

I wish to point out to professors and amateurs the advantage of establishing a Society for the promotion of the science of music, and to raise the standard of musical taste in this city. By these means the greatest benefit would be derived from the interchange of ideas by those who from enthusiasm for their art, are in the daily study and exercise of it. I am confident that no city can attain musical excellence without a co-operation with the professors; on the contrary, should an Academy of music be established the result of this practical experience would be naturally beneficial to professor and amateur. The humblest musician should not be deterred from bearing a part. It should be remembered that there is no "Royal road to learning"—that great labour is the price which all must pay for great excellence, and "he that would eat of the fruit must climb first the tree to get it."

Throughout Europe the principal cities maintain a luxurious hospitality for the promotion of music. In Italy and in Sweden it is esteemed one of the most polite accomplishments, especially among the ladies. It is indeed, in those countries almost a general science; musical professors are held in high repute, and their vocation is deemed so honorable, that persons of the highest distinction are solicitous of their company and acquaintance.

The Royal Academy of Music in London, is an institution founded and managed by a number of public spirited noblemen and gentlemen, who have no other object in view than the advancement of the art, and to afford means of pursuing it to a number of promising young persons who otherwise could not have studied it in an economical and advantageous manner.

I believe an institution of this kind would receive liberal encouragement from the public—under this impression, the spirit of enterprise, I trust, is still alive in the professors of our city; and in conjunction with the many amateurs, their talent may be turned into a new and better channel to elevate their art, to bring new succours to it—then the future historian of music may be enabled to mention the establishment of this Academy as a new era.

It is not my intention to trace the earliest stages of the art, when music was imperfect and crude. I have rather to consider those schools of composition which have successively affected the principles of taste, and which have eventually formed them into a determined code. By taste I mean that judgment half natural and half acquired, which enables us to decide on the merits of a production. By the progress in music is the taste regulated; the ear ignorant of the principles of harmony will be charmed by a mawkish ballad in preference to an ex-

pressive *romanza*, while the half educated mind that can compass the gaiety of a light *ritornella* is unable to appreciate the deeper pathos of an oratorio. But as taste will form a section in these papers, I will for the present dismiss the question and revert to those schools of composition, which as I have said above, have tended to establish it.

No art, I believe, chronicles a more remarkable revolution than that which affected instrumental music during the last century. Arcangelo Corelli, a Bolognese, was the first and only great violinist of his day, and though with little invention, was the founder of what may be termed the *Ancient School*. For his labours he was rewarded with the proud title of *Princeps Musicorum*. He died, Jan'y. 1713, aged 60 years.

The productions of this school were brought to the highest perfection by Handel. In 1704 he brought out his first opera "*Almira*," and in 1741 was produced his *chef d'œuvre*, the Oratorio of the "*Messiah*," perhaps the most perfect emanation from the human mind; and although this sublime composition was not at first duly appreciated, its merits soon procured it consideration, and it increased constantly in reputation. In Westminster Abbey stands a monument by Rouilliac, erected to the memory of the great composer, bearing the date of his death, April 13th, 1759.

Of the music of what may be called the *Middle School*, little can be said; for its authors and their works are forgotten. Of Stanhall, Stamitz, and Sterkel, and a crowd of others, we read much but hear nothing. While at that period these musical composers were filling the world with the fame of their works, a mighty genius was preparing himself, in solitude and obscurity, to carry instrumental harmony to a degree of perfection never before imagined; thus to supersede all that had been done before, and to lay the foundation of the *Modern School*, of which he was afterwards to become one of the chief ornaments. Haydn, who was the delight and astonishment of his own time, must be regarded by posterity as one of the most creative geniuses that ever existed. This celebrated man was born in poverty, and for a long period had to endure many of its privations. "This," says an eminent writer, "was a fortunate circumstance for him and the art. Being unable to pay for instruction, he was compelled to instruct himself; and his fertile invention, unfettered by powerful example or authority, led him to the formation of a style in instrumental composition, which the voice of Europe has pronounced a model of excellence."

It was from a union of the two schools that Haydn formed the third, and by blending the heavy style of the first with the light uninterest-