

55463

Her Royal Highness
The Princess of Wales

To the Executors of George Fred^l. Handel D^r

1759

March	23	Judas Maccabaus	10	10	0
April	4 th	Messiah	10	10	0
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			20	0	0
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Received 14 June 1759 the Contents of this Bill in full
& by the hands of M^r. Reynolds. Recd for M^r. Inrich

Jⁿ. Ballard



LEWIS LAVENU,
LATE MORI AND LAVENU,
MUSIC SELLER AND PUBLISHER,

BY SPECIAL APPOINTMENT TO
HER MOST GRACIOUS MAJESTY THE QUEEN,
H.R.H. THE DUCHESS OF KENT,
AND THE DUKE AND DUCHESS OF CAMBRIDGE,
28, NEW BOND STREET.

IN consequence of the late Firm of MORI AND LAVENU having ceased to exist, through the Death of Mr. Mori, LEWIS LAVENU, surviving Partner of the late Firm, begs leave most respectfully to acquaint the Nobility, Gentry, and Public, the numerous Patrons and Correspondents of this long-established House, that its Business will be continued by him on the same Premises, with, if possible, increased vigour and alacrity.

The numberless Advantages arising from Mr. MORI'S intimate connexion with the Italian Opera-house, for a series of Years, having been already sufficiently obvious in the character of the Publications issued under his inspection, it is only necessary to state, that they have not ceased with his demise, but will continue to characterize the new Establishment, aided by more extended resources of information and dispatch.

At the same time, it is but due to remark, that while this care is bestowed on Foreign Art and its Professors, the lovers of Native Talent will find that the Productions of the British Composer will receive at his hands a commensurate share of that attention to which they are so eminently entitled.

On these grounds, and with the assurance that more than ordinary attention will be paid to every Commission entrusted to his care, LEWIS LAVENU ventures to hope that he may, with no undue confidence, look for a continuance of that distinguished Patronage with which the late Firm has hitherto been so liberally honoured, and which it will be ever a pleasing duty, on his part, to acknowledge and remember.

28, New Bond Street, January 1st, 1840.

CITY QUARTETT CONCERTS,
LONDON TAVERN, BISHOPSGATE-STREET.

MESSRS.

WILLY, JOSEPH BANISTER, HILL, HAUSMANN, and C. SEVERN,

Respectfully inform their Friends and the Amateurs of Music generally, that they intend giving a

SERIES OF FOUR QUARTETT CONCERTS,

AT THE ABOVE ROOMS,

ON THE FOLLOWING MONDAY EVENINGS:

FEBRUARY 3, 17, and MARCH 2, 16, 1840.

In the course of which will be performed the most admired Works of
HAYDN, MOZART, BEETHOVEN, FESCA, ONSLOW, SPOHR, WEBER, HUMMEL,
MENDELSSOHN, SCHUBERT, CORELLI, &c. &c.

They have also great pleasure in announcing that they will be assisted by the following most eminent and distinguished Artistes:

Madame STOCKHAUSEN; Miss M. B. HAWES; Miss WOODYATT; Mrs. T. H. SEVERN;

Mr. HOBBS; Mr. BENNETT; Mr. H. PHILLIPS; Mr. BENEDICT;

Mr. CIPRIANI POTTER; Mr. LINDLEY; Mr. W. STERNDALE BENNETT;

Mr. HOWELL; Mr. RICHARDSON; Mr. LAZARUS; Mr. BARRETT; Mr. BAUMANN.

And they also intend to offer Engagements to Madame DULCKEN and Herr DAVID,
on their arrival in Town.

Each Performance to commence at Eight precisely.

Subscription, One Guinea, entitling the Subscriber to a transferable Admission for the Series; Single Tickets, 7s. each; Family Tickets, to admit Four to any one Performance, £1. 1s.; to be had of Mr. BETTS, Threadneedle-Street; at TURNER'S Music Warehouse, Leadenhall Street; PURDAY'S, St. Paul's Churchyard; EWER'S, Bow Churchyard, Cheapside; and at all the principal Music-sellers in the City.

PAPE'S PATENT PIANOFORTES.

J. WILLIS AND CO., 75, LOWER GROSVENOR STREET,

Earnestly entreat the lovers of the Pianoforte to inspect the **SPLENDID ASSORTMENT** of TABLE, OVAL, and GRAND PIANOFORTES, which has recently been consigned to them by M. PAPE, the celebrated Manufacturer at Paris. These Instruments combine all the Improvements invented by M. Pape, and for which he has been honoured with the first prize Gold Medals from La Société d'Encouragement pour l'Industrie Nationale, and Le Jury d'Exposition des Produits de l'Industrie. These Improvements, and the advantages derived from them are too numerous and important for the limits of an Advertisement, but they will be readily understood and appreciated upon hearing and inspecting the Instruments. The superiority of their tone, the simplicity and strength of their mechanism, and the beauty and elegance of their forms and external appearance, render them well worthy of the high character they have established both on the Continent and in this country.

N.B.—J. WILLIS and CO. have been appointed sole agent for the Sale of M. Pape's Instruments.

TICKET PRICES AT PERFORMANCES OF SOLO PIANO MUSIC

Date	Performer	Venue	Price
8 April, 1824	F. Ries	Argyll Rooms	1/2 Guinea
8 July, 1829	L. Dulcken	Argyll Rooms	1/2 Guinea
24 April, 1837	L. Dulcken	H.S. Rooms	10s 6d
Feb., Mar. 1837	I. Moscheles	H.S. Rooms	Single: 1/2 Guinea Three: Guinea
9 June, 1840	F. Liszt	Willis's Rooms	10s
16 Sept., 1840	F. Liszt	Stamford Rooms	Single: 6s Family-4: 21s
1845-1850	Musical Union	Willis's Rooms	Single: 10s 6d Season (10): £2 2s
13 Dec., 1842	S. Thalberg	HS Rooms	10s 6d
Jan., Feb. 1843	W.S. Bennett	Residence	Series only: Guinea
Jan. 1844	L. Dulcken	Residence	Single: 1/2 Guinea Series: £1 5s 6d
Jan. 1844	W.S. Bennett	Residence	Single: 1/2 Guinea Family-3: Guinea
Mar., Apr. 1850	A. Billet	St. Martin's Hall	General: 2s Central Seats: 3s Reserved Seats: 5s Series: 10s 6d

Withers, Lisa A., "Solo piano performances in London from 1837 to 1850: A cultural and musical evolution." (2000). Graduate Theses, Dissertations, and Problem Reports. 10038.

MR. MORI has the honour to announce that his Annual **Benefit** Concert will take place on Friday Evening, May 11, at Her Majesty's Theatre, which he will endeavour to render, by the great talent it is his intention to secure, one of the most attractive of the season. All the great Opera Singers, and the principal native talent, will assist. The Orchestra will comprise the combined force of the Ancient Philharmonic, and Opera House Orchestras. Full particulars will be announced in due time.

Boxes, Stalls, and Tickets, to be had at Mori and Lavenu's, 28, New Bond Street; and the principal Music Sellers.

『The Musical World Music Magazine』 第 8 卷
(1838 年 1 月~6 月)



ASSEMBLY ROOMS, STAMFORD.

**GRAND
MORNING CONCERT,**

On Wednesday, Sept. 16, 1840,

To commence at 1 o'clock precisely.

M. LISZT,

First appearance this Season of this Extraordinary Pianist.

Mr. LAVENU, has the honor to inform the Nobility, Gentry and his Friends, that he has succeeded in engaging

M. LISZT

Who will, on this occasion, perform his Grand Marche Hongroise, and his Grand Galop Chromatique; also a Grand Duet with

Mr. MORI.

Mr. RICHARDSON,

(The celebrated Flautist) will perform some of his most favorite Fantasias.

Mlle. DE VARNY,

Prima Donna of La Scala, Italian Opera, Paris, and Her Majesty's Theatre, London, will sing some of her most popular Arias and Duos.

Miss LOUISA BASSANO

Of the Nobility's Concerts, will sing some of her admired Airs & Ballads.

Mr. J. PARRY,

Will sing some of his latest and most admired Compositions.

Mr. LAVENU,

Will preside at the Piano Forte.

Family Tickets, to admit four, 21s.—Single Tickets 6s. to be had of Messrs. ROOE, MORTLOCK & JOHNSON.

PROGRAMME.

PART 1.

TRIO—"L'usato ardir il mio," (Semiramide) Mlle. DE VARNY, Miss BASSANO and Mr. J. PARRY.. *Rossini.*

ARIA—"Alfin son tua," (Lucia di Lammermoor) Miss BASSANO *Donizetti.*

MARCHE HONGROISE—Grand Piano Forte—M. LISZT *Liszt.*

DUETTO—"Sappi che un rio dovere," (Bianca e Fallero) Mlle. DE VARNY and Miss BASSANO *Rossini.*

BALLAD—"The Inchcape Bell," Mr. J. PARRY *Parry.*

FANTASIA—Flute—Mr. RICHARDSON.

ARIA—"L'Amor suo mi fe beato," (Roberto Devereux) Mlle DE VARNY *Donizetti.*

FANTASIA ON FAVORITE AIRS—Grand Piano Forte—M. LISZT *Liszt.*

LYRIC LEGEND—"Ethelwige to Ethelred," Miss BASSANO *Wade.*

Mr. J. PARRY will sing his new Song of "The Musical Husband."

PART 2.

DUETTO—"Coei Sofronio," (Torquato Tasso) Mlle. DE VARNY and Mr. J. PARRY..... *Donizetti.*

BALLAD—"Memory's Dream," Miss BASSANO..... *Lavenu.*

GRAND DUETT—Piano forte—introducing the favorite QUARTETT from Lucia di Lammermoor, and GRAND GALOP CHROMATIQUE, Messrs. LISZT and MORI *Liszt.*

ROMANCE—"I'm with thee." Mlle. DE VARNY *Wade.*

VARIATIONS—Flute—Mr. RICHARDSON.

NEW DUETT—"The Sisters," Mlle. DE VARNY and Miss BASSANO.

MORCEAUX CHOISIS—from his celebrated Recitals, Piano Forte, M. LISZT *Liszt.*

SONG—"Wanted a Governess," Mr. J. PARRY *Parry.*

TRIO—"Soave sia il vento," Mlle. DE VARNY, Miss BASSANO and Mr. J. PARRY..... *Mozart.*

Conductor, Mr. LAVENU.

The Piano Forte is one of Erard's new patent, and is brought expressly from London for the occasion.



HANOVER SQUARE ROOMS.

PROGRAMME

OF

Mr. THALBERG'S

MORNING CONCERT,

TUESDAY, MAY 28, 1844.

To commence at Two o'Clock.

Song, "In diesen heiligen Hallen," Herr STAUDIGL.....Mozart.

Aria, "C'est un caprice," Madame ANNA THILLON.

(Cagliostro).....Adam.

Grande Fantaisie, *Semiramide*, Pianoforte,

Mr. THALBERG.....Thalberg.

Ballad, "By the sad sea waves," Madame F. LABLACHE.....Benedict.

Minuetto Espressivo, Corno, Monsieur VIVIER.....Vivier.

Song, "Revenge," Herr STAUDIGL.....(Pascal Bruno).....Hotton.

Andante finale de *Lucia di Lammermoor*, and

Study in A minor, Pianoforte, Mr. THALBERG...(by desire).....Thalberg.

OPERATIC SCENE, "*Borina*" (1st Act explained).The Music selected from *Bellini's* popular Opera.—

Written by Mr. G. A'BECKETT; arranged and sung by

Mr. JOHN PARRY.

Grand Duet, *Norma*, Violin and Pianoforte,Signor CAMILLO SIVORI and Mr. THALBERG...*De Beriot & Benedict.*Grand Aria, Madame ANAÏDE CASTELLAN.....*Bellini.*Nocturne, "Les Muletiers," Signor and Madame F. LABLACHE....*Masini.*

Fantasia Pastorale (introducing New Effects), Corno,

Monsieur VIVIER (his first appearance in England).....*Vivier.*Romanza, "O Lisbona," Signor N. LABLACHE.....*Donizetti.*Chanson Française, Madame ANNA THILLON.....*Auber.*

New Ballad, "Thou wilt still be dear to me,"

Herr STAUDIGL (composed for this occasion).....*Balfe.*New Grand Fantasia (MS.) *Masaniello*, Pianoforte,Mr. THALBERG.....*Thalberg.*

New Song, "Don't sing English ballads to me,"

Mr. JOHN PARRY.....*John Parry.*

CONDUCTOR . . . Mr. BENEDICT.

Royal College of Music Archive

Mr. CIPRIANI POTTER'S CONCERT.—No connoisseur, on the opening of an exhibition—no Kemble-ite, struggling at the pit door of Covent Garden Theatre in the "palmy days"—no book-worm, at the unsealing of a long sought volume—no turf-ite, on the Derby day, nor schoolboy on going home day, nor village lass on a fair day—ever felt more youngly alacritous, or enjoyed a more healthful and unprompted hungryness, than came over us while putting on our hat and gloves on Monday. The clock had been provokingly too slow all the morning, and the "lazy length" of Regent-street seemed to grow as we paced it; the sight of Messrs. Cramer and Co.'s shop first brought to our remembrance the fact, that we had not been complimented with the usual invitation; but the idea of not making one of the party had never once been in our thoughts, so we manfully interchanged our ten-and-sixpence for a ticket, resolving to make ourselves a welcome, if not an honoured guest, and flattered ourselves with the consolation that we were contributing our mite to the legitimate cause of music and her votaries, and, at the same time, purchasing for ourselves a most delightful enjoyment. Well, we placed ourselves very agreeably in the Hanover-square Rooms, which were just full enough to leave our hearts space to expand, and our nerves room to thrill, without annoyance to our neighbours; we had just time to look round upon five or six hundred intelligibly expectant countenances, and the concert began;—but stay—we may as well here acquaint our reader with the change which had come over the aspect of the orchestra. The most efficient instrumentalists of the metropolis were assembled, to the amount of the Beethoven number—that gifted musician having expressed an opinion that "sixty" could better preserve the "balance of power" than any stronger phalanx. The violins and tenors occupied the side and back rows, and the basses and wind instruments were in the centre—Messrs. Lindley and Dragonetti taking the usual place of the leader, and Mr. F. Cramer and his *repieno* being seated in the left-hand corner, where the veteran basses have been wont to appear—Mr. Lucas, the conductor, taking his post in front, and in full view of the whole. This distribution is, we believe, according to the arrangement of the *Conservatoire* Band in Paris; and, if we are not mistaken, it will be henceforth generally

THE MUSICAL EXAMINER,

An Impartial Weekly Record

OF

MUSIC AND MUSICAL EVENTS.

"FAIR PLAY TO ALL PARTIES."

No. 7.]

SATURDAY, DECEMBER 17, 1842.

{PRICE .. 2d.
{STAMPED 3d.

Sigismond Thalberg has returned from his tour—he has scoured the provinces, and is now commencing a new campaign against the metropolis and the suburbs—that is, against the pockets of the inhabitants. "When," demands a correspondent, "is Sigismond Thalberg going to retire?" We can answer that question easily enough,—when there is no more money to be had. As long as a stiver remains, Sigismond Thalberg will remain. Sigismond Thalberg would not care one button, if, perforce of fantasias, impromptus, and *cætera*, the entire ear of Great Britain were struck with deafness—provided only that the current of *scudi* were not dammed up—for thereby alone could Sigismond Thalberg be annoyed. Sigismond Thalberg is worth two thousand a year, that is to say he has got two thousand a year, and a man is worth what he has got. Sigismond Thalberg, having two thousand a year, knows the sweets of two thousand a year, and reasons to himself, thus:—"I have got two thousand a year, and I like two thousand a year—very much;—I will have *four thousand a year!* And so off he goes, in company with "the inimitable" John Parry, and *cætera*—into the provinces, and gathers a five hundred—and into "Old Ireland," and gathers another five hundred—back again he comes to London, and straightway his name appears in *every concert bill*—SIGISMOND THALBERG—in type of bibulgent bigness;—by Xmas-tide he will have added yet a two hundred more to his winter-months' accumulations. And so on—and so on—and so on—in spring—in summer—and in autumn. And thus, in process of time, the two thousand a year of Sigismond Thalberg will have *encored* itself. Whether he will be satisfied with *four thousand a year*, neither know we, nor care we, one fig. Our present purpose is to enquire into the secret of that immense popularity which puts it in the power of Sigismond Thalberg thus to pocket pistoles, thus to grab the *groschen*.

Sigismond Thalberg, as a pianist, has few rivals—we prefer Liszt, because he is more dashing, and scorns to affect that, with which, nor himself, nor the subject of our paper, has any kind of sympathy, viz. the classical—we prefer Chopin, because he is more quiet, unassuming, and withal, poetical—we prefer Sterndale Bennett, because, though he is fully capable of playing the music of Sigismond Thalberg, as well as Sigismond Thalberg himself, *he never plays a note of it*—we prefer Mendelssohn, because, as an intellectual pianist, Sigismond Thalberg is not fit to turn over the leaves for him, while he is playing—but, putting Liszt, Chopin, Bennett, and Mendelssohn, aside—we acknowledge that Sigismond Thalberg is the best piano-forte player in existence—and, what then?—why—nothing! Sigismond Thalberg, as a composer, is fairly the most over-rated man now living. His chief characteristic is a method, which he stole from Weber, and Mendelssohn, and Beethoven, (who have all used it to better purpose), and hyperbolized into rhodomontade, while stealing it, of laying down somebody else's subject, in the middle of the key board, and sprinkling

THALBERG has arrived in Paris, where he will prolong his stay for about two months.

CLARA NOVELLO'S benefit concert, at Leipsic, was one of the most successful ever known there. The lady is now at Berlin, and the members of the Philharmonic Society in this place, have elected her an honorary member.

MRS. BILLINGTON.—This celebrated singer was also an accomplished performer on the pianoforte. Her touch was so exquisite that Saloman used to say of her—“Sare, she sings wit her fingares.”

MISS L. MYERS.—This young lady, who is a pianoforte player of considerable merit, took her annual benefit concert on Tuesday morning, at the Hanover-square Rooms. Miss S. Myers, a sister of the *beneficiare*, also a clever performer on the same instrument, with Signor L. Martine, Messrs. Eliason, J. Chatterton, Houseman, and Lucas, assisted as instrumentalists; and Mlle. Ostergaarde, Misses Lanza and Cooper, M. Guibelei and E. Hart, as vocalists.

MR. EDWARD HUMMEL'S CONCERT.—Mr. Edward Hummel is the eldest son of the celebrated pianist, whose loss the musical world has not yet ceased to deplore. Since the death of his father, Mr. Hummel has resided in this metropolis, where it would seem he intends to pursue his professional avocations as a teacher of that instrument, on which his father so pre-eminently excelled. The concert displayed no novelty. Mr. Hummel performed the quintet, in E flat minor, with Messrs. Eliason, W. Blagrove, Hausman, and Müller; the first movement of the concerto “Les Adieux de Paris,” and the MS. duet for two pianofortes in E flat, with Mad. Dulcken. If Mr. Hummel's industry has been great, his talent is unquestionably small; if the reverse be the case, he must hasten to remove the shade which he has cast on the escutcheon of his ancestor. He has much to do before he rises to an equality with some scores of men of his own age, his rivals in pianoforte playing and teaching in this metropolis. The quintet was played neatly; the duet was made unequal by the crisp, brilliant, and dashing execution of Mad. Dulcken, and the concerto was a grievous show up to all parties engaged in its performance. Nothing by any possibility could be more uncertain, no performers could be more happily independent of each other, or innocent of the real business they had undertaken to perpetrate. M. Hausman in a fantasia on the violoncello, and Eliason in a rondo pastorale for the violin excited considerable attention. Miss Birch and Mrs. Alfred Shaw delighted by their beautifully rich and superb voices. The “Per Pieta,” of Mozart, the former lady sang magnificently, and was deliciously accompanied by M. Benedict; the same must be said of Mrs. Shaw in her delivery of “L'Adio,” by Mozart. We foresee in this lady a great dramatic singer, the Malibran of the English stage; her enunciation is improving hourly, and voice gaining a still greater volume. Mr. Parry sang capitally, and is really a valuable assistant at a benefit concert. The room was fashionably, although not fully attended.

文献

Pellisier, M. (2019, October 25). Musical moments: Handel's "messiah," musical patronage, and Princess Augusta. *Musical Moments: Handel's "Messiah," Musical Patronage, and Princess Augusta*. <https://georgianpapers.com/2018/12/07/handel-princess-augusta/>

『The Musical Examiner』 (1843年12月17日)

『The Musical World Music Magazine』 第13卷 (1840年1月～6月)

『The Musical World Music Magazine』 第8卷 (1838年1月～6月)

『The Musical World Music Magazine』 第15卷 (1841年1月～6月)

Withers, Lisa A., "Solo piano performances in London from 1837 to 1850: A cultural and musical evolution." (2000). Graduate Theses, Dissertations, and Problem Reports. 10038.