

***The English Musical Gazette; or, Musical Intelligencer* (1819)**

The English Musical Gazette; or, Monthly Intelligencer [EMG] was published monthly in London from 1 January to 1 July 1819.¹ Each of its seven issues of sixteen to twenty pages contains either a biography or a theoretical treatise (both in series formats), articles, reviews of published music, correspondence and miscellaneous concert announcements—all printed in two-column format. These pages, numbered consecutively from 1 through 125, are followed by musical supplements of four pages each, numbered independently in a series from page 1 through 28.² A table of contents for each issue appears on the front cover page, as do the names of the publishers and vendors of the journal. The name of an editor does not appear in the journal's pages. Dr. Thomas Busby³ was once believed to have edited EMG “on unknown grounds,” but this opinion has been refuted.⁴

The learned content and the degree of musical and technical difficulty of the musical works printed in the supplements show the journal to have been intended for more educated amateurs and professionals. Each of the seven issues begins with an installment of a biographical memoir of Joseph Haydn drawn “from authentic sources.” The first issue contains an article dealing with “time according to Maelzel's metronome,”⁵ while the second issue offers an article dealing with the metronome rates and Italian tempo markings for Beethoven's first eight symphonies.⁶ In the same issue Jackson of Exeter writes about the nature of genius.⁷ The journal's instructional nature is demonstrated by the inclusion of metronome rates and tempo markings for Jean-Baptiste Cramer's *Studios* for the pianoforte.⁸ Plans for the establishment of a society for the “printing, publishing and vending” of music are outlined in an article titled “English Literary Intelligence.”⁹ Short articles on diverse subjects treat, for example, the singing manner of ancient Britons, the painter Gainsborough's first encounter with music, the licensing of minstrels in Cheshire and improvements to the harp.

¹ The journal was printed by Arding and Merrett, Old Boswell Court, Carey Street, London, and “published by Stevenson, Neely and Jones, Paternoster Row, Simkin and Marshall, Stationer's-court; and A. A. Paris, 83 Long-acre, and may be had at all Booksellers and Music-sellers in the United Kingdom.”

² The independent page numbers of the music supplements indicates the publisher's intention of printing these pieces in a separate volume.

³ In the list of music journals, which follows Imogen Fellinger's article “Periodicals” in the *New Grove Dictionary of Music and Musicians*, 1st ed., T. Busby is given as editor. The catalogue of the Cox Library of Music at Cornell University also lists “Thomas Busby” as editor.

⁴ *The New Grove Dictionary of Music*, 1st ed., s.v. “Busby, Thomas.”

⁵ EMG I, no. 1 (January 1819): 12-14.

⁶ EMG I, no. 2 (February 1819): 24.

⁷ *Ibid.*: 22-23.

⁸ EMG I, no. 1 (January 1819): 12-13.

⁹ EMG I, no. 2 (February 1819): 34-35.

A major portion of the journal (issues 3 through 7) is given to the publication of an English translation of Johann Georg Albrechtsberger's influential theoretical treatise *Elements of Composition, with Numerous and Elaborate Examples*. Musical examples demonstrating Albrechtsberger's theories of harmonization, figured bass and species counterpoint are given at the conclusion of the first installment and thereafter in the musical supplements.

Reviews appear in all issues under the column header "Impartial and Critical Review of Musical Compositions." An explanation of the analytical and critical method employed in the journal's review is found in the third issue.¹⁰ In these reviews, much attention is given to the accuracy of the musical notation and musical grammar, and the correctness of the part writing. The vocal compositions reviewed include songs, rounds,¹¹ anthems and collections of vocal music; instrumental works that feature pianoforte solo and duet overtures, variations, sonatas and études. In later issues, reviews of Vincent Novello's edition of Mozart's masses with organ accompaniment, an unspecified Mozart symphony arranged for pianoforte, flute, violin and violoncello and the same composer's overture to *Le Nozze di Figaro* arranged for pianoforte duet appeared. Instructional publications are also considered in the review section: *Flight's Practical Theory and Instruction to Tune the Organ* and Thomas Busby's *A Grammar of Music*. Reviews of concerts in London and in the cities of the English provinces play a minor role in the journal and are limited to short notices about the City Amateur Subscription Concert, the Choral Fund benefit concert, the Vocal Concerts and the annual concert of the Royal Society of Musicians. Lists of stops and manuals for notable organs in London and its environs are occasionally encountered.

The correspondence sections include letters to the editor on diverse topics: the relationship between the arts, reproduction of a newly discovered letter of Charles Burney addressed to Joseph Haydn, the problems of the technical terminology in the treatises of Rameau and Antoniotti, and Flight's controversial method of tuning.

The musical supplements offer complete compositions including the "Elegie von Florian," a song by Hässler; a Theme and Variations for pianoforte on a Russian air "The Dawn of the Morn" by Nehrlich; Mozart's motet *Ave verum corpus* in vocal score; *Pianoforte Exercises* in thirds, the twelve major scales and octaves by Anton Reicha; a setting for vocal quartet of the Agnus Dei by Beethoven; an Andante Grazioso for pianoforte by Villeblanche; and a canon, "O thou, nose of all noses," by J. A. Hiller.

¹⁰ EMG I, no. 3 (March 1819): 45.

¹¹ The music of a canon by J. A. Hiller is given in EMG I, no. 2 (February 1819): 23.