

induced to apply themselves to instruments of all kinds, and the more so from the multiplicity of chaste compositions which were brought forward. But since the private societies' concerts, in which a certain degree of fashion is affected, and the little daughters are introduced, have almost totally abolished the customary grand winter concerts, and many masters have discouraged the cultivation of music by the exorbitant terms they have demanded, the genuine interests of the art may be said to have been on the decline.

The society of amateurs established in December last for the benefit of infirm musicians, and the widows and orphans of professors, have already given five concerts. The selections were good and the undertaking, supported as it was by the members of the profession who were naturally willing to lend their assistance towards the noble object in view, was highly successful notwithstanding the unfavourable times.

The 6th of May was appointed for the opening of the German Opera, under the direction of M. Carl Bode; *Fidelio* is the opera announced. Mad. Brauer is the prima donna, MM. Wagner and Werner are the principal tenors, and MM. Krieg and Netz the bassi.

#### COLOGNE.

The musical festival, which was interrupted during the last two years by passing events, is announced to take place this season with increased brilliancy. Ries has again undertaken the arrangement and conducting of the whole. The most distinguished artists and amateurs are expected on the occasion from all quarters, and among them Spohr and his talented pupil, the organist, Adolphe Hesse. The first performance was to take place on Whitsunday, on which occasion Handel's oratorio of *Sampson* was to be given. On the second day were to be performed a new festival overture by Ries, a cantata by Fr. W. Berner, Carl M. Von Weber's Jubilee Cantata, &c. It was supposed that the festival would attract many thousand friends and worshippers of the art.

#### CASSEL.

On the 23rd of May, M. Adolphe Hesse, from Breslau, gave an organ concert here with great success. He performed several fugues of Sebastian Bach, some works of his own composition, and also an extemporaneous fantasia. There were besides several pieces performed by Spohr. The concert was well attended, and the virtuoso elicited universal applause. M. Hesse is at present engaged in the composition of an oratorio, *Tobias*, on the text of M. A. Kahlert of Breslau.

#### GOTHA.

Since the beginning of the year, there have been performed at the theatre, besides a number of minor productions, *Der Klaussner* (the Hermit), by Caraffa; *Der Schloßer und Maurer* (the Locksmith and Mason); *Fra Diavolo* twice; *Die Stumme von Portici* twice; *Der Wasserträger* (the Water-carrier); *Der Barbier von Sevilla*; *Die Braut* (the Betrothed), of Auber; *Johann von Paris*; *Der Freyschütz*; *Die Weisse Frau* (La Dame Blanche); *Der Liebestrank* (Le Philtre); *Don Juan*; *Die Zauberpfeife*; and *Der Glockengiesser* (the Bell-founder).

#### MEININGEN.

Since the production of *Der Alpenhirt* (the Shepherd of the Alps) of Nohr, we have had at this theatre *Don Juan*; Mad. Michalesi, Fraulin Von Weber, and M. Freimüller

ably sustaining the respective characters of *Donna Anna*, *Zerlina*, and *Don Ottavio*; *Die Weisse Frau* twice performed and much applauded; *Das Unterbrochene Opferfest* (the Interrupted Sacrifice), as usual very successful; *Das Geheimniss* (the Secret), an opera by Solier, in one act, slightly altered, but not the less attractive on that account; *Der Freyschütz*, but indifferently performed; *Der Diamant des Geisterkönigs* (the Diamond of the King of the Spirits), a magic opera in two acts, by Raimund, the music composed by Drechsler, a production of considerable merit; and *Der Wasserträger*.

#### WURZBURG.

A musical society was established here at the commencement of the present season, the object of which is to afford to those who can appreciate it an opportunity of hearing classical compositions correctly executed, a treat hitherto looked for in vain. Under the patronage of Count von Wielhorsky and Baron von Würzburg, and conducted by music-director Neugebauer, the Society, consisting of sixty orchestral members and as many chorus-singers, have already given three very delightful concerts. At these concerts have been given some symphonies of Beethoven, Cherubini's Requiem, Spohr's overture to *Jessonda*, Weber's Jubilee Overture, Beethoven's overture to *Egmont*, &c. &c. Among the vocal efforts may be enumerated a chorus of soldiers from *Jessonda*, a chorus from *Oberon*, the finales to the first and second acts of *Der Wasserträger* of Cherubini, and Mehul's chorus, *Lobet den Herren* (Praise the Lord), from *Joseph*, which was particularly well performed and quite novel in its effect, at least to the Würzburgers, being accompanied by three harps, a thing hitherto unheard of here.

#### PARMA.

A new opera, under the title *Il Nuovo Figaro* (the New Figaro), has experienced a most brilliant reception; it is composed by M. Ricci. The principal singers, and Signora Roser in particular, exerted themselves with great effect.

#### DORPAT.

The oratorio *Jephtha*, by Bernhard Klein, has been received here almost with enthusiasm. Its success is perhaps scarcely less attributable to the merits of the composition than to the manner in which the work was presented to the public.

#### BOULOGNE.

The musical amateurs of this place have contrived to signalize themselves in a way that will certainly distinguish them from their brethren in every other part of Europe. They have *hissed*, actually and loudly *hissed*, Paganini. The secret history of this feat is curious enough to be worth rescuing from oblivion. Amongst other establishments Boulogne boasts a Philharmonic Society. Paganini, intending to give a concert as he passed through the town on his way to England, deputed a friend to make arrangements for the purpose with the members of this society; and every thing appeared to be going on well, until Paganini himself arrived, when the amateurs declared they would not assist in the orchestra, except ninety-three free admissions were placed at their disposal for their families and friends. Paganini at first represented to them that so many free admissions would leave but little space in a very limited concert-room for money visitors. The amateurs were inflexible in their demand, and the violinist at length declared

that he would dispense entirely with their assistance, and engage professional performers. This was by no means what the gentlemen amateurs intended or wished, and they forbade the professors of Boulogne assisting at Paganini's concert on pain of losing their patronage and scholars; a threat which the poor artists dared not set at defiance. Paganini, thus left alone, decided on still giving the concert and playing at it without any accompaniment at all. In some respects this was fortunate for the Boulogne audience, who were at least not condemned to hear any mediocre scraping and doubtful stopping, jarring with the pure and true tones of Paganini.

But now came the cream of the joke. Some score of these gentlemen amateurs were too much enraged to suffer this neglect of their *talents* to pass unresented; they laid in a good stock of hisses, which they showered on Paganini as soon as he entered the concert-room. The illustrious artist, despising, as he well might, such petty spite, entrusted his revenge entirely to his bow and his finger, whose magic effects soon reduced to a pitiable silence those who had come to offer him so gross an insult, and called down the rapturous plaudits of all the rest of his delighted audience. The amateurs of Boulogne, however, have earned for themselves a niche in the history of the art—they have *hissed* Paganini.

#### PARIS.

A NEW ballet-opera, in five acts, has been produced here under the title of 'The Temptation,' of which it is difficult to say whether disgust at the plan and story, or admiration at the *getting up*, should be the predominant feeling. Diablerie, highly spiced as it has been, seems to have lost its effect on the Parisian palate: the devil was very well in his day, but his attractions have worn out, and now to aid them the host of angels under its leader Michael is brought bodily on the stage, and engaged in mortal combat with the lost potentates and powers of the nether world. The Catholic legend of St. Anthony has been selected to form the ground-work of this strange medley, on which all the resources of music, machinery, dancing, dress and scenic illusion, have been lavished with a profusion worthy of a much better subject. The united talents of Madame Dabadie and Mlle. Dorus with Dupont, Massol, Prevost, Dérivis, with a powerful chorus, sustain the musical part, while the Noblet, Montessu, Julia, Mazillior and Montjoie figure in the ballet; in fact, no pains or expense have been spared to render 'The Temptation' a grand and beautiful spectacle, and it has turned out a real *temptation* to the Parisian public.

In the first act, the Hermit appears in his cell, murmuring at the solitude to which his way of life condemns him; a troop of shepherds and shepherdesses enter bringing him presents, and in spite of his remonstrances indulge in the pleasures of the dance until a dreadful storm of rain drives them away, and the Hermit is again left in solitude. A female pilgrim takes shelter from the storm in his cell; to restore her to sense and animation, the Hermit gives her wine and partakes of the cup himself. Bacchus, according to custom, introduces Venus, the Monk becomes amorous, and regardless, in his madness, even of the Madonna under whose image the fair and chaste pilgrim seeks protection, is on the point of using force when a thunderbolt strikes him dead! Troops of angels and devils immediately enter, headed by Michael and Belial, and contend for the possession of the Hermit, body and soul; but after some discussion they compromise the matter. Belial consents that he shall be restored to life on

the condition of being subjected to three more temptations, according to his submitting to or triumphing over which, he is to be finally consigned to hell or rewarded with the joys of heaven. The Hermit returns to life, believing all that has passed to be but a dream, till seeing the fair pilgrim in a swoon on the floor of his cell, he rushes out to avoid renewed temptation.

The second act passes in the infernal regions. Ashtaroth summons all his legions of tributary spirits to his aid and council. In London, it is probable the conclave would have been represented as commencing business with a dinner of three courses—in Paris, a dance forms the prelude to their enchantments. They determine to rely for success upon the influence of female beauty; and, having no sample ready at hand, resolve to create one by general contribution. A cauldron is straightways prepared, but the ingredients (considering the expected produce), however answerable to the penetration of the contributors, are little complimentary to the sex, or indicative of gallantry in the author. A cat, a magpie, peacock, monkey, goat, viper, &c., are stewed in the hell broth, which is rendered thick and slab with tears and blood. The produce, however, instead of a beautiful woman, proves to be a monster so hideous and deformed, that the very devils turn from it with terror and disgust. Ashtaroth in a rage orders the incantations to be recommenced; the monster is plunged back into the cauldron; a devil, learned in his art, now throws some cashmere shawls, jewels, cosmetics, &c., into the mixture, and enter, in the shape of Mlle. Duvernay, the most perfect specimen of finished beauty and seductive grace. The joy of the demon artists bursts forth in a vociferous chorus; they name the new creation *Miranda*, and rush to the upper air in search of their victim. This scene is horrifically grand beyond anything that has hitherto been witnessed in theatrical exhibitions. An immense staircase at the back of the scene, on which the legions of devils are seen ascending, descending, and manœuvring in various ways, is particularly striking; nothing so vast in its proportions has ever been exhibited on any theatre. It is to be hoped that so lively a representation of the nether world may have a salutary effect on the spectators.

In the third act, the demons appear in the guise of feudal barons and their retainers, occupying a Gothic castle in the centre of a park; it is mid-winter and the ground covered with snow. The Hermit, exhausted with fatigue and fainting with hunger, enters and begs for food and shelter, but is refused, except on condition of destroying a crucifix which stands near the castle: he rejects the impious proposal with horror, and is left to his fate. Sounds of the chase are heard, the returning hunters pass into the castle, deaf as their masters to the entreaties of the Hermit: the windows of the castle glisten with lights, while songs of revelry announce the feast which is going on within its walls; a troop of pilgrims arrive, and apply for hospitality, with no better success than the Hermit. *Miranda*, in whom the Hermit recognises the female pilgrim who had visited his cell, now issues from the castle, and endeavours in vain to persuade him to abjure his vows: he remains firm, however, and she is about to retire, when the prayers of the pilgrims arrest her steps; she listens, and, softened by their hymns, falls on her knees and endeavours to pray also: at length she re-enters the castle, and returns with provisions, which she places before the Hermit and his companions. The demons rush out, enraged at *Miranda's* treachery, seize on the viands and maltreat their slave, when the pilgrims suddenly turn out



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