June 1, 1802, p. 495.

**Six English Canzonettes, and Two Duettinos** D. Corri, by P. Anthony Corri. After an attentive perusal of these canzonets, we are not, we must confess, disposed to form any very high opinion of Mr. Corri’s talents in vocal composition. They are, generally speaking, remarkably sterile of air; the expression is feeble, sometimes even false; and the accompaniment is little more than a mere monotonous arpeggio. We were anxious to find one, at least, that we might recommend to the public; but did in no way succeed till we arrived at the sixth. This possesses a tolerably pleasing melody, and gives the sentiment of the words with an effect, which, though not striking or original, is just, and, in a considerable degree, interesting.

May 1, 1807, p. 380.

**La Giorgiana**, an Andante and Rondo for the Piano forte; composed and dedicated to the Honourable Miss G. Smith, by P. Anthony Corri. 2s. These movements form an excellent sonetta for the piano-forte. They are not intrinsically good, but are well contrasted, and produce, in succession, an effect highly creditable to Mr. Corri’s taste and judgment.

August 8, 1808, p. 61.

**L’Auguario Felice**, a Sonata for the Piano-forte. Composed and dedicated to Miss Dering, by P. Anthony Corri. 4s. We have perused this sonata with much pleasure. Much freedom and boldness of fancy, aided by well-studied arrangement and scientific modulation, serve to distinguish the work and raise Mr. P. A. Corri far above mediocrity as a piano-forte composer. Students sufficiently advanced for the practice of this piece will find it a highly pleasing as well as greatly improving exercise.

September 1, 1808, p. 162.

**La Carolina**, an Adagio & Rondo, for the Piano-forte. Composed and dedicated to Lady Carolina Lowther, by P. Anthony Corri. 2s. The introductory movement to this piece is an adagio, uncommonly elegant and impressive in its style. The rondo is strikingly pretty in its theme, and the digressive matter is conceived with taste, while the ideas are arranged with appropriateness and connection. The merit of this piece, taken in the aggregate, will, as we should judge, secure its good reception with piano-forte practitioners.

August 1, 1809, p. 65.

**La Eliza**, a Sonata. Composed, and dedicated to Miss Stanhope, by P. A. Corri. 3s. 6d. This Sonata comprises three movements; the first and third of which are divided by an andante grazioso, that is not only elegant and graceful in itself, but calculated to heighten the effect both of what it follows and what it precedes. The whole is happily fancied, and will not fail to please every tasteful hearer.

December 1, 1812, p. 445.

“**Robin Adair;**” with an introductory movement; arranged for the Piano-forte from the new edition, as sung by Mr. Braham with enthusiastic applause; and dedicated to Miss
Georgiana Harvey, by P. Antony Corri. 2s. 6d. Mr. Corri in his manner of treating this beautiful little melody, has given considerable play to his fancy, though he has not, perhaps, adhered so closely to the style of his subject as a rigid critic would require: but the exuberance of the imagination often atones by its richness for the eccentricity into which it runs, and we have pleasure in saying, we cannot deny Mr. Corri this palliative.