

with an easy accompaniment. A great deal of pleasing effect may be produced out of these by two performers of taste.

### FLUTE AND PIANO-FORTE.

1. SOUVENIR DU TYROL, *composée par T. BERBIGUIER.* Op. 103. (Payne and Hopkins.)
2. FOURTH TEMA, *with Variations, composed by the Same.* (Hill.)
3. DIVERTISEMENT *composed by THEOBALD BOEHM, principal Flute to the KING OF BAVARIA.* (Gerock, Cornhill.)
4. REMINISCENCES OF ROSSINI, No. 3, *arranged by DIABELLI and GODBE.* (Wheatstone, Conduit Street.)

No. 1 is a Swiss air, enlarged in a very brilliant manner for the flute, and requiring an experienced player, in whose hands it may be rendered effective. The piano-forte part is simple, and only demands a good timeist.

No. 2 is opera 48, and the author's favourite work, it is said. The air, an andante in *e b*, has great merit, as well as capabilities, which M. Berbiguier has shown in his ingenious variations.

The theme of No. 3 is in good taste, and calculated for the instrument, while the variations only show how prac-

tice may enable a performer to conceal its real beauties in passages that exhibit execution only. This is what in common parlance is called a clever composition, and in one sense of the word it is so; but we are not among those who value music by the labour the composer has bestowed on it, or by the trouble it gives the performer.

No. 4 is more to our taste: it is Rossini's fine aria, 'Vieni, fra queste braccia,' from *La Gazza Ladra*, so arranged as to preserve the melody entire. In fact, the air forms the whole of the publication, the accompaniment being that of the piano-forte adaptation of the opera. This is easy, but will prove interesting to all parties, whether performers or hearers. It is, in short, music, and not sleight-of-hand.

### FLUTE.

ROSSINI'S CABINET, *consisting of subjects from the works of this composer, arranged in a familiar style, by L. DROUET.* (Welsh.)

To the title of this we only need add, that it is the first number of a little work in quarto, containing six easy airs in as many small pages; and certainly we must say, that too high a price is set upon a publication got up at so little expense. At this rate, the music alone in every number of the *Harmonicon* ought to be charged at about a dozen shillings; and estimating the letter-press in the same proportion, each number might be made to cost seven or eight and twenty shillings!

## EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 307 of last volume.]

Dec. 2d.—The *Morning Chronicle* of to-day, speaking of 'Water parted from the Sea,' says, 'it is as delightful an air as ever was set to nonsense.' I am not at all disposed to eulogise the verses so designated, the chief fault of which, however, consists in the blunder of making the sea the immediate source of rivers; a very venial poetical error. But let not Dr. Arne bear all the blame: he imitated them from Metastasio; and if not in the best possible manner, his lines are better than those which pass unnoticed every season in the King's Theatre versions of Italian operas—are not at all inferior to most theatrical attempts at poetry, which are received without a murmur from the public, generally escape the censure of critics, and flourish most surprisingly in our lyrical dramas. It will not be any waste of time to look again at the verses of the imperial poet-laureate:—

L'onda dal mar divisa,  
Bagna la valle, e'l monte;  
Va passeggeria  
In fiume,  
Va prigioniera  
In fonte,  
Mormora sempre e geme,  
Fin che non torna al mar:  
Al mar dov' ella nacque,  
Dove acquisto gli umori,  
Dove dai lunghi errori,  
Sperar di riposar.

*Artaserse, Atto 3, Sc. 1.*

Which lines Hoole thus translates:—

The streams, divided from the main,  
Bathes the mountain, bathes the plain;

In some crystal river goes,  
Or confin'd in fountain flows:  
Still with sighs it seems to mourn,  
Gently murmuring to return  
To the sea from whence it rose:  
Whence was drawn its limpid store,  
Where, its many wand'rings o'er,  
Again it hopes to find repose.

Arne has not, it must be confessed, been so true to the original as Hoole; still I will venture to place his paraphrase in juxtaposition with the established translation:

Water parted from the sea  
May increase the river's tide,  
To the babbling fount may flee,  
Or through fertile valleys glide.  
Though in search of lost repose,  
Through the plains 'tis free to roam,  
Still it murmurs as it flows,  
Panting for its native home.

3d.—CONTEMPORARY CRITICISM.—Two evening papers of high respectability, thus speak of a performer in the Opera of *Artaxerxes*.—'Mr. Wilson is the worst *Arbaces* on the stage. He has a beautiful voice and great feeling, but he is unable to give effect to the music. Even in the least difficult passages he was painfully deficient.'—*Courier*.

'Mr. Wilson is beyond all question the very best *Arbaces* on the boards, nor have we seen him to so great advantage in any of his previous characters.'—*Globe*.

This, be it known, is not opposition criticism, both accounts having been written on the same night.

'Who shall decide when critics disagree?'

Not I; but if the gentleman named as 'the best,' be really so, I should like to know what, in the opinion of the Aristarchus who thus ranks him, the worst must be. I should be equally glad to learn what will be thought by readers in the country, who have no means of judging for themselves, of the state of musical criticism in London.

5th.—A work of great interest, and from which Britons might learn much, were they as docile as industrious—*A Tour in England, Ireland, and France, in the years 1828-9, by a German Prince*, thus speaks of the state of musical taste in this country:—'The love of music in England is a mere affair of fashion. There is no nation in Europe which pays music better, or understands it less.' Immense sums are, indeed, expended here, in learning little, because the mode of teaching is generally erroneous, and in purchasing publications, most of which are worthless, at double the price which even good compositions ought to be sold for. But this is not all: we do not hesitate to give a fashionable Italian singer thirty, nay forty, or even fifty, guineas a night for screaming out of tune; and lavish two hundred guineas—aye, two hundred at least!—on an outrageously mercenary violinist, for the pleasure of hearing him play for about three-quarters of an hour altogether, and half of the time on one string!—O that an English Juvenal would but rise up to apply the caustic to such folly!

8th.—The *Times* of to-day contains the following letter from a correspondent at Brighton:—

'Some sensation has been excited at Brighton by a circumstance relative to Paganini. Mr. Gutteridge, it appears, had engaged the Signor to play at the theatre for one night, at the moderate sum of two hundred guineas. As the theatre, however, when crammed almost to suffocation, would only produce about 200*l.*, and, after paying Paganini and other expenses, he would have had to disburse nearly 300*l.*, Mr. Gutteridge was of course compelled to raise the prices. It was therefore announced that the prices of the boxes and pit would be doubled, and the admission to the gallery increased to 4*s.* The announcement of the intended increase of prices caused considerable dissatisfaction in Brighton; and placards were yesterday posted on the Steine, calling upon the public to resist the extortion, and threatening, if the prices were raised, to make of Brighton another Bristol. Mr. Gutteridge, having obtained one of the placards, went to the Magistrates to ask for protection against the threatened outrage, and a promise was of course made to him of the assistance of the police. Although, as far as Paganini is concerned, I should be glad to see a stop put to his shameful system of extortion, yet, for the sake of Mr. Gutteridge, I am glad to say that there is every prospect of a full house to-morrow.'

10th.—'We see,' says the same Journal, 'from a Brighton paper, that Paganini performed at the theatre on Wednesday night to a crowded house, though, or perhaps because, the prices of the pit and boxes were 10*s.* 6*d.*, and that of the gallery 4*s.* The terms of the musician were two hundred guineas for one night, to be paid before the curtain drew up. Yet John Bull wonders that he is the laughing-stock of all the artistes of Europe.'

11th. I have received from an authentic source, the following account of the receipts at the King's Theatre, for the fifteen nights of Signor Paganini's performance:—

Boxes, tickets, and money taken at the doors	£9,000
Of which M. Laporte's share, one-third, amounted to	3,000
He had also fourteen boxes each night, let at four guineas, making	882
And thirty-three pit-tickets, at ten-shillings and sixpence	260
Total of M. Laporte's share, out of which he was to defray the expenses of the band, &c.	£4,142

Yet one of the band was obliged to obtain what was his due, by an action at law! And the leader, Signor Spagnoletti, has now a suit pending to compel M. Laporte to remunerate him for his labours!

12th. PAGANINI IN THE SURGICAL THEATRE.—An operation of singular rarity and importance, announced to be performed on Thursday the 1st of last month, at St. Bartholomew's Hospital, was put off till the Saturday following. 'Among those who were particularly disappointed by this postponement,' says the *Herald* of the 8th, 'was the Signor Paganini, who had been brought there by a medical friend, to whom he had expressed his anxious desire to witness "some terrible operation." The Signor, however, was not present when the operation actually did take place, and his absence has been thus accounted for:—Mr. Earle, the operator, having been informed of the illustrious fiddler's disappointment, caused it to be intimated to him that the operation would take place on the Saturday, and that he should be extremely happy to receive him, provided he would undertake to perform, on some future day, for the benefit of the poor woman who was to be operated upon. Signor Paganini's curiosity appears to have entirely evaporated upon the receipt of this communication; for he returned no answer to it, nor did he make his appearance on the day of the operation; and we are credibly informed, that the only object of this modern Orpheus, in seeking to be present at "some terrible operation," was, to study the screams of the patient, and thereby add to his imitations another, so novel and interesting, that it could not have failed to throw into new extacies the whole musical world.'

15th. Considerable alterations are making in the concert-room of the King's Theatre, which, though they will not restore it to what it was, will render it much more fit for its intended purposes than it has been since M. Laporte, by consent of Chambers's assignees, converted it into a nondescript sort of place, half saloon, half theatre. The upper pit, or raised part of it, is reduced, and the whole floor levelled; another row of boxes is added, and the entrance is from the centre instead of the sides. This arrangement will, of course, do away with that dangerously-constructed refreshment-room, the close air of which and the liability to fire, ought long ago to have attracted the notice of those—if such persons there be—whose business it is to look to the security of our public places. A private entrance and staircase are also formed for the use of the Queen, should she attend the Philharmonic or other Concerts given there. It is to be hoped that the orchestra will also be much improved, and that the flooring of the room, which is completely worn away, will undergo a thorough repair.

17th. It appears that Mr. W. Knyvett succeeds the late Mr. Greatorex as conductor of the Ancient Concerts. In this school he may be said to have been brought up, and no man better understands the character and merits of the music there performed than himself. I trust he is aware that very considerable improvements must be immediately carried into effect, in order to give the concerts the slight-

est chance of stability. A vigorous mind may do much in the situation which Mr. Knyvett is appointed to fill, not only for the performances of which the actual management must depend on the various talents of the conductor, but for the benefit of the art generally. The stores of ancient music can yet furnish an abundance of admirable compositions which are utterly unknown, except to very few persons. These, *if properly got up and produced*, would supply the concerts with a constant succession of what, being wholly forgotten, would be novelties to every individual among the subscribers; and thus might be restored to the musical world some of the finest works of genius. But in rescuing from oblivion compositions of the older masters, those of later days ought not to be obstinately passed over. The rule of not performing the works of living composers is, in such an institution, a salutary one; but where all fear of the influence of intrigue and personal favour is removed, there can be no reason for excluding compositions which, on the decease of the authors, will only depend for favour on their intrinsic merits, or on the unfettered judgment of those to whom the selection of music is entrusted.

The contest for the patronage of the conductor's chair of the Ancient Concerts was between two royal personages. The Duke of a northern county, aided by the northern Archbishop, beat the Duke of the southern coast, when the directors came to the election.

19th.—*ECCE ITERUM CRISPINUS!*—The following is from the *Court Journal* of the 17th:—

'We see it stated in a letter from Brighton, inserted in the *Courier*, that Signor Paganini has refused an offer of 1000 guineas from the managers of the Liverpool theatre, for six nights, and that he demanded 10,000*l.* to play fifteen nights at the Vauxhall Gardens, during the last season. We understand that this is strictly true, and that an intimate friend of M. Laporte was, in both instances, the medium of communication with Paganini. . . . It is understood that Paganini intends to purchase a title when he thinks he is rich enough to afford the price of it.'

The above *Journal* has, doubtless, ascertained the truth of that which it asserts; I am therefore bound to believe what is stated, and it convinces me that Signor Paganini, finding us, at his arrival, a little crazy, took it into his head, when he made such demands, that we were become stark mad. As to his future title, it has been proposed to make him *Marchese di Cremona*; but others think that he should be created *Duca d'Inghilterra-Stolte*.

22d.—The subjoined account of the state of engagements for the King's Theatre, has the air of coming from authority. It is a mild but wholesome rebuke of those who inserted in the papers certain puffs preliminary concerning the opera.

'Of the opera arrangements little is known. Mr. Monk Mason has not arrived, although hourly expected. We believe Taglioni is not yet engaged, and that Sontag certainly will not come. . . . With the best intentions and the most liberal spirit, it was next to impossible for him to have anything like an efficient corps of singers before Easter. The engagements on the Continent have always hitherto opposed it; and we thought his friends rash, considering how late he adventured, to predict so confidently, that he would be more successful than his predecessors. We have indeed heard, that, notwithstanding the rehearsal of

*Idomeneo*, it is found positively necessary to open the campaign with *La Gazza Ladra*.'—*Athenæum*.

The rebuke and exposure contained in the next article is more pointed and explicit:—

'A paragraph has been sent to the papers, written, we suspect, by an injudicious friend, announcing the engagement of Signora Battista, "the first contr' alto of the day." We have, as in duty bound, asked our musical friends for some particulars respecting this lady; and have at length learned, that she was a Madlle. Quiney, once engaged at the grand French Opera, where she was not very successful. She afterwards married a dancer, Monsieur Baptiste, and has since been a short time in Italy. Her name, we presume, has been altered to suit the delicacy of our northern ears.'—*Athenæum*.

23rd.—The *Courier* of last night has a letter from its Paris correspondent, which contradicts the story circulated here, of Meyerbeer's new opera having been secured for Drury Lane Theatre:

Paris, Dec. 20.—*Robert le Diable* continues to excite an incredible enthusiasm. By an arrangement just concluded with M. Monck Mason, Adolphe Nourrit is engaged to perform his original part at the Italian theatre in London. He will be supported by Tamburini, Grisi, and Tosi. His leave of absence from Paris commences on the 15th of April. Meyerbeer is also specially engaged to superintend the first three representations. The manager of Drury Lane has sent over Mr. Bishop express, to try and purchase the right of publication and performance in London, but he was too late. It is said, that before any arrangement was made with the Opera, an offer was made to the Drury Lane management to secure the production of the opera there, but, with the usual want of decision, Captain Polhill, refused to authorize any arrangement, and now, after sending an agent over on purpose, he finds the opportunity is irrecoverably lost. It is a repetition of the *Lions* affair.

'Our correspondent,' says the *Courier*, immediately after the above article, 'is severe on Captain Polhill. It is well known that matters of this kind are left to the judgment of his managers, and that there is no indecision about the lessee himself whenever he is called upon to furnish pecuniary supplies for the use of the theatre. If he had been advised to secure Meyerbeer's opera, we are quite sure that he would have done so without regard to cost. It is really a pity that, with so large an interest at stake, Captain Polhill does not take upon himself the administration of his theatrical affairs.'

This commentary will surely call forth those to whom Captain Polhill has entrusted the management of his theatrical affairs.

— It seems, that all the performers who attended the late Coronation have been paid, the money having been placed in Sir G. Smart's hands for such purpose, on the 18th of November. The Treasury did not insist, as a condition, that the uniforms should be returned, though a demand to that effect was made by the Lord Chamberlain's office. but not complied with.

25th. If a notice in the *Observer* of this day is founded on good information, the Italian Opera, after all, is to open with four singers who have their reputation yet to make; and with an opera of that very milk-and-water composer, Donizetti!



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