

ing productions of the middle, our great author not only gave a novel character to his works, but improved upon the excellencies of the earlier composers. It cannot be denied that even the most eminent of the middle school, shook off the styles of the earlier writers, without supplying the nerve and vigour, the latter not unfrequently displayed.

Their subjects were occasionally elegant but too trilling; and tedious solo passages with mere *remplissage* accompaniments, poorly compensated for the gothic grandeur and elaborate contrivance of the old school. And we cannot wonder that productions of this class should be scarcely known, while compositions long anterior to them are yet regarded with interest and often with admiration.

Modulation was but sparingly adopted by the earlier composers, and it is a matter of question whether they were aware of the effects it can produce. Haydn, rejecting those paths through which his predecessors had been content to tread, opened for himself new routes which allowed others but little more than to follow his steps, and left his predecessors but the shadow of a name when compared to the merit of his own efforts. The modulation of Haydn, though it frequently surprises, never fails to please; but it cannot be denied that in the arrangement of some of his movements there is too much licence and caprice.

In that fine symphony No. 10 of those written for Solomon, the transition between the first and second movements, from *F* *flat* to *G*, diminishes in some measure the delight which the *adagio* is so well calculated to afford, and the return to the original key, is of course equally harsh. A more extraordinary licence is taken by our author in his sonata op. 78. The first movement in *E* *three flats*, the second in *E* *four sharps*. Nothing can exceed the disagreeable effect produced by the immediate succession of two scales, between which there is so little relation. All analogy is set at defiance, and we can only regard it as one of those freaks in which the greatest men will sometimes indulge, but which we must overlook on the ground of their general excellence.

Haydn's superiority appears most distinctly in the symphony and quartette, and to each he has given an elevation of character which will identify him with these compositions for ever. The style of Haydn was not formed at once, and there can be no doubt, that, to a certain extent, he was at first an imitator. Indeed, he acknowledged it himself, "Whoever," says he, "understands me thoroughly, will perceive, that I am under great obligations to Emanuel Bach; that I have studied him with care, and have caught his style."

The modesty of Haydn was equalled only by his surprising talents, and I may venture the as-

sertion that he laid a greater stress on his obligations to Emanuel Bach than the truth required.

"During a little excursion to Germany this year (1829)"—says Mr. Novello, "I was so fortunate as to meet the Abbé Stadler, who was the intimate friend both of Mozart, and Haydn, when he was requested to compose 'the seven last words of our Redeemer on the Cross,' about which he at first hesitated, feeling the difficulty of such an undertaking; he however set about it with an enthusiastic wish to succeed, and produced what the best judges in Germany considered the most profound effort of his genius, and the most lasting monument of his fame." Haydn, too, told the Abbé he thought this the finest of all his works.

Haydn was present at the performance of "*The Creation*" in Westminster Abbey, in 1791, and there heard for the first time an Orchestra of more than a thousand performers; viz:—

INSTRUMENTAL.

Violins,.....	250
Violas,.....	50
Violoncellos,.....	50
Double Basses,.....	27
Drums,.....	8
Oboes,.....	40
Bassoons,.....	40
Horns,.....	13
Trumpets,.....	14
Trombones,.....	12
Organs,.....	1

— 505

VOCAL.

Trebles,.....	160
Altos,.....	92
Tenors,.....	152
Basses,.....	159

— 565

Total,..... 1077

So great was the effect upon the author, it was remarked by his countrymen after his return from London, that there was no more grandeur in his ideas. Those who heard this remarkable work undertaken by this concourse of performers, pronounced the effect to have been sublime.

No musician could ever pretend to higher natural endowments than Haydn, and no one ever seems to have cultivated his talents with more assiduity. His life was a continued exertion, and he has left a name not only dear to every lover of music, but which is known in every country, even by those who cannot appreciate his excellence. The revolution which he caused in the musical world, produced Mozart and Beethoven—those wonderful luminaries of our musical age whose fame has eclipsed that of all their contemporaries, and rendered them the peculiar objects of general attention.

In my next number I shall give a brief memoir of each of these distinguished men, as belonging to the German School, alluding to their distinguishing traits, and pointing out the productions which have given them a reputation.