

PSALM 46. "*O Genti tutte festose e liete,*" in our version 47th—"*Oh clap your hands together, all ye people*"—Canto Solo.

PSALM 47. "*Questa che al ciel s'inalza augusta mole,*" in our version 48th—"Great is the Lord"—for three voice, Canto, Tenore e Basso. The best movement is, "*O di misericordia e di clemenza finte inesausto.*"

PSALM 48. "*O Genti tutte,*" in our version 49th—"O hear ye this, all ye people"—for three voices, Alto, Tenore e Basso; uniformly dull throughout.

PSALM 49. "*Il grande Iddio che l'universo regge,*" in our version 50th—"The Lord, even the most mighty God hath spoken"—for three voices, Canto, Alto e Basso. There is something majestic and solemn in the first movement, and good expression. "*E le procelle e i turbini*" is finer; "*O voi che presidieti*" flowing and pleasing.

PSALM 50. "*O d'immensa pieta fonte inesausto,*" in our version 51st—"Have mercy upon me, O God"—for three voices, Alto, Tenore e Basso. The first movement in a fine strain of pious supplication. The second, "*Di tua misericordia,*" much finer, in the same style; a model indeed of humble penitential devotion. Nothing can convey a juster nor more affecting expression of contrition than the urgent repetition of that simple subject "*Le colpe tutte mie lavi e cancelli.*" "*Che tra le iniquitadi Io fui formato,*" very beautiful.



## THE CONCERT OF ANTIENT MUSIC, OR KING'S CONCERT.

**I**N bringing under the view of the public those musical establishments which constitute the prominent and stable sources of amusement, as well as the superior incentives to excellence in the art, we shall find that we have a long arrear of information to recover, because we consider that it will best contribute to the end we propose to have a due regard to future reference as well as present satisfaction. We shall therefore labour to make our work, in such respects, a brief but authentic chronicle of musical events, and with

such a record, the past history of the permanent depositories of principles, whether national or scientific, has much to do. We commence this department with a short sketch of the foundation of the CONCERT of ANTIENT MUSIC, (called also the KING'S CONCERT,) which has obtained the highest celebrity on account of its having engaged the patronage of the SOVERIGN himself and of the Nobility of the land, on account of the exalted rank of the DIRECTORS, and on account of the care used to select the most pre-eminent ability for the performance. The generation must be said to have just passed away that could remember the time, when the talents of musicians were a subject of the warm, if not of the very highest interest to persons of condition in this country, and who were eager to enrol themselves among the partisans of composers and of singers, to advance large sums of money for the support of public theatres, and to lend their personal aid and interposition to the management. From the earlier years of the last century nearly to its close, forming perhaps the better half of that long period, such and so extraordinary was the influence of music upon the state of metropolitan society. In the short space of seven years, from 1720\* to 1727, no less a sum than fifty thousand pounds, besides the money produced by the sale of tickets and the admission of non-subscribers at the door, was sunk to found and to rear an Italian Opera. It was towards the end of these musical contentions, when the town was worn out with fighting the battles of *Handel and Buononcini*, of *Faustina and Cuzzoni*, that the real lovers of music began to fear the neglect, and perhaps, the ultimate loss of those compositions which had been the subjects of such deep interest. To preserve them from a fate so unmerited, to consecrate a shrine to genius as it were, and to keep alive the fervors which inspire its votaries, it was proposed by the EARL of SANDWICH, a nobleman on whose taste and spirit con-

\* In 1720 a plan was formed for patronizing Italian Operas, and a fund of 50,000*l.* raised, His MAJESTY, GEORGE THE FIRST, subscribed 1,000*l.* The establishment was called the Royal Academy of Music, consisting of a governor, deputy governor, and twenty directors. The first year the Duke of Newcastle was governor, Lord Bingley deputy governor; the directors were the Dukes of Portland and Queensberry; the Earls of Burlington, Stair, and Waldegrave, Lords Chetwynd and Stanhope, Generals Dormer, Wade, and Hunter, Sir J. Vanbrugh, Colonels Blathwayt and O'Hara, with James Bruce, Thomas Coke, of Norfolk, Conyers D'Arcy, Bryan Fairfax, George Harrison, William Pulteney, and Francis Whitworth, Esquires.

siderable deference awaited, to establish an institution for the performance of Antient Music only, in 1776, and the Concert of Antieat Music was begun; like the Royal Academy it was undertaken by a committee of noblemen and gentlemen who were called the directors. Among the first nomination were Earls Sandwich and Exeter, Lords Dudley and Ward, the Bishop of Durham, the Hon. Humphrey Morrice, Sir Watkin Williams Wynne, and Sir Richard Jebbe, Bart. They were afterwards joined by Viscount Fitzwilliam and Lord Paget, (the late Earl of Uxbridge;) Joah Bates, Esq. was the conductor. The band was led by Mr. Hay; Mr. Nofree was principal second; the violoncellos Messrs. Crossdill and Paxton; the vocal performers Miss Harrop, (afterwards the wife of Joah Bates, Esq.\* who planned and conducted the commemoration of Handel at Westminster Abbey,) Miss Abrams, and Miss Theodosia Abrams, master Harrison, (who became so eminent as a tenor singer,) the Rev. Mr. Clark, the tenor, Mr. Dyne, the counter-tenor, and Mr. Champness, the bass singer. The fundamental rule of the concert was, that no composition of less than twenty years standing should be performed, and the selection of the music devolved on each of the directors in rotation. The subscription was five guineas for twelve weekly concerts, and the room in Tottenham Court-road was fixed upon as the place of meeting.

Under these regulations the concert continued till the year 1785. Mr. Bates yielded his seat at the expiration of 5 or 6 years to Dr. Arnold, for one year, and again resumed it. Mr. Knyvett was also his representative for one season; with these exceptions the concert was conducted by him for 24 years. Mr. Cramer succeeded Mr. Hay after the first five years, and at his decease Mr. Francois Cramer became and has since continued the leader.

In the year 1785 a new impulse was given to the concert by THEIR MAJESTIES and THE PRINCESSES, who regularly honored the per-

\* "Mrs. Bates," says a professor of great reputation, who knew her well, in a letter to a friend, "possessed vast natural requisities for a singer, to which was added high cultivation. She studied Handel with that great judge and enthusiastic admirer of his compositions, the late Mr. Bates her husband, and the Italian school with Sacchini. Her voice was full and rich, her shake brilliant and equal, and her expression, especially of Handel's pathetic airs, matchless. She was not confined to the Soprano, for she sung the Contralto songs "*He was despised,*" and "*Return O God of hosts,*" with such feeling and expression as they had not received since the days of Mrs. Cibber. In the "*Rosy bowers,*" and "*Mad Bess*" of Purcell, she was inimitable."

formance with their presence, till the lamented indisposition of the SOVEREIGN. From this time it received the appellation of "THE KING'S CONCERT." His Majesty's band, and the boys of the Chapel Royal who assisted in the chorusses, wore their full dress livery. The private band have, however, discontinued to appear with this distinction since the King's illness. It was in this year that the subscription was raised to six guineas; and it is rendered most remarkable, by the introduction of two such astonishing performers as MADAME MARA, the most expressive singer that ever appeared, and Mrs. BILLINGTON. Madame Mara was engaged for the beginning of the season, but Mrs. Billington did not make her debut till the eighth concert, when she sung "*Come rather Goddess, sage and holy,*" from Handel's *L'Allegro ed il Penseroso*, and "*Dove Sei,*" from *Rodelinda*, now better known by the English words to which it has been adapted—"Holy, Holy, Lord." We suspect that Lord Sandwich, the most gallant nobleman of his day, must have been the director who selected the music on the second night of her appearance, for the words of her song almost indicates that they were expressly chosen to mark out for admiration her exquisite beauty, which was not, however, then more conspicuously fascinating than her surpassing accomplishments remain to this hour. The words were,

Myself I shall adore  
If I persist in gazing;  
No object sure before  
Was ever half so pleasing.

They were prophetic of the expectation, the wonder and the transporting delight with which she has been since followed and regarded, not only by her own countrymen, but by the nicer eyes and ears of all Italy. We find also Mr. Harrison among the performers. He had sung at the concert as a boy. The subscription this year amounted to 389, besides the Royal family.

In 1787 RUBINELLI was engaged and sung Pergolesi's "*Stabat mater*" with Mrs. Billington. SIGNORA STORACE appeared at the close of the year.

In 1788 MARCHESI\* made his debut, and sung Handel's "*Ah! non non voler mio ben*" and "*Men fedete e men constanti.*"

\* Rubinielli had a fine contralto voice, but little science. Marchesi was also a contralto with no great compass, and his intonation not very perfect, but he was considered to be a good musician.

1792 was marked by the accession of the Prince of Wales and the Duke of York, to the subscription list. Miss PARKE and Miss POOLE (now Mrs. Dickons) came out; MASTER WELSH also sung a song for the first time. In 1794 SIGNOR ROSELLI, the last instance of degraded nature that has visited this country, sung one song, though his name does not appear in the list of performers.—Mr. Fischer, Masters Knyvett, Danby, and Sale, were also introduced. The year 1795 was a year of considerable change. The concert was removed from Tottenham Court-road to the concert room in the opera house, and a large accession of new singers was brought to the list of performers. Madame BANTI, Mr. and Mrs. HARRISON, and for the first time, among the principal singers, Mr. BARTLEMAN. Hitherto Mr. Nield had been the tenor, and Messrs. Champness and Sale the basses, with the occasional assistance of Italian professors. Banti sung "*Dove sei*," Bartleman "*The Lord worketh wonders*," & Mr. W. Knyvett "*Jehovah crowned*." The subscribers had gradually increased and were now 410. The direction had continued nearly unchanged, except by the addition of the Duke of Leeds and the Earl of Chesterfield. In 1797 Signor VIGANONI sung a duet with Banti and "*False imagine*" from Handel's *Otho*.

In 1800 two of the most esteemed, most excellent, and most sound singers of the present day (Mrs. BIANCHI LACY and Mrs. VAUGHAN) appeared as Miss Jackson and Miss Tennant. The pure and chaste style, the fine intonation, and above all, the beautiful articulation of the former lady has justly entitled her to a pre-eminent place among the professors of this country, while the latter adds every season to the reputation and respect which has attended her since her earliest entrance into public life. In 1802 Mrs. Billington returned from the continent to these concerts in the full meridian of her prodigious powers. Master Kellner was also brought forward. The subscription had now reached 685 names.

The year 1804 saw the concert again removed to a house which was hired by the directors of Sir John Gallini, at the corner of Hanover-street, Hanover-square, and fitted up in the most splendid manner for the performances. The change in the situation of the orchestra to the opposite end of the room however may be lamented, as it is said to have injured the effect of the music. Before this took place, the Hanover-square room was considered to be the best in London for sound.

The succeeding season, 1805, seems to have been more numerous attended than had been known before, or has been since experienced, the subscribers were 735 in number, although the subscription was raised to seven guineas. There was, however, no novelty, except in the person of MADAME GRASSINI, who came out in "*Verdi prati*," the song which is related to have been written by Handel, for the celebrated Cuzzoni, and which occasioned so severe a dispute between them, on account of her refusing to sing it, that he threatened to throw the refractory Signora out of the window, and, as it is said, actually seized her and lifted up the sash for the purpose. Alarmed at this fearful process, Cuzzoni consented, and by the exquisite grace, pathos, not less than by the beautiful ornaments with which she executed and diversified the few sweet and simple notes that compose the air, she added more to her reputation than by any other performance. In 1806 the subscription was raised to eight guineas. The season of 1807 added Mrs. ASHE, Mrs. MOUNTAIN, and Mr. BELLAMY, to the list of vocal performers.

In 1810 MADAME CATALANI succeeded Mrs. Billington, and perhaps never did so much talent arise in such rapid succession. We will institute no comparisons between such exalted degrees of merit, particularly as our partiality for the ornament of our own country, speaking our own language, and prepossessed of our early musical predilections through a vast range of various composition, might be thought to disable our judgment. We cannot, however, bid adieu to the fascinations of the one or welcome the enchantment of the other, without offering our faint tribute of eulogy, and without thus placing upon record our feeble testimony to the merits of the most illustrious instances of natural and acquired powers, in our own time.

The direction appears to have undergone an important alteration in 1811. We find in that year it consisted of their Royal Highnesses the Prince of Wales, the Dukes of Cumberland and Cambridge, the Archbishop of York, the Earls of Uxbridge, Fortescue, Darnley, and Grey de Wilton. Among the vocalists, Mr. Bartleman, from indisposition, was represented by Mr. Bellamy.

During the succeeding year Madame Catalani had a dispute with the directors, and seceded after the sixth concert. Mrs. Bianchi Lacy was then introduced into the orchestra, but that lady also

retired at the expiration of three nights, and Mrs. DICKONS concluded the season. Mr. Bartleman was restored.

In the year 1813 both the Catalani and Mrs. Bianchi Lacy returned, and MR. VAUGHAN, a tenor singer, who has inherited the place of Mr. Harrison, together with much of his sweetness and refinement, was for the first time engaged.

In 1814 the Prince of Wales's name was withdrawn from the direction, and that of the Duke of Devonshire's appears. Madame Catalani finally retired, and the other performers were the same, with the exception of the introduction of MISS STEPHENS.

The year 1815 was marked by the engagement of Mrs. SALMON and Miss D. TRAVIS.

During 1816 SIGNORA SESSI sung three nights, and MR. DURUSETT was added to the tenor singers. For the last ten years the number of subscribers had fluctuated between 650 and 700 names.

At the concerts of 1817 the performers were MADAME CAMPORESE, MADAME FODOR, (on alternate nights) Mrs. Vaughan, Miss Stephens, Miss Travis, and Miss S. Travis, Messrs. Vaughan, Bradbury, Durusett, Hawes, Wm. Knyvett, Goss, Gore, Bellamy, and Bartleman. The band was led by MR. CRAMER, and MR. GREATOROK was the conductor. The instrumental performers consisted of

- 16 Violins
- 6 Tenors
- 4 Violoncellos
- 4 Double Basses
- 5 Oboes and Flutes
- 4 Bassoons
- 2 Trumpets
- 3 Trombones
- Kettle Drums.

Such have been the changes and such are the present arrangements of an institution, which in all that relates to classical selection of the music, to the perfection of performance, and to those distinctions attending an amusement prepared expressly for the very highest ranks of society, is elevated above every other similar entertainment in the United Kingdom. The standing rule of the concert, namely, that all the music shall have been composed twenty years, has never been relaxed except in the instance of harmonized airs. Some of the latter compositions of this kind have been admitted into the bill of

fare, but nevertheless coming under the regulation in the principal point of the melody. If the subject has not been written twenty years, the glee is considered inadmissible.

It has been thought that there is a general heaviness hanging over these performances. If we are unable entirely to dissent from such an opinion, we are notwithstanding free to acknowledge that we think the objection of no force as applied to this concert in particular, and for the reasons we shall alledge. In the first place, all performances in this country, of whatever nature, are too long for the continued engagement of the audience. They commence at an hour when the mind, if it has not undergone much positive fatigue, has yet sustained and borne through the larger portion of its daily business. A patient and almost uninterrupted *attention* of four hours is exacted from persons who in the ordinary intercourse of the world are accustomed to be themselves the speakers and the actors in the drama of life, and not only to be listened to, but to be regarded, followed, and admired; though habitually instructed to such a mastery of the passions and the feelings as is essential to good breeding, they are nevertheless more easily and more quickly a prey to *ennui* than those of any other condition. Nothing can be more strict than the order and decorum preserved at the King's concert. From these circumstances alone therefore we should consider that every one who is not a real lover of the art would soon be sensible of an uneasiness which belongs to himself and to his habits, rather than to the music.

If we regard the general tone of the selections, they must of necessity be of a sublime and grand description. The English compositions of an antient character (we include those of *Handel*) are almost all set to sacred words. The services of Marcello and Jomelli are of a similar construction. Their import is conveyed to and embodied in the melody. The distinctions of those early ages of the science which this concert is most particularly interested to preserve, are grandeur of design, purity of expression and learned style. We may consider the ancient concert as a sort of collegiate foundation, which retains in its pristine and reverend authority, the sound, classical erudition (we might almost say the musical religion) of the country, unpolluted and unmixed with the fopperies of these or any other times; as a school where professors may fix their taste upon the grounds of solid learning, and upon that excellence which has received in the acknowledgment and adoption of more than one ge-



neration of mankind, the stamp of a living and an immortal fame.— It is not from selections of such a character that a light and soon to be forgotten species of amusement can be derived. To be felt at all they must be felt deeply, and deep feeling was never yet numbered among the brief and casual entertainments of fashionable levity. But while such are and such must ever be the noble and dignified features of the institution, no want of variety can be charged upon the concert. In the bills of last season which are now lying before us we find as much, quite as much of change and relief as is consistent, or we may say as is requisite. We are to consider the professed intentions of the audience together with the character of the selections. In the very first under the direction of the Archbishop of York, we have the names of *Handel, Kent, Martini, Croft, Gluck, Jomelli, Waelrent, Geminiani, and Purcell*. We very much doubt whether any bill of fare can exhibit more variety in the same number of pieces. Their superior excellence will not be disputed.

We regard then the King's concert as the ark wherein is preserved, amidst the deluge of heterogeneous music which threatens to flow in upon us from all corners of the earth, the principles that are chiefly valuable, and out of which, if at all, the regeneration of good taste is to be expected.

It will seem a necessary consequence from what we have said that the same spirit should prevail in the performance as in the selection; the singers having the same chaste and severe judgment to apprehend, there must be a sort of traditionary government with relation to the execution of the music, that forbids the introduction of the insubstantial ornaments of the day; the composition is addressed to all times; the manner of the performance must also partake of the same elements of science, which have their foundations in the sentiments, emotions, and passions of the human heart: the performers are students in the great school of principles. Hence it follows that nothing can be more strictly excellent than the whole conduct of the orchestra. It is precision itself. They who have never been at the antiient music can be said to have no practical notion of a chorus. In all other places a chorus is the united vociferation of fifty singers, hardly one of whom could be endured alone. Here however it is the delightful consonance of a band of the best performers, so regulated and modified by their own proper feeling and by the presiding judgment of a great master, that every rise and

fall, every minute gradation of the light and shade of sound is preserved in the richest variety and in the utmost possible delicacy.

Such is the true portraiture of this NATIONAL DEPOSITORY OF SCIENTIFIC PRINCIPLES, and we cannot close our sketch more faithfully than by assuring our readers, that the KING'S CONCERT presents a combined example of direction and execution worthy to be considered as the offspring of dignified leisure, and as the chosen object of Regal patronage and protection.

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To the twelve Concerts of Antient Music is appended a thirteenth, on which occasion is invariably performed the sacred Oratorio of the Messiah, for the benefit of *The Fund for the support of decayed musicians and their families*. To assist at this oratorio makes a part of the engagement to the antient music. This society took its rise in the year 1738, from the following occurrence: MR. MICHAEL CHRISTIAN FESTING, a German professor then resident in London, being one day seated at the window of the Orange coffee-house, at the corner of the Haymarket, observed a very intelligent looking boy driving an ass and selling brick-dust. He was in rags, and on enquiry was found to be the son of an unfortunate musician. Struck with grief and mortification that the object before him should be the child of a brother professor, Mr. Festing determined to attempt something, with the assistance of Dr. Morrice Green. These worthy men immediately established a fund toward the support of decayed musicians and their families.

It may appear somewhat singular that the engagement to perform gratis at the rehearsal and Oratorio, should be linked with the engagements for the Antient Concert; but the cause is to be traced to the Abbey performances, the last of which was in 1790. His Majesty at that time suggested that one on a smaller scale should take place annually, at St. Margaret's Church, adjoining Westminster Abbey, for the benefit of the fund. The performance continued during four successive years. It was then removed to Whitehall chapel, and lasted there two years more, but the sums netted were miserably small, and his Majesty, with that benevolence so truly his characteristic, expressing his surprize, when the accounts were (as was customary) laid before him, that there was no more than five pounds clear, enquired "How is all this, &c. &c." upon which M. Nicholai, one of the pages, explained that the enormous expence attending the

erecting orchestras, staircases for their Majesties, &c. swallowed up the profits. The King most kindly and humanely desired to know how he could assist them with better prospect to the fund. The Committee then took the liberty to request, that if his Majesty would condescend to honour an *evening* performance, at a public Concert room, it would indisputably answer. The King immediately assented, and proposed making the performance on the scale of the Antient Concert, and promised to attend upon condition, Handel's music alone was performed. The Messiah was then chosen, and has continued to be the performance ever since.

The annual subscribers to this Concert pay one guinea, and are entitled to a ticket for the Concert, and one for the rehearsal. A subscriber of ten guineas constitutes a governor for life.

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Abstract of the Laws and Resolutions of the Fund for the support of Decayed Musicians and their Families, May 8, 1738.

Whereas, a subscription was set on foot the beginning of the last month, for establishing a fund for the support of decayed musicians or their families; which subscription having met with uncommon success, the subscribers have had two general meetings, in order to form themselves into a regular society, by the name of the society of musicians, and have elected twelve governors for the present year, and also agree to the following resolutions:—

1. That every subscriber to this charity do pay at least half a crown a quarter; the first payment to be made on or before Midsummer day next.\*

2. That there be annually, on the Sunday before Midsummer day, a general meeting of the said subscribers, to inspect the accounts, and to elect twelve governors by ballot, and that the said governors, or any five of them, shall have power of receiving all monies collected for this charity, paying the same, as soon as possible, into the hands of Mr. Andrew Drummond, banker, upon account, and for the use of this society, there to remain until it arise to a sum capable of being put out at interest, in some fund secured by parliament.

3. That the said Governors, or any five of them, shall have power of drawing upon Mr. A. D. for such sums as shall be wanted for the use of this charity, and (under such restrictions as shall be judged necessary by the society), to dispose of the same, keeping an exact account ready to be produced to any subscriber, when required.

4. That no person or his family shall receive any benefit from this fund who has not been a professor of music, and also a subscriber to this charity at least one year; and that such person shall produce a certificate, signed by ten subscribers, who are not governors, of his being a proper object, before he shall be entitled to any relief from the said fund.

5. That no man who has not a family shall receive of this fund more than 10 shillings a week, except in case of sickness an allowance for advice and medicines, at the discretion of the governors for the time being.

\* In 1776 the sum of twenty shillings per annum was required of all new-elected members, instead of ten; and the old members then agreed, almost unanimously, to pay the same sum.

ted himself. We regret exceedingly for this reason his departure from England, at a moment when bad taste is propagating in all directions; when the prominent defects of MR. BRAHAM'S violencies and extravagancies, and when the radical error of MR. BARTLEMAN'S school have made, and are making lamentable havoc with the rising generation of singers. The beautiful, elegant, and graceful propriety of MR. VAUGHAN goes far to abate the vehement proneness to imitation of the former in every class above the vulgar, and we had formed hopes that MR. LACY would have assisted to demonstrate the justness of the principles we have endeavoured to describe and establish. But it has happened otherwise, and therefore it remains to us only to bid this gentleman farewell, and to wish him, as we do, with a sincerity of heart, not less warm than our admiration of his public qualifications demands at our hands, every good that those qualifications, great and various as they are, give him the fullest title to expect from the new world into which he is about to cast himself. It is in sorrow, that we say to him, and to the admirable and affectionate partner of his life and his voyage—*Vive Valeque.*

### THE PHILHARMONIC SOCIETY.

**I**F we were desired on the sudden to give the most striking and satisfactory proof, not only of the advancement of high musical science and practice, but also of the propagation and reception of the love of fine music amongst the public of England, we should, without a moment's hesitation, adduce the institution and performance of the Philharmonic Society; and for the following reasons.—The association of so many pre-eminent professors upon a common principle of the most perfect equality, who yield and occupy by turns the highest and the lowest situations in the orchestra, affords a test, not to be disputed, of an universal determination to carry perfection to its utmost pitch; and since competition must excite the highest possible emulation amongst men of genius so contrasted and measured against each other, it should seem as if all were impelled to lay aside every

feeling that could impede the progress of science in the utmost stretch of attainment. So far as the profession is concerned, this evidence appears to us conclusive, for active and strong indeed must that motive be, which can allay the inevitable irritation excited by the struggles of personal qualities for personal precedence. When the ungifted part of the world affect to wonder and to laugh at the morbid jealousies which riot round the circle of talent, "they talk of pangs they never felt"—they sport with an evil they never can feel. But to be thrust in a manner down from the pinnacle of estimation to a lower place, to hear the plaudits, which are the sentence of extrusion, ring in the ear without a sigh, is a trial not to be sustained by common philosophy, particularly when we remember that with fame are here connected place, dignity, and esteem, no less than the means of life. When, therefore, we perceive professors not only consenting to such admeasurement, but presenting themselves voluntarily to the standard, and giving place to each other with a condescension as grateful as it is honorable, we can but consider that all meaner passions have been stilled and absorbed in the love of the art to which their lives are devoted, rather than stimulated by the hope of gain or the desire of applause. In the second instance (the eagerness with which these concerts are sought and attended,) we say we read the more general diffusion of the love of science; for when the habits of affluence, when the thirst for light amusements, prevalent in high life, are taken into the computation, a surpassing degree of musical taste is certified by crowded audiences of such persons desiring to listen in perfect stillness to compositions for instruments, during an uninterrupted interval of three quarters of an hour, and the calling for a repetition. Nothing, we think, can speak more decisively the real love and understanding of music amongst the orders we describe. And when again the attention is protracted through six entire evenings the testimony is complete. Such, however, are the phænomena which attend the institution we are about to describe.

Concerts sustained by professors may be found in the musical history of this country for more than a century back. Of such a kind was that held originally at Haberdasher's Hall, afterwards at the King's Arms, Cornhill, and which expired in 1774. We allude to this more particularly, because perhaps, it may have had some influence in establishing the Philharmonic, as we observe the name of Mr.

DANCE among the performers there. GIARDINI led and MR. D. played the principal second. MRS. BILLINGTON also, being then only seven years old, played a concerto on the pianoforte, in 1773. The Academy of Ancient Music, held at the Crown and Anchor, which sunk and re-appeared several times, till at last finished under the conduct of DR. ARNOLD, in the beginning of the present century, was also of the same kind. BACH and ABEL's concerts afterwards taken up with so much liberality by LORD ABINGDON, who expended 1600*l.* in a fruitless attempt to support them, came nearer in point of excellence. After the loss of this sum his Lordship declined to volunteer any further pecuniary guarantee, and the profession determined to try their fortune in carrying them on. From 1785 to 1793 the performances continued to flourish, but the opposition established by SALOMON, and the increasing taste for vocal music, put an end to the efforts of the professors in that year. This musician was piqued at being left out of the professional concerts, and hearing that HAYDN had been engaged by LORD ABINGDON, and that he was disappointed by the termination of his Lordship's management, SALOMON set off to bring him over. It is to this circumstance that the world probably owes those symphonies which are the finest monuments of instrumental art. HAYDN was engaged not only to compose but to direct the performance of his productions, and thus he was roused by every motive, and excited by the highest instances of talent, that could be engaged in his service. So it happens that even our bad passions are enlisted on the side of general utility.

After the dissolution of these concerts, instrumental music gave way to vocal, which rose by such rapid advances that its former superior was in imminent danger of losing that degree of encouragement which is indispensable to its nourishment and support. Living talent languished for want of patronage, and the works of departed genius were likely to be soon forgotten. The dormant recollections and appetites were however revived by the spirited exertions of a few individuals. MESSRS. J. CRAMER, CORRI, and DANCE, met at the house of the latter, and agreed to invite, at a subsequent meeting, the attention of the profession to so excellent a purpose. To this intent they summoned twelve other gentlemen to their aid, and an immediate attempt to institute a concert by the gratuitous exercise of their talents was not only resolved upon, but a subscription of

three guineas each was entered into. A plan was digested and the number increased to thirty, to which it was then limited. An opening, however, was left for subscribers amongst the profession, to which no bounds were assigned, who were to be admitted under the title of associates, but who were neither to enjoy the privilege of a vote, or any other interest in the constitution of the society. After the original thirty all vacancies were to be filled up from the list of associates by ballot. These gentlemen were as under, and it will be seen that the list comprises a great proportion of the finest talents of the country.

Mess. J. CRAMER	Mess. SHIELD	Mess. C. ASHLEY
CORRI	NEATE	R. COOKE
DANCE	GRIFFIN	YANIEWITZ
CLEMENTI	POTTER	NOVELLO
BISHOP	SIR G. SMART	BERGER
ATTWOOD	MORAL	GRAEFF
SALOMON	VIOTTI	HORSLEY
BLAKE	HILL	SHERRINGTON
AYRTON	W. KNYVETT	ASHE
F. CRAMER	BARTLEMAN	S. WEBBE.

Subscribers at four guineas each, and members of their families at two, were also admitted. The Argyle Rooms were engaged. Wind instruments and some other performers were employed, and eight concerts (the first of which was in February, 1813,) were led by SALOMON, F. CRAMER, VIOTTI, SPAGNOLETTI, YANIEWITZ, and VACCARI, in turn. The principal of the conduct of the musical department will be explained by the following law:—

“Rule second.—That the chief object of the society is the performance, in the best style possible, of the most approved instrumental music; consisting of full pieces, concertantes for not less than three principal instruments, sestettos, quintettos, quartettos, and trios; that no concerto, solo, or duetto, shall ever be performed at any of the society's concerts; that if the directors should think it expedient at any time to introduce vocal music with full orchestra accompaniments, it must be under the above limitations.” The directors for the first season were—MESSRS. AYRTON, BISHOP, CLEMENTI, CORRI, CRAMER, F. CRAMER, and DANCE, and sixty-one professors joined the society, as associates, including almost every name known in the annals of the science in the country. To crown the

design, **THE PRINCE REGENT** condescended to honor the infant commonwealth with his patronage.

An institution so formed could not fail to command success, and accordingly we find the highest degree of reputation following its establishment, and admission eagerly sought. Public estimation has increased at every succeeding season, with the exception of a very short and ineffectual opposition, which about four years since arose out of some slight dissensions, and which gave occasion to a concert (called **THE PROFESSIONAL CONCERT**,) that was soon abandoned. Few of the members had withdrawn their names, and therefore the Philharmonic Society suffered no diminution worth notice.

The two last seasons have witnessed a material deviation from the original plan in the introduction of single songs. The argument for this innovation, not to call it an absolute departure from the main design, was the difficulty of drawing together a sufficient number of equally great performers to sustain concerted pieces. This season (for the first time,) the singers are, as we understand, regularly engaged and paid. If therefore concerted pieces are displaced by songs, it can only be upon some ground of preference which perhaps will hardly be thought to consist with the nature of the establishment. It may be dangerous to dilute the grand purpose of supporting instrumental music in its excellence. In any other light the change appears of little moment.

The direction during the present season is confided to **MESSRS. ATTWOOD, AYRTON, BRAHAM, CLEMENTI, GRIFFIN, NEATE, POTTER, RIES, SPAGNOLETTI, and WEICHSSELL**. The members are forty-five in number, the associates thirty-three, and the honorary subscribers five hundred and four. In order to complete our view of this society, it remains for us only to subjoin a copy of one or two bills of fare, which we select from the last and present seasons, and to add the laws by which it is now governed, with a list of the present members and associates. It would be superfluous to offer any remarks upon a performance in which most of the finest talent of the country is engaged, upon the principle of surrendering all personal feelings to the excellence of the music. We trust from what we hear of the support afforded to the endeavours of the united professors and of the state of the funds, that there no longer exists a doubt of the permanency of a concert, so well calculated to advance science, to sustain its dignity, and the reputation of the profession,



and which seems to impart the firm and imperishable character to the genius of composers for instruments, that THE CONCERT OF ANCIENT MUSIC has so long assisted in giving to the great masters of vocal art. Long may they both flourish!

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*Fifth Concert, Monday, 27th April, 1818.*

## ACT I.

Sinfonia in D. - - - -	<i>Beethoven.</i>
Aria, "Se fur sogno," MR. LACY -	<i>Paer.</i>
Trio, Violin, Viola, and Violoncello, Messrs. WEICHSSELL, MORI, and LINDLEY -	<i>Mozart.</i>
Quartetto, "Benedictus," MRS. LACY, MR. TERRAIL, MR. ELLIOT, and MR. LACY	<i>Mozart.</i>
Overture, <i>Des Abencerages</i> - - -	<i>Cherubini.</i>

## ACT II.

Sinfonia (No. 10.) - - - -	<i>Haydn.</i>
Scena ed Aria, "Ecco a te," MISS STE- PHENS - - - -	<i>Mayer.</i>
Quartetto, two Violins, Tenor, and Violon- cello, MESSRS. LODER, WATTS, CHAL- LONER, and LINDLEY - - -	<i>Haydn.</i>
Overture, <i>La Clemenza di Tito</i> - - -	<i>Mozart.</i>
Leader, MR. MORI—at the Piano-forte, MR. BISHOP.	

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*First Concert, Monday, 1st March, 1819.*

## ACT I.

Sinfonia (No. 12) - - - -	<i>Haydn.</i>
Scena, "Berenice ovè sei," MRS. SALMON	<i>Jomelli.</i>
Quartetto, two Violins, Viola, and Violon- cello, MESSRS. LODER, WATTS, CHAL- LONER, and LINDLEY - - - -	<i>Beethoven.</i>
Overture, <i>Anacreon</i> - - - -	<i>Cherubini.</i>

## ACT II.

Sinfonia (MS) never before performed -	<i>Clementi</i>
Aria, "Parto," <i>La Clemenza di Tito</i> - -	<i>Mozart</i>
Quartetto, two Violins, Viola, and Violon- cello, MESSRS. MORI, WATTS, MOUN- TAIN, and LINDLEY. - - - -	<i>Krommer.</i>

Duetto, "Il cor vi dono," *Così fan tutte* - *Mozart.*  
 Overture, *Fidelio* - - - - *Beethoven.*  
 Leader, MR. MORI—at the Piano-forte, MR. CLEMENTI.

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The singers have been, besides those mentioned in the bills, MADAME FODOR and CAMPORESE, MRS. SALMON, MISS GOODALL, the DEMOISELLES DE LIHU, MR. BRAHAM, MR. T. COOKE, and SIGNOR CREVELLI.

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## LAWS, &c.

### OF THE OBJECT OF THE SOCIETY.

1. The primary object of the Philharmonic Society is the encouragement of the superior branches of music, by the establishment of a concert, and combining therein the highest talents that can be procured, for the purpose of forming a full and complete orchestra.

### OF THE MEMBERS AND ASSOCIATES.

2. This society shall consist of two classes, *viz. Members and Associates.*  
 3. The number of members shall not exceed fifty; in them is vested the whole property and sole government of the society.  
 4. The number of associates shall be unlimited: they shall enjoy, in common with the members, the same privilege, both for themselves and their families, of admission to the concerts; and from amongst them shall every new member be chosen.

### OF THE ADMISSION OF MEMBERS AND ASSOCIATES.

5. The members shall be chosen from out of the class of associates.  
 6. No person shall be proposed as a member who has not attained the age of twenty-one years.  
 7. Every candidate, as member or associate, shall be *bonâ fide* a professor of music; he shall be proposed in writing by neither more nor less than three members, and his recommendation shall contain his names at full length, with his address and qualifications, in the following manner:—

*day of* 18  
*We, whose names are undersigned, do, of our own personal*  
*knowledge, recommend A. B. of* *as a person whose*  
*moral character and professional ability qualify him to become [a*  
*member, or an associate] of this society.*

8. No member or associate shall be chosen until his recommendation shall have been read at three meetings immediately prior to his election, the day of election to be included in this number; and no ballot to take place until two months after the day on which the candidate shall have been proposed.  
 9. Elections for members and associates shall be determined by a majority of two-thirds of the votes of members present.

10. No election for members and associates shall take place between the annual general meeting and the first Monday in November.

#### OF THE DIRECTORS.

11. Twelve directors shall be elected from amongst the members only at the annual general meeting, and enter on their offices on the third Monday in July. Three, at least, of the directors newly chosen, shall be members who have not served in that office during the preceding season; but if more than nine directors are chosen who have filled that office the preceding season, the election shall be declared in favour of the nine who have the greatest number of votes, together with the three next highest on the list who have not served in the preceding year.

12. The directors shall have the management of the concerts, the acceptance and engagement of the performers, and of all other matters immediately relating to the concerts of the society.

13. The directors shall have the power of making bye-laws, for the regulation of their own meetings, a copy of which shall be delivered to the secretary and be forthcoming at any general meeting.

#### OF THE TREASURER AND OTHER OFFICERS.

14. The treasurer shall be elected from amongst the directors chosen at the annual general meeting, and shall enter on his office on the third Monday in July.

15. He shall issue all the tickets for the concerts to the subscribers, members, and associates, and receive the money for the same, which he shall immediately pay into the account at the bankers of the society, standing jointly in his own name and that of the trustee.

16. He shall keep a general cash-book of all his receipts and payments, which shall be produced whenever required by a general meeting, or by a meeting of the directors.

17. His accounts shall be presented at the annual general meeting, having been previously examined by the auditors.

18. A trustee shall be elected at the annual general meeting, from amongst the members, in whose name, jointly with that of the treasurer, all monies belonging to the society shall be invested at the bankers.

19. Two auditors shall be elected at the annual general meeting from amongst the Members, who shall examine the treasurer's accounts previously to their being presented.

20. A secretary shall be elected at the annual general meeting from amongst the members.

21. The secretary shall attend all general meetings, the meetings of the directors, and be present at every concert and rehearsal. He shall keep a fairly-written and exact copy of the minutes of the proceedings of the society; he shall issue all summonses to the directors or members, in which he shall distinctly notify the object for which any special general meeting is convened. He shall also circulate all letters amongst the subscribers, and perform every other duty that appertains to his office.

22. A librarian shall be annually elected on the third Monday in June; he shall have the charge of, and be responsible for, all the music, books, musical instruments, and other moveable property belonging to the society; he shall be present at every concert and rehearsal, to distribute and collect the music, and shall be ready to attend any general or directors' meeting, if called upon.

It shall be his duty to keep the library in perfect order, and to superintend the copyists employed by the society.

#### OF GENERAL MEETINGS.

23. The *annual general meeting* of the society shall be held on the third Monday in June; and the *general meeting for fixing the concerts*, on the first Monday in November.

24. Nine members constitute a meeting for general purposes; but no election for directors, and other officers of the society, can take place, except fifteen members are present. And should the annual general meeting be attended by less than fifteen members, such elections shall be postponed to the day on which such general meeting shall be necessarily held by adjournment, and of which not less than three days' notice shall be given to each member.

25. Seven members, or three directors, shall have the power to call a general meeting, within ten days, and not earlier than three, after they shall have delivered their signed requisition for that purpose to the secretary, to whom the object of such meeting shall be specified.

26. General meetings shall have the power of adjourning from time to time.

27. All questions shall be determined by ballot, if demanded by two members present; upon all other occasions by a show of hands.

28. All *resolutions* shall be confirmed or rejected at the next general meeting.

29. No law shall be altered or repealed, except by two general meetings, convened or held by adjournment for that purpose.

30. No person shall propose any future law, nor the amendment of any existing law, except in writing.

31. Every member, at a general meeting, shall speak standing, and address himself to the chairman only.

32. In all cases where the votes are equal, the chairman shall have a second vote.

#### DISMISSION OF OFFICERS.

33. The society shall have the power of dismissing any of its officers, whether director, treasurer, or others, at two general meetings, specially called for that purpose. The notice for the first of such meetings to be delivered at least seven days previous to it; and the following meeting not to be earlier than seven days after the first. At both meetings, held for this purpose, fifteen members shall be present, and vote, or the proceedings shall be void.

#### OF THE CONCERTS.

34. At the general meeting held on the first Monday in November, the nights of the concert shall be fixed, the terms of subscription shall be regulated, and the mode of admitting subscribers for the following season shall be determined.

35. Each director and the conductor shall have two tickets nightly, and the leader one. No tickets except these, and those of the Royal Family, shall be transferable.

36. Instrumental solos, concertos, duettos, and concertantes, for less than three principal instruments, are not admissible in the concerts of this society.

37. There shall be no distinction of rank in the orchestra of this society; should any doubts upon this subject arise, the station of every performer shall be fixed by the leader of the night, subject to the controul of the directors.

#### SUBSCRIPTIONS OF MEMBERS AND ASSOCIATES.

38. Each member and associate shall pay, previously to the commencement of the first concert in every season, such sum, or subscription, as shall be fixed

at the general meeting, held on the first Monday in November, immediately preceding such concert, or determined at a meeting held by adjournment from that day. Any member or associate failing to comply with this law (except under circumstances hereafter-named) vacates his situation in the society.

39. A discretionary power shall be vested in any general meeting held previously to the first concert, to extend the period for the payment of the subscriptions of such members and associates as may be out of England at that time.

40. Female professors shall be admitted to subscribe to the concerts on such terms as shall be annually fixed, provided they have been proposed and ballotted for in the manner prescribed for the admission of members and Associates.

APPROPRIATION OF THE FUNDS OF THE SOCIETY.

41. All monies received shall be appropriated to the advancement and honor of the musical art, for which purpose alone this society is instituted. After paying the expenses of each season, any balance that may remain shall be carried to the account of the succeeding year.

HONORARY MEMBERS.

42. Foreign professors, of great eminence, may be elected *honorary members* of this society, by a majority of members, at any general meeting. They must be proposed, in writing, by five members of the society at least, and due notice given of the day of election.

Honorary members shall have free admittance to the concerts of the society for one season; but they shall cease to enjoy this privilege should their residence in England be prolonged beyond that time. It shall, however, be in the power of the society to re-elect honorary members.

43. If any member of this society (who is not out of town, or confined by indisposition) shall absent himself from the general meeting, held on the third Monday in June, for the purpose of electing officers, and of passing the Treasurer's accounts; or from that held on the first Monday in November, for the purpose of fixing the nights of the concerts, he shall forfeit the sum of half-a-guinea; and if the aforementioned fine be not paid, on or before the night of the first concert in each season, he shall be excluded from this society.

44. The annual list of members and associates shall not be sent to press, until it shall have been revised and signed by the Treasurer and Secretary.

M E M B E R S.

*N. B. Those marked thus \* are Directors for the present Year.*

Messrs. Ashe	Messrs.*Griffin	Messrs. C. Potter
Ashley	Horsley	* Ries
* Attwood	Kramer	Sale
* Ayrton	Lacy	Scheener
* Braham	Latour	Sherrington
Bishop	R. Lindley	Shield
Bridgetower	Loder	Sir G. Smart
Calkin	P. Meyer	Mess. H. Smart
* Clementi	C. Meyer	Sor
T. Cooke	Moralt	* Spagnoletti
F. Cramer	Mori	Viotti
Dr. Crotch	Naldi	Watts
Messrs. Dance	* Neate	S. Webbe
Dizi	Novello	* Weichsel
Femy	* Potter	T. Welsh

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## ASSOCIATES.

Messrs. J. Beale  
Bellamy  
Burrowes  
Cahusac  
J. Calkin  
Craggs  
Dr. Carnaby  
Messrs. J. Clarke  
Challoner  
Drouët

Messrs. Dragonetti  
Gunn  
H. Gattle  
Haydon  
Hobbeas  
Hunter  
Hullmandel  
H. Horne  
Jousse  
Kollman, jun.

Messrs C. Lindley  
Major  
Mullinex  
Mazzinghi.  
Perez  
Price  
G. W. Reeve  
G. Sharp  
Walmisley  
Williams.

## THE VOCAL CONCERTS.

**W**E commenced our records of the permanent sources of amusement, from whence flow the continual knowledge of all that is established as well as what is hourly ingrafting in the theory or practice of musical science, by the history of the **ANTIEN** **CONCERT**, which, from all the circumstances that entitle such an institution to precedency and respect—from the Royal Patronage it enjoys—from the rank of the Directors, the splendor of the names on the subscription list, and from its eminence as a performance, must so long as it remains, secure the first place and the highest regard, whenever it comes to be mentioned at all. We stepped a little out of the order of time in our notice of the **PHILHARMONIC**, and we did so, because we wished to exhibit at as early a stage of our publication as we could, the variety and scope of professional eminence in England, the devotion of professors to the objects of their art, and the determination they manifest to stimulate genius, and carry effort in every department to the nearest possible approximation to perfection. We now come to **THE VOCAL CONCERTS**, which we introduce by this slight preface, that we may shew our course has not been adopted with any view to imply a preference or any imaginary superiority. It would be an invidious task indeed to endeavour to graduate, to divide, and allot the *quantum meruit* of establishments, which in their several attributes lay just claim to all the praise, support, and remuneration that it is in the power of the highest ranks of English society to bestow.

The destruction of the the **OPERA HOUSE** by fire, was the origin of the **VOCAL CONCERTS**. That calamity happened in the year 1791, and the **PANTHEON**, in Oxford-street, was opened for the reception and performance of the company from the King's theatre. The late **MR. HARRISON** (whose memory as a singer will last so long as the remembrance of the most chaste, polished, and beautiful execution shall continue to be honoured among musicians,) and **MR. KNYVETT**, now organist of the King's chapel, issued proposals for a series of subscription concerts, and the list filled in a very few days.\* The con-

\* The success of these concerts is to be estimated in conjunction with the institutions which were on foot at the time of their first commencement, and

certs were held at Willis's Rooms, King street, St. James, and were commenced in February. So justly were their merits appreciated, and fashionable did they become, that a second series, not less fully attended, took place during the same season. These performances, however, exhibit but the imperfect state of their after-existence. They were then almost in strict accordance with their title, namely, entirely vocal, for neither overture nor concerto was played, and the whole instrumental band was limited to two violins, a tenor, and a violoncello, with a pianoforte for the accompaniment of songs and glees. Mr. and Mrs. HARRISON, and Mr. BARTLEMAN were the solo singers: and the rest of the entertainment, consisted of glees and occasionally a few catches sung by the most celebrated English vocalists of the day. In the list beside these above mentioned, we find the names of Mr. KNYVETT & SONS, MESSRS. SALE, HINDLE, GORE, RENNOLDSON, R. COOKE, DANBY, WEBBE, and others. Mr. KNYVETT presided at the piano forte. The subscription was three guineas for eight concerts. This species of entertainment continued in fashion for two succeeding years, with little alteration from the original plan. Several additions had indeed been made to the band, and some other solo singers engaged during the two last seasons.—But the subscription fell off, and the concert terminated. It probably wanted that strength and stability that are only to be imparted by a vigorous application of such novelties as the change of the appetite of the public requires, and such as are only discoverable by the long-practiced eye of experience, and the ardour of invention. They who have concern in the management of public amusements should never lose sight of the fact, that it is their part to augment, to stimulate, and to supply the continual succession of hap-

with those which have since started into life and gone to almost immediate decay. Such a comparison will prove the value and solidity of the materials which compose THE VOCAL CONCERTS. In 1792 THE PROFESSIONAL CONCERTS began. There was in the same year an entertainment of music and dancing advertised at the Hanover Square rooms, where SALOMON also established his concerts, at which HAYDN and MARA were engaged to compose and sing. In 1801 SALOMON opened a subscription for three and for two concerts. In 1808 six performances on a grand scale were given at WILLIS's rooms, under the title of MESSRS. BRAHAM, NALDI, and Mrs. BILLINGTON's concerts. These concerts were continued during the two next seasons; and MADAME CATALANI likewise had six in Hanover Square, in 1809. In 1811 MESSRS. KNYVETT, (who had separated in 1803 from the original firm,) tried a similar plan, at WILLIS's rooms, in conjunction with Mr. VAUGHAN. In 1803 they however re-united.



ger and thirst and satiety, which are so observable in the public constitution, and generally speaking, it is their fault if increase of appetite doth not grow by what it feeds on.

A long interval of silence ensued. Till the year 1801 the vocal concerts were never revived. During this period we perceive by a reference to the history of **THE ANTIENT CONCERT**, that the fondness for this species of musical excellence had been widely diffused. The numbers of the subscribers to that establishment were extended to nearly double the amount of 1795, and indeed the progress of musical science had been much accelerated in the intervening years.

**THE VOCAL CONCERTS** will derive honour and reflect honour, from being considered as a scion from the **CONCERT OF ANTIENT MUSIC**, which, in truth, as they are now established, we regard them to be. The **ANTIENT CONCERT** had enjoyed the largest and the loftiest popularity, if such a term be applicable to patronage so distinguished, but its plan may be thought somewhat exclusive. The subscription could be scarcely deemed open to the whole public, or even to the whole world of affluence. The rule also which circumscribed the nature of the music to be performed, could not fail to give birth to a desire for some concert of similar excellence, which might be accessible to living and rising composers, and which might afford due and necessary encouragement to contemporary genius. These views of the subject were probably among the suggestions which led those who planned the renewal of the vocal concerts to believe, that they would meet a large and generous support from the public, be at once a profitable speculation to themselves, a beneficial source of enterprize and engagement to the profession generally, and form a most useful, agreeable, and elegant resort for the amateurs of music. The reason of the case and the demonstration we derive from the after arrangements of **THE VOCAL CONCERTS** combine to induce us to attribute such generous and enlarged views of the subject to those who originated these fashionable amusements, while the liberal patronage the child of their creation has met, and the commendation it universally inherits from persons of condition, affluence, and taste, are authority the most grateful both for themselves and for their historian.

In the year 1801 the concerts were recommenced, under the direction of **MR. HARRISON**, **MR. W. KNYVETT**, **MR. BARTLEMAN**, and **MR. GREATOREX**, with a considerable band, led by **MR. F. CRAMER**, and with a numerous chorus. The principal singers were,

MRS. HARRISON, MRS. BIANCHI, MISS TENNANT, and Miss PARKE; MR. HARRISON, MR. W. KNYVETT, MR. C. KNYVETT, and MR. BARTLEMAN. The following year (1802) MRS. HARRISON quitted public life, after having been the first singer at these concerts from their earliest institution, as well as first English singer at the concert of antient music for several years. Her voice was full and melodious, her ear correct, and her style of singing chaste and impressive. She retired into private life with her powers undiminished, and her character unspotted. In the following year MRS. BILLINGTON became the principal female singer, the attraction of her name was such, that the subscription, although raised to four guineas and a half for nine evenings, closed some days before the concerts commenced, and the establishment continued to flourish and to increase in celebrity for many seasons. A few years after, MR. WEICHEL accepted the post of the leader, on the resignation of MR. F. CRAMER, and he continued to occupy that station until the close of the last season, when MR. CRAMER resumed his situation in the orchestra. In 1814 the concert was removed to the magnificent rooms in Hanover-square, considered to be the finest for sound in London. In the year 1810 MRS. BILLINGTON retired from the exercise of her profession, and was succeeded by MADAME CATALANI, who continued her services to these concerts till she left the kingdom, when the subscription was again raised to five guineas.—On the death of MR. HARRISON, in 1812, the concerts came under the management of MESSRS. BARTLEMAN, C. and W. KNYVETT, and GREATORBX, who strengthened their orchestra by engaging MR. BRAHAM, MR. and MRS. VAUGHAN, MR. BELLAMY, and other able professors. The year following, SIGNOR TRAMEZANI was added to their vocal strength. MR. BRAHAM retired. MISS PARKE and MRS. BIANCHI LACY were favourite performers for several years. MRS. ASHE, MRS. MOUNTAIN, and MISS MELVILLE were also occasionally engaged. In the last year MADAME FODOR and SIGNORA CORRI assisted.

These engagements will afford adequate proof of the liberal design and spirited conduct of the proprietors who have been always anxious to combine sound learning with modern improvement, and to give the fairest scope to what just taste rather considers to be the fashionable than the lasting additions to science and execution, thus shewing a due deference to public opinion, and offering fair room to every

sort of talent. The principal vocal performers have been MRS. SALMON, MISS TRAVIS, and MISS STEPHENS; MESSRS. VAUGHAN, W. KNYVETT, HAWES, and BELLAMY, with the occasional assistance of MADAME BELLOCHI, SIGNORS BEGREZ and AMBROGETTI, of the King's Theatre. It is much to be regretted that MR. BARTLEMAN has been unavoidably absent the whole season, owing to severe indisposition. Great hopes are entertained that he will be able to resume his situation in the orchestra next year. This institution has a wider range for exertion than any other. Here the sublime chorusses of HANDEL, HAYDN, DR. CROTCH, and other great masters, may be heard in the highest perfection, together with the modern symphonies of HAYDN, MOZART, BEETHOVEN, &c. &c. and a selection of glees by the best composers of the English school, given with the utmost purity, accuracy, and appropriate expression. The number of subscribers (though not equal to some former seasons) appears from the printed list for the present year to be 507, including five members of the royal family, and many personages of high rank and fashion.

In order to convey the most complete notion we can of the nature of the institution, and of its range, power, and excellence as a band, (of the precision, delicacy, force, and beauty of the performance, no idea can be obtained but by hearing it) we shall subjoin a list of the principal performers, vocal and instrumental; remarking simply that the orchestra contains in the whole nearly one hundred persons. We shall add also two of the selections—the first and last of the season. And here we must observe, that we think these concerts are a little too much the echo of the ANTIENT MUSIC. We know the extreme difficulty of making various, yet equally good selections—we are fully apprized of the necessity not to call it the preference of singers for repetition. But a comparison of the books of the two concerts impel us to conceive, that the general interests of the science would be advanced by a wider deviation.\* More excellent the

\* The reluctance in public singers to diversify the songs, duets, and glees, is or ought to be a source of complaint throughout all the concert rooms of the metropolis. It is really astonishing to observe how small a latitude great performers seem to covet. SIGNOR AMBROGETTI has given "*Non piu Andrai*" "*Capellini Capelloni*," "*Sei morelli*, and his directions to the orchestra, one or other at every concert and every oratorio in which he has assisted. "*Cruel perche*," "*La ci darem*," and "*Quel occhietto*," with MADAME BELLOCHI, or some other female, are almost the sum of his duets. We instance these singers, be-

selections cannot be, more various they might, and we submit to the proprietors that these are both essential qualities. We perceive, that in the last eight concerts, about one hundred and fifty different pieces have been given—the works of about fifty different composers. We adduce this account to prove that extraordinary efforts are used. But nevertheless it is a question which we think the proprietors would do well to examine, *viz.* whether their list of subscribers would not be swelled by a more constant departure from the selections of the ANTIEN T CONCERT. To singers and players, so perfectly conversant in their art, variety implies little additional labour. Of conductors so skilful and so erudite, research must be the daily habit. But to the public and to science the advantage would be incalculable, since the more complete the participation of knowledge, the more just will be the conclusions of taste, and at present it is admitted, the English are disposed to national. The proprietors and the public however will both perceive that we incline rather to pamper appetite, in our ardent zeal to serve and promote the cause of science, than administer to any feeling of want or privation.

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VOCAL PERFORMERS.

Madame GEORGI BELLOCHI,

And Mrs. SALMON,

Miss TRAVIS,

(By permission of the Royal and Noble Directors of the Anti-  
ent Music.)

Miss WILLIAMS,

And Miss STEPHENS ;

Mrs. SHEPLEY, Miss S. TRAVIS, Miss C. TRAVIS, Mrs. WYLDE,

Miss HENTHORNE, Mrs. BYERS, Miss ELLIOTT, &c. &c. &c.

MR. VAUGHAN,

cause they might have been expected to furnish something new. Our English vocalists go on from year to year with the same round. Does not this method of proceeding, account for the heaviness and the sameness of which even amateurs, after some years, are always heard to complain? It happened to ourselves to hear this season, three eminent bass singers give "*Non piu andrai*" at three successive concerts, on three successive evenings; and at two we heard "*Quel occhietto*" in the same week. They were all encored. "*Quel occhietto*" became any thing but agreeable. Experience, therefore, prompts us to reply to this question so important to managers—*Probatum est.*

Signor **BEGREZ**, and Signor **AMBROGETTI**,  
Messrs. **C. and W. KNYVETT**,  
**Mr. BELLAMY**,  
**Mr. HAWES**.

Messrs. **HAMMOND**, **HORNCASTLE**, **HARRIS**, **WALKER**, **ODWELL**,  
**WATTS**, **WATSON**, **GRIFFITHS**, **TAYLOR**, **TETT**, **MILBORNE**,  
**FISHER**, **TETT, JUN.** **MICHAELMORE**, **T. ELLIOTT**, **WIL-**  
**SON**, **CLARKE**, **DIBBLE**, **KENDRICK**, **NOVELLO**,  
**PARSONS, &c.**  
And **Mr. BARTLEMAN**.

### INSTRUMENTAL PERFORMERS.

Leader of the Band, **Mr. F. CRAMER**,  
Principal Second, **Mr. W. GRIESBACH**.

<b>VIOLINS.</b>	<b>TENORS.</b>	<b>Mr. Boyce</b>	<b>HORNS.</b>
<b>Mr. Wagstaff</b>	<b>Mr. R. Ashley</b>	<b>Mr. Addison</b>	<b>Mess. Petrides</b>
<b>Mr. Mori</b>	<b>Mr. Calkin</b>	<b>Mr. Fletcher</b>	<b>BASSOONS.</b>
<b>Mr. Ireland</b>	<b>Mr. Goodban</b>	<b>FLUTES.</b>	<b>Mr. Holmes</b>
<b>Mr. Mahon</b>	<b>VIOLONCELLOS.</b>	<b>Mr. Ashe</b>	<b>Mr. Tully</b>
<b>Mr. Rawlings</b>	<b>Mr. Lindley</b>	<b>Mr. Birch</b>	<b>TRUMPETS.</b>
<b>Mr. Taylor</b>	<b>Mr. C. Ashley</b>	<b>OBOES.</b>	<b>Mr. Hyde</b>
<b>Mr. T. Leffler</b>	<b>Mr. C. Lindley</b>	<b>Mr. Griesbach</b>	<b>Mr. Hyde, jun.</b>
<b>Mr. Collard</b>	<b>Mr. R. Lindley,</b>	<b>Mr. Sharp</b>	<b>TROMBONE.</b>
<b>Mr. Nicks</b>	<b>jun.</b>	<b>CLARINETS.</b>	<b>Mr. Mariotti</b>
<b>Mr. Simonet</b>	<b>DOUBLE BASSES.</b>	<b>Mr. Wilman</b>	<b>DOUBLE DRUMS.</b>
<b>Mr. Jolly</b>	<b>Mr. Dragonetti</b>	<b>Mr. Mahon</b>	<b>Mr. Jenkinson</b>
<b>Grand Piano Forte . . . . .</b>		<b>Mr. C. KNYVETT.</b>	
<b>Organ and Conductor . . . . .</b>		<b>Mr. GREATOREX.</b>	

**FRIDAY, the 5th of MARCH, 1819.**

**ACT I.**

**THE SIXTH GRAND CONCERTO, and MUSETTE . . . . .** *Handel.*  
**SELECTION from "The REQUIEM." . . . . .** *Mozart.*  
**Duet, Mrs. SALMON & Miss TRAVIS, & Chorus, "Time has not." . . . . .** *Jackson.*  
**Song, Madame BELLOCHI, "Di piacer mi balza il cor" . . . . .** *Rossini.*  
**Sestett and Chorus, "This is the day." . . . . .** *Dr. Croft.*  
**Song, Mrs. SALMON, "My lodging," &c. with Variations.**  
**Andante & Variations for the Piano Forte, Mr. CRAMER,**  
**with Orchestral Accompaniments . . . . .** *Cramer.*

Duetto, Madame BELLOCHI & Sig. BEGREZ, "Fiero incontro." *Rossini.*  
 Selection from the Oratorio of "THE CREATION." . . . . . *Haydn.*

ACT 2.

Overture, March, and Chorus . . . . . (*Idomeneo.*) . . . . . *Mozart.*  
 Cantata, Mr. VAUGHAN, "Alexis;" Violoncello obligato *Dr. Pepusch;*  
 Glee, (MS.) "If o'er the cruel tyrant Love." . . *Arne and Greatorex.*  
 Scena, Signor BEGREZ, "Ohimè comincia ahi lasso." . . . .  
 Quartetto and Chorus, "The last words of the Redeemer." *Haydn.*  
 Song, Mrs. SALMON, "Una voce poco fa." . . . . . *Rossini.*  
 Grand Chorus, "Hallelujah." . . . . . (*Messiah.*) . . . . . *Handel.*

FRIDAY, the 30th of APRIL, 1813.

ACT 1.

Overture and Chorus, "O come let us sing." . . (*Anthem*) . . *Handel.*  
 Terzetto, Mrs. SALMON, Mr. VAUGHAN, and Mr. BELLAMY,  
 "Che vi par." . . . . . *Sarti.*  
 Song, Miss TRAVIS, "O Sleep!" accompanied on the organ  
 by Mr. GREATOREX . . . . . *Handel.*  
 Canzonetta, Miss STEPHENS, "Vino vecchio," and Chorus *Nauman.*  
 Aria, Signor AMBROGETTI, "Capellini, Capelloni." . . *Fioravanti.*  
 Concerto, Harp, Miss E. FONTAINE . . . . . *N. C. Bochsa.*  
 Echo Glee, "Daughter sweet of Voice and Air." . . . . . *Webbe.*  
 Song, Mrs. SALMON, "Gratias agimus;" Clarinet obligato,  
 Mr. WILLMAN . . . . . *Guglielmi.*  
 Grand Chorus, "Great is Jehovah." . . . . . *Marcello and Greatorex.*

ACT 2.

GRAND OVERTURE . . . . . (*Zauberflotte.*) . . . . . *Mozart.*  
 Song, Mr. VAUGHAN, "In life's gay scenes." . . . . . *Dr. Callcott.*  
 Glee, for Four Voices, "My laddie is gone far away." *W. Knyvett.*  
 Song, Mrs. SALMON, "Guardami un poco." . . . . . *Martini.*  
 Recit. acc. Mr. W. KNYVETT, "Jehovah,  
 crown'd." } . . . . . (*Esther.*) . . *Handel.*  
 Chorus, "He comes, he comes." . . . . . }  
 Cantata, Miss STEPHENS, "From rosy bowers." . . . . . *Purcell.*  
 Duetto, Mrs. SALMON and Signor AMBROGETTI,  
 "Crudel, perchè." . . . . . *Mozart.*  
 Song, Mr. BELLAMY, "Rejoice, O Judah." } (*Judas Maccabæus.*)  
 Grand Chorus, "Hallelujah! Amen." , . } . . . . . *Handel.*