

# PIANOFORTE AND SINGING.

## MR. MARSH

BEGS to announce, that in consequence of the difficulty he has experienced in removing from many of his pupils the numerous inelegancies of style and bad habits they had acquired on their commencing Music, chiefly owing to the very general, but most erroneous impression, that it is immaterial what instruction is afforded to beginners in the art, it is, therefore, his intention to open an ACADEMY for the study of the above accomplishments, on such terms that will come within the means of all parties desirous of availing themselves of his instruction, viz. :—

	TERMS.	£	s.	d.
By the Lesson.....		0	10	6
By the Quarter .....		8	8	0
Ditto, to Pupils attending the above Academy.....		3	3	0
Ditto, to an Evening Singing Class .....		1	1	0

Bligh-street, Sydney.

## A CATALOGUE

OF THE

## MUSICAL COMPOSITIONS OF MR. MARSH,

WITH

OBSERVATIONS OF THE PUBLIC PRESS,

AND REVIEWS UPON THE SAME.

### PIANO FORTE COMPOSITIONS.

*"THEMA," with an Introduction and Variations for the Piano Forte. London: Published by Chappell & Co.*

(From the *Quarterly Magazine and Review* of 1824, vol. 6, p. 261.)

MR. MARSH is a pupil of Mr. Bochsa, to whom this work is dedicated, and we presume it to be one of his first attempts at composition. If so, it is highly creditable to him. The theme is smooth and elegant; the melody and character of which is preserved through seven variations, without incurring the imputation of imitating his master. Mr. Marsh has given his style a resemblance to that of Mr. Bochsa in many points, in the introduction particularly, where he has taken the first bar of his theme as a subject, and also in the marks of expression. The prevailing character of the piece is smoothness and delicacy, with occasional passages of force; but the former qualities are more apparent.

*"Cease your Funning," with Introduction and Variations. Dedicated to Miss Harriet Bacon.*

*"Les Souvenir de la Valse." Dedicated to the Countess of Poulet.*

(From the *Court Gazette*.)

These Waltzes boast much originality, and bear testimony not only to the skill, but the taste of the composer. It is long since we have heard any more pleasing than they are, particularly No. 3; and the whole are so arranged as to afford excellent practice.

Les Favourites Quadrilles. Published at Chappell's.  
 Recollections of Devonshire. Two Waltz Rondos. Ditto.  
 Introductory Chorus from *Le Pre aux Clerc*, as Rondo for the Piano Forte.  
 Welsh and Co.  
 No. 1 of two favourite Airs, with Introduction, Variations, and Code.  
 No. 2 ditto, ditto.  
 The Overture to *Le Pre aux Clerc*, as Duets, for two performers on the Piano Forte. Welsh and Co.  
 Ditto, ditto, arranged for the Harp and Piano Forte, with Flute and Violincello accompaniments. Dedicated to Miss Frank-yn. Welsh and Co.  
 All the Airs and Choruses, from the above celebrated Opera of *Herold*, arranged in the same manner, and dedicated by special permission to their Royal Highnesses the Duchess of Kent and Princess Victoria. Welsh and Co.

## (FOR THE HARP.)

Introduction and Variations on the favourite Irish Air, "Kathleen O'More." Dedicated to Mrs. W. Dickenson.  
 Fantasia on "Oh no, we never mention her." *D'Almaine*.  
 Introduction and Variations on "Life let us cherish," for Harp and Accordion.  
 1st Grand Melange for the Harp, introducing subjects from *Le Bayadere*, "Farewell to the Mountain," &c.  
 2nd ditto, the most favourite airs from *Balfe's Opera of the Siege of Rochelle*.  
 3rd ditto, favourite airs, from *Bellini's Opera of Bentrice de Tenda*.  
 4th ditto, *Vivi tu*, The March from *Fidelio* and *Barcarolle*, from *Marino Faleiro*.

The *Court Gazette* of June 9th, 1838, remarks—At Straus's Concert, on Tuesday last, we had the good fortune to hear Mr. Marsh on the Harp, who is a most finished performer on that instrument. His execution is perfect, and with greater variety of tone than we thought the Harp capable of producing, added to an exquisite taste; he delighted his audience in a fantasia of his own composition upon *Vivi tu*, and if we remember rightly, the March from *Fidelio*; after which he introduced the favorite barcarolle from *Marino Faleiro*, all of which he treated in a most masterly manner—in truth, we never heard the Harp to such perfection.

*Fantasia on Spohr's favourite air in Zemira and Azor.*

(From the *Standard*, June 18th, 1839.)

The Musical Soiree given by Messrs. Marsh and Lidell yesterday evening in the Hanover Square Rooms, was attended by a numerous audience. Mr. Marsh is an admirable performer on the Harp, and an excellent composer for that instrument. His Fantasia on Spohr's favourite air in *Zemira and Agor* did him great honour in both characters.

5th Grand Melange. The subjects taken from *Bunting's collection of Irish airs*, and performed by Mr. Marsh at his Concert in the Rotunda, Dublin, in March, 1841.

*Fantasia on Favourite Valse Grotesque*, from his Opera of "The Gentleman in Black."

(From the *Morning Chronicle*, June 21st, 1840.)

## MR. CLINTON'S CONCERT AT THE HANOVER SQUARE ROOMS.

Mr. Marsh performed a very beautiful Solo on the Harp, composed by himself, in that light and graceful style which belongs to the character of that elegant instrument.

*A Brilliant Fantasia for the Harp on Straus's celebrated Huldigung Waltz, and dedicated to Miss Williams, of Portland Place, London.*

*The Brandhofen Walzer, arranged for the Harp and Piano Forte, with Flute and Violincello accompaniments.*

*The Aurora, ditto, ditto.*

*The Petersburg, ditto, ditto.*

*Jullien Waltzes—The Quail, ditto, ditto.*

— *Quadrille Naval, "Lord Byron," ditto, ditto.*

— *Grande Valse Eliza, ditto, ditto.*

— *Ditto—The Nightengale, ditto, ditto.*

— *Ditto, La Rosita, ditto, ditto.*

— *Tolbeque Quadrille, ditto, ditto.*

*Bosisio, ditto—Ferdinand Cortez, ditto, ditto.*

*"Cairo" Quadrille, pour les Ball's Musard, ditto, ditto.*

VOCAL MUSIC.

<p>SONGS "There's a magic in thine eye, love"          "Song of an Exile."          "When should lovers breathe their          vows."          "Good Night," from Shelly's Post-          ume's Poems.</p>	<p>SONGS "Love at the Helm."          "'Gainst thine enchanting eyes."          Serenade.          "Friendship alone."          "The Question."          "The Queen of Merry England.*"</p>
--	---

(From the Court Gazette.)

\* This is decidedly the best song we have yet seen in honor of her Majesty; and judging from the spirit of the melody, we have no hesitation in pronouncing the talented composer to be a right loyal subject, as well as a first-rate artist.

*Grand Sacred Cantata, Spirit of Music. London: Chappell, New Bond-street  
 Wessell & Co., Frith-street.*

(From the Court Gazette.)

We congratulate Mr. Marsh upon the success which has attended his pen in the production of these truly musical compositions. The Cantata, Spirit of Music, soars far above the common-place productions with which the musical world is daily inundated. Its melody is highly characteristic, and its accompaniment so rich, full, and harmonious, that we will venture to predict for it a fame which shall endure when many of the lighter compositions of the day are forgotten.

<p>"Lyric for Ladies." Serenade          "When the soft breeze of sunshine."          "The Traveller." Glee for four voices.          "I drink to thee." Poetry by Mrs.          Cornwall, Baron Wilson.          "Come wander with me." Poetry by          ditto.          "The Parent's gift." Sung by J. P.          Knight, and accompanied only by          three violincellos.</p>	<p>"The Parting Hour." Composed on          voyage to Sydney.          Cantata—"Ere yet I left my Father          Land." Ditto, ditto.          Chorus of Emigrants—"The Voyager's          Evening Song." Ditto, ditto.          "The Paget Quadrilles." Ditto, ditto.          "The New Government House Waltzes."          Performed by the Band of 80th Regt.</p>
--	---

## GRAND OPERA OF GENTLEMAN IN BLACK.

## OVERTURE.

- Introductory chorus—"Come, be busy, work away."  
 Chorus—"How shall we this thing arrange."  
 Song, Tenor—"The blissful dreams."  
 Do. Bass—"I'm a Merchant and a Dealer."  
 Duet, Tenor and Bass.  
 Scena—"One instant stay."  
 Aria—"Though my doom may be sad."  
 Recitative and Aria (Adèle)—"Sad thoughts of other days."  
 Song (Fanchon)—"Hark the convent bells are ringing."  
 Duet (Adèle and Fanchon)—"How enchanting."  
 Chorus of Gamblers.  
 Castenet Dance and Grotesque Waltz.  
 Cantata (Adèle)—"Cease, oh! cease that madd'ning strain."  
 Quartette—Adèle, Maxwell, Comte, and Gentleman in Black.

## ACT II.

- Chorus of Monks.  
 Song (Gent. in Black)—"Tho' by day," ending with chorus.  
 Aria and Cantabile (clarinet obligato) Maxwell.—"When first I pressed thee to my heart"  
 Ballad—"Though by thee perchance forgotten."  
 Terzetto } Adèle (Maxwell and Gent. in Black.)  
 Canone } "Again I see those heavenly charms."  
 Song—"The deep, deep mine."  
 March of National Guards, with chorus of ditto—"Up, up with the standard."  
 "The bright tricolor."  
 Song (Fanchon)—"I fain would make one observation."  
 Grand Scena (Adèle) "Enclosed within these dungeon walls."  
 Finale, Chorus of the People—Hurra! hurra! The day is ours.

## FOR SALE.

A SLENDID ASSORTMENT OF BROADWOOD'S AND ERARD'S

## PIANO FORTES AND HARPS.

Mr. Marsh has lately received for disposal another of Erard's magnificent Grand Piano Fortes, and two more of their very splendid Harps, which, together with his other valuable assortment of Piano Fortes and Harps, are unequalled in this or any other colony. To parties purchasing, a most liberal allowance will be made for cash, and they may feel confident of procuring an instrument of a very superior description to those generally offered here for sale; Mr. Marsh importing none but those carefully selected from the best manufactories in London. He has also a large quantity of the newest and most popular Music of every description, amongst which is "Auber's New Grand Opera, Les Diamens de la Couronne," arranged in various ways, and all the new compositions of Taubert, Doñler, Chopin, Hertz, Czerny, &c., &c. A great variety of Overtures, Songs, Duets, Waltzes, Quadrilles, &c., &c. Amongst the latter, Jullien's celebrated Nightengale Waltz, both as Single Pieces and Duets, and all the Court Quadrilles of the last season.

## ARDEN'S COLONIAL CYCLOPÆDIA.

THERE are several subjects of exclusive interest to the Colonists of Australia, which, for general use and reference, might advantageously be collected together in the form and style that distinguish the popular class of works known in Britain under the general title of Cyclopædias.

The Editor of ARDEN'S SYDNEY MAGAZINE proposes therefore to collect such subjects as are of a commonly useful tendency, and on which information is required by the settlers in Australia, but particularly in New South Wales, and publish distinct treatises on each in periodical parts or volumes.

Some difficulty occurs in the selection of subjects where so many present an interesting and useful field for research and compilation, and especially where the design is to contract bulk as well as expense, for the benefit of the purchaser and reader; but the following prospectus, the Editor trusts, will be generally approved:

Vols. 1 and 2.—History of New South Wales and Port Phillip, with descriptive Memoirs of other Australian and New Zealand Settlements.

Vols. 3 and 4.—Colonial Pursuits and Resources, including—

1. Agriculture.
2. Manufactories.
3. Trades.
4. Commerce.

1. Under the head of Agriculture, it is intended to treat of the cultivation of the ground for the rearing of grain, trees and plants useful to commerce, and fruits; also of the rearing of all kinds of live stock; and a chapter upon mines and mining.

2. The second section will include directions chiefly for the application of machinery and labour to Colonial productions, in rendering them fit for this, the home, or foreign markets; besides the manufacture of articles of trade from materials not the production of the Colony.

3. The third section will comprise information to artizans on the state of the various trades and handicrafts established in the Colony, as well as those which may be advantageously introduced.

4. The fourth section will contain a relation of the various branches of Commerce carried on between the Colonies and other countries, will comprise information relative to Fisheries and Ship-building, and will indicate with what untried quarters, new lines of commerce can be opened.

Vols. 5 and 6.—Domestic and Rural Economy, including—

- Advice to Settlers.
- Cottage Architecture.
- Gardening.
- Cookery.
- Scientific Recreations.
- Field Sports.
- Library.
- Self Defence.
- Aborigines.
- Management of Servants.
- Medical Advice.
- Formations of Village and District Settlements.
- Benevolent Institutions.
- Mutual Benefit Associations.
- Means of advancing Religion and Education.

It is proposed to print the Colonial Cyclopædia in monthly parts, two parts forming one volume; by which means the work will be completed in one year after its commencement. The price is at present fixed at 2s. 6d. each part, 5s. each volume, or 30s. each set. Each part will contain about one hundred pages of matter, the whole being printed in the fairest type and on the best paper. The monthly parts will be issued in a stiff printed cover, and the volumes will be neatly bound *gratis*, if forwarded to the publisher for that purpose.

Each subject will be treated in the simplest and briefest manner consistent with its interest and variety of details.

To ensure the Editor against loss, the work cannot be commenced until 500 subscribers are obtained to the whole set of volumes forming the Cyclopædia.

Subscription Lists will shortly be circulated. Parties desirous of subscribing are requested to leave their names in the mean time at the AUSTRALIAN Office.