CRITICAL REMARKS

ON THE ART OF SINGING.

BY

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FORMERLY MISS HARRIET WAINEWRIGHT,

COMPOSER OF "COMÀLA," AND OTHER MUSICAL WORKS.

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ERRATUM.

Page 10, line 15 : *for* competent *read* consummate.

TO

JOHN BRAHAM, Esq.

Sir,

In dedicating the following Work to you, I have acted from the fullest conviction that no one understands better than yourself the Art of Singing, both in theory and practice; and, flattering myself that my "Remarks" may meet with your approbation, and coincide with your opinions, I subscribe myself,

Sir,

An Admirer of your distinguished Vocal Powers
and Musical Acquirements,

HARRIET STEWART.

INTRODUCTION.

PREVIOUS to my laying before the reader my "Remarks on the Art of Singing," and the rules to be observed by those who wish to excel in that pleasing and fashionable accomplishment, I shall give a brief account of my musical career through life to the present period, when, having attained and exceeded the age of man, as computed by the sweet Singer of Israel—namely, "three-score years and ten"—it may be thought advisable by some, if not by all my friends, that I should henceforth rest from my labours, and "lay on my oars;" in other words, give up singing for the remainder of my life. This advice may be good, but I fear not practicable; and my mind strongly misgives me, that, in spite of all advice or opposition, I shall continue to hum and play a tune to the end of the chapter.

In my childhood I was generally allowed to be what is called a musical genius; my voice possessed compass, sweetness, uncommon flexibility, and great power, when occasion required its being called forth; but unfortunately my lungs were weak, and consequently would not admit of my practising long at a time—and seldom could I "*Sol Fa*" without experiencing fatigue. The love of harmony, however, displayed itself in me at a very early age. I caught by ear the melody, both treble and bass, of the Trio in "Acis and Galatea," before I could plainly pronounce the words; and concluded with singing the symphony to the following words: "Ta, ta, ta, ta."

That the doctrine of sound and the love of harmony were implanted in me by nature, may be adduced from the following circumstance: when young (I think I may compute from seven years old), it was a constant practice of mine, whenever I was allowed to go to bed early, and had no bed-fellow, to avail myself of it, not for the purpose of sleeping, but to indulge my inventive musical faculties, which I did in the following manner: by rocking my head backwards and forwards on my pillow, it formed harmonious sounds in my ears, which set my imagination to work in composing different species of music; sometimes songs; at others choruses or symphonies, with their full accompaniments: and in this mental amusement I frequently indulge at this present time, and trust I shall continue to have a taste for, to the

latest period of my earthly existence. I must further add, that when travelling in a coach, or walking in the London streets, the noise of the carriages and the rumbling of the wheels have the like effect of producing harmony in my ears; and I commonly, when travelling (especially by night), indulge myself in this musical reverie.

For some years I received no other musical instruction than such as is to be found at boarding schools. At length, I fortunately became the pupil of that celebrated and truly scientific Master of Music, Dr. Worgan, who laid the groundwork of all the musical knowledge I can boast of. He instructed me, not only in *thorough bass* and *counterpoint*, but also in singing Handel's songs, and likewise Purcell's two famous mad songs—namely, "Mad Bess," and "Rosy Bowers." Although possessed of no voice himself (except, indeed, a very cracked one), he still managed it so well, as to produce considerable effect, and interest every hearer*. The Doctor was also a lover of the Italian School; he understood and spoke the language, and taught me to Italianize some of the English words; thereby rendering that language more soft and musical to the ear. He also took great pains in teaching me to pronounce my words plainly, especially in Recitative. Although my voice reached to D in *alt*, he never permitted me to sing to the full extent of its compass, but confined me to the middle tones; and by following his advice in this last particular, do I attribute my retaining my voice to so late a period in life, whilst several of my vocal contemporaries have lost theirs.

On coming to reside in London, my father introduced me to Lady Brudenell (sister to the Earl of Dartmouth), at that time reputed the first amateur singer in England, and a scholar of the great Manzoli. Indeed, her experience and judgment were held in such high estimation, that the credit of an opera or a singer depended greatly on her opinion. Her Ladyship was so much pleased with my voice and musical acquirements, that she kindly offered to be my instructress, and furnished me with copies of several very fine manuscript songs, chiefly Italian. This Lady's patronage was essentially serviceable to me. She took me frequently with her to the Opera; there I heard that incomparable singer, Pacchierotti; and, highly delighted with his singing, my ear instantly caught his style, and I forthwith took him for my model; nay, so nearly did I imitate him, that one evening, at Doctor Shepherd's, two ladies of fashion (the Ladies Finch) were ascending the stairs during

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* It is generally known that Mr. Handel was a very fine singer, as far as taste, feeling, and judgment could go (for voice he had none); and in this particular Doctor Worgan resembled this great master, for whom, when performing, he had frequently turned over the leaves—and doubtless availed himself, on these occasions, to "take a leaf out of his book" in the art of singing; in other words, acquired his style and method in the management of a bad voice.

my singing that beautiful bravura air of Sacchini's, "Resta Ingrata," when they exclaimed, "Why, Doctor, how did you contrive to get Pacchierotti on an opera night?" (it was Saturday); nor would they credit the Doctor's attestation, that it was a lady who was singing, and not Pacchierotti, till they were convinced by ocular demonstration.

I had also the good fortune to get acquainted with Doctor Burney, and his musical and highly talented family. The Doctor, who was particularly partial to Pacchierotti, extended his partiality also to me, from my being so correct a copy of the great original. He termed me an "exotic," from my voice and style being so truly Italian.

On Pacchierotti's quitting England, that splendid singer Marchesi succeeded him; and I, in like manner as I had done to his predecessor, took him for my model. The schools widely differed, but both were excellent. The tender and affecting pathos of Pacchierotti excited the plaudit of tears: the grandeur and sublimity of Marchesi's voice and style produced a thrill of rapturous astonishment. I shall never forget the first night of his appearance. The Opera House was crowded; curiosity was awakened, and expectation stood on tiptoe, to hear and to see this wonderful singer, whose fame had extended far and wide. From some untoward circumstance, there was a delay in the commencement of the opera: the audience became impatient, and vociferated their disapprobation by yells, howls, and hissings; the curtain at length arose, and Marchesi appeared in the rear of the stage. The tumult increased, and all was discord and uproar, till Marchesi, apparently unabashed, advanced, and commenced a Recitative. Incredible as it may appear, the distinctness of his tone of voice, in a note which he swelled to an amazing length, pierced through all the confused din and hurly burly. I could compare it to nothing short of Orpheus taming the wild beasts. The attention of the audience was arrested—they listened, and were silent; then in a moment exchanged their discordant notes for those of the most unbounded applause. Such was the triumph of this splendid singer, who, together with Pacchierotti, have ever been my models for imitation, and their style my study.

About this time the mania for composition possessed me. The excitement was occasioned by my perusal of Ossian's Poems, where, among the wars of Fingal, I met with the dramatic episode of Comàla, which I resolved on setting to music; and, in the spirit of enthusiasm, almost amounting to inspiration, I spent whole days, weeks, nay, months, in this arduous yet delightful employ; scarcely allowing myself time to eat, drink, or sleep—for Comàla was the theme of my thoughts by night and by day. At the expiration of a twelvemonth I had completed my opera. I composed it, in the first instance, with only a piano-forte accompaniment to the voices; but after acquiring some knowledge of the different instruments which form an

orchestra, I wrote the opera out in score, and happily succeeded in the attempt. The music was universally admired, and by none more than by my revered master, Doctor Worgan, who from that period distinguished me with peculiar affection and parental regard. I remember one summer spending six weeks with him and his family at "Nightingale Lodge," the name he had given to his little rural mansion, beautifully situated on the declivity of Richmond Hill, in Surrey. The Doctor was exceedingly shy of entertaining any of his acquaintance or guests with his musical performances (holding, possibly, their opinions in contempt); but at my solicitation he would play and sing for hours, and, moreover, would frequently read to me passages out of his Treatise on Music, and request my sentiments on them.

Doctor Burney was also an admirer of my opera, and warmly expressed his opinion that "in it was combined the sublimity of Handel, with the taste and elegance of the Italian school; and that he considered the composition to be truly original."

Mr. Hammersley, the banker (a particular friend of our family, and very musical), was so much pleased with my opera, that he presented it to Sheridan, the manager of Drury Lane, with a view to its being brought forward on that stage. The opera, however, was serious, and not so much to the taste of the times as the comic line, in which Madame Storace and Mr. Bannister, jun. (the favourites of the public), so eminently distinguished themselves. Mr. Sheridan, in rejecting the proffered piece, offered, if I would compose a comic opera, to bring it out. Again I set my wits to work; first, for a subject, with which the Adventures of Don Quixote furnished me; and, after writing the drama and poetry, I composed the music to it, which is considered by the judges of harmony to be no ways inferior to Comàla. However, from a variety of circumstances, I have been prevented from laying it before the Public, and possibly it may never be brought forward into notice. I have it by me in manuscript, in like manner as Comàla, both with a piano-forte accompaniment, and also in score.

The great reputation I acquired by my two operas, induced me to have Comàla publicly performed at the Hanover-Square Rooms, under the direction of Mr. Cramer, leader at the Opera, and by the Opera band. The two principal singers were, Miss Corri (afterwards Madame Dusseck, daughter of Domenico Corri) and Mr. Bartleman. The former made her first appearance in public at my concert, and sang the part of Comàla. The latter made his debut at it as a bass singer, and was so well satisfied with the songs allotted him, that he declared, "had I written them expressly for him, they could not have suited his voice better." Indeed, I had the satisfaction to find that all the vocalists were pleased with the airs assigned them; and Doctor Cooke, who undertook the task of instructing six of the Westminster boys in the choruses, paid me the following flattering compliment. I had, of course, sent

him a ticket for the concert. On the ensuing morning, the Doctor called on me; and, on my offering him the stipulated pecuniary remuneration for his trouble, and the services he had rendered me, he in the handsomest manner declined taking it, saying: "He had been so highly gratified with my music, that he had only to request, should the opera be ever performed again in his time, he might be favoured with another ticket, to afford him the opportunity of again enjoying such a musical treat."

The Concert took place on the 26th of January, 1792, and was well attended by the fashionable world, and by some of the first nobility—namely, by the Duke of Leeds, Lord and Lady Dartmouth, Lord and Lady Eardley, &c. &c. The music, both vocal and instrumental, was exceedingly well performed, and met with the greatest applause. Indisposition prevented the Prince of Wales from attending.

I here transcribe an advertisement, together with several paragraphs, out of the daily newspapers, which I accidentally found amongst my father's papers, relative to the performance of my opera; and as I omitted complimenting any of the editors with tickets of admission, their praises carry considerable weight, and speak more to the purpose than any thing I can say on the subject. The advertisement, which appeared in various papers, was as follows:

"*Hanover-Square Rooms.*—To-morrow, January the 26th, will be performed COMALA, a musical piece, consisting of Recitative, Airs, Duets, and Choruses, the entire composition of Miss Harriet Wainewright. The words taken from a Dramatic Poem of Ossian. Leader of the Band, Mr. Cramer. Principal Vocal Performers: Mr. Page, Mr. Bartleman, Mrs. Barthelemon, Miss Hagley, and Miss Corri. The doors to be opened a quarter before eight. Performance to begin a quarter before nine. Tickets half-a-guinea; to be had at Messrs. Ransom, Moreland, and Hammersley's, Bankers, Pall Mall, and also, for convenience, at Longman and Broderip's, No. 26 Cheapside, and No. 13 Haymarket. No person can be admitted without a ticket. Books of the Performance at the Rooms on the evening."

The titles of the different newspapers from which the commendatory paragraphs are cut out, which I am about to transcribe, are specified, in my father's own handwriting, on each, save one, which consequently remains unknown, and which I shall transcribe first, as being the least inclined to favour the musical effusions of my pen, and give genius her due.

"*Hanover Square. Miss Wainewright's Comàla.*—The desire after eminence is so natural, that when one lady performs her own play, and another attempts the still more difficult labour of musical composition, we are disposed to be as tender as possible to the attempted excellence. Miss Wainewright, it may be supposed, without injury to her talents, is not a consummate musician. To her friends she has stood

indebted, no doubt, for the correction of some counterpoint. The fancy is most to be sought after in the melody of the airs, where the mazes of harmony could little bewilder her passage. If, therefore, to an interesting tale, she has given recitative that is expressive, and air consonant with the subject of the poet, the merit is by no means slender, nor should the praise be sparing. The story is an episode of Fingal, and thus, in brief, does it run : Fingal leaves his Comàla for the battle ;—she is led to believe, by Hydallan, that he has perished in the conflict with Caracul ; but seeing him soon after returning in triumph, the conflicting emotions bereave her of life. Miss Corri distinguished herself so highly, that, notwithstanding our declared admiration of her fine talents, she surprised us with their inexhaustible variety—recitative, air, and of this bravura and cantabile, all as perfect as possible. The rooms were not remarkably full, but the company was of high rank. The Prince was looked for, but in vain."

In answer to the foregoing paragraph I beg leave to say, that, whether or not mmate ~~a competent~~ musician" I will not pretend to dispute ; but thus far I will be bold enough to assert, that I am " indebted to no friend" for correction in counterpoint, having acquired that knowledge under Doctor Worgan, long before I attempted composition.

From the Morning Chronicle, January 27, 1792.

" *Hanover Square.* COMALA.—Miss Wainewright had last night the honour to present to the public a musical entertainment, which will justly entitle her to the fame of a great enterprize successfully accomplished. Perhaps the attempt is unprecedented in the annals of music, that a young lady, not professionally educated, should undertake to compose a regular piece, not less dramatic than an Oratorio, and trust it candidly and fairly to the public judgment. It is a task for the talents of an experienced master of the science, and in Miss Wainewright it has found no feeble muse. To say that it was perfect would be unjust ; but we found in many parts very pleasant melodies, and often very just harmony. The subject is taken from Ossian ; and she has assumed, with great felicity, a style which sympathizes with the bold yet simple images of the story. She shews that her taste for vocal music is polished by the best models ; and if she fails in the science of the instruments, who, that considers her age, will wonder ? Miss Wainewright, by this happy effort, will clearly be placed in the first rank of musical ladies. The performance was deserving of the warmest praise. Mr. Cramer led the band. The principal vocal part was sustained by the fascinating Miss Corri, the young lady whose first efforts it was our lot to announce to the public, and whose science, powers, and taste the exhibition of last night proved, in a way that justifies every promise which we made in her favour. More perfection of ear, and a more mellow and powerful tone, in a young performer of seventeen years, we never witnessed, and she was crowned with applause equal to

her merits, by an audience not numerous, but highly scientific; for we saw in the room all the principal amateurs."

From the World, February 2, 1792.

"Further particulars of this extraordinary performance having just reached our knowledge, we are happy to communicate them to the public, and gratify the curiosity of those amateurs in music who were not present on the occasion. The piece opened with a spirited overture, the second movement of which was singularly pleasing; and the frequent repetition of the subject on the different instruments, produced an excellent effect. The vocal as well as instrumental performers seemed anxious to do justice to the composition, which was generally allowed to surpass every expectation. The modulation in many parts was extremely fine, and, though uncommon, seemed easy and natural. There were, indeed, some wonderful strokes of genius, which would have done honour to the greatest masters. In short, the enthusiastic wildness of the music, unrestrained by the curb of profound science, was perfectly calculated to convey the meaning of the sublime Ossian. Though Miss Harriet Wainewright, as a vocal performer, has always been considered as having studied in the Italian school, yet we are rejoiced to find, by her composition, that the immortal Handel has been equally the subject of her attention, as in many of the songs, and in all the choruses, the ancient excellence of music predominates. Should a second performance take place this season, we hope to hear that Miss Corri has again undertaken the part of Comàla, and Mr. Bartleman that of Hydallan, as both these singers are capable of doing justice to any composition, and met with uncommon applause last Thursday evening."

From the Morning Post, February 4, 1792.

"Comala.—This uncommon production, which at present seems to engross the minds of the fashionable world, must confirm every one in the opinion that the gifts of nature far surpass those of scientific art. We must, however, acknowledge, that where a profound knowledge of the science (the consequence of many years' study), is happily aided by a surprising natural genius, such as is visible in all the works of those two great modern composers, Hadyn and Pleyell, such a coalition is truly desirable. The candour with which the latter of these was heard to deliver his sentiments, during the performance last Thursday evening, does him real honour, and convinces us that he has generosity enough to give merit its due, and sense sufficient to listen to the effusions of genius with unprejudiced ears. Indeed, the whole audience seemed to have heard something so much beyond their expectations, that we think Miss Harriet Wainewright cannot refuse the public the gratification of a second performance, the first having so wonderfully escaped the fiery trial of criti-

cism. In case she does determine to repeat it in the course of this season, we would recommend her to engage only those vocal performers whose musical talents and judgment could not fail of doing justice to any composition. Miss Corri, Miss Hagley, and Mr. Bartleman were very great; but certainly the other parts are deserving of singers equally capital. The choruses were finely imagined, and were well executed."

The following paragraph appeared about the same time in one of the papers:— "Doctor Burney told Miss Wainewright, that if her education had been regularly musical she would have been the British Cecilia. As it is, that appellation may remain where the engraver placed it—under Mrs. Sheridan."

I agree with the above writer, and willingly yield the palm to that distinguished singer.

My next musical production consisted of six Ariettes—namely, three English (one of them the favourite Ballad of "Poor Kate") and three Italian airs, which found their way abroad, and had the honour of being approved of and sung by Milico. Even now they are in request, and, like the rest of my musical compositions, are esteemed classical. Various Songs, &c., both English and Italian, have I composed, which time or accident have destroyed; and among them two Anthems for the Evening Service—namely, "The Magnificat," and "Nunc dimittis," both composed expressly for, and at the request of, the Rev. Doctor Wynn, for the use of his chapel in Long Acre. The music was esteemed very good, and truly original. I remember Mrs. Siddons formed one of the congregation, the first evening these Anthems were performed.

In the year 1796 I went out to India, taking with me my various compositions, and among them my two operas. The English at Calcutta were very musical; and no sooner was my music heard, than it became the rage, especially Comàla. In all companies, Comàla was the favourite musical theme. There were several very good amateur singers, both counter-tenor, tenor, and bass, each of whom took a part in my operas, and all the soprano songs I sang myself. In short, I was called "Comala, the white-handed daughter of Sarno" (in the words of Ossian), and my fame was established in India, both as a singer and a composer.

Elated and encouraged with the applause I met with, I (with more than my usual forethought) determined to have something beyond empty praise. So, "striking while the iron was hot," and whilst the public opinion of me was above *par*, I set on foot a subscription for publishing Comàla, which having succeeded beyond my most sanguine expectations, the work was sent to England to be printed. About this time that memorable event took place which secured to the East-India Company their

possessions in India—namely, the taking of Seringapatam, and the fall of Tippoo Saib. On this occasion I received the following Letter, from a gentleman high in the commercial department :—

" Dear Miss Wainewright,—The enclosed lines were quoted by a correspondent in a letter I have lately received. They are so much in point, so energetic, and so adapted to grand and sublime music, that I could not resist the pleasure of enclosing them to the authoress of Comàla, convinced that she alone can give sounds adequate to such exalted poetry. I do not know who the author is, but when you bring them into notice, the world will not be at a loss to find out *.

Oppression dies ! The tyrant falls !
The Golden City bows her walls !
Jehovah breaks th' avenging rod.
The son of wrath, whose ruthless hand
Hurled desolation o'er the land,
Has run his raging race,
Has closed his scene in blood.

" I am,
" Dear Miss Wainewright,
" Yours most sincerely,
" JOHN WILTON."

Keerpore, May 28th, 1799.

On the receipt of Mr. Wilton's letter, so complimentary and so inspiring, I immediately set my musical powers to work, and in six weeks produced my Seringapatam Chorus, which was publicly performed before the Governor-General, and received great applause—indeed, it has ever been esteemed a *chef-d'œuvre.* It was printed by subscription, and sent to England for that purpose. On its arrival here, my friend Doctor Burney inspected it, and expressed his sentiments thus: " The composition," said he, " is so ingenious and so new, that it reminds me of no other chorus which I remember to have seen ; and great meditation and experience were necessary, to carry on so unwieldy a score without confusion."

Shortly after my having dispatched the two last-mentioned works to England to be printed, I quitted my friends at the Presidency, to visit a family up the country, where I shortly afterwards married.

In the spring, 1804, my two long-expected publications arrived in India, and several hundred copies were delivered to the subscribers. I beg leave to insert here

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* The foregoing poetry is Mason's ; the subject taken from Isaiah's description of the fall of Babylon, chapter xiv. verses 4 and 5, and very appropriate to the fall of Seringapatam.

a paragraph which appeared in the *Calcutta Post* of April 27, 1804, on the arrival of Comàla, and which is supposed to have been written by the Marquis Wellesley, then Governor-General, to whom the work was dedicated:

"We take great pleasure in announcing the reception of the Comàla, a musical performance by the accomplished and ingenious Mrs. Stewart, late Miss Wainewright. The subject is happily chosen; the splendid imagery and language of Ossian have acquired a degree of pathos and energy which they (wonderful as they are) never possessed, until they were modulated and chaunted by the inspiring genius of Mrs. Stewart. The Scottish Bard astonishes! we read his lines, and 'tremble as we read;' but to pour the full tide of his extacising song on the ear, was a privilege reserved by the kindred muse of Ossian for our sublime minstrel; and her name, and her musical version of the noblest of Caledonian poets, will exist and be admired, until the most excellent works and productions of human ingenuity shall be consumed by the Vandal torch of expiring Time."

During my residence in India (for nearly fifteen years), I kept up my music, both in singing and composing; and before my quitting that country I completed another musical work, consisting of miscellaneous pieces, the titles as follows: "Crazy Jane," a ballad; "Father Dennis," a dialogue and chorus; "Canny bonny Kate of the West," a ballad; "The Season comes when first we met," a ballad; "Amiam O bella Iola," an Italian rondo; "Child of the Wintry Hour," a song; Hymn to Hope—"O Hope, thou sweet benignant Power;" "The Water King," song and chorus (the words by Monk Lewis); and "The Water King," quintetto and chorus. These, on my return to England, I published in one volume, and dedicated the work to Miss Tylney Long.

I have already mentioned, at the commencement of these pages, that I had the misfortune to have weak lungs. I shall here add, that in consequence of this, and my exertions as a singer, I was subject to bad colds and hoarseness, which laid me up for a month or six weeks at a time. This was a great drawback on my vocal improvements, since it not only deterred me from singing, but also deprived me of the practice necessary to keep the voice under subjection, and render it flexible in executing divisions. Indeed, it was the opinion of the faculty (and especially that of my father), that had I studied as a professional singer, instead as an amateur, I should have fallen a sacrifice to my vocal exertions, and have forfeited my life. However, on my going out to India I experienced a happy change, from the warmth of the climate, both in constitution in general, and in my voice in particular; which latter acquired a power and strength, of which neither myself or any one else had formed an idea. My voice in England was considered (what the Italians call) a "*voce da camera*" (that is, a voice for a room), but not at all calculated to fill a vast space. However, on my arrival in Calcutta my vocal powers were immediately

called forth, and assumed a new character—namely, that of a splendid singer, equally great in *cantabile* or *bravura ;* in Handel, or the finished Italian school.

I was solicited by the principal personages in Calcutta, shortly after my arrival, to sing at an Oratorio, which was to be performed at the great church, for the benefit of some charitable institution. I readily complied. The whole settlement expressed their curiosity to hear one whose fame had gone before her—consequently the church was crowded. Among other things in which I distinguished myself was, " I know that my Redeemer liveth," in which I was allowed to equal Mara. If I delighted and astonished those who heard me, I must confess I was equally delighted and astonished at myself. I had never sung in public, or in so vast a space, before, and was agreeably surprised at the ease with which I sang, and the powerful and effective tones which I produced, without labour or exertion. My performance, I am happy to say, gave general satisfaction ; and the Oratorio was repeated, for the purpose of giving those an opportunity of hearing me who could not obtain tickets at the first performance, there being only a certain number issued, to prevent the church being over-crowded. I had the gratification of learning that to me was ascribed the benefit accruing to the charity from this musical public performance ;— a benefit not trivial, as may be judged from the number and value of the tickets, the latter being two gold Mohurs (namely, four guineas) each.

On my return to England, the coldness and uncertainty of the climate again affected me, as heretofore ; and on recovering from one of my severe attacks of cold, attended with hoarseness, I unfortunately experienced the loss of nearly an octave in the upper tones of my voice. Still, however, the middle and lower tones retain their quality, both as to expression and sweetness, though enfeebled by age ; while, at the same time, long experience and observation have increased, rather than diminished, my natural taste and feeling, and considerably matured my judgment.

My ballad of " Crazy Jane " was brought into notice a few years since, by that justly admired singer, Miss Paton, who sang it in character at Covent Garden Theatre, and did ample justice to the music. She also performed it again the following year in Edinburgh, whither I accompanied her. When first Miss Paton proposed singing the above-mentioned ballad, several of the musical critics gave it as their opinion that it would not go down with the public, who had still in remembrance the original air, composed to those words by Miss Abrams, and which she sang with great success. Mr. Paton, however, maintained that my air was the finest music of the two, and persevered in his intention of his daughter singing it. More than a dozen of the before-mentioned critics went into the pit on the night of performance, to pass their judgment on the composition ; and I learnt, to my great satisfaction, that one and all of them gave the preference to my music, and acknowledged it to be far more characteristic, and appropriate to the subject.

Some seasons back, Mr. Braham and Miss Paton (now Mrs. Wood), sang at one of the Oratorios the duet out of Comàla, "Take me to the Cave of thy Rest." I need not add that it was well performed; for two such distinguished singers could not fail in the execution of any musical part they undertook. Mrs. Wood also kindly volunteered to take the principal soprano-voice part in my Seringapatam chorus, on its being performed at the Oratorio some time back. Indeed, she was its chief support; as, owing to the disadvantage of there being no private rehearsal of the chorus, the performance (to speak the truth), was not altogether such as it ought to have been, or as I could have wished; and, indeed, it was the general opinion, that had justice been done to the music, it would have carried off the palm of applause during the evening. However, owing to Mrs. Wood's powerful exertions, who is a host in herself, my chorus did meet with the plaudit both of the hand and voice.

In the year 1829 I composed a song entitled "The White Maid of Avenel"—the words from Sir Walter Scott's romance of "The Monastery"—and dedicated to him. Miss Love, on my presenting the song to her, expressed herself so highly pleased with it, that she volunteered to sing it at her benefit, which she accordingly did, at Drury-Lane Theatre, that season. She introduced it in the character of Don Giovanni, and sang it with great spirit and pathos. The song was well received by the public; although it would have produced more effect had it been performed with the full accompaniments. The fact was, on the day of rehearsal it appeared there was no piano-forte in the orchestra, which was essentially necessary for the song in question; consequently, the instrumental parts could not be rehearsed, and they were omitted on the night of performance, and a piano-forte was the only accompaniment to Miss Love's fine voice.

The following paragraph appeared in the *Theatrical Observer* of Monday, June 13th, 1829:—"We resume the subject of Miss Love's benefit, for the special purpose of noticing the peculiar beauty of the serenade at the commencement of Don Giovanni, entitled, 'The White Maid of Avenel.' The air was happily adapted to Miss Love's voice; the melody was delightful, the modulation scientific, and the musical composition altogether truly original. Although unassisted by full accompaniments (for we could distinguish none but the piano-forte), the beauty of Miss Love's fine contralto voice shone more conspicuous, and thereby, perhaps, gave greater scope for the display of that lady's correct taste and good feeling. Should Miss Love favour us with a repetition of this serenade (and we shall anxiously expect it), we hope however to hear it with all the advantage that an efficient accompaniment never fails to bestow upon every similar composition. The words of the song to which we allude are from the pen of Sir Walter Scott, to whom the music is, therefore, very appropriately dedicated, by the highly gifted and distinguished composer, Mrs.

Colonel Stewart. We say highly gifted and distinguished, because this lady is, we understand, the composer of the well known Opera of Comàla (from Ossian), and others."

The *Harmonicon* also, a monthly Journal of Music, of July 1829, spoke very highly of my song. The following is a quotation :—" 1st. Serenade, ' The White Maid of Avenel,' sung by Miss Love at Drury-Lane ; the words from the romance of ' The Monastery,' and composed by Mrs. Colonel Stewart (Cramer and Co.). 2d. Ballad, ' Haste from the Wars,' composed by Mrs. Philip Millard. 3d. ' Song of the Spanish Maid,' sung by Miss E. Paton, composed by John Thomson, Esq., Edinburgh. 4th. Cavatina, ' If here I still linger ;' the words from the Harmonicon ; sung, composed, and published by the same. The four compositions here classed together are by amateurs, and bear us out in what we have just now advanced, concerning the progress making by those who cultivate it without any professional views. The first evinces so much knowledge of the art, so nice a discrimination in setting poetry, that, prepared as we were to expect a great deal from such a dilettante, it has nevertheless surprised us ; and though we rarely can afford room for extracts from works of this class, yet it is due to the authoress, and indeed to our readers, to insert the brief symphony, which will more than justify our repeated assertions on the subject of amateur composers." (Here the symphony is inserted, after which he goes on.) " In the next page is the following bold harmony " (three bars again inserted). " How this composition was received at Drury-Lane we cannot report. It was too good, we fear, for a winter theatre, and should have been heard by a smaller and more select audience, at the English Opera-house."

I pass over in silence the numberless obstacles thrown in my way, and the many trying disappointments I have experienced, in my attempts to bring out my two Operas on the stage ; and whether they will ever make their public appearance is a matter of doubt, which time only can solve.

In November 1831 I presented a copy of my Opera of Comàla, handsomely bound in three volumes, to her Majesty Queen Adelaide, at the Pavilion, Brighton, which was graciously received, and answered by her Majesty's Secretary, from whom I received the following epistle :—

" Palace, Brighton,

" Madam, " November 25th, 1831.

" I have had the honour of laying before the Queen your Opera of Comàla, which you have desired may be presented for Her Majesty's acceptance. Her Majesty having heard it highly spoken of by Sir Andrew Barnard, and observing, also, the flattering reception it obtained, not only in London, but also in India,

commands me to express to you her most gracious thanks, and to signify that Her Majesty receives it with pleasure into her collection of music.

"I have the honour to be,

"Madam,

"Your most obedient humble servant,

"Mrs. Stewart." "JOHN BARTON."

In conclusion—on a re-perusal of the foregoing pages, I feel I ought not to be disheartened at my two Operas not having, as yet, been introduced to the notice of the public on the Stage, when I call to mind that even Weber's celebrated Opera of "Der Freischutz" was, on its first presentation, rejected by both the principal English Theatres; and it was not till Mr. Arnold, with a judgment and spirit that does him infinite honour, stept forward the champion of science and genius, and, like a skilful pioneer, levelling to the ground every impediment which prejudice, ill-will, or envy could devise, to crush the wildly conceived drama, yet most extraordinarily fine piece of musical composition, he boldly and adventurously brought it out at the English Opera-house, liberally sparing no expense or trouble to afford the piece every advantage which splendid scenery and fine singing could give. Need I add more than to say (what all the world already knows), that Mr. Arnold's labours were crowned with success. With some degree of hope, then, I anticipate the possibility, that, at some period or other, a champion may start up in my cause, and rescue my two Operas from sinking into oblivion.

One word more. A certain great and experienced musician once addressed me in these memorable words: "Madam, your musical talents are undoubtedly very great; but, to be candid with you, were an angel from heaven to descend, and produce the finest piece of music that could be penned, yet, without Royal Patronage, or that of some distinguished person of rank or talent, the piece would be rejected."

So much for patronage—so much for worldly expectations—and so much for this voluminous Introduction to my "Critical Remarks on the Art of Singing."

CRITICAL REMARKS ON THE ART OF SINGING.

THE doctrine of sound, which comprises the science of Music, is a most abstruse study—and to acquire a perfect knowledge of which is beyond the powers of the human understanding. The God of Nature can alone comprehend the perfection of harmony—and in heaven alone is it to be found. All that we mortals can do, and are required to do, is to cultivate those talents (whether in Music, or any other branch of science), assigned us by the all-wise Creator of the universe.

The Authoress of the following Remarks, desirous of adding her mite to the store of musical knowledge, presumes to submit, for the inspection of the Public, a few observations on the ART of SINGING; an art which, though some vocalists understand, yet it must be confessed the greater part of them do *not* understand.

The first qualification requisite in a singer is, a Good Voice—which consists of tone, power, flexibility, and compass. The former of these must be full and round, and the lungs perfect and strong, so as to enable the singer to practise without experiencing any ill effect from the exertion. The second gift, which Nature can alone bestow (as well as the former), is a Good Ear, which will enable the voice to acquire a perfect intonation —or, in other words, to sing always in tune, and also keep regular time; for to be what is called a good timeist, is a very essential qualification in Music. A third natural gift is Taste and Feeling, without which no singer can touch the heart of the auditor. I have heard talk of "an acquired taste and feeling;" and doubtless application and perseverance will do

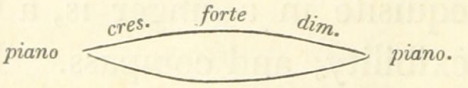
much : but, after all, we may rest assured Nature is the best instructress, and the surest guide to the heart.

But these natural gifts are not the only requisites to constitute a fine singer. Judgment, acquired by long experience, and an able instructor, are essentially necessary to regulate the voice, and direct the proper application of *apoggiaturas* (or graces), shakes, and cadences. In fact, without the aid of these secondary means, a singer can never accomplish the desired end, of arriving at any degree of perfection.

I shall here endeavour briefly to methodise the system, and lay down some general rules, as an assistant to the young beginner and inexperienced vocalist.

The first thing to be observed is, the acquirement of a perfect intonation. In this, Art must assist Nature, and the "sol fa" be practised daily, but not for a long time together, lest the voice should sustain an injury from over-fatigue: neither should the scale be carried too high, but kept within compass; for many a voice has been cracked by attempting to sing beyond its natural powers.

I take it for granted that my pupil has already acquired the first rudiments of Music—that she can pick out by note the air, and also accompany herself on the piano-forte or organ.

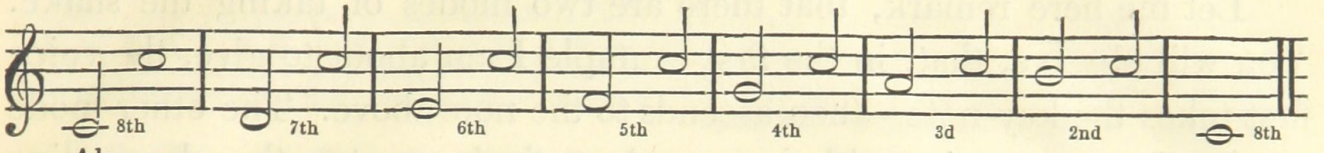
First, let her take the diatonic scale, ascending and descending—swelling by degrees the tone of each note, as long as she can retain her breath. Thus : 

This practice will steady the voice, and also strengthen it, if done in moderation.

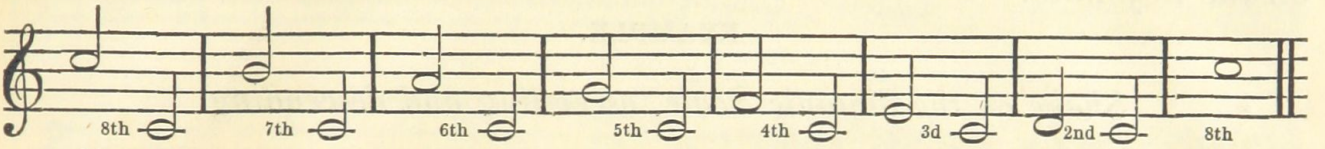
In the second place, the flexibility of the voice must be proved. For this purpose, let my pupil practise running divisions of various kinds —ascending and descending, slow and quick—minding to let the notes run smooth and even, like a string of pearls. In some passages, divisions *staccatoed* have a good effect, but not generally: the Italians more frequently use the former.

Thirdly, my pupil must practise the consonant intervals of the scale: for instance—take the middle C and its octave ; then C with the seventh ;

C with the sixth ; C with the fifth ; C with the fourth ; C with the third ; and C with the second. Thus—(use the word " Ah ") :—



Then reverse the passage—thus :



Then practise the foregoing intervals in all the flat and sharp keys, which will greatly facilitate the singing at sight.

I disapprove of practising the scale with the words " ut, re, mi, fa, sol, la, si, ut," as was formerly, and is now (by some masters), the method of teaching. Words very frequently interfere with the tone of the voice. This is often perceivable in songs, especially in the English language.

Here I beg leave to observe, that composers should study the words of the song, both as to pronunciation and accenting, before they form their melodies. I am not, however, surprised at second-rate composers erring in this point, when even Handel, and other great masters, have committed the same fault. It may be alleged, in excuse for the latter, that many of them are unacquainted with the English language : to which I reply, " they ought, then, to have had an English master at their elbow, to teach them pronunciation and accenting." In former days, Mr. Domenico Corri always brought his English songs to me, to lay the proper emphasis and accent on the words ; and I think his example worthy of imitation.

To return to my subject. Having stated my objection to practising the scale with the words " ut, re, mi, fa, sol, la, si, ut," I recommend the following words alone to be used for that purpose : " Ah " or " Hah."

Fourthly, a good shake must be acquired. A flexible voice possesses generally a natural shake ; but it is quick and imperfect. The slow shake is what must be attained. For example—my pupils must practise on the

middle C and D ; then take the shake on the next two notes, diatonically ascending and descending, keeping within the compass of their voices.

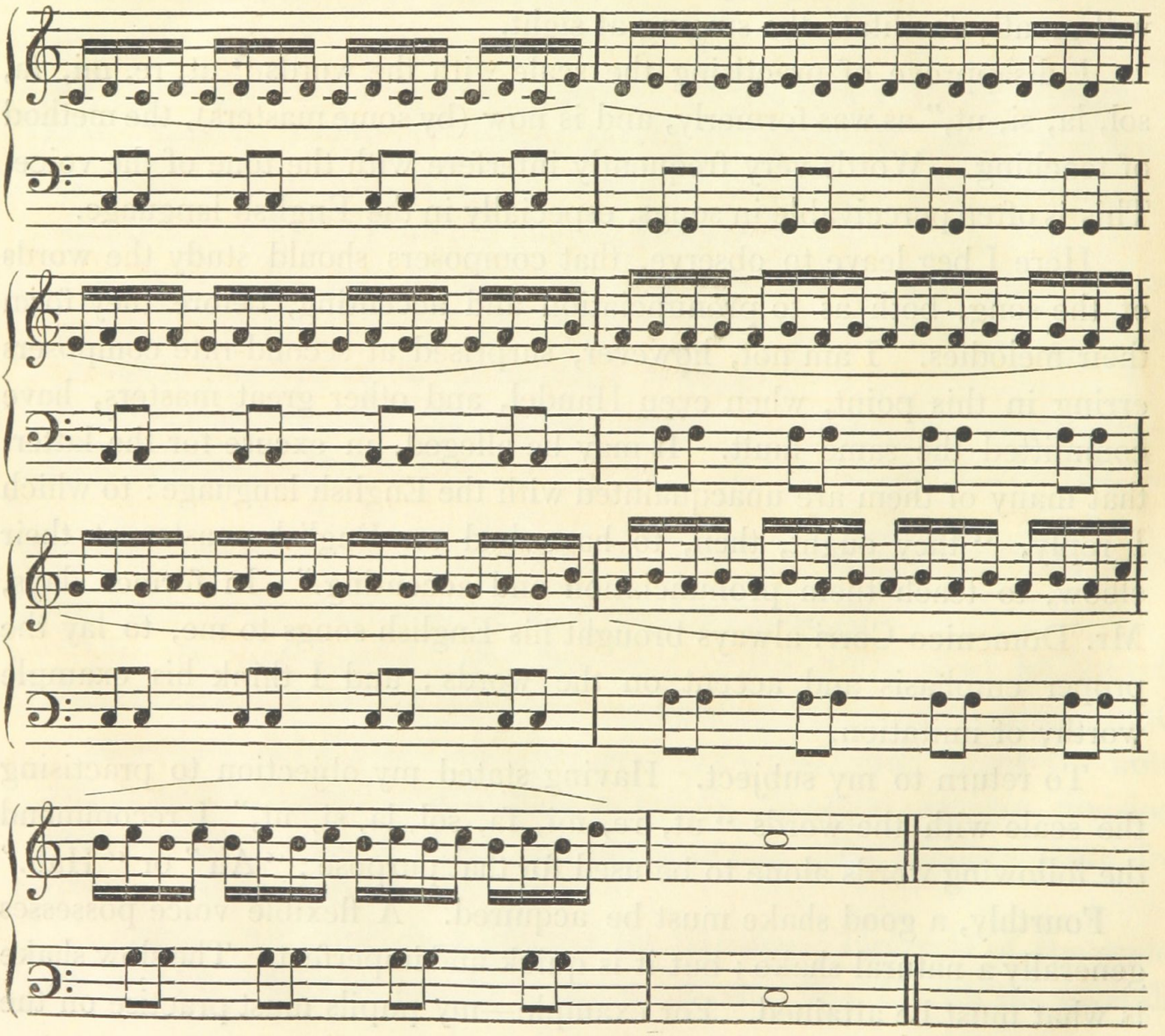
Let me here remark, that there are two modes of taking the shake. You will observe, that, in the first example I am about to give, the voice first takes the key-note—then ascends to the note above. The other mode consists in commencing with the note above the key-note—then descending on the key-note.

EXAMPLE.

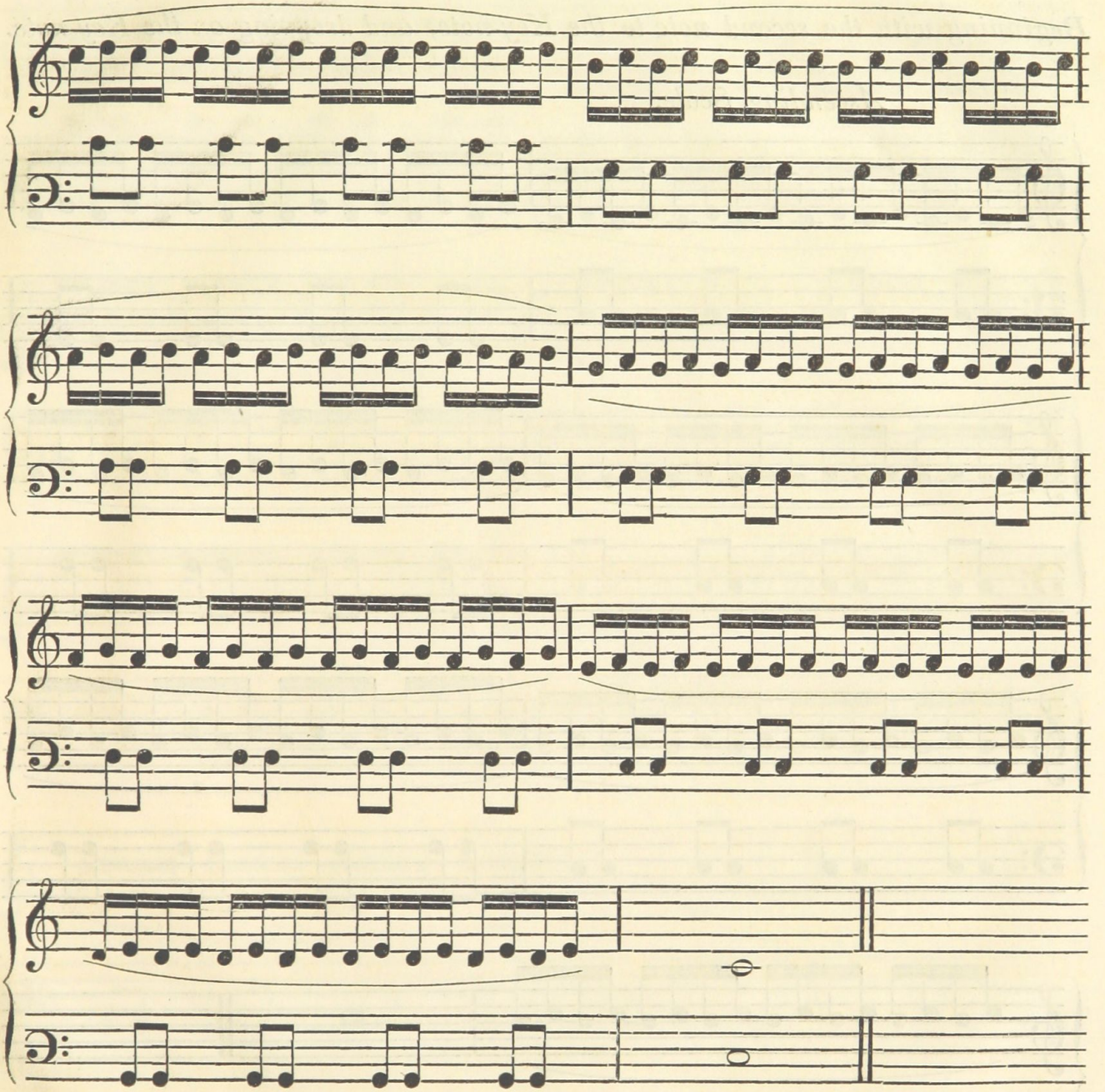
Shake on the diatonic Scale, ascending and descending.

FIRST MODE.

Ascending Scale.



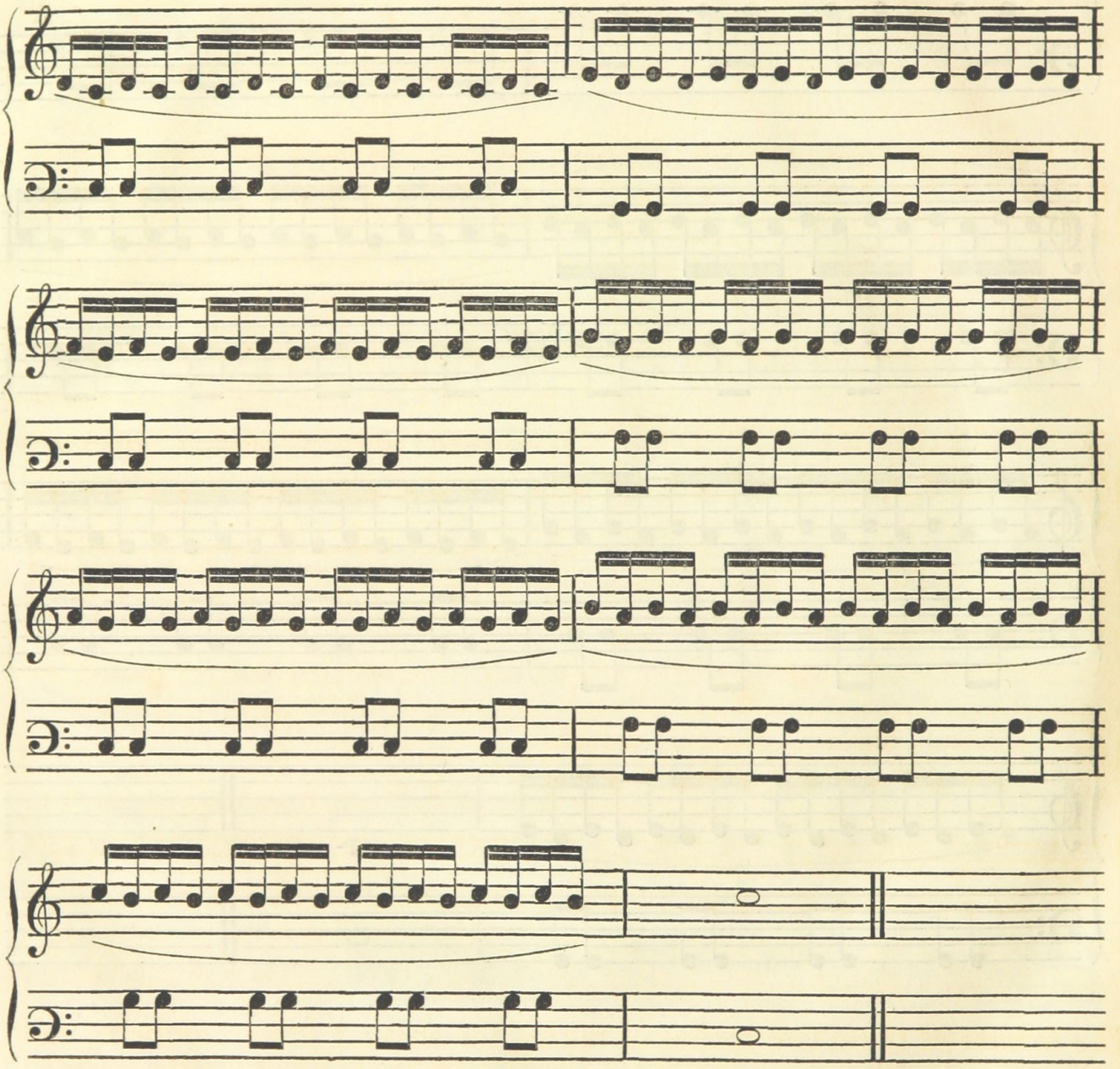
Descending Scale.



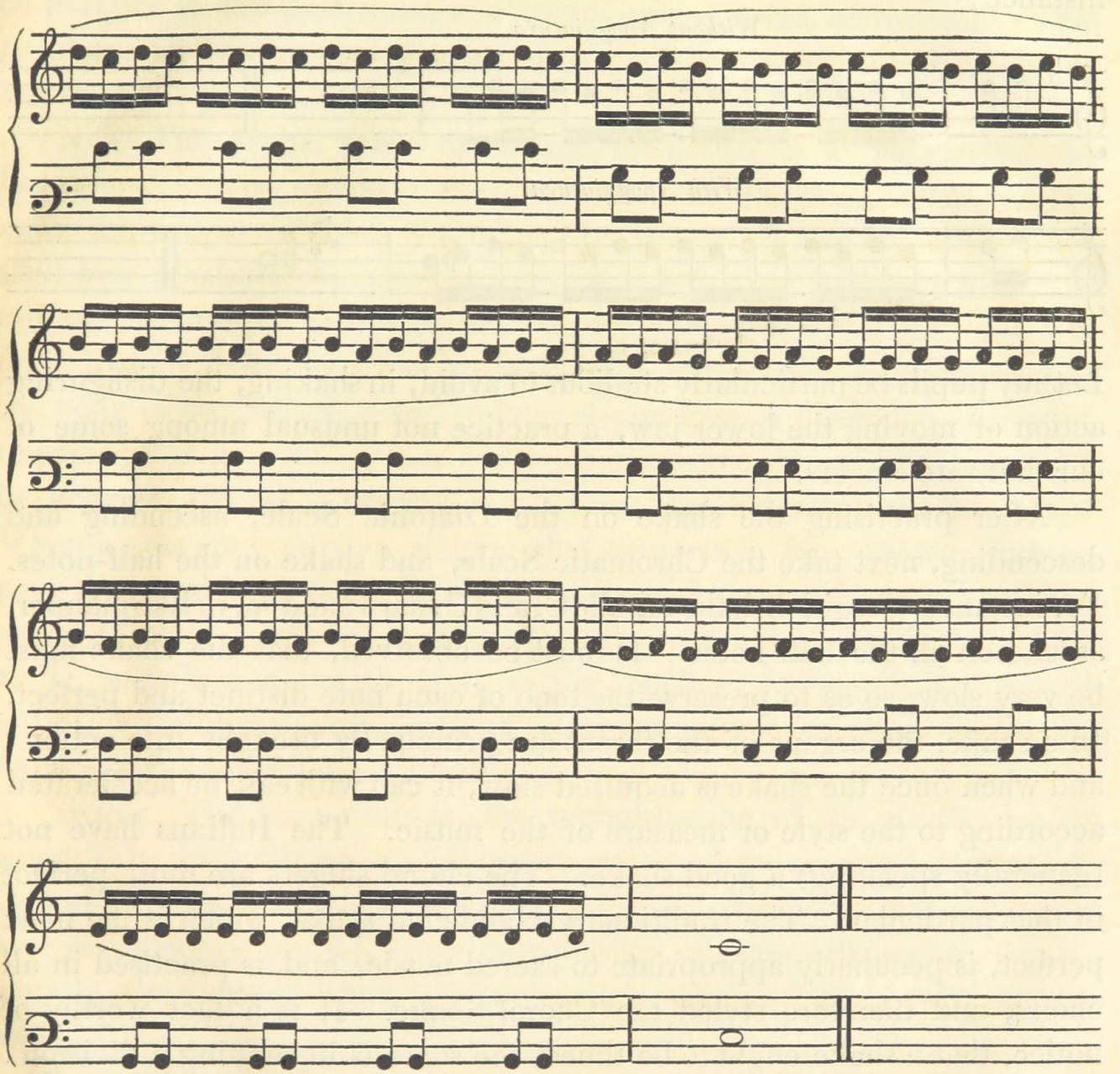
SECOND MODE.

Beginning with the second note to the Key-note, and dropping on the Key-note.

Ascending Scale.



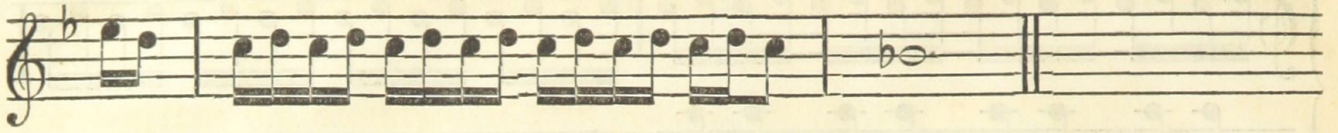
Descending Scale.



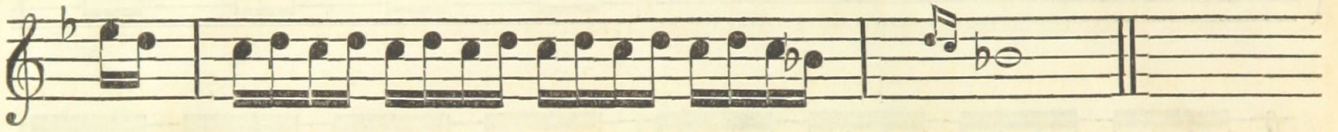
The former of these two modes of taking the shake I prefer, as being the most natural and practicable : however, I recommend my pupils to practise both the one and the other, in order to bring the action of the throat under perfect command, and render it flexible.

N.B. A shake may terminate with or without an *apoggiatura*. For instance :—

Without Apoggiatura.



With Apoggiatura.



Let my pupils be particularly studious to avoid, in shaking, the disfiguring action of moving the lower jaw, a practice not unusual among some of our first-rate singers.

After practising the shake on the Diatonic Scale, ascending and descending, next take the Chromatic Scale, and shake on the half-notes. For instance—begin with the middle C, and C sharp ; and so, in like manner, ascend on all the half-notes. It must be observed, that the shake must be very slow, so as to preserve the tone of each note distinct and perfect. In a shake, the organs of the throat are principally brought into action ; and when once the shake is acquired slow, it can with ease be accelerated according to the style or measure of the music. The Italians have not (generally speaking) a good shake. The choral singers are most perfect in that particular. The traditionary Handelian shake, which is the most perfect, is peculiarly appropriate to sacred music, and is practised in all choirs, and therefore styled the Choral Shake. It is a fact worthy of notice, that a shake ought to be timed, the same as in running a division ; and ought to vary in slowness or quickness, according to the sentiment which the air inspires, or the words produce. Let me further observe, that, at the conclusion of an air, it frequently produces a good effect to vary the time of the shake, beginning slow, and gradually accelerating the time—then ending with an *apoggiatura*.

Fifthly. The next acquirement must be, to sustain the breath, so as to be enabled to finish certain passages which will not admit of a break ;

which must unavoidably be the case if a fresh breath is taken. For want of practice in this particular, and proper management, many singers seem to labour for breath, and thereby distress their hearers as well as themselves.

N.B. The proper place for taking breath ought to be marked for beginners. As in recitation the stops must be observed, so in singing must the proper intervals for taking breath be strictly attended to. I shall here illustrate, by a comparison, the method to be adopted for sustaining the breath. For example: take a pair of bellows, and you will find, that by distending the leathern valve the wind is introduced into the body of the bellows—and so long as you keep it distended, the wind remains; but as soon as you compress the valve, the wind issues forth by degrees, till all is exhausted. So in like manner treat the lungs. When a passage occurs in singing that requires a long breath, distend your ribs, and keep them distended, till you have nearly completed the passage; then gradually contract the ribs; and you will find, by this mode, no failure of breath, but, on the contrary, feel yourself possessed of full power of sustaining, instead of dropping, your voice, as is too customary with inexperienced singers.

Sixthly. The next study is, the pronunciation of the words, which ought to be distinctly heard, otherwise no vocal music can be effective. One of the chief beauties in singing (and which gives it the pre-eminence over instrumental music), is the combination of sense with sound; consequently, the interest which a song excites is lost, if the words are not heard.

Seventhly. The English language being rather harsh for Music, my pupils must study the softening of it, by Italianizing certain words, which occur occasionally. How and when this is to be done, cannot be explained on paper; the art must be acquired by imitation—that is, by the ear. Here, then, lies a difficulty; for few English singing masters understand enough of the Italian language and pronunciation to appropriate it with the English words; and an Italian singing master would be equally at a loss in this point, unless well versed in the English language. However,

such instructors, though rare, have been, and still are to be found, who, having been trained both in the Handelian and Italian schools, know how to give the Italian pronunciation to the English words. To such masters I refer my pupils; not doubting but, if they follow my advice in this respect, they will experience, and prove, that the English tongue (generally reputed a harsh and barbarous language for song), can, contrariwise, be rendered musically sweet and pleasing.

Eighthly. If the assistance of a master be required in the last mentioned particular, it is equally so in correcting and maturing the taste and feeling of the singer. Here is, indeed, full scope for the master's genius. He may be compared to a painter giving the finishing stroke, and throwing in the lights and shades into his picture. There are a thousand nameless graces in singing, which can scarcely be defined, and are very seldom properly understood. The *apoggiatura* I consider the principal one, since in it are combined both harmony and melody; and it may therefore be properly termed the *soul* of music. It presents itself in such divers forms, and may be taken in so many different ways, that it constitutes a study of itself.—Great care should be taken not to put in too many graces in your song, which is too frequently the case among the most distinguished singers. Genius sometimes (like a run-a-way horse) gets the mastery over judgment. The snaffle-bit will not avail on all occasions to rein in the fire of imagination, and the curb must occasionally be used.—I would advise my pupils also to be sparing of their shakes. However perfect the shake may be, it should not be introduced too often, but be kept as a *corps de reserve*, to be used occasionally, and when it will prove effective, as it does frequently, at the conclusion of a song.

Ninthly. Let it be remembered, that in singing the tones must be drawn from the stomach, or chest. They must appear to ascend from the heart. Never did the warbling from the throat excite an equal degree of pleasure as those soft strains, so peculiar to the fine Italian voice, where the tones are breathed, as it were. The English mode of singing in the throat, can never please a refined ear, or sensibly touch the heart.—An *apoggiatura* taken with an aspiration has great effect in expressing a sen-

timent of tenderness, or sorrow. At the conclusion of these Remarks I shall illustrate, by a few examples, the mode of taking the *apoggiatura.*

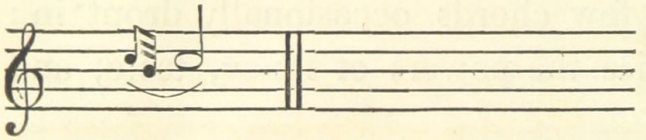
Tenthly. Great judgment is required in the accompaniment to a song. Many years back, I recollect, when I attended the operas, I could generally tell by the symphony of an air, whether a first or second-rate singer was about to perform. An indifferent voice was always assisted by a full accompaniment; but when the Pacchierotti or Marchesi sang, the character of the music widely differed: the symphonies were expressive—the accompaniments simple, calculated to support, but not drown the voice, and frequently consisting only of a few chords occasionally dropt in; leaving the singer full scope to exercise the powers of fancy, taste, and execution.

A knowledge of thorough-bass is very useful to a singer, especially if possessing a voice which requires no drowning accompaniments. In thorough-bass the hands lie naturally for each chord, and should always be kept under the voice, if possible; bass or tenor voices excepted, when the above rule is infringed on. But in case the singer requires the air to be played to assist the voice, the chords cannot be taken with such elegance and judgment, nor produce so good an effect, as when the above rule is observed. The introduction of the *ciaccatura* (as the Italians call it), in an accompaniment, is most beautiful. It is simply an insertion of the 4th between the 3d and 5th in the perfect chord; so that the notes 3, 4, and 5 come together. It gives a wildness and a richness to the chord. "Harmony and discord," observed that scientific master of Music, Doctor Worgan, "seem to wage war with each other in the chord above mentioned, but harmony prevails, and comes off conqueror." Scarlatti, Purcell, and Handel frequently introduce it—and indeed most of the German composers, both ancient and modern.

In the Eleventh place, I would advise my pupils to practise singing occasionally before a looking-glass, to avoid making grimaces, as too many singers do. I am aware that a great deal depends on the formation of the mouth, and that Nature has not fashioned all alike in this particular. A very wide mouth can never sing so attractively as a

small one ; but to sing with ease should be the study of every one ; and a looking-glass will be the best monitor I can recommend.

I return to the subject of the *apoggiatura*, of which there are various kinds ; some of them I shall here enumerate. I shall begin first with the *imperceptible apoggiatura*, which I have so named from its being sung so quick as scarcely to be distinguished from the key-note. The advantage of this *apoggiatura* consists in giving firmness, strength, and pathos to the key-note, and is used by the Italian singers, whenever they would give force to any sentiment, or express anger or surprize. Thus :



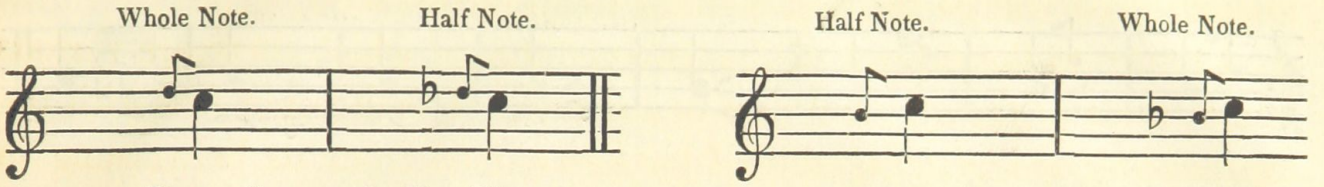
Use the word *Ah*, pronounced (with an aspirate) *Hah*.

This *apoggiatura* is formed in the throat (as well as the shake) ; but the tone must proceed from the chest. It is much to be regretted that so few of the English singers understand this very effective *apoggiatura*, which, while it gives firmness, strength, and pathos (as before observed) to the key-note, has yet another advantage, namely, that of perfecting the intonation—a point in which many vocalists (professional as well as amateur) are deficient. I beg leave to remark, that the half-note introduced in the *imperceptible apoggiatura* is used by the singer for the same purpose, and with the same effect, as the mode adopted by musicians in tuning their stringed instruments. The latter let down the string half a note, or more, lower than the key-note ; then, drawing up the string, soon acquire a perfect intonation. In both these cases the half-note is a great assistant to the ear.

I now proceed to give a few more examples of the different kinds of *apoggiaturas* (otherwise termed graces) ; which I shall distinguish under the following titles : namely, " the *simple apoggiatura ;*" " the *compound apoggiatura ;*" " the *short apoggiatura ;*" " the *long apoggiatura ;*" " the *consonant apoggiatura ;*" and " the *consonant imperceptible apoggiatura.*"

In the first place, the *simple apoggiatura* consists of one whole or half-note, taken either progressively (or diatonically) ascending to or descending on the key-note.

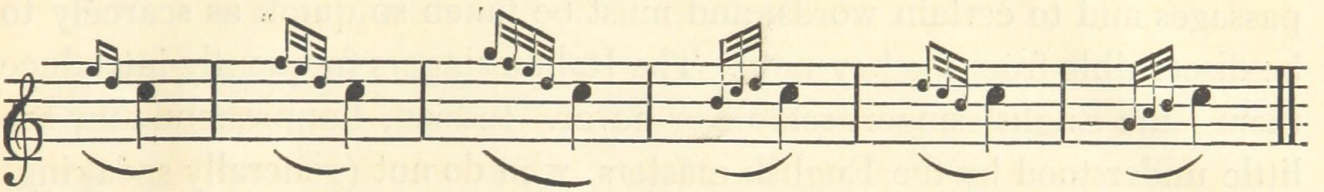
EXAMPLES.



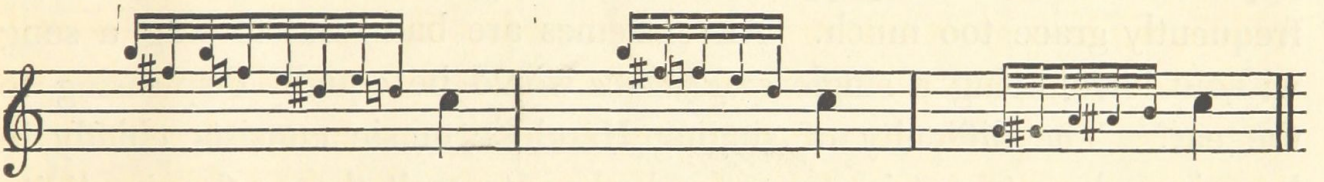
Descending on the Key-Note. *Ascending to the Key-Note.*

Secondly. The *compound apoggiatura* consists of two or more whole or half notes, ascending to or descending on the key-note.

Diatonic Scale.

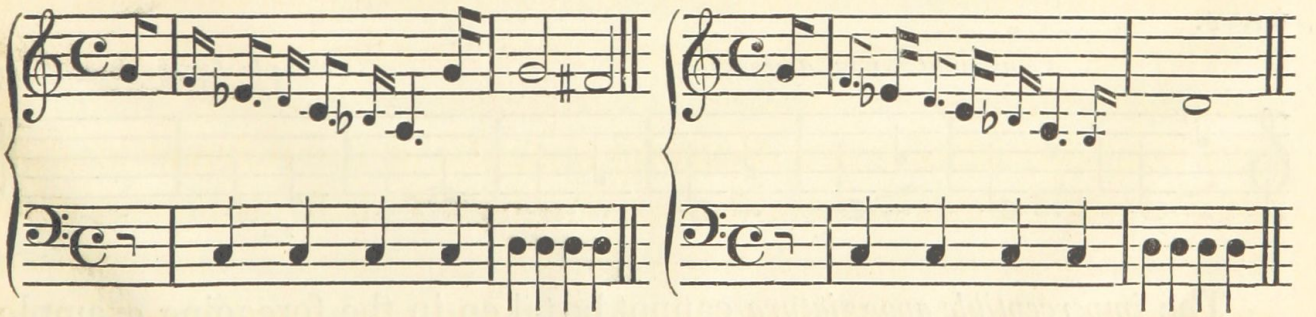


Chromatic Scale.



Thirdly and Fourthly. The *short apoggiatura*, and *long apoggiatura*.

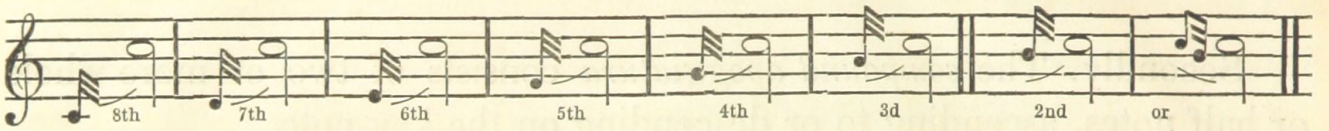
Short Apog. *Long Apog.* *Long Ap.* *Short Ap.*



These two examples of the *short* and *long apoggiaturas* will, I think, be deemed sufficient. I next proceed to the *consonant apoggiatura*, which I have so named from its not ascending or descending in the Diatonic or Chromatic Scale, but moving by consonant intervals.

Fifthly. *Consonant apoggiaturas.*

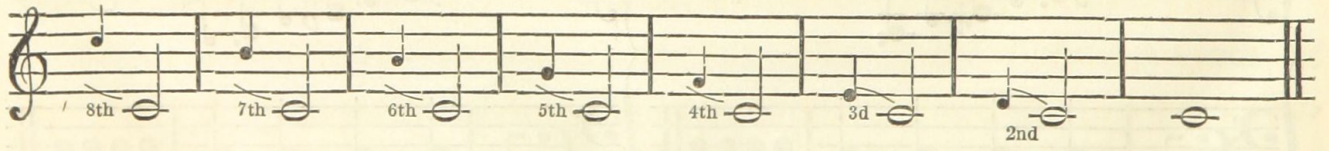
Sixthly. *Imperceptible consonant apoggiaturas.*



These *apoggiaturas* are used in giving pathos and expression to certain passages and to certain words, and must be taken so quick as scarcely to be discernible from the key-note. The Italian singers frequently introduce them—the English singers seldom or never. Indeed, I apprehend they are little understood by the English masters, who do not (generally speaking) appear to me to make *apoggiaturas* their study. I admit that the Italians frequently grace too much. All extremes are bad; but to sing a song without introducing a single *apoggiatura* would be equally displeasing to the ear. The difficulty of singing Handel's music consists chiefly in knowing where to put in graces, and where to omit them; for simplicity and taste are congenial with each other, and should go hand in hand.

I shall give a few more examples of the *apoggiatura*, taken in various ways.

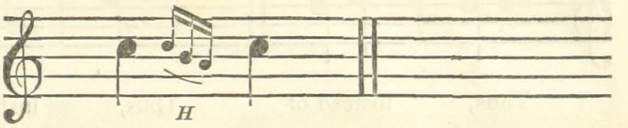
Consonant Apog. descending. *Simple Apog. descending.*



The *imperceptible apoggiatura* cannot be taken in the foregoing example, and for this reason—that the action of the throat cannot accommodate itself, in descending, with the same quickness as it can in ascending; nor, if it could, would it have a good effect, except to give comic expression in a buffo song.

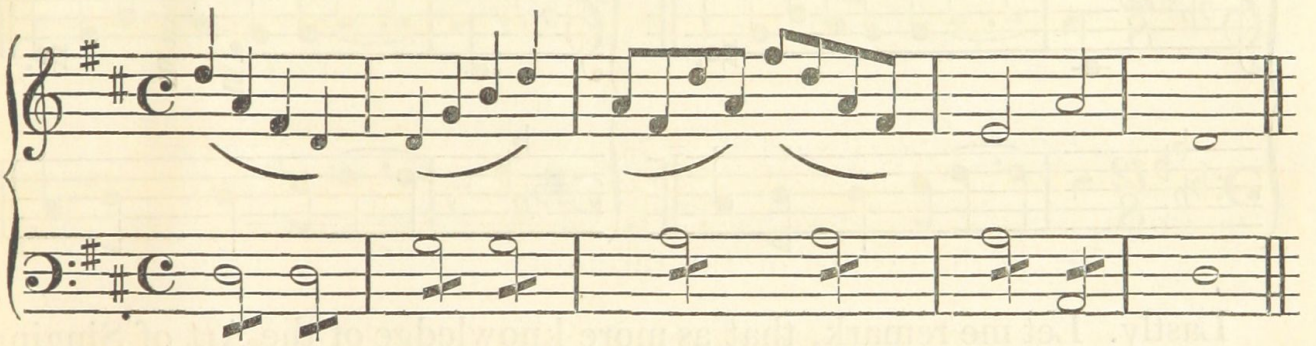
Let me here remark, that it is not only the variety of notes which form an *apoggiatura*, but the different modes of taking those notes. In the two following examples, the throat is called into action in the former —the chest is exercised in the latter.

This Apoggiatura is a trill in the *Throat*, and is very effective in some passages.



This must be with an aspiration drawn from the *Chest*, as if the letter H were introduced in the word.

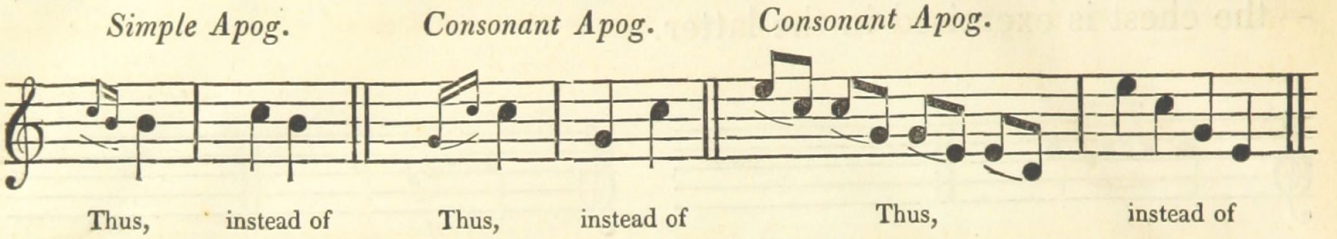
There are passages in which *no apoggiatura* is required.



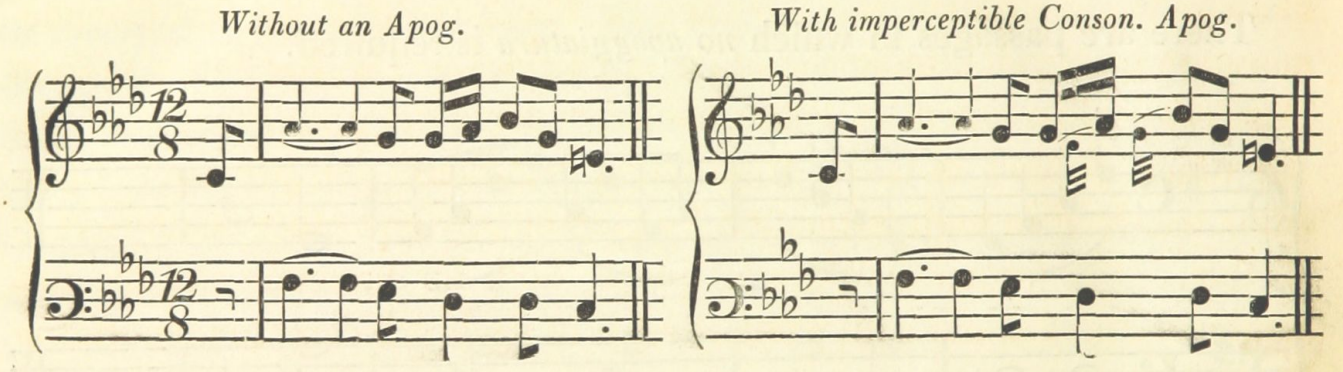
This is what the French term, "*frapper le son;*" each note must be struck firmly, without an *apoggiatura*. This mode is effective in a bravura air, and oftentimes (if not generally) at the conclusion of a song.

Before I finish my remarks, let me mention, that in the introduction of an *apoggiatura* much depends on the taste and judgment of the singer, whose care it should be to study the sense of the words, and embellish them with such graces as best suit them, and will prove most effective. Some words there are, indeed, which are best sung plain—unadorned—without any *apoggiatura:* as, for instance, Handel's Recitative out of Jephtha, "Ye sacred priests, whose hands ne'er yet were stained with human blood." Each word should be pronounced and sung firmly, distinctly, and with solemnity.

I beg further to observe, that an *apoggiatura* is frequently used to anticipate the key-note. As:



And that where pathos is required, as in the following passage, the *imperceptible consonant apoggiatura* can be taken with great effect.



Lastly. Let me remark, that as more knowledge of the Art of Singing is to be acquired by imitation than by all the rules and illustrations laid down on paper, I earnestly recommend my pupils to avail themselves of every opportunity of hearing good singers, whether at the Opera or elsewhere; English or Italian; and although they may not be so fortunate as to meet with a Pacchierotti or Marchesi for their model, yet much may be learnt from the numberless singers with which England, especially the metropolis, now abounds. A retentive ear will (like the industrious bee, which extracts sweets from every flower) be on the listen to catch each new idea—each pleasing turn—each grace—nay, even the very tone of voice of a fine singer. I speak this from experience; and candidly acknowledge, that my practical knowledge of singing has been acquired more from imitation than by any other method; and whilst I chose Pacchierotti and Marchesi for my models, my ears were open to the merits of every

first-rate singer, from each of whom I consider myself to have derived improvement in some way or other.

Before I conclude, I beg leave to suggest to my pupils, that the violin part of the commencement of the first movement of the Coronation Anthem (keeping within the compass of the voice) is a fine practice for consonant intervals.

The Authoress begs to add, that, should time, opportunity, and health allow, it is her design to give some further illustrations of the different *apoggiaturas*, and also the method of singing, as well as of accompanying, those two celebrated songs of Purcell, "Mad Bess," and "Rosy Bowers;" likewise the Recitative and Air sung by Pacchierotti at the first Commemoration of Handel, more than fifty years since. The Recitative is from Handel's Italian Opera of Julius Cæsar, "Alma del gran Pompea;" the Air which follows is taken from Otho, "Affanni del pensier." This latter was held in high estimation by Geminiani, and other composers of his day. The former is a master-piece, both for harmony and the just combination of sound with words, and is of itself sufficient to immortalize the composer.

In the hope that the foregoing remarks on the Art of Singing may in some degree prove useful to vocal harmonists, the writer of them takes her leave, with her best wishes that success may attend her feeble endeavours to infuse into the minds of her pupils a portion of her own practical and long-lived experience.

FINIS.

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