

pedestal in the orchestra, instead of which Mozart puts the statue in the orchestra and the pedestal on the theatre."

The composer's hitherto brilliant career was doomed to a gloomy close. On returning to Naples, at the Emperor Leopold's death, Cimarosa produced several of his finest works, among which musical students place first: "Il Matrimonio per Lusinga," "La Penelope," "L'Olimpiade," "Il Sacrificio d' Abramo," "Gli Amanti Comici," and "Gli Orazi." These were performed almost simultaneously in the theatres of Paris, Naples, and Vienna. Cimarosa attached himself warmly to the French cause in Italy, and when Bourbons finally triumphed the musician suffered their bitterest resentment. He narrowly escaped with his life, and languished for a long time in a dungeon, so closely immured that it was, for a long time, believed by his friends that his head had fallen on the block.

At length released, he quitted the Neapolitan territory only to die at Venice in a few months, "In consequence," Stendhal says in his *Life of Rossini*, "of the barbarous treatment he had met within the prison into which he had been thrown by Queen Caroline." He died January 11th, 1801.

Cimarosa's genius embraced both tragic and comic schools of composition. He may specially be called a genuine master of musical comedy. He was the finest example of the school perfected of Piccini, and was indeed the link between the old Italian opera and the new development of which Rossini is such a brilliant exponent. Schluter, in his "History of Music," says of him: "Like Mozart, he excels in those parts of an opera which decide its merits as a work of art, the *ensembles* and *finale*. His admirable, and by no means antiquated opera, "Il Matrimonio Segreto," (the charming offspring of his "Secret Marriage" with the Mozart opera) is a model of graceful and exquisite comedy. The overture bears a striking resemblance to that of Figaro, and the instrumentation of the whole opera is highly characteristic, though not so prominent as in Mozart. Especially delightful are the secret love-scenes written evidently *con amore*, the composer having practised them many a time in his youth."

This opera is still performed in many parts of Europe to delighted audiences, and is ranked by competent critics as the third finest comic opera extant, Mozart and Rossini only surpassing him in their masterpieces. It was a great favorite with Lablache, and its magnificent performance by Grisi, Mario, Tamburini, and the King of Bassos is a gala reminiscence of English and French opera-goers.

We quote an opinion also from another able authority: "The Drama of 'Gli Orazi' is taken from Corneille's tragedy 'Les Horaces.' The music is full of noble simplicity, beautiful melody and strong expression. In the airs, dramatic truth is never sacrificed to vocal display, and the concerted pieces are grand, broad and effective. Taken as a whole the piece is free from antiquated and obsolete forms; and it wants nothing but an orchestral score of greater fulness and variety to satisfy the modern ear. It is still frequently performed in Germany, though in France and England, and even in its native country, it seems to be forgotten."

Cardinal Consalvi, Cimarosa's friend, caused splendid funeral honors to be paid to him at Rome. Canova executed a marble bust of him, which was placed in the gallery of the capitol.—*Lives of the French and Italian Composers.*

TERESA CARRENO.

Those persons who have listened constantly and thoughtfully to the many pianists who have appeared in New York during the past few years can hardly fail to have noticed the excellence of Mme. Carreno's playing, and to have marked the improvement she has made in her art during the last two years. Among the very few feminine pianists she has always been reckoned as a leader; and a brief review of her artistic career will show how justly she is entitled to the position, not only by reason of her positive and exceptional talents, but by her industry and experience. Mme. Carreno has illustrated the falsity of the statement, so frequently and glibly made, that an infant phenomenon is never heard of in after life. Where infant precocity is the result of a forcing process, it is always painful to contemplate, and is, of course, seldom succeeded by any improvement afterwards. But where the child has exhibited natural genius at an early age and a decided tendency to the interpretation of art, there is no lack of instances in which a distinguished position has been won and maintained subsequently. In a former number of the *Musical Review* a sketch of the artistic career of Mr. S. B. Mills was given, in which his performance of Bach's fugues at the age of six was mentioned, and no one will dispute the fact that this pianist is to-day in the first rank of his profession. The same may be said of Mme. Carreno, who began her public career at eight years of age, and is still young. The account of her life is full of interest. She was born in Caracas, Venezuela, December 22, 1853, her father being at that time Minister of Finance of that country. When little more than a baby she exhibited such decided musical proclivities that her father began to give her instruction and she played the piano and sang with wonderful proficiency. As the result of a political revolution her family were exiled, and they came to the United States in 1862. The little girl had already performed several times in public in her native country with great success, though her fame had not yet reached New York at the time of her appearance here. Many will remember the enthusiasm she excited. She was a beautiful little girl, *petite* and childish, with a perfectly natural manner and a face expressive of intelligence and refinement. Her playing was remarkable even at this tender age for power and finish, and its indication of musical thought and a conception of the composer's meaning. At the concerts she had the assistance of the string quartette composed of Messrs. Theodore Thomas, Joseph Mosenthal, George Matzka and Frederic Bergner; and as may be inferred from this statement, the concerts were of the best character. The praises of the press and the public were unanimous as to the ability of the youthful artist; and after performing in this city, Brooklyn, Philadelphia, Boston, Providence and Baltimore, she went to Havana and from there to Europe. During her stay in New York she excited the attention of Gottschalk, who was without doubt one of the most brilliant and remarkable pianists of the age. The following letter, which is copied from his own autograph, will show the estimation in which the young pianist was held. It was dated December 12, 1862, and was addressed to L. F. Harrison, formerly a well known manager and a brother of Mrs. Zelda Seguin. He says: "Little Teresa seems, according to what I see in the papers, to be quite the *favorite* now. I am very much