio (or an oratorio with English words) by a foreign artiste has been more than once expressed, but our objection to the success of Madame Goldschmidt—for she was successful so far as applause went—is, that the puffs preliminary and subsequent led the public, good easy people, to believe that her performance in sacred music was transcendent, and something for even English singers to admire, while in sober truth we could bring forward a dozen native artistes who would, to the necessary volume of voice, and distinctness of execution, have united the charm of purity and chasteness of style which was sadly wanting in Madame Goldschmidt's delivery of oratorio music. The public, poor things, thought it was all right, thundered forth their applause, and voted Jenny Lind the greatest earthly songstress, never pausing to consider that her fame was thoroughly grounded on her *naïve* and simple performance as a village maiden in one of the lightest of Italian operas, and that it was possible for her to fail to a certain extent in music of so exceedingly opposite a character.

This absurd infatuation—this mania for excessive applause and extravagant extolment of a vocalist—has extended to the very chorus who officiated at the series of concerts recently concluded. We are informed that about a month ago a circular was forwarded throughout the chorus benches, referring to the *privilege* the ladies and gentlemen of the chorus had enjoyed in assisting at the performances of Mr. and Madame Goldschmidt, and calling upon them to contribute to the procuring of a testimonial to be presented to them. Now really this is one of the coolest things we ever heard of. What *will* our uninitiated readers think when we tell them that this precious "privilege" consisted in attending about four tedious rehearsals—generally two morning and two evening—for each concert, the remuneration being a complimentary admission for a friend to the last full rehearsal! What an amiable, accommodating, and generously constituted person a member of a chorus must be, who can afford to leave his business in the cream of the day to attend rehearsals for the very particular and considerable benefit of others, and yet puts his hand in his pocket to contribute towards a testimonial to those identical parties upon whom his sacrifice of time positively gives him a claim! We have serious thoughts of becoming a chorus singer, and cultivating this amiability, accommodating spirit, and generosity of constitution.

We were perfectly staggered when we heard of this, having been all along aware of the labours of the chorus at these rehearsals and concerts, and we anticipated nothing at all less

than that Mr. and Madame Goldschmidt would, by way of return, have organized a rural or aquatic excursion or some entertainment of the kind, as a graceful compliment to those who had devoted so much of their time, and who were above pecuniary remuneration.

The assistants in the chorus of the Exeter Hall Societies receive a complimentary admission for a friend to the performance. We really do not see why the ladies and gentlemen who helped Mr. and Madame Goldschmidt should not have been similarly complimented, though Madame always sang at rehearsals *à pleine voix*, and exerted herself as much as if the Hall had been filled with the guinea-paying multitude of the evening. This, by the way, was one of Jenny Lind's characteristics: she on all occasions put forth all her powers, and at these rehearsals at two or three of which we were present, her magnificent voice rang boldly through the room, and seemed as if it would fill an area of twice the dimensions.

## Metropolitan.

### CRYSTAL PALACE.

The concerts by the company of the Royal Italian Opera have been going on swimmingly since we last noticed them, and the attendance each Friday has been something enormous. At that of the 27th penult. Madame Rosa Devries made her first appearance at the Crystal Palace, singing the great scena from *Der Freischütz*, certainly with some dramatic effect, though her version was far inferior to that of Madlle. Ney, who in large scenas has borne off the palm at these concerts. The first encore was awarded to the chorus in Pearsall's part song, "O who will o'er the downs," and the second to the lovely quartett from *I Puritani*, "A te, o cara," beautifully sung by Madame Bosio, Signor Mario, Signor Polonini, and Herr Formes. Everything was encored in the second part but the overture (*Siege of Corinth*), and the finale (the prayer from *Masaniello*). Bosio's brilliant version of Alary's Polka was the first; then came "Tornami a dir," softly and sweetly conversed by Grisi and Mario; "Non piu andrai," by Formes; the terzetto "protegg," from *Don Juan*, by Madame Devries, Mdlle. Marai, and Signor Gardoni; and an aria by Madame Didié.

The audience was quite as encoringly inclined at the next concert on the 4th ult., paying the first honour as usual to the chorus, who sang Morley's "Fire, fire," capitally. The next piece that provoked the loud applause of the company was the overture to *La Gazza Ladra*, which opened the second part. It was superbly played, and repeated with equal spirit. The audience were wonderfully attentive and still while it was played, and every note could be distinctly heard at a great distance from the orchestra. Madame Didié was forced to repeat "Nobil signor," from *Les Huguenots*, as imperatively as if it had not been heard before at the Crystal Palace concerts, and the duo from *L'Elisir*, by Bosio and Ronconi, strongly seasoned with the drolleries of the latter, was likewise redemanded. The duett from *Don Pasquale*, "Pronta io son," by Grisi and Ronconi, was only separated from the other duett—a bad arrangement—by the aria, "Viva Leonora," from *La Favorita*, sung by Signor Graziani; following so closely after the other being twice sung, it produced little effect. The magnificent "Oh terror!" from *Il Conte Ory*, formed the finale to the concert, the voices fairly awaking the echoes of the Crystal Palace.

There were several encores at the concert of the 11th, including Wilbye's madrigal, "Flora gave me fairest flowers." An apology was made for Herr Formes. The orchestral pieces were the *Zauberflöte* and *Fra Diavolo* overtures.

The tenth concert took place on the 18th. The programme presented little novelty, indeed the management of these operatic concerts cannot be accused of aiming at it during the whole series, if we except Mendelssohn's fragment of *Loreley*, which, to be appreciated and enjoyed, should have been repeated once or twice. In the second part, Signor Ronconi was not forthcoming, and Herr Formes sang the "Largo al factotum," giving it with

much lightness and considerable humour. Madame Nantier Didié sang the difficult aria from *Le Prophète*, "Ah mon fils," most creditably and was encored, and a similar compliment was paid to the chorus for their excellent version of Converso's madrigal, "When all alone." "Al dolce guidami," in the last act of *Anna Bolena*, is one of Grisi's most charming *morceaux*; it was rapturously encored. The audience, getting increasingly attentive to instrumental music, insisted upon a repetition of the overture to Zampa. This was followed by the Strauss-Venzano valse, sung with exceeding brilliancy by Bosio, and encored, as was also Mario's graceful "Angiol d'amor."

The Crystal Palace presented a brilliant and sunny scene yesterday week, when the last concert but one came off, in the presence of a much more numerous audience than might have been expected at the close of the season. If at all deficient in numbers it made up in enthusiasm, calling aloud for the overture to *Oberon* to be repeated at the commencement of the programme. A *duo comico* from Rossini's *L'Italiana* was sung by Madame Didié and Signor Ronconi and encored, and the chorus sang their usual twice with Bennet's madrigal, "Come, shepherds, follow me." Signor Graziani and Herr Formes set their faces against novelty by singing "Il balen," from *Il Trovatore* and "In diesen heiligen hallen," from *Zauberflöte*, which they have both sung continually; Gardoni's "Disperso il crin," from *L'Etoile du Nord* was quite a relief; fine as is the song of Mozart, and flowing and pretty that of Verdi, we really think that an audience, at least one half of whom attend every concert, has been entitled to more change. A Swiss echo song, by Madame Devries, completed the list of encores in the first part. In the second, the overture to *La Gazza Ladra* was again and deservedly re-demanded, and Bosio's sparkling version of Alary's polka from *Le Tre Nozze* shared the same fate. The other encores were "Deh non voler," by Madame Didié, Mozart's terzetto "Protegg," and "La donna è mobile," by Mario, the concert concluding with "Oh sommo Carlo," from Ernani. Nine of the pieces in this programme had already occurred in those of the comparatively short series of concerts. One would think that the *répertoire* of the Italian artistes was exceedingly limited.

The great fountains, cascades, &c., have been twice displayed since Her Majesty honoured their *début* with her presence, and have attracted vast numbers of visitors, who have been perfectly astounded at their extent and magnitude. The weather on each occasion has been by no means propitious, though generally speaking the Crystal Palace has been in luck's way with its fêtes.

On Saturday last the display of the water-works had scarcely commenced when a pelting shower came on which drove the company helter-skelter into the great building, and those who could obtain a view, witnessed the sight from the balconies or galleries.

On the day of the second display, his Royal Highness Prince Albert and a small party, including the Prince of Prussia, visited the Palace early in the morning, obtaining their view of the grounds from the balcony of the centre transept. While they were gazing admiringly upon the beautiful gardens, and the distant landscape, Mr. Grove wished the fountains to be exhibited, but his Royal Highness finding that they were appointed to play the same afternoon, and the wind being at the time rather high, declined.

The widow of the late Charles Geerts, sculptor, of Louvain, has sent to the Crystal Palace upwards of one hundred of the original models of the statues he executed for the Hotel de Ville, Louvain, and of the statuette of saints which are in the halls, recently finished, in the *Cathedral of Antwerp*. They are all *medieval in character*.

There is to be a grand meeting of "Odd Fellows" on Monday next.

The following is the return of admissions for six days, from July 25 to July 31:—

			Admission on Payment.	Season Tickets.	Total.
Friday,	July 25	(7s. 6d.)	.. 1,645	3,265	4,910
Saturday	" 26	(5s.)	.. 4,795	6,659	11,454
Monday	" 28	..	.. 12,717	541	13,258
Tuesday	" 29	..	.. 10,174	654	10,828
Wednesday	" 30	..	.. 8,320	650	8,970
Thursday	" 31	..	.. 7,803	566	8,369
Total		..	45,454	12,335	57,789



A *matinée* was given by *Madame Viardot* at the Dudley Gallery, by permission of Lord Ward. Madame Viardot is one of the most wondrous artists that has visited London this season, and the appreciation of her talent has been evidenced by the frequent appearance of her name in concert bills. Many who had only seen her as the bewildered and dejected Fides in *Le Prophète* could not have imagined how much humour and versatility the gifted sister of Malibran possessed, and her performances in the concert-rooms of the metropolis recently have given the musical public some notion of her powers. In the *esprit* of the French *chansonnette*, the peculiarity of the Spanish style, the florid music of Italy, the more sober melodies of Germany, and the mazy mazurkas of Chopin (in which she has fairly rivalled Jenny Lind herself), she has shown herself equally at home, and the finished songstress has shone forth in the songs of every clime. On this particular occasion she gave some sufficiently varied specimens of vocalism, singing a rondo from Rossini's *L'Italiana*, Schubert's "Erlkönig," the French songs "Romanesca," Musette, and "Margoton va à l'eau," which she has rendered so familiar, and Panzeron's arrangement of Tartini's "Cadence du Diable," for voice, pianoforte, and violin, the last-named instrument being excellently played by Signor Bazzini. The audience were delighted with all of these, and encored Schubert's song. They also required a repetition of a duett from Handel's *Rinaldo*, the soprano part being sung by Madame Clara Novello. The same ladies sang Meyerbeer's "Mère Grand," the charming dialogue which Madame Goldschmidt and Madame Viardot introduced with such success at Mr. Benedict's concert, and the *beneficiaire* joined Señor Yradier in a Spanish *duo*. Madame Novello sang with great purity Mozart's (*Figaro*) "Deh vieni," and Signor Bazzini played two violin solos. Signors Li Calsi and Vera accompanied most of the pieces; Schubert's song, however, was done by Mr. Charles Hallé, who also played a *morceau* by Chopin and a caprice by Mendelssohn.

MISS MACRONE'S *matinée* was supported by Madame Clara Novello, Miss Dolby, and Mr. Benson: Herr Deichmann (violin) and Mr. John Thomas (harp). Mr. Henry Russell accompanied.

MISS BINFIELD WILLIAMS gave her annual concert at the Hanover Square Rooms, assisted by Mesdames Rudersdorff and Bassano, Herr Von der Osten, Herr Molique, Signor Regondi, and Piatti, and Mr. Benedict.

MISS SHERRINGTON'S first *soirée* was given at the Hanover-square Rooms, and was an agreeable entertainment of excellent quality and reasonable dimensions. The only assisting vocalists were Miss Dolby and Mr. Sims Reeves, and the instrumentalists, Mr. Lindsay Sloper and M. Lemmens, a distinguished Belgian critic and professor at the Brussels Conservatoire. He is a fine pianist. He opened the concert with Weber's sonata in A flat, played Beethoven's *Moonlight* sonata in the second part, a *morceau* of his own, with pieces by Bach and Chopin, and joined Mr. Sloper in a duett, by Mozart. Miss Sherrington, who may or may not occupy a good position, according to the pains she takes, sang six times, her programme being,—an air from Halévy's *Les Mousquetaires*, "Rejoice greatly," from the *Messiah*; romances by Schubert, "Della rosa," from *Le Prophète*, with Miss Dolby; Rossini's "Mira la bianca luna," with Mr. Sims Reeves; and Henry Leslie's trio, "Oh memory," with both of those distinguished vocalists. Mr. Lindsay Sloper's Fantasia for voice and pianoforte, "The Lady and the Nightingale," was given by Miss Dolby and the composer. Miss Sherrington was well supported.

HERR GOLDBECK'S last pianoforte recital was given at his residence yesterday week. The rooms were thronged, notwithstanding the considerable heat of the weather, and the pianist's performances elicited frequent expressions of admiration.

MRS. ENDERSOHN, who now styles herself Madame, expecting to gain more respect by appearing in foreign guise, gave a concert at Hanover-square last month. There was an excellent orchestra, which played the overtures to *Oberon* and *Ruy Blas*, and The Wedding March. Mrs. Endersohn sang a new ballad by Balfe, "Perche non ho" from *Lucia*, and "Ah fors'è lui" from *La Traviata*, all of which were well applauded by a numerous assembly. The other vocalists were Madame Viardot, Miss Dolby, and Herr Reichardt. M. Sainton played his *Rigoletto* fantasia, and M. Billet gave a very fine performance of Weber's *Concert Stück*; Heinrich Werner too, who has much improved, played Mendelssohn's first concerto.

SHAKESPEARE'S HOUSE.—The Mr. John Shakspeare, of whom we

spoke a week or two ago, is resident at Langley Priory, Ashby-de-la-Zouch. £500 is the sum he has assigned for the protection of the birth-place of the immortal Shakspeare, at Stratford-on-Avon. It has been made over to trustees for the purpose of purchasing certain property on each side of Shakspeare's house, and restoring that portion of the premises known as the Swan and Maidenhead, to its original state. It is intended to remove whatever does not form an integral part of "the house" property on the White Lion side, and also Mr. Gill's house in the opposite direction. The trust deeds received the complete number of signatures on Friday.

ON Monday week Madame Goldschmidt embarked at Dover, for Calais.

PROFESSOR W. STERNDAL BENNETT has been created Doctor of Music, Cambridge.

## Opera.

HER MAJESTY'S THEATRE.—The opera of *Tancredi*, revived on Tuesday week for Mdle. Johanna Wagner, must be new to our readers, though it is one of the early works of Rossini, and was produced at this theatre nearly forty years ago. The overture and "Di tanti palpiti" have been worn as threadbare as any composition with which we are acquainted, and are known by every one musical or unmusical, but the opera as a whole has not enjoyed such popularity, and it is now seven or eight years since it was represented, so we print the argument:—

TANCRED, born of a race which once held sovereign sway in Syracuse, has, at the opening of the drama, been banished from the country of his forefathers, and his possessions bestowed upon Orbazzano, the warrior to whom the defence of Syracuse has been entrusted, alike against the native malcontents and its open enemy, the Saracens. In love as well as warriorship Orbazzano and Tancered are rivals; and the former being in present prosperity, Argirio, the brother of the lady, Amenaide, insists upon her acceptance of Orbazzano. But the affections of Amenaide have long been fixed on Tancered, and their vows of fidelity have been exchanged. In her distraction, she despatches a letter to Tancered, through the agency of a faithful adherent, conjuring him to come immediately to her rescue. By some mischance, this missive falls into the hands of Orbazzano. Perceiving from its decisive tone the hopelessness of his suit, his love turns to hatred, and by substituting for that of Tancered the name of Solamin, the general of the Saracen forces, then about to attack the city of Syracuse, he gives Amenaide the semblance of holding treasonable correspondence with the enemy of her country, and she is cast into prison, and sentenced to death. At this crisis Tancered, anxious to join in the defence of his country, arrives in disguise, accompanied by some faithful adherents. The first thing he learns is the unhappy condition of Amenaide, and, not knowing the artifice that has been practised, he is of course highly indignant at her supposed faithlessness to himself. The laws of Syracuse, however, admit of a culprit's pardon if a knight can be found bold enough to challenge her accuser, and skilful enough to slay him in combat. Tancered casts his gauntlet at the feet of Orbazzano, and the challenge of the unknown knight is scornfully accepted. Orbazzano falls by the sword of Tancered, who, nevertheless, still believing in the treachery of Amenaide, renounces her, and, with his warriors, joins in the attack on the Saracens. The result is that Solamin, their leader, also falls by his hand, and in his dying moments discloses the fraud that has been practised, thus establishing the purity of Amenaide, and restoring her to the love and confidence of Tancered.

*Tancredi* was produced during the Carnival of 1813 at Venice, and it soon acquired a great fame from the attractive nature of some of the melodies, and from its spirited overture, the first of a style from which Rossini has rarely departed. Though by no means his first opera it was necessarily a very early production, and the fame of its composer may be said to date from the first night of its performance. Having done its duty as an index of Rossini's talent it should have been shelved, for it is so exceedingly inferior to the generality of his subsequent works that it is cruel to put it on the stage. The following was the cast on this occasion:—Tancered, the exiled Hero, Mdle. Wagner; Orbazzano, his Rival, Signor Bouché; Argirio, the Brother of Amenaide, Herr Reichardt; Roggiero, the Friend and Companion of Tancered, Signor Jacopi; Amenaide, beloved by Tancered, Mdle. Baur; Isaura, her Attendant, Mdle. Berti. Why even Mdle. Wagner should have chosen it would be difficult to conjecture, unless her *répertoire* is very limited and she feels most at home in male characters. The character of *Tancredi* admits of very little histrionic display, and the unfinished vocalization



of Mdle. Wagner, whose style moreover is not the Italian florid, rendered the performance of the opera quite a heavy affair; the more fluent singing of Jenny Raur, despite her occasionally uncertain intonation, being sometimes a positive relief. The appearance of Mdle. Wagner may possibly have satisfied the audience on Tuesday week, and a certain air of dignity and pensiveness, together with a little bit of acting, may have caused the success of the opera, for she certainly looked the character well, and was magnificently dressed; beyond this, we neither saw nor heard sufficient to render the opera tolerable. There were three encores, the overture, "Tu che accendi," (not without opposition) and a short duett at the commencement of the second act, but in our opinion the most interesting and reposeful portion of the opera was the soliloquy of Tancredi in the mountain scene, second act, interrupted by the chorus "Regna il terror," which last is worth all the rest of the opera. The chorus is fine, striking, stands out in bold relief from the comparatively empty writing of the rest of the opera, and those who heard it in 1813 might safely have predicted that Rossini would one day be something great.

*Tancredi* was repeated on Monday night. It was Mdle. Wagner's farewell, and the house was densely crowded; indeed, it was about the fullest of the season. The recalls were frequent, and bouquets—numerable and difficult of portation—were showered upon the stage. Considerable delay took place between the acts, and there was a larger row in the house in consequence than we ever heard at Her Majesty's. A portly personage, in stage costume, appeared on the stage, and as soon as the tumult had subsided sufficiently to allow of the divulgement of his mission with a fair chance of a hearing, it appeared that Herr Reichardt had been taken suddenly ill, and was already in the hands of a medical attendant. No one was at hand to take his place; Herr Reichardt was not well enough to return to the stage, so the last act was done without the part of Argirio.

On Tuesday *Don Pasquale*, which was produced for Mdle. Piccolomini, on Saturday last, was repeated. It was a subscription night, and many families had migrated to the provinces or the Continent; but there was a famous house, and the performance was most highly relished by every one present. Of the representatives of the part of Norma, Piccolomini more nearly resembles Sontag than any other: the *petite* figure, the peculiarly lady-like manner, and the coquettish by-play being very similar, though the vocalism of Sontag was more extensive. The exceedingly youthful appearance and vivacious acting of Mdle. Piccolomini are just the thing for the lively and tricky widow, who, if she looked much older, would not be supposed capable of such fun and pertness. A more fascinating impersonation cannot be witnessed. Signor Rossi was *Don Pasquale*, and he displayed a deal of humour—occasionally a little overdone—but a *very* little. He looked very well, there being a sufficiently abundant contrast between himself and the young Norina, even when in the second act, he tried to do away with the forbidding sentence, "A woman may not marry her grandfather," by endeavouring to assume a more youthful appearance. Signor Belletti was the Doctor, and sang splendidly, acting also with a gentlemanly humour that gave great equality to the whole representation. Signor Calzolari acquitted himself well, and gained an encore for the serenade, which was accompanied by an indifferent harp (or harper?).

The season concludes to-night with *La Traviata*. Alboni and Wagner having left, and Albertini not to be heard of, Piccolomini is to appear in the three farewell nights—Tuesday, Thursday, and Saturday next. The opera will be *La Traviata*, *La Figlia*, and *Don Pasquale*, and the price of admission will be reduced. Piccolomini is a little wonder, and every one should go and see her. She has several engagements for the provinces, and is then retained for the ensuing Paris season.

## Theatrical.

DRURY LANE.—Mr. Bunn's benefit was a good thing for Mr. Bunn, and a fine night's entertainment for the public, at least that portion that delight in abundance of amusement. Portions of operas, the *libretti* of which had been written

by the industrious poet for Mr. Balfe, were given, Mr. Balfe himself conducting the performance. There were selections from *The Bohemian Girl*, *The Enchantress*, and *The Maid of Artois*. Madame Viardot sang the famous *rondo finale* from the last with wonderful power and brilliancy. A miscellaneous concert followed, and the benefit wound up with *Flying Colours*, in which Mr. Webster and Madame Celeste appeared.

Miss Fanny Huddart's benefit was on Monday week. We have already spoken of her excellent impersonation of the gipsy, Azucena, in *Il Trovatore*, and this opera was very judiciously selected for performance on the night of her special appeal to her friends and the public. In this opera, Miss Fanny Huddart absorbs the lion's share of attention, and while at the Royal Italian Opera the *Manrico* or the *Leonora* has been alternately or variously considered the character of importance, at Drury Lane the part of Azucena has always stood out in strong relief, and we can safely pronounce it the cleverest English representation that has taken place at that theatre during the late opera season.

"Late opera season!" Yes. Drury Lane has succumbed to the hot weather, and is going to get cool and calculate on another campaign. The operatic season, under the direction of Messrs. Tully and Kingsbury, has been very successful: at a time when all the picked men of the orchestra and all the available chorus have been snapped up by three Italian operas, and concerts without number, Drury Lane has managed to keep together a good band, including, by the way, one of the best clarinets in London, and a chorus of most creditable efficiency. The only novelty—Battista's *Emeralda*—has not said much for the discretion of the management, though it has pleased to some extent, and has effected a short "run," and the pieces promised—an opera by Loder, and an operetta by Goldbeck—have not transpired, but the directors have kept open the National Theatre for a considerable period, and they are for this alone entitled to our congratulations and the thanks of a pleasure-seeking public.

A new play, by one of our best dramatic authors, will be produced in the ensuing season, also one by the late John Wilking, never yet acted. Mr. and Mrs. Keeley are engaged, and will appear in a new burlesque. Mrs. Waller is also secured.

LYCEUM THEATRE.—Mrs. Alfred Mellon—a lady who, under her maiden name of Miss Woolgar, was so universally and deservedly popular while at the Adelphi—has accepted an engagement with Mr. Dillon for the ensuing season.

We last week mentioned the death of a harlequin, Mr. Charlton, under very distressing circumstances. We feel much gratification in now recording that a member of the committee of the "Fielding" Fund (now in process of creation from the proceeds of the late amateur pantomime at Drury-lane, for the prompt relief of distressed literary and theatrical persons), visited the wretched abode of the poor people, and that an arrangement was speedily made for the decent burial of the deceased. The immediate necessities of the family were provided for, and steps were taken for the administration of a little periodical relief until the family should have an opportunity of earning sufficient to maintain themselves.

MR. AND MRS. FLORENCE, whose visit to this country has been very successful, leave for New York in the Baltic on Wednesday next.

MR. CHARLES MATTHEWS announces a loss of £5000 by the Lyceum Theatre. Under our Lancaster news last week, we stated that he was located in durance at that place. His debts incurred since June 1854, amount to upwards of £7000. The insolvency is attributed to the unfortunate speculation in the Lyceum Theatre, and to the renewal of old debts under his bankruptcy.

## Theatres.

### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery,

6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**MARYLEBONE.**—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ROYAL ITALIAN OPERA, LYCETUM.**—Pit Boxes, £5 5s.; Grand Tier, £6 6s.; Second Tier, £3 3s.; Pit Stalls, £1 1s.; Pit, 8s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d. Doors open at half-past 7, commence at 8.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**SADLER'S WELLS.**—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

### ANNOUNCEMENTS FOR THE WEEK.

**TUESDAY.**—*La Traviata* and *Le Corsaire* at Her Majesty's Theatre, 7½.

**WEDNESDAY.**—Mr. Sheppard's Organ Performance, Crystal Palace, 3 and 5½.

**THURSDAY.**—Mr. Willing's Organ Performance, Crystal Palace, 5½.

Her Majesty's Theatre, 7½.

**SATURDAY.**—Mr. Harold Thomas's Pianoforte Recital, Crystal Palace, 3½.

Mr. Willing's Organ Performance, 5½.

Her Majesty's Theatre, last night, 7½.

**MONDAY.**—Mr. Sheppard's Organ Performance, Crystal Palace, 3 and 5½.

## Provincial.

**ASHTON-UNDER-LYNE.**—On the 15th instant, the New Odd Fellows' Hall was opened, with a grand concert, under the management of Mr. J. Whittaker. The principal vocalists were Mrs. Sunderland, Mrs. Paget, Mr. Perren, and Mr. H. Phillips, supported by an excellent chorus. The audience (about 600) evinced their appreciation of the entertainment by the warmest applause and numerous encores, which the several artistes shared. It was Mrs. Paget's first appearance in this neighbourhood: her "Kathleen Mavourneen" was redemanded. Mr. R. Seed accompanied.

**BATH.**—A panorama of India is exhibiting at the Assembly Rooms. Miss Butler, of the Royal Academy, has been engaged as vocalist and pianist for four performances.

**BELFAST.**—On Saturday last a *fête* for the working classes, who were admitted at 3d. each, was held at the Royal Botanic Gardens. The band of the Royal North Down Rifles performed for a couple of hours.

**BIRMINGHAM.**—Madame Alboni, Signor Bottesini, and Pico are engaged for Mr. J. Tonks's concert on the 27th proximo.

The sixth and last concert of the Saturday evening concerts took place last week. The juvenile violinists, Albert and Otto Booth, were again the chief attraction, the vocal department being entrusted to Mrs. Bull, Mrs. Cooke, and Messrs. Mason and Glydon. It was the first appearance of Mrs. Cooke, who possesses a mezzo-soprano voice. It is feared that the series of concerts has not proved remunerative, but they will have created a taste for music amongst a class that will sooner or later, doubtless, furnish abundant support.

The last two of the Monday evening concerts have been assisted by the youthful violinists. On Monday week the choir were encored in the Haymakers' song, "The long grass ripples in the breeze." The programme of Monday last included the first movement of Beethoven's fifth Sinfonia, and the *Andante* from Haydn's third, both for the organ; also Balfe's trio, "Vorre! parlar," and the quartett from *Oberon*.

The greatest number of persons that ever collected together in Birmingham for pleasurable purposes assembled on Monday last in Aston Park. The numbers were variously estimated at from 40,000 to 70,000; and the Hospital, for the benefit of which the *fêtes* were projected, will have thereby about £1000 added to its funds. There was a want of variety in the amusements; indeed, during the day there was nothing beyond the concert and the different bands. The band of the Coldstream Guards was the chief musical attraction. The interior of Aston Hall was visited by such crowds that portal egress or ingress was at one time impossible, and both ladies and gentlemen had, at some hazard, to jump from the lower windows. At sunset an illumination on an extensive scale commenced; for this the gas had been laid on, and some very pretty devices were displayed; but the great success of the evening was the illumination of the beautiful avenue of sycamores with variegated lamps and festoons and fixed devices. A brilliant display of fireworks concluded the amusements of the day. The *fête* has been, of its class, one of the greatest triumphs ever achieved in the midland counties.

**BRIGHTON.**—The third annual exhibition of the Brighton and Sussex Floricultural Society is fixed for the 3rd and 4th of September at the Pavilion. The band of the Coldstream Guards will attend.

The Committee of the Brighton and Hove Regatta met on Monday evening, and passed several resolutions in furtherance of the arrangements. It is proposed to give a concert at the Town-hall, at a moderate rate of admission, in aid of the funds, to which almost every one, by such a plan, will have an opportunity of contributing.

There appears to have been some difficulty about the continuance of the Royal Pavilion Band. A meeting was held on Wednesday week at the Pavilion Committee-room, to consider what steps should be taken to prevent the dispersion of the bands which had been attempted at a recent town meeting. The chairman (Lieut.-Col. Fawcett, in the absence of the Mayor) thought that, under every aspect, a permanent band was highly calculated to enhance the trade of the town and afford the visitors rational amusement. Mr. F. Wright "felt that the trade of Brighton was identified with the entertainments of the town," and in the course of his address suggested, "that when the band was engaged in the rooms it should be composed of both wind and stringed instruments." Several townspeople spoke in favour of a continuation of the band, and three parties present, in the most liberal manner, cancelled their claims upon the Pavilion Band Committee for certain expenses. While there is an unquestionable "band movement" throughout the country, it would indeed be hard if the Brighton Pavilion Band, whose performances we (*Musical Gazette*) have heard with much pleasure, were dispersed from a mere town quarrel.

The Theatre re-opened on Monday last, under the management of Mr. Nye Chart, who addressed the audience in a versified parody of the Royal Speech, more remarkable for its drollery of style than its regularity of metre. The National Anthem was then sung, the solos by Miss Cicely Nott, and Miss Adeline Cottrell. The pieces were *The Chevalier de St. George*, and the burlesque of *Prince Prettyt*, in which latter, Mr. Nye Chart and Mrs. Bartlett appeared.

In the upper room of the Town Hall, Mr. Box Brown, a Fugitive Slave, is giving an entertainment, consisting of illustrated views of *Uncle Tom's Cabin*, and a variety of scenes of

Negro Slavery in the plantations, accompanied with remarks and anecdotes. The name of "Box" was probably given or assumed from the circumstance of his having been smuggled away in a box, "This side up, with care," from the bondage of Virginia to the freedom of Philadelphia; his journey of three hundred and fifty miles being performed in twenty-seven hours. In addition to depicting very vividly the horrors of slavery, he gives some amusing anecdotes of the Americans. His pronunciation is clear, and his language at times good.

Active arrangements are making for the autumnal amusements. Miss P. Horton's entertainment will be given in about a month's time. Picco, and the Orchestral Union follow; and Alboni, Bottesini, and other celebrities will appear in September.

In October, a series of performances will take place, consisting of the music of entire Operas, supported by the most eminent artistes, with an efficient band and chorus. They will be given in the Concert Room.

**CROFT.** (Hereford).—An amateur vocal concert was given at the Parish School on the 22nd instant, superintended by the schoolmaster, Mr. Botheras. There was a numerous company, who seemed highly gratified with the entertainment. Mr. Bowcher presided at the pianoforte.

**DORCHESTER.**—Mr. F. W. Smith gave two concerts at the Town-hall on Thursday week, morning and evening, which deserved a vast deal better support than they obtained. Mendelssohn's grand trio in D minor for pianoforte, violin, and violoncello, and Reissiger's in D were executed in good style by Mr. Smith and his two sons, one of whom played Mendelssohn's capriccio in B minor, and the other a violoncello fantasia by Kummer. Miss Bessie Dalton made her first appearance in Dorchester, and was very well received. She sang a new ballad by Mr. Smith, "Oh, do not deem I slight thee," which was encored; her other pieces were "Il segreto," from *Lucrezia*, and an English version of the barcarolle from *Rigoletto*.

**DUBLIN.**—A short series of Italian operas is announced to commence on the 15th of September, at the Theatre Royal. The following are engaged:—Mesdames Grisi, Gassier, Amadei, and Mlle. Sedlatzek; Signors Mario, Salviani, Albicini, Gregorio, Fortini, M. Gassier, and Herr Formes. Signor Li Calsi will conduct, and the repertoire will include *Il Trovatore*, *Lucrezia Borgia*, *Norma*, *La Sonnambula*, *Il Barbiere*, *Don Pasquale*, and *La Favorita*.

Mr. Henry Smith is giving his musical entertainment at the Porto-Bello Gardens.

**EVESHAM.**—A company of players visited this town a week or two since, but did not meet with much patronage from the public, and having had their tent greatly damaged by a storm, were altogether in low water. By way of doing them a kindness, the Mayor bespoke a play for the evening of the day on which the cavalry drill took place. The company's band attended the drill, and also played during the dinner, and on Lord Ward (colonel) being made acquainted with the Mayor's bespeak, and of the loss the company had sustained, he very kindly expressed a desire to do something which would not only be of benefit to the players but also contribute to the amusement of the poor of the borough. The house was accordingly taken by the Major for his Lordship for the following evening. The number of free tickets issued to the poor men and their wives, and children above twelve years of age, was 627, and the aggregate number of persons present, including children under twelve years, could not have been less than 680. The players did their very best to amuse the audience, and to carry out his Lordship's wishes and very laudable intentions, namely, "that the poor men of the borough and their wives and children should have one pleasant and happy evening," and they appeared to be very successful. All parties seemed heartily to enjoy themselves, and it will be a long time before his Lordship's treat will be forgotten by the poor of Evesham.

**EXETER.**—The regiment of First Devon Militia is to be disbanded. A testimonial is about to be presented to the bandmaster, in the shape of a richly-chased silver tobacco-box and a handsome bâton.

**HUDDERSFIELD.**—The July meeting of the Mechanics' Institution took place on Saturday evening. The musical part of the entertainment was accomplished by the members of the music class. Miss Hirst sang pleasingly, and Mr. Buckley gave a new "peace" song of his own composition. A lecture, "Rural

Excursions," was given by Mr. Nelson, of Leeds, who conveyed his auditors to Chester, Shrewsbury, and Llangollen.

**HEREFORD.**—The following anthems are in the list for the present week at the Cathedral:—"Wash me thoroughly," Wesley; "Blessing and glory," Boyce; "Behold now, praise the Lord," Whittfield; "Awake, put on," Wise; "Sing, O heavens," Kent; "Praise the Lord," Croft; "Grant, we beseech thee," Holland; "See what love hath the Father" (St. Paul), Mendelssohn; "The Lord hear," Blow; "Forsake me not," Handel.

**JERSEY.**—M. Réményi gave his second concert yesterday week, and was visited by one of the largest audiences that have ever attended the Queen's Assembly Rooms. He was assisted by Miss Millman, Miss Anna Wyatt, M. Benczit, Mr. E. M. Lott, and Mr. W. T. Wade. Miss Wyatt was encored in Schubert's "Ave Maria," and a *lied* by the same composer with violin *obligato* (played by M. Réményi). The concerted music included a trio from Herold's *Pré-aux-Cleres*, and a quartett from the same composer's *Zampa*, in which a young lady amateur took part. M. Réményi's solos were Paganini's "Witches' Dance," and a concerto; also his own arrangements of "St. Patrick's Day," and the "Carnival," in all of which he was loudly applauded. Mr. Lott, who accompanied M. Réményi in his solos, was encored in a pianoforte solo of his own, "The Rippling Stream," and Mr. Wade was very successful in Weber's *Moto Continuo*.

**LEEDS.**—The Committee of the Rational Recreation Society are carrying out their work in a spirited manner. The Saturday bands which have played on Woodhouse Moor for several weeks have attracted a large number of visitors. Last Saturday, Tidswell's Railway Band played for three hours.

**LIVERPOOL.**—To afford the numerous visitors at this season an opportunity of hearing the magnificent organ at St. George's Hall, a series of performances by Mr. Best commenced on Monday last, the last two taking place on Monday and Thursday evening next.

**LLANELLY.**—The great Eisteddfod was held on Tuesday under the presidency of D. Morris, Esq., M.P. In the course of the morning, Mr. Ellis Roberts gave a solo on the harp, and some excellent specimens of "Penillion," after the manner of North Wales. Competition took place on the comic trio "A little farm well tilled," and in "Merch Megan." The former excited considerable merriment, and the prizes for each were awarded to choirs from Rhymney and Merthyr. Two prizes were given for the best performance of Bishop's quintett, "Now by day's retiring lamp," the first being gained by a Taliesin and the second by a Dowlais choir. The other prizes were for "I know that my Redeemer liveth," and "Rolling in foaming billows." In the evening there was "Penillion" singing, and competition on the anthem "Awn yn Llon," the National Anthem concluding the proceedings. The adjudicator on music was Evan Davies, Esq., M.A., of Swansea. On each award being announced, the successful competitors advanced to the platform, and, kneeling, were decorated with a medal by one of the ladies present.

On the previous evening a concert was given at the Llanelly schools, in which Mr. Ellis Roberts, Dr. Wastfield, and others took part.

**MANCHESTER.**—Mr. Barry Sullivan is engaged at the Theatre Royal.

Mr. Walter Montgomery gives the last of a series of Shaksperian Illustrations at the Mechanics' Institution, Cooper street, on Monday evening. A second series is to be forthwith commenced.

**MARGATE.**—Mr. Gardner, the spirited lessee of the Assembly-rooms, has been providing musical attractions lately. He has also succeeded in getting a special train to leave Margate for Ramsgate at 11 o'clock.

**NORWICH.**—Mr. Costa's *Eli* was performed by the Choral Society last week, and the success of the work in the Eastern Counties may be in a great measure attributable to the excellence of the representation. It appears that a violent competition took place for St. Andrew's Hall between the Choral Society and Mr. Costa, who threatened to bring down a grand orchestra from London for the performance of his work. We have the papers by us containing town meetings, leading articles, and a lot more upon the subject, but have not space to quote from them; suffice it to say that the Hall was granted to the Society in the assize-week, that it was well filled, and that ample justice was done by local talent to Mr. Costa's very clever work. The principals were Madame Rudersdorff, Miss Dolby, Mr. George



Perren, and Mr. Weiss. The only variation from the cast at the first London performance being Mr. Perren, who gave the war song with much energy. The choruses were very finely rendered; they were under the direction of Mr. J. F. Hills. Mr. Harcourt conducted.

**OXFORD.**—Christ Church Cathedral is undergoing a thorough internal renovation. The screen is being removed to the west side of the transept, and the organ will be placed in the south transept.

**PERSHORE.**—On Sunday last selections from *St. Paul, Elijah, The Creation*, and *Messiah* were performed at the Abbey Church, and there was a collection towards defraying the expenses of the musical portion of the services.

**PLYMOUTH.**—The interval between the seasons of the theatre is being occupied with a monkey and dog performance, by animals trained by M. Desurais. Between the first and second portion of the performances, Mr. George Hudson, the clever Irish comedian and vocalist, gives his musical entertainment, entitled "My Irish Portfolio."

**RAMSGATE.**—Mr. Fuller has commenced his subscription concerts at the Marine Library.

Mr. Anderson has been giving readings of the *Merchant of Venice*, and *Lady of Lyons*, at the Music Hall.

**ROTTERHAM.**—Mr. R. T. Barras gives a concert here on Thursday next.

**SALISBURY.**—Mr. Aylward's annual concert is fixed for the 15th of August. The band of the Orchestral Union is engaged.

**SHEFFIELD.**—On Wednesday evening a concert takes place at the Music-hall, for which Picco is engaged, also Mrs. Sunderland, Mr. Wood, Mr. Delavanti, Miss Ada Thomson, and the Messrs. Evans.

**SOUTH MOLTON.**—On Monday evening, a concert was given at the George Hotel, by a person styling himself "Herr Sablonty." A very respectable company assembled, but they were cruelly disappointed, and tradesmen whom "Herr Sablonty" has patronized speak as disparagingly of his pecuniary as his musical qualifications.

**STARCROSS (Devon).**—A scene in Church.—The reverend incumbent of the District Church in this place appears to have taken a great deal of trouble in training the lads who form part of the choir. On Sunday week, during evening service, something went wrong in the singing, when the reverend incumbent left the reading-desk, and went to the singing-seat, gave one lad "a cuff on the head," remonstrated with the others, and then, much to the surprise of his congregation, resumed his place in the desk. This little affair has caused much talk in the village.

**WATERFORD.**—At the distribution of premiums at the District Model National School, the vocal exhibition of the children terminated with the following "Song of Joy, adapted to the occasion, and to the air of 'Partant pour la Syrie.'"

Rejoice, a thousand times rejoice!  
That now in one exclaim,  
In tuneful tones of heart and voice,  
We hail each patron's name.  
We hail the melody that springs  
Thus at our young command;  
And that to heaven can plume its wings,  
Or rest in our loved laud.  
Rejoice, a thousand times rejoice!  
For this new gift of song;  
Thank God for this full musical voice,  
His praises to prolong.  
We hail the giver and the gift—  
We hail your smiles so bright,  
Which, like the stars on the snowdrift,  
Are melodies of light.  
Rejoice, a thousand times rejoice!  
Our *urbs intacta* through;  
Thanks, gentle visitors, our voice  
Must thank our teachers too.

These verses might have been very well adapted to the occasion, but the tune of "Partant pour la Syrie," which necessitates the following strong accent, melody, and the gift, the snowdrift, visitors, must have made them sound queer, whilst the superabundance of syllables in the third line of the third verse must have had an odd effect. "Urbs intacta" too! Do they teach the girls Latin at Waterford?

**WYMOUTH.**—On the 22nd instant, Mr. F. W. Smith, of Dor-

chester, gave a concert at the Royal Hotel Assembly-rooms, with his two sons and Miss Bessie Dalton.

**WINDSOR.**—The Bachelors have announced their revel for Monday, the 18th of August. It has again received the Royal patronage—her Majesty heading the subscription list with a donation of £10. H.R.H. Prince Albert, H.R.H. the Duchess of Kent, C. W. Grenfell, Esq., M.P., S. Ricardo, Esq., M.P., R. Palmer, Esq., M.P., and many of the resident nobility and gentry are also contributors.

**WORCESTER.**—Massinger's *New Way to Pay Old Debts*, has just been performed by amateurs, of the Dudley Yeomanry Troop.

## Foreign.

**BERLIN.**—A tragedy, called *Narciss*, is creating quite a sensation. It is by Herr Brachvogel. The scene is laid in France in the time of Louis XV.

**BRUSSELS.**—M. Makaroff, a great guitar amateur, has just offered two prizes of two hundred and one hundred and twenty-five silver roubles for the best compositions, and the same amounts for the best constructed guitars, of full size, and with ten strings. Competitors are to forward their productions before the end of October, to the Imperial Russian Embassy, in this town.

**HAMILTON.**—The *Pyne and Harrison* English Opera Company, gave an operatic concert at the Mechanics' Hall, on the 16th ult. appearing *en costume*.

**MONTREAL.**—The same company recently gave *La Sonnambula* here, with complete success. A journal says of Miss Louisa Pyne, "Majestically did she touch the heart, in the execution of 'Do not mingle,'" and of Mr. Harrison, "Possessed of many natural advantages, such as a stalwart frame, he appeared in each scene the lover indeed."

**MELBOURNE.**—Miss Catherine Hayes was to leave for England, in the *Royal Charter*, on the 22nd of May.

**MOSCOW.**—The programme of the popular festivities that are to accompany the coronation has already received the sanction of the Emperor, in the form in which it has been drawn up by the director of the Imperial theatres, Gudeanoff. In addition to other provisions for the entertainment of those assembled in the old Russian capital, there will be companies of Russian, German, and French actors, and Italian operatic artists.

**NEW ZEALAND.**—A selection from Handel's sacred oratorio, "Messiah," was performed by the Auckland Choral Society, on February 29th. The treble solos were sung by two ladies of the society, and the other solos by Messrs. Wilkinson, G. Smith, and Culpan (amateurs), and Mr. J. Brown and his son George. The local newspaper, *The New Zealander* of March 12th, thus speaks of the two last-named gentlemen:—"Master Brown, in the solo 'O Thou that tellest,' gave pleasing proof of sound musical training, both under his father and as a soprano in St. George's Chapel, Windsor; Mr. Brown, though suffering from a cold, sang 'Comfort ye' with great taste, and the pathetic recitative, 'Thy rebuke,' and plaintive air, 'Behold and see,' were given with admirable effect." The orchestra seems to be deficient in instruments, and relies for its strength principally upon the pianoforte. The newspaper from which we have quoted expresses a hope that before another performance takes place, Mr. Brown will have made such discoveries of instrumental talent in the colony as will enable him to supply the deficiencies pointed out. The concert is otherwise well spoken of, the choruses especially, for their precision, accuracy, and effect.

**PARIS.**—M. Offenbach, the manager of the Bouffés Parisiens, has offered a prize medal of the value of twelve guineas, accompanied by a purse of £50 for the best comic opera of one act, written under the following conditions:—

The candidates must never have produced a work on the boards of the Opéra, or the Opéra Comique.

Any composer who has represented in the Théâtre Lyrique an opera of more than two acts cannot compete.

The lists are open to French composers and to Foreigners who have resided some years in France.

The candidates will be submitted to two trials; in the first, they will be required to lay before the Committee, selected by M. Offenbach, a melody with pianoforte accompaniment and a

grand orchestral composition. From these candidates, the Jury will select the best six, to whom will be given a libretto, which they will be invited to set to music, and return to M. Offenbach before the 15th December.

The opera considered the most meritorious, will be represented in the Spring of 1857.

ALBONI has arrived.

VIENNA.—One Signor Tomasi has produced an opera entitled *Guido e Ginevra* which is highly spoken of. Halévy wrote an opera with the same subject and title; it is, therefore, a pity in this instance, that the latter at least was not varied. Signor Tomasi has already obtained some renown as a painter and sculptor.

MR. AND MRS. HOWARD PAUL had the honour of giving their musical entertainment, "Patch Work," before their Majesties the Emperor and the Empress of France, and a brilliant circle of the notorieties of the eastern departments of France, at the Theatre of Plombières on Tuesday week. Mr. and Mrs. Howard Paul were assisted by the artistes of the Palais Royal, who performed two vaudevilles, *Le Genre de M. Pommier*, in which M. Grassot, the eminent buffo actor, appeared, and *Trois Bourgeois de Compiègne*. Between these pieces Mr. and Mrs. Howard Paul gave selections from their "Patch Work," which were received with manifestations of the greatest enjoyment by all present. During "Bonnie Dundee" the celebrated Scotch Song, the Empress, who is said to be a great admirer of Scotch Music, led the applause, which resulted in a stormy encore for the old Jacobite air. The Emperor has sent Mr. and Mrs. Howard Paul a thousand francs, and the Empress has presented the lady with a diamond bracelet of considerable value.

## Reviews.

TWO POLKAS. THE CRYSTALBROOK AND THE OCTAVIA. BY T. GREENWOOD. Robinson.

It is one thing to put together a danceable tune, and another thing to write original strains. The one thing Mr. Greenwood has accomplished, in the other he has failed. The second strain of the "Crystalbrook" Polka is first cousin—not once removed—to Strauss' charming and very original "Kathinka." The first strain, too, reminds us of a certain vocal polacca in Donizetti's *Linda*, and as there are only eight more bars to complete the pattern, little can be said for the originality or variety of the "Crystalbrook." The "Octavia" is open to the same objections. There are only twenty-four bars of tune altogether, and the first eight again remind one of the "Kathinka," there being, in addition, a flavour of one of D'Albert's most popular polkas, the title of which is not at our pen's end.

"WHERE ROSES FAIR," SONG. BY H. R. H. PRINCE GUSTAV-SCHOTT and Co.

Compass, D to E or G.

Though by a Swedish Prince, is not a Swedish song, but in the style of the German *lied*, and is an agreeable melody of small pretensions, nicely and simply harmonized. After sixteen bars the tune changes from 6-8 to 9-8, which weakens the song much, and the melody becomes somewhat common-place.

"GREAT GOD OF HOSTS." HYMN. BY THOMAS LLOYD FOWLE, Novello.

This hymn was composed for the National Fast appointed in 1854; but as the words are of a simply penitential character it would serve at any period. We have little to say about it, since it is merely an ordinary psalm tune—one of those that turn four lines into six by repeating the last two. In this case the verse is sung through, finishing with the chord of the dominant, the repetition of the two lines affording opportunity for concluding the tune with that of the tonic. The chromatic harmony on the word "That," is what should be avoided in a plain tune of this description. Five tenors out of six in an amateur choir would fail to accomplish the progression set down for them, G, A natural, A flat. The chords in the accompaniment at the word "bend," do not accord with the voice parts, neither do they at "depend," however pleasing the variety may be when the tune is merely played through upon the organ or pianoforte. If the last bar but one of the accompaniment is not a misprint, it is at least thoughtlessly written, the G and B flat crotchet having a very unpleasant

effect, while the A flat above is held. Talking of flats, Mr. Fowle must unquestionably be in favour of "Equal Temperament," for this hymn is in *four*.

"HARK! THE HERALD ANGELS SING." BY THOMAS LLOYD FOWLE, (Shepherd),

Is in one flat less. The music to "Joyful all ye nations rise," is scarcely graceful enough for a Schottische, though it partakes largely of the style of that popular dance. Mr. Fowle, in his eagerness to produce a jubilant version of the Christmas Hymn, has gone just a little too far.

"THE GIPSIES' REVELRIE." SONG. BY FREDERIC SHIRVALL. Z. T. Purday.

Compass, E to F.

A popular song called "The Englishman," has furnished the opening phrase of "The Gipsies' Revelrie," which we may observe has more spirit than merit.

"HOME, SWEET HOME," with variations for the Pianoforte. BY R. ANDREWS. D'Almaine.

Not so well arranged by a very great many degrees—say a circle at least—as "Life let us cherish," by the same author.

"FAREWELL THOU LOVELY ONE." BALLAD. BY THOMAS LLOYD FOWLE. Z. T. Purday.

Compass, B to F.

A ballad should be rhythmical. This is not rhythmical—therefore it is not what a ballad should be—neither does it possess a redeeming point which might compensate for the absence of rhythm or straightforward tune. In the first line E and G have to be sung on the word "thou," against the chord of F (implied) in the accompaniment. Does Mr. Fowle think that the accompaniment is simply something to be played upon the pianoforte without reference to the melody—a sort of hap-hazard tumblement upon the keys that might be written by a person in one room while some one was writing the song in another. Really we would so imagine from this specimen. The words are queer:—

"Farewell, and thou wilt never know,  
And may'st thou never see  
How oft, alas! my tears shall flow,  
And shed alone for thee."

In this extract we find that "shed" is employed as a neuter verb, a "poetical" license to which we do not quite consent.

"SUMMER IS FLYING." SONG. BY J. W. ELLIOTT. Wessel. C. to A.

The compass of this song shows that it is only adapted for tenor or soprano voices. The possessors of such organs, if fond of something superior to the trash that is turned out in scores of sheets from the publishers, will thank us for calling their attention to so very charming a song. Not only is there a melody that is quite engaging, but the accompaniment betrays the skilful and practised musician, and the symphony is short, sweet, simple, and original. At the word "sheaves," Mr. Elliott might have employed the chord of the sixth in another position with advantage. He will at once see *why*, if he should chance to read this notice of his song.

The words, by W. S. Partridge, are of a peculiar measure, and very commendable.

## CORRESPONDENCE.

### EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—As a quiet observer, I, with several professional friends, have been watching, with much interest, the discussion in your columns upon the "Equal Temperament" question; and I cannot refrain from writing to endorse the sentiments set forth by the two gentlemen who have so ably taken up the matter. W. C. F. asserts, with great truth, that no key is perfect, but that all keys are (or should be) equal, and that the imperfection should be scattered equally among all the fifths; he also points out the disagreement of the organ, in the old method, with the orchestral instruments, and points to the only remedy in a most satisfactory and conclusive manner. Imperfect Fifth, also, has shown much skill in his remarks, and has pointed out instances which are a positive proof of the efficacy of "Equal Temperament."

But I am at a loss to conceive by what right your Correspondents,



E. S. C., found it incumbent upon him to explain the system of temperament to those who have shown much knowledge of that subject (even G. S. B.), and who, most probably, know much more than he himself. I think his remarks unnecessary and uncalled for, and can only excuse him by his anxiety to have the subject "properly approached."

I have only to add, that it is my privilege to officiate at an instrument tuned on the equal principle, and I daily see the immense advantages to be derived from it.

Apologizing for occupying your valuable space, I remain, Sir, your most obedient servant,

Southwark, July 23, 1856.

AMICUS.

### RECENT PUBLICATIONS.

#### PIANOFORTE.

The Morning Star, Morceau de salon, J. T. Treckell	3s.	Addison.
Twilight Fancies, part 3, E. T. Chipp	2s. 6d.	ditto
The Minstrel boy, T. W. Naumann	2s. 6d.	Chappell.
La Traviata, Harold Thomas	4s.	Ollivier.
Eloisa, Reverie, Brinley Richards	3s.	ditto
The days of Queen Victoria, Descriptive piece, J. Pridham	2s. 6d.	Lee.
Flow on, thou shining River, and Nora Creina W. Vincent Wallace		
Brilliant Fantasia on two Scotch melodies "Donald," and "Duncan Gray," W. V. Wallace	3s.	Cocks & Co.
Nocturne, dedicated to Mlle. Gabriel, W. V. Wallace		
"John Anderson, my jo," and "Thou hast left me ever, Jamie," W. V. Wallace		
Idylle, (No. 18, of Cloud Pictures, op. 9), Theodore Oestin	2s.	ditto
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Rondino, on Flotow's "Indra," (No. 8 of Moments de Loisir, op. 102), Theodore Oestin	2s. 6d.	ditto
Fantasia dramatique sur "Nabucodonosor," Theodore Oestin		
Le Lion du Jour, Etude Polka-Mazurka (No. 6, Tableaux Caracteristiques, op. 72), Theodore Oestin	3s.	ditto
Les Gouttes d'Eau, 3rd Caprice-Etude, Joseph Ascher	3s.	ditto
L'Invitation Valse brillante, Frederick Chopin	3s.	ditto
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Simplette, Mélodie, Ernest Aurèle	2s.	ditto
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#### PIANOFORTE DUETTS.

Three fantaisies gracieuses arranged for two performers on one piano, by Charles Czerny, Alphonse Leduc:		
1. Thème Espagnol		
2. Robin des Bois, de Weber		
3. Le Cor des Alpes, de Proch	3s.	Cocks & Co.

#### SONGS.

"Oh! I'm a merry maiden," Alice Foster	2s.	ditto
"Echoes of the past," Alice Foster	2s.	ditto
Serenade from "Maud," Maria Lindsay	2s. 6d.	ditto
"Sunshine," Anne Fricker	2s.	ditto
"Sunlight on the sea," J. W. Hobbs	2s.	ditto
Pretty little songs for pretty little singers, R. Gyllott:		
1. "Twinkle, twinkle little star."		
2. "Happy, happy Sunday."		
3. "Pity the sorrows of a poor old man"	1s. 6d.	ditto
"The soft and gentle twilight," G. Linley	2s.	Chappell
"Love smiles but to deceive," Balfe	2s.	ditto
"The music of the past," C. K. Sala	2s.	ditto
"Balmy zephyr," Anne Fricker	2s.	Ollivier.
"Hope's Flower,"	2s.	ditto
"To Penso a te," P. Pergetti	2s.	ditto

#### SACRED VOCAL.

Songs of truth, No. 11	6d.	Willis.
CONCERTINA AND PIANOFORTE.		
Fantasia on <i>Il Trovatore</i> , by Guilio Regondi	5s.	Wheatstone.
No. 8 of Wheatstone's Operatic Journal (La Traviata)	3s.	ditto
Deux Nocturnes, by Ernst, arranged by Anne Pelzer each	2s. 6d.	ditto
DANCE MUSIC.		
Traviata Quadrilles, Santallane	2s.	Lee.
Le Réve du Soir Waltzes, J. C. F. Beraford		Ollivier.
The Rosebud Polka, W. Vincent	2s. 6d.	Cocks & Co.

#### ORCHESTRAL.

The Postman's Knock Quadrille, Stephen Glover-Laurent	4s.	ditto
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#### CHURCH MUSIC.

A Morning and Evening Service—"Te Deum, Jubilate, Sanctus, Kyrie, Gleeson, Gloria, Nicene Creed, Magnificat, and Nunc Dimittis," composed for Carlisle Cathedral, W. T. Best. Oblong music folio, price, with score.	8s.	ditto
Separate vocal parts, each.	1s. 6d.	ditto

### OUR SCRAP BOOK.

#### ENGLISH COMPOSERS OF THE SIXTEENTH CENTURY.

THOMAS MORLEY, one of the gentlemen of Queen Elizabeth's Chapel, the author of a well known treatise on Practical Music, was, in his younger days, a pupil of Bird. He obtained his Bachelor's degree in 1588; and, about four years afterwards, was sworn into Bird's place in the Chapel Royal.

His "*Playne and easie Introduction to Practical Musicke*" was published, in a thin folio volume, in the year 1597. It is written in dialogue betwixt a master and his pupil. This valuable work is divided into three parts: the first teaching to sing; the second treating of descant, and the method of singing upon a plain song; and the third of composition in three and more parts. In the course of the conversation so many interesting particulars occur, relating to the manners of the times, as tend to render the book entertaining even to those who are unacquainted with the subject of it.

In the first book, which professes to teach the pupil the rudiments of song, the precepts are illustrated by notes, to some of which are joined, for the greater facility of utterance, the letters of the alphabet, introduced by a distich, and concluded by a direction.\*

The second book of this work contains the rules for extemporary descant; and the third treats of the mode of composing songs.

In the course of his directions, Morley censures the practice of several musicians in using perfect chords of the same kind in succession. He says of Fairfax, Taverner, Bird, and some others, that they would scarcely have thought it a greater sacrilege to spurn at the image of a saint, than to take two perfect chords of one kind together.

At the end of the dialogue, the author has inserted what he calls the *Peroratio*, in which he exhibits much learning in his profession. In this he states as his opinion, that if it had not been for the industry and writings of Boëtius, the knowledge of music would not even yet have reached the western countries of the world.

Next follow some of the author's compositions for three, four, and five voices, to Latin, Italian, and English words, all of which have great merit.

The annotations at the end of the work are replete with curious learning. In these the author has been very severe on some pretenders to the science. Among the rest, he speaks of an anonymous work, printed in 1596, entitled, "*The Guide of the Pathway to Music*;" and says that, with some exceptions,

\*The practice of annexing words to notes, by the way of better imprinting them on the memories of the learners, was originally begun by the monks long before the time of Morley.



"you shall not finde one side in all the booke without some grosse error or other."

From his own works, and from the few scattered notes concerning him to be found in the *Athenæ Oxonienses*, Morley appears to have been a sensible, learned, and pious man, somewhat soured in his temper by bodily infirmities, and by the envy of some of his rivals in the science: of these he complains, in feeling terms, in the prefaces to nearly all his publications.

He died in the year 1604, having survived the publication of his *Introduction* not more than nine years.

His other works are, "*Canzonets or little short Songs to three Voices*," printed in London, in 1593;—"The first Book of Madrigals to four Voices," in the following year;—"Canzonets or short Aires to five or six Voices," in 1595;—"Madrigals to five Voices," in the same year;—"The first Book of Aires or little short Songs to sing and play to the Lute with the Base Viol," in 1600;—and the first book of "*Canzonets for two Voices*," printed in 1595 and 1619. He composed also several divine services and anthems. A funeral service of his composition, the first of the kind to the words of our liturgy, is printed in the first volume of Dr. Boyce's "*Cathedral Music*." Morley also collected and published, in 1601, madrigals by different authors, for five and six voices, under the title of "*The Triumphs of Oriana*," and a set or two of Italian madrigals adapted to English words.

The *Triumphs of Oriana* is a work which seems to have arisen from the joint efforts of all the musicians of Queen Elizabeth's time that were capable of composing. The occasion of its collection is said to have been this. The Earl of Nottingham, who was the only person that could prevail on Queen Elizabeth, in her last illness, to remain in her bed, gave, with a view to alleviate her concern for the execution of the Earl of Essex, a prize subject to all the poets and musicians in the kingdom. This was "the beauty and accomplishments of his royal mistress;" and a liberal reward excited them severally to the composition of this work. There is, however, some piece of secret history yet to be learned, that must enable us to account for their having given to the queen the romantic appellation of *Oriana*.

## Musical Announcements.

(Continued.)

**THERE is a Vacancy for an ALTO VOICE**, also for a **TENOR VOICE**, in the Choir of Winchester Cathedral. Candidates should be familiar with the Choral Service, and able to read music with facility. Persons of inferior qualifications need not apply. For particulars apply to J. Lampard, Esq., Southgate-street, Winchester.

**LECTURES.—MR. STOCQUER** Lectures of the Gallery of Illustration, is open to **ENGAGEMENTS** at literary, mechanic, and other institutes, for the ensuing autumn and winter courses. —Address 11, Pall-mall East.

## Musical Publications.

**MANUSCRIPT ANTHEMS.**—Tobesold, twelve M.S. ANTHEMS. They are short, easy, and suitable for a parish church, and are beautifully arranged for four voices. By a Composer of merit.—Address "*Musicus*," Crawley, Sussex.

Just published,

**"TIS LOVELY MAY."**—Song, written by EDWARD FARMER. The Music composed by W. T. BELCHER. Price 2s. 6d. London: D'ALMAINE and Co.

Just published, price 2s.,

**WELCOME TO BRITISH HEROES** ON THEIR RETURN FROM THE CRIMEA. Dedicated to the Army and Navy. Words and music written and composed by THOMAS BERRY. London: B. WILLIAMS, 11, Paternoster-row. Aberdeen: J. MARR, music-seller by special appointment to Her Majesty.

**HENRY WHITE'S CATALOGUE** OF VOCAL AND INSTRUMENTAL MUSIC, consisting of Elementary Works, Cathedral and other Sacred Music, English and Foreign Operas, Handel's Oratorios, &c. Flute Solos and Duets, Violin Solos and Duets, Trios, Quartets, Quintets, Septets, and Orchestral Music. Forwarded on receipt of one postage-stamp.

London: H. WHITE, 337, Oxford-street.

**SUNNY DAYS OF CHILDHOOD.**—Popular Song, written by S. MULLEN, Esq. The Music composed by J. W. THIRLWALL. Sung at all public and private concerts. Price 2s. post-free. London: H. WHITE, 337, Oxford-street.

**DOVER EXPRESS GALOP.**—Composed by T. BROWN, for the pianoforte, price 2s., orchestra, 2s. 6d., septet, 1s. 6d., post free. This popular Galop is performed at all the nobility's balls and theatres by the celebrated bands of Weippert, Adams, Laurent, Bosio, Packer, and others. London: H. WHITE, 337, Oxford-street.

**RECOLLECTIONS of CHILDHOOD.**—Four Songs from the German, as sung by Madame Rudersdorf—No. 1, Mind your Book. No. 2, Pat-a-cake. No. 3, Lullaby. No. 4, Good Night. English words by JOHN OXENFORD. Music by WILLIAM TAUBERT. Price complete, 2s. 6d., sent post-free. Published by Ewer and Co., 390, Oxford-street, sole publishers of the entire works of Mendelssohn.

**"EXCELSIOR," as a Cantatina** Chorus with Solos for Soprano, Alto, Tenor, and Bass. Poem by LONGFELLOW. Composed by W. T. BELCHER. Price 4s. London: T. LEITCHFORD, Soho-square.

**"THE BUCCLEUCH POLKA."**—Composed by EDWIN EDWARDS, and dedicated, by permission, to Lady Victoria Scott. Just published, price 2s. R. Cocks and Co., 6, New Burlington-street.

**HYMN.—THE VOICE OF PEACE.** Second Edition. Recitative, Air, and Chorus, with Organ Accompaniment. Edited by J. O. SMITH, of Cheltenham. Price 3s. J. WILLIAMS, 123, Cheapside.

**BEETHOVEN'S 32 SONATAS** for PIANO, in two volumes, £1; Mozart's Pianoforte Works, in two volumes, £1. Carriage free. These are the most correct editions, and their low price excites general astonishment. GUSTAV SCHUEMANN and Co., importers of foreign music and publishers, 86, Newgate-street.

**THE COMPOSER'S HARMONIC TABLE.** By Mrs. PERRY. A most valuable assistant in studying thorough bass. 2s. post free. J. SHEPHERD, Newgate-street.

## Miscellaneous.

**THEATRE ROYAL, ADELPHI.**—(REBUILDING and ENLARGING).—Five per cent. per annum freehold security, with a bonus estimated at 4 per cent. per annum.

Sole Proprietor and Manager—Mr. Benj. Webster. Trustees—The Right Hon. Lord Tenterden; Charles Manby, Esq., C.E., F.R.S., &c.; and Chas. Dickens, Esq.

Architect—Thomas Henry Wyatt, Esq. Bankers—Messrs. Ransom, Bouverie, & Co., Pall Mall. Mr. Benjamin Webster, the sole proprietor and owner of the freehold of the Royal Adelphi Theatre, London, having lately purchased very extensive freehold property adjoining, has decided upon rebuilding and enlarging this theatre, which is acknowledged to be the finest and most valuable theatrical site in the metropolis.

For this purpose, in order to meet a portion of the consequent expenses, and induce a personal interest of the patrons of the drama in the undertaking, Mr. Webster has determined to issue a limited number of Debentures (not to exceed 50 at the most) to the public, bearing interest at 5 per cent. per annum, payable half-yearly, and secured upon the freehold of the Royal Adelphi Theatre, as well as upon the adjoining freehold above mentioned. Only applicants will be attended to who can give undoubted references of respectability. Each debenture to be £500, payable as follows:—£10 per cent. to be deposited on application for debenture or debentures, which will be returned, free of all charge, if no allotment is made; £250 on each debenture upon allotment, less the deposit; and the residue by monthly sums of £50, from the day of such allotment; which sums will bear interest at the rate aforesaid, from the time of their respective payments to Messrs. Ransom, Bouverie, and Co.

By way of bonus, each debenture is to be entitled to a free admission (annually transferable) to all parts of the theatre before the curtain, orchestra stalls, and private boxes excepted, which will admit the debenture holder, his or her nominee (to the rate of approved respectability), to every public performance throughout each year, commencing from the 29th of September.

The lowest yearly value of the free admission (being annually transferable, and upwards, on the average, of 300 performances in every twelvemonth) is estimated at £20, which would be 9 per cent. per annum on each debenture.

Prospectuses and forms may be had at the theatre. N.B. The theatre is to be constructed in iron, and rendered perfectly fire-proof, an additional security; and the plans, as soon as approved of by the Board of Works and the Lord Chamberlain, will be submitted for the inspection of the applicants.

**THE ST. JAMES'S HALL COMPANY** (Limited). Provisionally registered. Capital £40,000 in 4000 shares of £10 each, deposit £2 per share.

TRUSTEES.  
The Right Hon. the Earl Granville.  
Henry Bingham Baring, Esq., M.P.  
PROVISIONAL COMMITTEE.  
Jules Benedict, Esq., 2, Manchester-square.  
Thomas Frederick Beale, Esq., 201, Regent-street.  
William Chappell, Esq., F.S.A., 201, Regent-street.  
John Ella, Esq., 63, Welbeck-street.  
Frederick C. Leader, Esq., 63, New Bond-street.  
George Smith, Esq., 57, Conduit-street.  
Bankers—Messrs. Prescott, Grot, and Co., No. 62, Threadneedle-street, the Western Bank of London, Hanover-square.

Architect—Owen Jones, Esq., 9, Argyll-place.  
Auditors—Robert Addison, Esq., 210, Regent-street; Thomas Chappell, Esq., 50, New Bond-street.

Offices—25, Golden-square.  
The promoters of the present scheme propose to erect a Grand Hall, 154 feet by 60, and 30 feet in height, and two minor Halls, one 60 feet by 48, and the other 48 feet by 40, and 23 feet in height.

A site peculiarly eligible for the purpose has been secured, which will be held on lease direct from the Crown, for a term of 75 years; and the building will have the advantage of four distinct entrances, with "frontages" in Regent-street and Piccadilly.

Arrangements have also been made for the purchase of a joining property in Regent-street thus securing a third minor hall, 60 feet by 40, and about 30 feet high, together with other extensive premises, which it is proposed to convert into a restaurant of the first class, adjoining and communicating with the concert-rooms.

A deposit of 10s. per share upon the number of shares applied for must be made with the bankers of the Company, for which a voucher will be given, and which will be returned in full in case no allotment of shares shall be made. Applications for shares may be made to the Secretary, at the offices of the Company; or to Messrs. Field, Son, and Wood, stockbrokers, Warncourt-court, Throgmorton-street.

**HOLLOWAY'S OINTMENT & PILLS** inconvertible remedies for bad legs.—Mr. Sharp, chemist, of Salford, reports, in a communication to Professor Holloway, that Mrs. Holmes, of Albert-street, Salford, suffered from a bad leg for upwards of three years, during which time she could wear neither shoe nor boot, in fact, suffered extreme torture. She was at length induced to try Holloway's Ointment and Pills, and in the brief space of four weeks the wounds in her legs were completely cured, and she can now walk any reasonable distance.—Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

#### NEW PRINCIPLE IN BANKING.

Interest to Customers in Proportion to Profits.—Non-Liability of Customers secured by Royal Charter.

#### UNITY JOINT-STOCK MUTUAL BANKING ASSOCIATION.

Incorporated by Royal Charter.

Chief Offices, Unity-buildings, Cannon-street, City. Leicester-square Branch, 1, New Coventry-street, Leicester-square, Essex.

Capital, £300,000, £150,000 being paid up.

Governor, J. J. MECH. Esq., Tiptree-hall, Kelvedon, Essex.

#### TERMS OF BUSINESS.

**CURRENT ACCOUNTS.**—Interest at the rate of 2 per cent. allowed on the minimum monthly balances, when the balance has not been below £200 at any time during the half-year; 1 per cent. when the balance is below £200. Accounts made up each half-year ending 30th of June and 31st of December.

**DEPOSIT ACCOUNTS.**—Deposits from £5 upwards are received from persons residing either in London or the country. The interest runs at 1 per cent. under the rate of discount at the Bank of England. Money will be received on deposit for fixed periods at rates to be agreed upon.

By order,

GEORGE CHAMBERS, General Manager.

#### Exhibitions, &c.

#### CRYSTAL PALACE FOUNTAINS.

THE ENTIRE SYSTEM of the GRAND FOUNTAINS will be again exhibited at the CRYSTAL PALACE, on Saturday, the 16th of August. Admission 5s.

#### CRYSTAL PALACE.—The UPPER

FOUNTAINS are now PLAYING daily, at half-past 4, except on Fridays, when they play a quarter of an hour after the Concert.

Crystal Palace, July 5, 1856.

#### CRYSTAL PALACE.—The PICTURE

GALLERY in the North Wing is now OPEN to the public. It comprises an extensive collection of pictures by living painters of all the schools of Europe. The prices may be learnt at the Gallery, on application to Mr. Mogford. G. GROVE, Secretary.

#### LAST FOUR WEEKS IN LONDON.

Mr. W. S. WOODIN'S OLIO OF ODDITIES TO-NIGHT, and every evening at 8. Box-office open from 11 till 5. The above Entertainment has received novel additions, vocal and visual, including a new Loco-Joco-Motive-Lyric, entitled "Off by the Train," illustrated by numerous changes, facial, lingual, and corporeal. Mr. W. S. Woodin as Mrs. Florence in the "Yankee Gal," with the songs of "Bobbing Around," and "Polly, won't you try me oh?"—Polygraphic Hall, King William-street, Charing-cross.

#### VOYAGE to the CRIMEA and back.

Pictorial and Dioramic Tour of Europe, at the GREAT GLOBE, Leicester-square, at 12, 3, and 8.—Admission to the whole building, 1s.; children and schools, half-price.

#### PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

#### ROYAL SURREY THEATRE.

Professor ANDERSON in MAGIC and MYSTERY, on Monday, August 4, being his final farewell to London.

#### LOVE'S LUCUBRATIONS.—Regent

Gallery.—New Mutative Costumes—New and Original Music—New Appointments—Novel Effects Eccentric Patchkettle Polka, by Miss Julia Warman, composed by Mr. Van Noorden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 3s.; Area, 2s.; Gallery, 1s. Tickets at Mitchell's Royal Library, 38, Old Bond-street; and at the Box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

#### MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

#### THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The Band of the 2nd Life Guards will perform, by permission of Col. Williams, every Saturday, at 4 p.m.

#### PANORAMA of ST. PETERSBURGH

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, also open, and the Bernese Alps are now on view. Admission, 1s. to each Panorama. Open from 11 till dusk.

#### GORDON CUMMING, THE LION

SLAYERS will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piquo, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

#### ROYAL POLYTECHNIC.

The Lectures and Dissolving Views, as usual, from 12 till 5, and 7 till 10. For one week only, commencing Tuesday, the 22nd instant, Grand Exhibition of the Fac-simile of Raphael's Masterpiece of the School of Athens, painted by M. Paul Balze, on 700 feet of canvas, for the University of Virginia, U.S. This enormous Work of Art exhibited twice daily, between 10 and a quarter to 12, and 5 and a quarter to 7, and a course of Five Lectures delivered thereon by W. A. Pratt, Esq., Virginian, U.S. The artist, M. Paul Balze, has been engaged sixteen years in copying Raphael's works. Admission to the picture, 1s.; or 3s. the course of five lectures. Children and Schools half-price.

#### MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—A full-length portrait model of WILLIAM PALMER is now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

#### FENTON'S CRIMEAN PHOTO-

GRAPHS.—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROGER FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's street, entrance Piccadilly, from 10 to 6.—Admission, 1s.

#### EGYPTIAN HALL, Piccadilly.—The

marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world.—Admission, 1s.; reserved seats, 2s. Children half-price.

#### Theatrical Announcements.

#### THEATRE ROYAL HAYMARKET.—

THIS EVENING, A COMICAL COUNTERS.—After which, the new and greatly successful comedy of SECOND LOVE. Characters by Mr. Buckstone, Mr. Howe, Mr. Compton, Miss M. Oliver, and Mrs. E. Fitzwilliam. After which, THE RIGHTS AND WRONGS OF WOMAN. Concluding with THE SPANISH SERJEANT, a new ballet by Perez.

#### THEATRE ROYAL ADELPHI.—

Re-engagement of those popular American comedians, Mr. and Mrs. Barney Williams, the Original Irish Boy and Yankee Gal.—Great success of the original comic piece of Our Gal, and Born to good Luck.—THIS EVENING, PAUL PRY, Paul Pry, Mr. Wright, Eliza, Miss Mary Keeley, in which character she will introduce the original song of "Cherry Ripe;" Phoebe, Miss K. Kelly. After which, the comic piece of OUR GAL; by Mrs. Barney Williams, with the song of "Bobbing Around." To conclude with HOLDS TO GOOD LUCK, Tim Moore, Mr. Barney Williams, with the song of "The Flaming O'Flannigan," and an Irish jig.

#### SADLERS WELLS.—PROFESSOR

ANDERSON. THIS EVENING (being Professor Anderson's Benefit, a Grand Dramatic Night), Professor Anderson will appear as William (in Black-eyed Susan), and as Rob Roy. The following artists have also kindly volunteered their services:—Mr. Hamilton Braham, Mr. Eburne, Mr. F. Morton, Mr. H. Pearson, Mr. D. Stewart, Mr. J. Hudspeth, Mr. H. Carles, Mr. J. Turner, Mr. J. Hall, Mr. Moore, Mr. Kelsey, and Mr. Butler. Mrs. C. Montgomery, Miss M. S. Edwin, Mrs. Stephens, and Mrs. Vickery. The performance will commence at 7 o'clock.

#### ASTLEY'S BATTLE OF THE ALMA,

and invitation of the Guards by Mr. William Cooke, with 500 auxiliaries, chiefly military, and all its original grandeur of effect, being the last night. Production of a new grand historical equestrian spectacle, entitled Richard III., or The Battle of Bosworth Field, on Monday.

#### ROYAL PRINCESS'S THEATRE.—

MISS CARLOTTA LECLERCQ begs respectfully to inform her friends and the public that her FIRST BENEFIT will take place on Wednesday, August 6, on which occasion will be presented a Farce, in which Miss C. Leclercq will appear. To be followed by Shakespeare's play of THE WINTER'S TALE. Leontes, Mr. C. Kean; Hermione, Mrs. C. Kean; Perdita, Miss C. Leclercq. Private boxes, stalls, and tickets to be had of Miss C. Leclercq, at her residence, 32, Mornington-place, Hampstead-road; of Mr. Mitchell, 33, Old Bond-street; and of Mr. Sams, St. James's-street.

#### Musical Instruments.

#### ORGAN for SALE.—The ORGAN of

Lincoln's-inn Chapel is now for SALE, at 100 guineas; to be removed at the expense of the purchaser between the 4th of August and the 1st of September. It contains two rows of keys, 18 stops, and was built by Flight and Robson, about 35 years ago. Apply at the Steward's office.

#### ORGAN.—For Sale, at the close of the

Royal Italian Opera season, the ORGAN at present used to accompany the chorus of that company. Price 40 guineas. Apply to Flight and Son, organ-builders, 36, St. Martin's-lane.

#### BISHOP and STARR, Organ Builders,

1, Lisson-grove, South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

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