

COLLEGE CONCERT.

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FIRST ANNUAL CONCERT

IN MEMORY OF

GENERAL REID,

FOUNDER OF THE CHAIR OF MUSIC

IN THE

UNIVERSITY OF EDINBURGH.

---

REPETITION OF PERFORMANCE,

SATURDAY MORNING, FEBRUARY 13, 1841.

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EDINBURGH:

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PRICE SIXPENCE.



COLLEGE OF MUSIC

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RESTITUTION OF PLEASANTON

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1851

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WORDS

OF THE

AIRS, CONCERTED PIECES, AND CHORUSES:

WITH

BRIEF NOTICES

OF

THE MUSIC

BY

PROFESSOR THOMSON.

## INTRODUCTION.

### COLLEGE CONCERT IN CONFORMITY WITH THE BEQUEST OF GENERAL REID.

General Reid, who died in 1807, left the reversion of all his property, in the event of his daughter dying without issue, to the Principal and Professors of the University of Edinburgh, on condition that a Professorship of Music should be founded in the University, and endowed out of the Fund accruing from his Bequest. Among other instructions contained in his will, he directs that a Concert shall be held annually on his Birth-day, under the superintendence of the Professor of Music, at which certain of his own compositions should be performed, "with a view to keep his memory in remembrance," as well as "to shew the taste of music about the middle of last century." In compliance with the Testator's instructions, and in order to give full effect to the general purport of them,—namely, the encouragement and improvement of the musical taste of his countrymen,—the Senatus Academicus, as soon as the administration of the Reid Fund was transferred into their hands by the General's Executors, directed Mr Thomson, the Professor of Music, to take steps for celebrating General Reid's Birth-day, in the present year, according to the terms of the Bequest; and being desirous, that upon this, the first occasion of fulfilling his wishes, the Concert should be conducted on a scale worthy of his munificence to the University, they determined that it should be opened amply to the Public of Edinburgh, and at the same time they placed a sum of L.200 at the disposal of the Professor, in addition to the proceeds of the sale of tickets at the usual price for ordinary Concerts.\*

The Senatus, in conformity with the recommendation of the Professor of Music, were of opinion, that the declared wishes of the Testator, and the approbation of the Public, would be best secured by combining, with one act of the usual style of Concert Music, a selection from some of the noblest productions of the great Masters of Sacred harmony, who flourished during last century, along with those of an earlier as well as later date.

\* The Professors desire it to be understood, that the whole amount of these sums is to be expended upon the Concert; and that in order to apply as large a fund as possible for the purpose, they have not reserved any right of entry for their families or friends.

## PROGRAMME OF PERFORMANCE.

### PART I.

|   |                 |
|---|-----------------|
| OVERTURE, ( <i>Oratorio of Saint Paul</i> ),.....   | Mendelssohn.    |
| QUARTETT and CHORUS—"Lord of Heaven," MRS COOPER, MESSRS JACKSON,<br>SHRIVALL, and SAUNDERS,.....             | Haydn.          |
| AIR—"He was despised," ( <i>Messiah</i> ), MISS MARIA B. HAWES,.....  | Handel.         |
| CHORUS—"Te Deum Laudamus," ( <i>Te Deum</i> ),.....   | Graun.          |
| AIR—"On Mighty Plumes," ( <i>Creation</i> ), MRS BUSHE,.....  | Haydn.          |
| DEUT—ORGAN, ( <i>St. Ann's Fugue</i> ) MESSRS HARGITT and MULLER,.....  | S. Bach.        |
| GRAND CHORUS—"The Arm of the Lord," ( <i>Judah</i> ),.....  | Haydn.          |
| GRAND SCENA—"The Last Man," MR MACHIN,.....   | W. H. Callcott. |
| TRIO for Viola, Violoncello, and Contra Basso—MESSRS LODER, BONNER, and HENRY,.....                           | Corelli.        |
| RECIT.—"Deeper and Deeper Still," and AIR—"Waft her, Angels," ( <i>Jephthah</i> ),<br>MR SHRIVALL,.....       | Handel.         |
| QUARTETT—"Recordare," ( <i>Requiem</i> ), MRS BUSHE, MISS MARIA B. HAWES, MESSRS<br>SHRIVALL and MACHIN,..... | Mozart.         |
| GRAND CHORUS—"Hallelujah," ( <i>Mount of Olives</i> ),.....   | Beethoven.      |

(An interval of ten minutes.)

### PART II.

|   |              |
|---|--------------|
| GRAND SYMPHONY in C Minor,.....   | Beethoven.   |
| CHORALE—"Sleepers, wake!" ( <i>St. Paul</i> ),.....   | Mendelssohn. |
| RECIT. and AIR—"Return, O God of Hosts," ( <i>Samson</i> ), MISS MARIA B. HAWES,.....                             | Handel.      |
| DUET—"Qual Anelante," MISSES SMITH,.....  | Marsello.    |
| AIR—"Why do the Nations," ( <i>Messiah</i> ), MR SAUNDERS,.....   | Handel.      |
| QUARTETT MOVEMENT—MESSRS LODER, DEWAR, DUN, and BONNER,.....  | Haydn.       |
| AIR—"O Lord! have mercy," MISS SMITH,.....  | Pergolesi.   |
| QUARTETT—"Lo! Star-led Chiefs," ( <i>Palestine</i> ), MRS COOPER, MESSRS JACKSON,<br>SHRIVALL, and SAUNDERS,..... | Crotch.      |
| CHORUS—"But as for his People," ( <i>Israel in Egypt</i> ),.....  | Handel.      |
| TRIO—"On Thee each Living Soul," ( <i>Creation</i> ), MRS BUSHE, MESSRS SHRIVALL and<br>MACHIN,.....              | Haydn.       |
| AIR—"Holy, holy," ( <i>Adapted from Dove sei—Rodelinda</i> ), MISS MARIA B. HAWES,.....                           | Handel.      |
| GRAND CHORUS—"Hallelujah," ( <i>Messiah</i> ),.....   | Handel.      |

(An interval of fifteen minutes.)

# GRAND MARCH.

No. IV. of TWELVE MARCHES

COMPOSED BY GENERAL REID.

And arranged for a full Military Band by WINTER.

(To be played by the Band of the Queen's Dragoons, who will attend by permission of

LIEUTENANT COLONEL KEARNEY.)

## PART III.

- OVERTURE—(*The Shadow on the Wall*),.....*Professor Thomson*.  
SONG—"The Mermaid's Cave," MISS MARIA B. HAWES, .....*C. E. Horn*.  
DUET—"See vedete una ragazza," (*Il matrimonio per raggiro*), MISSES SMITH, .....*Cimarosa*.  
CANTATA—"Mad Tom," Mr MACHIN, *Pianoforte obbligato* by Mr J. M. MULLER, .....*Purcell*.  
MADRIGAL for four voices—"Down in a flowery vale," (*To be sung by Thirty Members of the Choral Society*), .....*Festa*.  
TRIO—"Night's ling'ring shades," (*Azor and Zemire*), MISSES SMITH and MISS MARIA B. HAWES, .....*Spohr*.  
SONG—"I'll speak of thee," MISS MARIA B. HAWES, .....*Maria B. Hawes*.  
CHORUS—"A parting blessing," (*The Shadow on the Wall*), .....*Professor Thomson*.  
OVERTURE—(*Oberon*), .....*Weber*.

# ORCHESTRA.

## FIRST VIOLINS.

Mr LODER, Principal.  
Messrs MUSGRAVE.  
BAKER.  
A. MACKENZIE.  
W. G. SPINDLER.  
HANSON.  
E. DAVIS.  
E. SPINDLER.  
BRYSON.  
R. M'PHERSON.  
M'ARTHUR.

## SECOND VIOLINS.

Mr J. DEWAR, Principal.  
Messrs MENZIES.  
G. A. BAKER (*Perth*).  
A. THOMSON, Senior (*Glasgow*).  
CHAPMAN.  
TURNBULL.  
TAYLOR.  
EAGER.  
M'GLASHAN.

## TENORS.

Mr F. DUN, Principal.  
Messrs NAPIER.  
MULLER.  
WILKINSON.  
CAMERON.  
STRATHY.

## VIOLONCELLI.

Mr BONNER, (*from London*), Principal.  
Messrs HAGART.  
COOKE.  
R. B. STEWART.

## DOUBLE BASSES.

Mr HENRY, Principal.  
Messrs DAVIS.  
A. THOMSON Junior (*Glasgow*).  
L. SPINDLER.

## FLUTES.

Messrs PLATT.  
HANCOX.  
M'PHERSON.

## OBOES.

Messrs SCRUTON.  
FARMER.

## CLARIONETS.

Messrs TUCKWELL.  
DONEGANI.

## BASSOONS.

Messrs MANCOR.  
FLYFIELD.

## TRUMPETS.

Messrs NAPIER.  
MILLAR.

## HORNS.

Messrs KIESER.  
HOFFMAN.  
HAMILTON.  
TOWNSEND.

## TROMBONES.

Messrs CHAPMAN (*Alto*).  
MACGRATH (*Tenore*).  
BROWN } (*Basso*).  
HUGHES }

## OPHICLEIDE.

Mr STEWART.

## DRUMS.

Mr J. MACKENZIE, Senior.

## CHORUS.

### TREBLES.

Mrs Sinclair.  
Beazely.  
Finlayson.  
Slattie.  
Middleton.  
Darling.  
Summers.  
Kirkland.  
Lauder.  
Miss Fraser.  
E. Allan.  
M. Baxter.  
Robertson.  
Ann Robertson.  
Simpson.  
Campbell.  
C. Campbell.  
Mowbray.  
Williamson.  
Tyrie.  
M. Tyrie.  
Craig.  
Dobson.  
E. Dobson.  
Liddel.  
M'Dougal.  
M'Garvie.  
M'Lean.  
Mills.  
E. Stewart.  
M. Stewart.  
S. Street.  
M. Street.  
Sutherland.  
Jackson.  
Swan.  
Syme.  
Walker.  
Wright.  
Bell.  
Robert Drummond.  
Thomas Leslie.  
George Sanderson.  
John Wilson.  
George Middleton.  
William Jackson.

James Campbell.  
Henry Kay.  
John Bishop.  
William Hume.

### ALTOS.

Messrs William Nicol.  
Andrew Nicol.  
John Henderson.  
Alex. Henderson.  
Claud Effingham.  
W. Sinclair.  
Neil Stewart.  
D. Bain.  
J. Ramage.  
William Merchant.  
R. Moir.  
D. Sinclair.  
A. M'Intosh.  
W. Hoffard.  
T. Kennedy.  
Robert Ross.

### TENORS.

Messrs Ben. Gleadhill.  
Charles Cooper.  
A. Hume.  
George M'Lean.  
William Pearson.  
Thomas Clarkson.  
John M'Lean.  
David Slattie.  
J. C. Robertson.  
John Gray.  
James Mathieson.  
Charles Mount.  
Thomas Smith.  
Robert Ramage.  
J. Collier.  
John M'Intyre.  
G. Kinnear.  
W. Young.  
A. Wright.  
G. Young.  
Sam. Waddie.

Messrs G. E. Hunter.  
J. P. Stewart.  
John Taylor.  
T. Hunter.  
William Clark.  
James Williamson.  
William Hartley.  
Tho. Rutherglen.

### BASSES.

Messrs William Angus.  
Arch. M'Intyre.  
D. Greig.  
John Lauder.  
Peter Robertson. 1st.  
Robert Wright.  
Rollo M'Michael.  
Peter Robertson. 2d.  
John Anderson.  
Alex. Blaikie.  
William M'Lean.  
William Collier.  
Robert M'Intyre.  
J. Begbie.  
George Neilson.  
Alex. Paterson.  
J. Martin.  
John Watson.  
William Beath.  
Andrew Thom.  
Alex. M'Quarrie.  
David Walker.  
Richard Hartley.  
J. Henry.  
David Grieve.  
William Stewart.  
A. Greig.  
W. M'Conachie.  
W. Henry.  
Peter Stewart.  
W. Smith.  
Peter M'Gillivray.  
D. Greenshiels.  
J. Mills.  
J. Curle.  
David Dobson.  
Hugh Clark.

The following Vocal Performers have been engaged:

**MISS MARIA B. HAWES,**

(Her First Appearance in Scotland,)

**MR MACHIN,**

(Both of the London Philharmonic and Ancient Concerts, and Grand Musical Festivals,)

AND

**MRS BUSHE.**

ALSO,

**MISS SMITH, MISS J. SMITH, MR SHRIVALL, & MR SAUNDERS.**

(All of the Theatre Royal, by the obliging consent of W. H. MURRAY, Esq. who has also kindly permitted the attendance of his Orchestra.)

AND

**MRS COOPER AND MR JACKSON.**

LEADER OF THE ORCHESTRA—**MR LODER**—(One of the Directors and Leaders of the London Philharmonic Society.)

CHORUS MASTER—**MR JACKSON** (Director of the Edinburgh Choral Society.)

PIANOFORTE—**MR J. M. MULLER.**

ORGAN—**MR C. HARGITT.**

(The Organ of the Catholic Chapel in Lothian Street has, through the kindness and liberality of the Right Rev. Dr. Gillis, been obtained for this occasion, and will be erected by Messrs Bruce & Co.)

THE ORCHESTRA will consist of FIFTY-SIX Performers.

THE CHORUS will consist of ONE HUNDRED AND TWENTY-SIX Voices.

The whole will be under the Direction of

**PROFESSOR THOMSON.**

The Performance is fixed to commence precisely at SEVEN O'CLOCK. And the doors will be opened at HALF-PAST FIVE.

CARRIAGES may be ordered at ELEVEN.

## PART I.

### OVERTURE in A. MINOR.— $\frac{3}{4}$ time.—(St. Paul.)—MENDELSSOHN.

There are two kinds of Instrumental Introductions to Vocal compositions on a large scale,—the one referring to the Oratorio,—the other to the Opera.

The style of the Oratorio Overture is totally distinct from that of the Opera, which will be explained when we treat of the Overtures commencing and terminating Part III. It is termed the *Strict, Severe, or Ecclesiastical* style, because of its grave character, and its rigid adherence to certain scholastic forms of composition. The severe style may be called the *Epic* branch of the art, and is most difficult of attainment with any degree of success.

The Overture under consideration, is perhaps the most finished specimen of its class, whether we regard its conception or its developement, the beauty of its instrumentation, or the grandeur of its effects. It is composed of two parts—a short introductory movement formed of a *Chorale* or German Psalm Tune (which afterwards appears in the Oratorio, to the words commencing “Sleepers, wake,” and is to be sung in Part II.),—and a *Fugue*. The Introduction opens *pp.* in A. Major, and gradually increases in loudness as one set of instruments after another unite themselves to the solemn march of the Chorale. The inner parts of the harmony gradually acquire a more florid character, while the melody is calmly holding on its course, until it comes to a pause on the dominant, or fifth note of the key, in preparation for the *Allegro*. The *Allegro* in A. Minor,  $\frac{3}{4}$  time, is a *Fugue* formed upon the *Chorale* already mentioned.

It is difficult, if not impracticable, to convey a popular idea of this, the highest species of musical writing. *Fugue* takes its name from the Latin word signifying *flight*, because one part seems to fly before the other, and the pursuing part must always imitate exactly, either in the fourth or fifth of the scale, (always counting upwards), or the octave above or below, the intervals and phrases of the Theme or subject. The *subject* is, in common language, proposed by one instrument; to this succeeds the *answer*, or imitation of the subject, by another instrument, which is supported by a *counterpoint* (or note against note—for points were formerly used to signify notes) flowing from the subject. Perhaps the following tabular view of the leading features of the fugue under notice, may place the matter in a clearer light. The black lines signify the *rests* of the bars: the dotted lines are supposed to be the music.

Key of A. MINOR,  $\frac{3}{4}$  time.

1st Violins, ————— Subject, . . . . . Counterpoint. . .  
 (on key note.)

2d Do. ————— Answer, . . . Counterpoint. . . . .  
 (a fifth above.)

Tenors, ————— Subject, . . . . . Counterpoint. . . . .  
 (on key note.)

Basses, ————— Answer to Subject, . . . . .  
 (from 1st Violins, an 11th below.)

The subject, it will be observed, is given out in the key by the Tenors; the *answer* or imitation is made in the fifth of the scale above, by the second Violins. The *subject* is repeated an octave above the original pitch by the first Violins, and the *answer* is repeated in the eleventh below, by the Basses. While each of the instruments, after having fulfilled the primary condition of playing the subject or answer, continue with *counterpoint* or harmony to them until all are employed. It is impossible to proceed farther without getting into technicalities, but it is hoped that the general principle now explained is understood. It will be interesting to watch the theme, as it is developed and expanded, contrasted and combined, with the other elements of the fugue just explained, and the gradual approximation of all these into one grand whole, as the movement rolls on to its climax. Ever and anon the *Chorale* which formed the introductory movement, is heard rising from the wind instruments in unisons and octaves above the now rapid working of the Violins and Basses, until at length it bursts forth in the major of the key, from the combined force of the wood and brass instruments, and the organ, with striking grandeur, amidst the brilliant coruscations of the whole Violin tribe, and so continues till the conclusion of the Overture.

It is not to be expected that this fine composition can be relished after a single hearing; nor, indeed, without some knowledge of the principles of composition, can it ever be properly appreciated. But it may be studied in private with advantage; and being published as a Pianoforte Duet, it is within the reach of all.

Of the author of this noble composition it is scarcely necessary to say one word. Though now only in his 32d year, he has already produced works of the highest order in almost every branch of composition. The Oratorio of St. Paul, to which the Overture under review is the introduction, is confessedly the noblest effort of genius that has appeared since the days of Bach and Handel. It is a growing work, and will gain ground with the increase of musical knowledge.



## QUARTETT and CHORUS in G.—C.T.\*—HAYDN.

QUARTETT.

Mrs COOPER, Messrs JACKSON, SHRIVALL and SAUNDERS.

Lord of heav'n, and earth, and ocean!  
 Hear us from thy light abode;  
 While our hearts with deep devotion  
 Own their great and gracious GOD.

Source reveal'd in sacred story,  
 Of all good—thyself unseen;  
 Lord of life, and light, and glory!  
 Guide thy Church and guard our QUEEN!

CHORUS.

Lord of life, and light, and glory!  
 Guide thy Church and guard our QUEEN!

QUARTETT.

Thee, with humble adoration,  
 Laud we now for mercies past;  
 Still to this most favour'd nation  
 May those mercies ever last.

Britons shall, through future story,  
 Praises sing to Thee unseen:  
 Lord of life, and light, and glory!  
 Bless thy people, bless their QUEEN!

\* When the name of the Key merely is mentioned, it is always understood to be Major. The letters c.t. stand for Common Time.

## CHORUS.

Lord of life, and light and glory!  
Bless thy people, bless their QUEEN!

This noble air is the well known Austrian National Hymn, "God preserve the Emper Francis." It is a splendid example of the simple sublime, and in its present form is prodigiousl effective.

AIR in E. FLAT.—C.T.—(*Messiah.*)—HANDEL.

MISS MARIA B. HAWES.

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

Isaiah liii. 3.

The CONTRA-ALTO voice being the most pathetic and touching in its tone, has ever been employed by composers for the expression of sadness, either personal or descriptive. The present air is of the latter kind, and most powerfully does it depict the "sorrows" and the "grief" of the Messiah. The chord which accompanies every recurrence of the word "Grief," is wonderfully fine.

CHORUS in D.— $\frac{3}{4}$ —(*Te Deum.*)—GRAUN.

Te Deum laudamus! Te Dominum confitemur!  
Te æternum Patrem omnis terra veneratur!

This brilliant chorus forms part of the introduction to one of the noblest compositions of the German School. Graun, who was Chapelmaster to Frederick II. of Prussia, is generally considered to be among the small number of composers who have reached the sublime in sacred music.

RECIT. and AIR.—(*Creation.*)—HAYDN.

MRS BUSHE.

RECIT.

And God said, Let the waters bring forth abundantly the moving creature, that hath life, and fowl that may fly above the earth, in the open firmament of heaven.

AIR in F.—C.T.

On mighty plumes the eagle wings  
His lofty way through air sublime;  
And cleaves the sky in swiftest flight  
To the blazing sun.  
His welcome kids to morn the merry lark;  
And cooing calls the tender dove his mate.  
From ev'ry bush and grove resound  
The nightingale's delightful notes;  
No grief affected yet her breast,  
Nor to a mournful tale were tun'd  
Her soft enchanting lays.

Perhaps in the whole range of Haydn's compositions there could not be found an air more perfectly felicitous in its adaptation to the sentiment required to be expressed. The boldness of the eagle's flight "to the blazing sun," is charmingly contrasted with the trill of the "merry lark," and the cooing of the turtle dove is exquisitely depicted by the flutes, clarionets, and bassoons. "The nightingale's delightful notes," come from the flute with an effect positively enchanting, and to the three last lines we know of nothing more beautiful than the interchange of melodious passages between the flute and voice.

DUET in E. FLAT.—(" *St. Ann's*" *Fugue*.)—S. BACH.

ORGAN.

MR C. HARGITT and MR J. M. MULLER.

This magnificent Fugue is in three movements.

- |    |               |
|----|---------------|
| 1. | C.T.          |
| 2. | $\frac{3}{4}$ |
| 3. | $\frac{6}{8}$ |

It is called by its present name as the theme is the first line of the psalm tune *St. Ann's*. To analyze this would require on the part of the reader a knowledge of technical expressions which there would be neither time nor space to explain here. The first movement, preceded by a dignified introduction, is solemn and deliberate in its march. The second, which immediately succeeds without a pause, becomes more lively and florid, until the composer, warming with the development of his theme, breaks forth into extraordinary brilliancy at the third movement, which is wrought up to a wonderful pitch of grandeur.

GRAND CHORUS in D. MINOR.—C.T.—(*Judah*.)—HAYDN.

The arm of the Lord is upon them,  
By the edge of the sword they fell,  
And the rolling thunder he cast on all,  
Man against man he set them,  
None can escape his fury,  
The sword of the Lord devoureth them all.  
The Lord he will have mercy,  
In peace he keepeth Zion.

This is one of the most sublime and beautiful choruses that Haydn ever composed,—sublime in describing the terrible vengeance of the Almighty, and beautiful in depicting his mercy towards Zion. It opens with prodigious energy, rolling passages for the stringed instruments announcing the coming conflict of the elements of his wrath. At the words, "man against man," the voices burst in, one after the other, with an effect truly appalling, and the phrase is reiterated with amazing effect in varied modulation, when the sounds gradually diminish, and after the pause of a bar, a cantabile passage of enchanting loveliness is sung to the two last lines. Again, "The arm of the Lord, is upon them;" and after a series of wild and startling modulations, the same cantabile passage succeeds with an effect which is exquisitely descriptive of the assurance that "the Lord he will have mercy."

GRAND SCENA in E. MINOR.—C.T.—W. H. CALLCOTT.

MR MACHIN.

All worldly shapes shall melt in gloom,  
The sun himself must die,  
Before this mortal shall assume,  
Its immortality!—  
I saw a vision in my sleep,  
That gave my spirit strength to sweep  
Adown the gulph of time;  
I saw the last of human mould,  
That shall creation's death behold,  
As Adam saw her prime!  
The sun's eye had a sickly glare,  
The earth with age was wan;  
The skeletons of nations were  
Around that lonely man!  
Yet prophet-like, that lone one stood,  
Saying—This spirit shall return  
To him that gave its heav'nly spark;  
Yet think not, sun, it shall be dim,  
When thou thyself art dark.  
No! it shall live again, and shine  
In bliss unknown to beams of thine,  
By him recall'd to breath  
Who captive led captivity.  
Who robb'd the grave of victory,  
And took the sting from death!  
Go, sun, while mercy holds me up  
On Nature's awful waste,  
To drink this last and bitter cup  
Of grief, that man shall taste—

Go, tell the night that hides thy face,  
 Thou saw'st the last of Adam's race,  
 On earth's sepulchral clod,  
 The dark'ning universe defy  
 To quench his immortality,  
 Or shake his trust in God.

This Scena, by a worthy son of a celebrated sire, is one of the most successful compositions of a native composer. There is a mixture of recitative and air, which brings out the noble ideas of the poet (Campbell) with fine effect. The music to the three last lines is dignified and imposing.

TRIO for VIOLA, VIOLONCELLO, and CONTRA BASSO.—CORELLI.

Messrs LODER, BONNER, and HENRY.

Corelli, though not the inventor, was certainly the most successful cultivator, of instrumental music. His various Concertos, Duets, Trios, and other pieces for stringed instruments, have survived the changes and transformations of the musical art for upwards of an hundred and twenty years, and are never heard, even now, without admiration and delight, by all classes of amateurs. There is a quaint gothic richness of harmony and of phrase, which must ever give pleasure. The piece now to be performed, has all the peculiar beauty which is characteristic of Corelli's style.

RECIT. and AIR in G.—C.T.—(*Jephthah*).—HANDEL.

MR SHRIVALL.

RECIT.

Deeper and deeper still, thy goodness, child,  
 Pierceth a father's bleeding heart, and checks  
 The cruel sentence on my falt'ring tongue.  
 Oh! let me whisper it to the raging winds,

Or howling deserts; for the ears of men  
 It is too shocking.—Yet have I not vowed,  
 And can I think the great Jehovah sleeps,  
 Like Chemosh, and such fabled deities?  
 Ah, no! Heav'n heard my thoughts, and wrote them down.  
 It must be so.—'Tis this that racks my brain,  
 And pours into my breast a thousand pangs  
 That lash me into madness.—Horrid thought!  
 My only daughter! so dear a child,  
 Doom'd by a father! Yes—the vow is pass'd,  
 And Gilead hath triumph'd o'er his foes.  
 Therefore, to-morrow's dawn—I can no more.

AIR in G.—C.T.

Waft her, angels, through the skies,  
 Far above your azure plain:  
 Glorious there, like you, to rise,  
 There, like you, for ever reign.

Any comment on a composition so expressive of the remorse and anxiety of Jephthah at his rash vow, yet so stern and inflexible in his resolution to fulfil it, were indeed superfluous. It ranks with the highest efforts of genius in the sister arts of Poetry, Painting, and Sculpture; and will ever remain at the head of all that is impassioned, touching, and sublime, in vocal declamation. The air which succeeds, though not originally belonging to the recitative, is beautifully descriptive of the high-wrought soul of Jephthah, who, having made up his mind to the sacrifice of his daughter, appeals to the angels to waft her through the skies, as if he had already fulfilled the fatal vow.

QUARTETT in F.— $\frac{3}{4}$ .—(*Requiem*).—MOZART.

MRS BUSHE, MISS M. B. HAWES, MR SHRIVALL, and MR MACHIN.

Recordare, Jesu pie!  
 Quod sum causa tuæ viæ,

Ne me perdas illa die,  
 Quærens me, se disti lassus,  
 Redemisti, cruce[m] passus,  
 Tantus labor non sit cassus.  
 Juste judex ultionis,  
 Donum fac remissionis  
 Ante diem rationis.  
 Ingemisco tanquam reus,  
 Culpa rubet, vultus meus,  
 Supplicanti parce deus,  
 Qui Mariam absolvisti  
 Et latronem exaudisti.  
 Mihi quoque spem dedisti.  
 Preces meæ non sunt dignæ!  
 Sed tu bonus fac benigne  
 Ne perenni, cremer igne.  
 Inter oves locum presta,  
 Et ab hædis ne sequestra,  
 Statuens in parte dextra.

This is a most heavenly strain of supplication from Mozart's latest and loftiest sacred work, the Requiem, or Catholic burial service. The opening symphony commences with a beautiful interchange of *suspensions*, (that is, when one note is prolonged until another note coming against it from above, renders it dissonant, when it must descend to the note immediately below, so as to form a consonant harmony,) between the 1st and 2d Clarionets, while the Violoncelli support the melody with a lovely flowing accompaniment. The Violoncelli are indeed very prominent throughout the piece, and continue their florid course, while voice after voice steals in with the same beautiful melody which was first heard in the symphony. The *subject* is given out on the key, by the *Contr' alto*, and is followed in the next bar by an *answer* from the *Bass* on the second of the scale, after which the Soprano and Tenor imitate successively the subject and answer on the fifth and sixth of the scale, or rather in that of C. and its second. At the words "Ne me perdas," there is a most expressive passage from the Bass, which is afterwards repeated to the third last line of the verses. There is also a very fine passage at the line beginning "Ingemisco," each of the two following lines repeating it in succession a note higher. Altogether this movement may be considered as one of its highly gifted author's masterpieces.

GRAND CHORUS in C.—C.T.—(*Mount of Olives*).—BEETHOVEN.

HALLELUJAH to the Father, and the Son of God! Praise the Lord, ye everlasting choir, in holy songs of joy. Worlds unborn shall sing His glory, the exalted SON of GOD.

This is the concluding chorus to the Oratorio of the Mount of Olives, which is very seldom performed in this country, on account of the harrowing nature of the language, which, in the original, is put into the mouth of our Saviour, as one of the characters in the Sacred Drama. In the English version this is softened so far as to be spoken in the third person. But still the language is not Scriptural as in *The Messiah*; and the whole of the scene in the garden is much too dramatic and familiar to permit of that, certainly the most striking and terrible part of the Oratorio, being performed at all. The Hallelujah Chorus, on the contrary, is an acclaim which has no peculiar reference to *The Mount of Olives*, and may rank with any other Sacred Chorus. It opens with an electrical crashing of chords from the full Orchestra, and after a few bars, the voices burst forth in masses of plain harmony, with an effect truly majestic and magnificent. The whole band then join in unison, in repeating "Hallelujah," and then come to a pause on the dominant. The Trebles lead off the subject of a fugue at the words, "Praise the Lord," which is answered by the Counter-tenors; the Tenors then repeat the subject, and are answered by the Basses, when the whole parts roll on with increasing splendour, while the Orchestral accompaniment becomes more and more brilliant, until the united vocal and instrumental force attain to a climax of great grandeur. Here the Orchestra gradually diminishes in power, and prepares for a wonderfully effective passage commencing with the Bass voices *pp.* at the words, "Worlds unborn," accompanied by the Violins in sprinkled harmony, or arpeggio chords. This passage is taken up by the higher voices in succession, until they all burst forth in prodigious masses of plain harmony on the words, "The exalted Son of God." After some farther working of the fugal points, this remarkable passage is repeated with some striking variety in the harmony, when the movement suddenly becomes more rapid and animated, and the Chorus terminates in shouts of unison to the words "In holy songs of joy." It is curious to contrast this Chorus with that of Handel to the Messiah, which concludes the Second Part, and observe how differently two men of the highest genius and most exalted conceptions have treated the same sentiment. Noble as the former unquestionably is, and having the advantage of all the resources of the modern Orchestra, it still must yield in breadth of design, simplicity of detail, and sublimity of effect, to the elder inspiration.

END OF PART FIRST.

(AN INTERVAL OF TEN MINUTES.)

## PART II.

### GRAND SYMPHONY in C. MINOR.—BEETHOVEN.

It is not much more than seventy years since Instrumental music began to claim for itself a separate and independent jurisdiction in the Orchestra, and to assume that importance in the dominion of the art, to which it has since attained. Before the period of which we speak, the Orchestra had been employed chiefly as an accompaniment to the voice, and in Italy, at least, was limited almost wholly to the stringed instruments. It is true that Handel had early in the eighteenth century composed Overtures to his almost innumerable Operas and Oratorios, which amidst all the vicissitudes of the art have maintained their freshness unimpaired, and will ever be listened to with delight. But he left behind him no successful cultivator of the Instrumental Style, which, accordingly, fell into neglect, until the invention of other instruments, and the gradual improvement of those already in use, led to its revival upon the more extended basis of the Symphony. Stamitz is said to have been the inventor of this style of composition; but it is to Haydn, who may be justly termed the father of almost every species of modern music, that we are indebted for having given to the Orchestral Symphony that symmetry of construction which it now possesses, and from which have been drawn a set of rules for its composition, known under the technical term of FORMS. These Forms, however, are only of general application; they are meant as guides, not fetters, to genius, which, while preserving their main features, may yet modify and vary them according to the suggestions of their imagination. It is interesting to trace the gradual process of perfecting these Forms as exhibited in that wonderful succession of Symphonies composed by Haydn amounting to the almost incredible number of 118. Mozart wrote twelve; Beethoven nine. But even in those of the latter, original and daring as was his genius, we can discover no attempt at improving upon the model of his great predecessor. Of the great Triumvirate, Mozart is the one who has most rigidly adhered to the model in its simplest and most transparent aspect.

Of Forms of Instrumental Composition there are four:—

1. The Symphonic Form.
2. The Rondo Form.
3. The Minuet Form, and
4. The Variation Form.

The first we prefer calling *Symphonic*, because hitherto, at least, every first movement of every

symphony which has yet been written by the great masters, as well as their followers, has been found to consist invariably of the same frame-work, while the first movements of all other instrumental compositions are treated in any of the Forms above specified indifferently. The Germans call the first Form, the ALLEGRO, for want of a more appropriate term, but for the same reason as we have just given for preferring our own. The French again use the expression BINARY FORM, (*Coupe Binaire*,) because the movement is in two grand divisions, indicated by the double bar which occurs in every first movement of a symphony. The second Form they call TERNARY (*Ternaire*,) because of three divisions, not however indicated in this case by any double bar at all, but merely imaginary lines. On the whole we prefer the term *Symphonic*, as being the least liable to objection, and because of the rank and importance of the species of composition whence it is derived.

As this Form is the only one to which we shall refer on the present occasion we pass by the others with this short explanation of their qualities. The second or Rondo Form requires that the *subject* or leading idea be introduced in the course of the movement at least three times, and not more than five. The third, or Minuet Form must have a certain measured movement of 8, 16, or 32 bars, or more, in similar progression, and may, or may not, have the addition of a Trio. The fourth, or Variation Form, explains itself.

The Symphonic Form consists of two grand divisions—the first containing the simple ideas, the second their treatment. There are generally two leading ideas or subjects, which may be termed the *theme* and *middle subject*. Of these two is the entire movement constructed, for all the rest of the composition is either an amplification of one or other of these ideas, or a mere road of communication between them. The following is a tabular view of the Symphonic Form in its simplest development.

FIRST DIVISION.—Theme—Preparation for—Middle Subject.—Cadence.—Double Bar.

SECOND DIVISION.—Treatment of ideas—Return to Theme—Preparation for—Middle Subject.—Coda.

In both Major and Minor modes the themes must be in the key chosen for the piece, but that in which the middle subject should be, differs according as the mode is Major or Minor. If the Major, it is generally found on the fifth of the original key, in the first division—and in the original key in the second. If the Minor, it is generally found on the third of the original key, in the first division—and in the original key in the second. Thus, in the key of C. Major, the middle subject would be in G. and, on its recurrence, in C. In that of C. Minor, it would be in E. flat, Minor, and, on its recurrence, in C.

In the first division the *preparation* signifies the necessary modulation (or gradual change of key) from the original to its fifth or dominant, in which the middle subject (generally a well-marked melody) must be found. The cadence which terminates the first division, must be in the dominant of the original key. The first division is generally repeated. The *Treatment* of the ideas forms the grand feature of the second division—and may be infinitely diversified. It is here that the sources of counterpoint, imitation, fugue, canon, and all other musical artifices are called into action. The leading ideas in whole or in part, are used in combination or contrast, and work up in a thousand beautiful forms, which are modulating gradually towards the reintroduction of the original theme; when the piece resumes its course, and is finished with a Coda, consisting of a few brilliant chords from the whole Orchestra.

The Symphony now to be played, is in the key of C. Minor, and wonderful as is its effect, its simplicity of construction is no less remarkable. It contains the usual number of movements, of which this, the highest branch of orchestral composition, consists.

1. *Allegro Con brio*.— $\frac{2}{4}$ .
2. *Andante con moto*, in A. Flat.— $\frac{3}{8}$ .
3. *Scherzo* in C. minor, and *Trio* in C. major; and
4. *Allegro* in C. major.—c.t.

The first movement has two leading ideas—the Theme and Middle Subject. The theme is so quaint and eccentric in its commencement, that we cannot wonder at the effect it produced on the finest orchestra in Britain, when the symphony was first tried in the year 1814. The playing of the two first bars was followed by bursts of laughter, and a conviction that the author had at length become decidedly insane. One of the members, however, suggested that they should persevere, at least down to the double bar. Accordingly they recommenced, preserving their gravity as much as possible: but, as the movement unfolded its beauties, their features gradually relaxed into approving smiles, and when the double bar was attained, a burst of enthusiastic delight broke from every individual. The triumph of genius never was more complete. It would seem as if Beethoven had intended by the suspense of the key in this striking phrase in unison, to raise in the mind that expectation and excitement, which form the fittest state for the powerful agency of music. It is a remarkable instance, too, of the sublime of simplicity, which he was the first to illustrate in the Instrumental style.

In the treatment of this theme, there is great variety. Fragments of it, and of the middle subject, are continually disporting themselves among the instruments, and both of the ideas are so well marked, that we cannot fail to detect them in whatever form they are made to assume.

The *Andante* is in the Rondo Form, the theme being made to assume a more florid character at each recurrence, which, in this instance, takes place three times, because of the length of Coda with which it concludes. In the whole range of music, there is no type of this beautiful movement. It is purely an emanation of Beethoven's own original feeling and fancy. It commences with the Violoncelli, which are made to sustain the leading idea throughout, although they are frequently strengthened by the double basses, or relieved by the violins, while the wind instruments throw a softened and varied colouring over the broad masses of light which burst at intervals from the brass instruments.

The *Scherzo* (an invention of Beethoven in the Minuet Form) is as different from the Minuet and Trio of Haydn, as Mozart's manner from that of Rossini. "In its grotesque employment," remarks an eloquent critic, "of the Minor key with alternate Major, we seem to be present at a village festival, witnessing the voluntary pranks and comic dances of some half-drunken clown; thunder is heard in the distance, and the sports are for a time suspended, till the *Finale* bursts in, as it were, in a flood of sunshine and joy." This is a pleasant fancy, and it certainly has some warrant from the unwonted agility displayed by the Basses, which lead off the Trio with great rapidity, after one or two apparently ineffectual attempts to achieve their purpose.

The *Finale* (in the symphonic form) is, beyond all question, the most magnificent Orchestral movement that ever was written. It bursts forth from a mysterious passage leading from the Trio,

in a succession of superb chords from the whole Orchestra. It then pursues its stately course till the middle subject (phrases of which became afterwards very prominent) appears. To this there is attached a beautiful Coda, (leading to a repetition of the first division,) instead of the usual cadence in the dominant. In the second division, fragments of the middle subject are the chief elements employed previous to the reappearance of the original theme. As the movement proceeds forwards its conclusion, it becomes more agitated and impetuous, until at length it concludes in a blaze of splendour.

In speaking of a composition so universally known and admired, and which must be familiar to all those who attended the practice meetings of the Professional Society, (whose performance of it was infinitely to their credit,) we have not thought it necessary to be more minute in our analysis. It speaks emphatically for itself. It need not the aid of any one to prove that in breadth of design, in the impassioned tenderness, the mournful wildness, the playfulness, the magnificence, the sublimity of its ideas, it is utterly without a rival.

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CHORALE in D.—c.t.—(*St. Paul*)—MENDELSSOHN.

Sleepers, wake! a voice is calling,  
It is the watchman on the walls.  
O city of Jerusalem!  
For lo! the Bridegroom comes!  
Arise! and take your lamps!  
Hallelujah!  
Awake! His kingdom is at hand!  
Go forth to meet your Lord!

This Chorale is one of the most striking, superb things that ever was conceived. The bursting in of all the brass instruments *ff.* at the end of each of the three first lines, is wonderfully fine. This appalling passage is again introduced at the termination of the two concluding lines with, if possible, more startling effect. The Chorale will be recognised as that which formed the introduction to the Overture; but how different the treatment now from what it is there!

RECIT. and AIR.—(*Samson*).—HANDEL.

MISS MARIA B. HAWES.

RECIT.

Relieve thy champion, image of thy strength,  
And turn his labours to a peaceful end.

AIR in E. Flat.—C.T.

Return, O God of hosts! behold thy servant in distress!

This pathetic supplication the composer has, with his usual judgment, assigned to the Contr' Alto voice, for the reasons which are given in noticing the song, "He was despised." The sustained note on the second syllable of the word "distress," and the immediate iteration of the word "return," is in the highest degree affecting and beautiful.

DUET in G.— $\frac{3}{8}$ .—(*Psalms*).—MARCELLO.

MISS SMITH and MISS J. SMITH.

Qual anelante cervo che fugge da fieri veltri e cerca il fonte in cui s'estingua sua sete ardente, tale son io che da crudeli nemici miei sempre inseguito vo' sospirando per mio ristoro, l' alto soccorso di te mio Dio.

I loro piedi mai muovon passo veloce tanto che quando trattasi il sangue spargere degli innocenti.

The composer of this charming duet was a noble amateur who flourished about the end of the seventeenth century as one of the brightest ornaments of the Venetian school. The most lasting monument of his genius has been his great work entitled, "the Psalms;" fifty-one of which he set for one, two, or more voices. The duet now to be sung has long been a stock piece at all the

Oratorios and Concerts, yet it is ever fresh and ever captivating. The second part of it, commencing at the words, "I loro piedi," is remarkably animated, and the fugal points between the voices are brilliant and effective.

AIR in C.—C.T.—(*Messiah*).—HANDEL.

MR SAUNDERS.

Why do the nations so furiously rage together; and why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take council together against the Lord and against his Anointed.

Psalm ii. 1, 2.

The character of these words is admirably sustained in the vigorous and florid melody which Handel has written to them.

QUARTETT MOVEMENT for TWO VIOLINS, TENOR, and BASS.—HAYDN.

MESSRS LODER, DEWAR, DUN and BONNER.

Haydn wrote no fewer than 84 Quartetts—a number which, whether we consider the fertility of invention, or the amazing richness and variety of composition they exhibit, seems almost beyond belief for the achievement of a single life. Yet it has been already mentioned that his symphonies reached the extraordinary amount of 118; so that in one style alone he has produced more (and a great deal of it of first-rate excellence) than that of all his successors put together.

The movement now to be played is the Andante in D. from his beautiful Quartett No. 2 of Op. 80. The Andante is of the form of an air with variations, written much in the same manner as that of "God save the Emperor," in his charming Quartett Op. 76. It is hard to say which is the more enchanting in melody and general treatment. Both are perfect—every note is precious. At all events, that under review must give unqualified delight.

AIR in E. Flat.—C.T.—(From a *Confitebor*.)—PERGOLESI.

MISS SMITH.

O Lord! have mercy upon me, for I am in trouble; my strength faileth me.  
But my hope hath been in thee, O Lord; I have said, Thou art my God.

Pergolesi, who flourished in the beginning of the eighteenth century, was one of the greatest composers of the celebrated school of Naples. He died at the age of 33, but has left behind him an imperishable name for all that is expressive in the art. The epithet "*Il divino*," was applied to him by his countrymen, even during his lifetime—a most unwonted mark of honour. This piece was originally composed to Latin words, but it has not suffered by the words now adapted to it. Indeed, on a comparison of the Latin and English, we are inclined to give the preference to the latter. Nothing can be more touching than the manner in which the words, "For I am in trouble; my strength faileth me," particularly the last four, are expressed. The strain in  $\frac{3}{8}$  at the words, "But my hope," is fervid and exulting, and worthily concludes this masterpiece of the old Italian school.

QUARTETT in G.—C.T.—(*Palestine*.)—CROTCH.

MRS COOPER, MR JOHNSTON, MR SHRIVALL, and MR SAUNDERS.

Lo! star-led chiefs Assyrian odours bring  
And bending Magi seek their infant King,  
Mark'd ye, where hov'ring o'er his radiant head,  
The dove's white wings celestial glory shed.

The Oratorio of Palestine, composed by the accomplished Professor of Music at the University of Oxford, is an honour at once to the genius of its author, and to the country which gave him birth. It is not by any means known so well as its transcendent merits entitle it to be. It contains passages of great grandeur, and sometimes reaches the sublime. There are strains too of much sweetness and beauty, as the Quartett selected for performance will, it is believed, amply attest. A more graceful, elegant, and fascinating movement, is seldom to be met with. The accompaniment is quite charming, and the effect of the whole Quartett is very beautiful.

CHORUS in D.— $\frac{3}{4}$ .—(*Israel in Egypt*.)—HANDEL.

But as for his people, he led them forth like sheep: he brought them out with silver and gold: there was not one feeble person among their tribe.

Psalm lxxvii. 52.

This is a Chorus to which the epithet *charming* may be fitly applied. A series of terrible choruses, descriptive of the plagues of Egypt, have just been concluded by that one to the words, "He smote all the firstborn of Egypt, the chief of all their strength;" when the Chorus now under review immediately succeeds, producing a beautiful contrast, by its pastoral character, to those which preceded it. Handel never conceived a more exquisite passage than that which is given to the words "He led them forth like sheep." The next sentence is treated as a fugue, and after a short recurrence to the opening passage, the last sentence terminates, in close, compact, massive harmony of syllabic counterpoint.

TRIO in E. FLAT.— $\frac{3}{4}$ .—(*Creation*.)—HAYDN.

Mrs BUSHE, Mr SHRIVALL, and Mr MACHIN.

DUET.

On thee each living soul awaits,  
From thee, O Lord, they beg their meat.  
Thou openest thy hand, and sated all they are.

SOLO.

But as to them thy face is hid,  
With sudden terror they are struck,  
Thou tak'st their breath away,  
They vanish into dust.

TRIO.

Thou lett'st thy breath go forth again,  
And life with vigour fresh returns,  
Revived earth unfolds new force and new delights.

This is one of the most exquisite of Haydn's compositions. The opening Duet breathes the most ardent adoration of the bountiful Creator, while the Bass Solo depicts, with fearful emphasis, the uncertainty of life. The Orchestral accompaniment to this passage, is well worthy of remark, on account of its wonderful expression of the sentiment conveyed by the words. The original subject is then resumed, and is wrought up in the most charming manner, by a beautiful interchange of florid passages among the voices.

AIR in C.— $\frac{3}{8}$ .—HANDEL.

MISS MARIA B. HAWES.

Holy! holy! Lord God Almighty, who was, and is to come! who shall not glorify thy name? for thou only art holy, thou only art the Lord!

This most impressive song of adoration, was originally the air "Dove sei" in Handel's Opera of Rodelinda, and has been rescued from the oblivion into which all his Operatic works have sunk, by the adaptation which it now wears. That oblivion, however, has been more the gradual effect of time and the caprice of popular taste, than of any inherent defect in these compositions, for they abound in beauties of a high order, as the song under consideration amply attests, along with many others, such as, "Lord remember David," originally in the Opera of Sosarmes, which have been also fitted with sacred words. The neglect into which Handel's Operas latterly fell was, however, chiefly owing to the overpowering grandeur and sublimity of his Oratorios, for the existence of which, it is curious to know, the world is indebted to the paltry squabbles of some Opera Directors.

GRAND CHORUS in D.—C.T.—(*Messiah*).—HANDEL.

Hallelujah! for the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.

Revelations xix. 6, and xi. 15.

King of kings, and Lord of lords.

HALLELUJAH!

Revelations xix. 16.

This Chorus is the triumph of Handel and of the musical art. The opening is bold and majestic. At the words "For the Lord," &c., the voices and instruments sing in unisons and octaves the giant

notes which are afterwards made the subject of fugue, and ground work for the Hallelujah. An episode in plain harmony occurs at "the kingdom of this world," sung first *pp.* by the voice above, and then *ff.* by the combined force of the whole band, with an effect at once solemn and affecting. Immediately after this, the last and principal subject is given out by the Basses at the words "And he shall reign," &c., and is perhaps the most effective in its character that ever has been invented since the art of fugue was first cultivated. It is heard distinctly through all the parts, accompaniments, and contrivances, with which it is charged. And finally, (to use the language of Dr Burney) "The words 'King of kings, and Lord of lords,' always set to a single sound, which seems to stand at bay, while the other parts attack it in every possible manner in 'Hallelujah, for ever and ever,' is a wondrous combination of melody, harmony, and prodigious effects". Here Handel strikes like a thunderbolt. In Choral power he stands alone, and will ever so remain; and to borrow the idea of an Italian poet in reference to the lyre of virgil, it may be said that the harp of Handel still hangs upon the willow, disdaining the touch of any hand less skilful than his own.

END OF PART SECOND.

(AN INTERVAL OF FIFTEEN MINUTES.)

GRAND MARCH.

Being No. IV. of Twelve Marches composed by GENERAL REID, and arranged for a full Military Band, by—WINTER.

(To be played by the Band of the Queen's Dragoons, who will attend by permission of LIEUTENANT COLONEL KEARNEY.)

This composition will be at once recognized as that to which the well-known verses "In the garb of old Gaul," have been written. Any other March might have been selected from the set, but it was thought that the performance of this fine melody in its original form would prove interesting, more particularly as the public are now, for the first time, made aware of the name of the author to whom they are indebted for one of the most vigorous and spirit-stirring of our adopted National Songs.

### PART III.

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#### OVERTURE in G. MINOR— $\frac{3}{8}$ .—(*The Shadow on the Wall.*)—PROFESSOR THOMSON.

The Shadow on the Wall is the dramatic treatment of an old English superstition that he whose shadow during moonlight appears on the dark side of the wall, will meet a speedy and violent death. The Drama was represented at the English Opera House in April 1835, and had a most successful run of nearly fifty nights. The music was written by Professor Thomson.

The Overture (in the Symphonic Form) is meant to depict the appalling nature of the legend. It opens with a few dissonant harmonies leading to a Solo for the Oboe, which afterwards forms the melody of the legendary ballad sung by one of the peasants as a sort of pleasing terror to her companions after the labours of the day are over. A creeping passage for the Basses forms an accompaniment throughout the whole Drama to every allusion to the superstition, and in the Overture it is employed both in the Introduction and the Allegro. The Overture terminates in the major of the key, as descriptive of the joy of all parties at the detection of the perpetrator of a murder by means of the "Shadow on the wall."

In contradistinction to the *Strict* or *Severe* Style, the Operatic Overture is termed the *Free*. This admits of the Symphonic Form, which, as has been already shewn, is not bound to any peculiar scholastic mode of writing. It may be fugal or not, according to the inclination of the composer. The Operatic overture of the Italian school is of the Symphonic Form in regard to the ideas; but they are mere melodies begun and ended like any ordinary air, without any attempt at amplification. The Rossinian Overture is purely of this character, and its great popularity is owing entirely to the well-marked and piquant nature of the melodies.

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#### SONG.—HORN.

MISS MARIA B. HAWES.

(*Accompanying herself on the Pianoforte.*)

Come mariner down in the deep with me,  
And hide thee under the wave,

For I have a bed of coral for thee ;  
And quiet and sound shall thy slumber be,  
In a cell of the Mermaid's Cave.

Come mariner, &c.

And she who is waiting with cheeks so pale  
At the tempest and ocean's roar,  
Shall weep when she hears the menacing gale,  
And sigh to behold her mariner's sail  
Come whit'ning up to the shore.

Come mariner, &c.

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#### DUET.—(*Il matrimonio per raggiro.*)—CIMAROSA.

MISSES SMITH.

ANCELICA.—Se vedete una ragazza,  
Scolorita affitta e mesta ;  
Voi le dite che cos'e,  
Che cos'e vi risponde,

ROSALINDA.—La ragazza ?

ANGEL.— Signor si ;  
Vi risponde ho un doleretto,  
Che mi pizzica nol petto,  
Che mi da malinconia  
Che tinbata mi fatar,  
Dunque casa la mia zia,  
L' apparenza puo ingannar.

ROS.—Quando io vedo una ragazza  
Scolorita afflitta e mesta.  
Le dimando che cos'è,  
Che cos'è mi dira.

ANGEL.—Ragazza?

ROS.— Signor si,  
Mi dica, ch'ha un doloretto,  
Che la pizzica nel petto.  
Io le dico, figlia mia  
Mi vorresti trappolar.  
Hai un' ultra malattia.  
Che inquieta ti fa star.

ANGEL.—Quant' a furva quant'è fina,  
Ma con me ci pederà.

This is a charming specimen of that most chaste and delightful of all Italian Opera Composers  
—Cimarosa.

CANTATA in A.—C.T.—PURCELL.

MR MACHIN.

Forth from my dark and dismal cell,  
Or from the abyss of hell,  
Mad Tom is come to view the world again,  
To see if he can cure his distemper'd brain;  
Fears and cares oppress my soul,  
Hark! how the angry furies howl,  
Pluto laughs, and Proserpine is glad,  
To see poor angry Tom of bedlam mad.

Through the world I wander night and day,  
To find my struggling senses,  
In an angry mood I met old Time,  
With his pentateuch of tenses;  
When me he spies, away he flies,  
For time will stay for no man.  
In vain with cries I rend the skies,  
For pity is not common;  
Cold and comfortless am I,  
Help, O help! or else I die:—  
Hark, I hear Apollo's team, the carman 'gins to whistle,  
Chaste Diana bends her bow, and the boar begins to bristle.

Come Vulcan with tools and tackles,  
To knock off my troublesome shackles,  
Bid Charles make ready his wain,  
To bring me my senses again.  
In my triumphant chariot hurl'd,  
I range around—around the world;  
'Tis I mad Tom; drive all before me,  
While to my royal throne I come,  
Bow down, my slaves, and adore me—  
Your sov'reign Lord, Mad Tom,  
And though I give law from beds of straw,  
And dressed in a tatter'd robe,  
The madman can be more a monarch than he  
That commands the vassal globe.

This rhapsody was for many years given to Tom D'Urfey, but there is now little doubt of its having been written by another. Izaak Walton, in his "Complete Angler,"—inserts a song in praise of the *Angel*, which he says was written at his request by "Mr WILLIAM BASSE, one that has made the choice songs of *The Hunter in his Career*, and of *Tom of Bedlam*, and many others of note." Percy gives this with the original orthography. Ritson prints it with the orthography modernized, and with the verbal alterations apparently made by or for the composer. We are of opinion with Ritson, that Purcell is the composer of the song, (or more properly, cantata, as now denominated,) though it is not included in the *Orpheus Britannicus* of Purcell. But there is a copy of it, (the mel-

ody only,) published in a collection of Purcell's works, a few years after his death, by Walsh, a man who must have been pretty well acquainted with the fact, and whose character leads us to believe that he would not intentionally have misled the public. Besides which, we have the best reason that tradition can afford for ascribing the composition to the great English musician, at least as far down as the line, "To bring me my senses again."

About the beginning of the last century, a considerable addition was made to this song, by an organist, George Hayden, a man of considerable talent, who composed "As I saw fair Chlora," and for whom words, commencing with, "In my triumphant chariot," were written in substitution of the latter half of those by Basse. It is thus now performed.

The music of Henry Purcell is but rarely sung. Yet he was one of the greatest geniuses that the world ever saw; and though he died at an early age, he has left behind him a multitude of compositions, which must yet find their way to the hearts of all who can appreciate music, in which expression, pathos, and passion, are the distinguishing characteristics.

MADRIGAL for four voices.—FESTA.—(1541.)

(To be sung by Thirty Members of the Choral Society.)

Down in a flow'ry vale,  
 All on a summer's morning,  
 Phillis I spied, fair nature's self adorning;  
 Swiftly on wings of love I flew to meet her,  
 Coldly she welcomed me, when I did greet her.  
 I warbled thus my ditty—  
 O! shepherdess have pity,  
 And hear a faithful lover,  
 His passion true discover;  
 Ah! why art thou to me so cruel?  
 Then straight replied my jewel—  
 If gold thou hast, fond youth, 'twill speed thy suing,  
 But if thy purse be empty, come not to me a-wooing.

The word Madrigal refers entirely to the species of poem, which at one time was in vogue; but has been always applied to the kind of music composed to it, in the same way as "Ballad" means either the melody or the verses.

This species of composition belongs to the Chamber style, or that which needs not the aid of the Orchestra, or sometimes even the Pianoforte. It was in such repute in England about two centuries ago, that no gentleman was considered as properly educated, who was not able to take a part in a Madrigal at sight. The Madrigal is full of fugal points, imitations, and other musical artifices: though sometimes it is made of much simpler materials, as in the present instance, which is almost plain counterpoint throughout. There is a quaint beauty about this which is indescribably pleasing. The date of its composition (1541) will give some idea of the difference of taste between us and our ancestors.

TRIO in G.—(*Azor and Zemira*).—SPOHR.

MISSSES SMITH, and MISS MARIA B. HAWES.

LESBIA. Night's ling'ring shades are wasting,  
 The dawn towards us hastening  
 Unveils the misty hill;  
 The awakened herds are bounding,  
 And happy songs are sounding  
 By woodside vale and rill.

ZEMIRA. Fair morn, thy smile I'll borrow  
 While hopes that calm my sorrow,  
 My grateful heart shall fill.

TRIO.

ZEMIRA, LESBIA, and FATIMA.

Oh day of mutual pleasure,  
 With joy thy beam we trace;  
 Speed, speed our promised treasure,  
 A tender father's fond embrace.

- LESBIA. He comes with presents laden,  
For each beloved maiden,
- FATIMA. For me rich vestments braided ;  
With gold and diamonds rare ;
- LESBIA. And me their splendours aided,  
By pearls beyond compare.
- ZEMIRA. To me, Oh bless ! he proffers  
His pledge of parent care ;  
More worth than jewelled coffers,  
The rose so sweet and fair.

## TRIO.

- ZEMIRA. My heart, with rapture beating,  
Discards its every fear ;  
A long lost father greeting,  
What boon can be more dear ?
- FATIMA and LESBIA. Oh joyful happy meeting !  
What store of gems I'll wear ;  
With princely dames competing,  
What pearls, what diamonds rare !

This exquisite Trio is taken from Spohr's Opera of Azor and Zemira, founded on the well-known nursery tale of Beauty and the Beast. After a charming succession of dialogue, intimating the expected arrival of the father of the young ladies from the court of the Fairy, a delicious Adagio is sung by the three voices with the mere breath of an accompaniment from the Orchestra. The movement becomes shortly more animated, and at the junction of the voices in the Trio, a beautiful passage in thirds is sung by Fatima and Lesbia, the effect of which receives an additional charm from the more buoyant and rapturous expression of Zemira. The whole Trio is remarkably effective.

## SONG.—MISS MARIA B. HAWES.

MISS MARIA B. HAWES,

*(Accompanying herself on the Pianoforte.)*

I'll speak of thee, I'll love thee too,  
Fondly, and with affection true ;  
Pure as yon sky's celestial blue  
My love shall be.

In sunshine, and though clouds shall low'r,  
In mirth and sorrow's saddening hour,  
While memory lives, and life has power,  
I'll speak of thee,  
I'll speak of thee, &c.

Through youth's gay scene, in riper age,  
In later life's concluding stage,  
Dying shall thoughts of thee engage  
My memory.

Remember then, remember me,  
Remember all I've said to thee,  
And my responsive pledge shall be,  
I'll speak of thee,  
I'll speak of thee, &c.

CHORUS.—(*The Shadow on the Wall.*)—PROFESSOR THOMSON.

A parting blessing, parting prayer,  
Let each from other homeward bear,  
Against the evil thrall :  
Worst omen is the demon thought,  
That's with revenge and anger fraught,  
From such for aid we call ;

That thus with hearts from malice clear  
 No direful legend we may fear,  
 Or SHADOW ON THE WALL.

This Chorus is sung after the peasants have been listening, according to custom, to the ballad containing the legend already explained.

OVERTURE in D.—C.T.—(*Oberon.*)—WEBER.

The Opera of *Oberon* was the song of the Swan. No sooner had Weber gathered his laurels, than they withered, and his march of triumph was turned into a dirge of death.

The Overture (in the Symphonic Form) is too well known to our readers to require from us any lengthened description. It has all the characteristics of Weber's mind, which teemed with poetry and passion. The long drawn-out notes of *Oberon's* horn, with which the introduction commences, instantly transport us to Fairyland. The sighing of the muted Violins, mingled with the dropping notes of the Flutes and Clarionets, in wild and singular harmony, suggest the idea of the fluttering, and flitting of the fairies as they obey the summons of the Elf King, to his court. The trumpets now announce his approach; and the imagination is still indulging in its dreamy reverie, when a startling, electric chord breaks the spell which had crept upon us;—and we find ourselves borne along with the lively and bustling Allegro. The middle subject for the Clarinet is worthy of notice from its tender melancholy. The movement is wound up with great brilliancy and power, and is altogether a masterly and effective composition, though perhaps not equal to the author's other Overtures—*Der Freischutz*, *Euryanthe*, or the *Ruler of the Spirits*.

END OF PART THIRD.