THE FEAST OF ERIN, Fantasy for the Piano-Forte, in which are introduced the original Irish Airs of "Planxty Drury, The Summer is coming, Erin go bragh," and "Fly not yet," composed for, and dedicated to Miss Mary Fludyer, by P. Anthony Corri-4s. Before we convey to our readers our approbation of the above production, we think it right to express our regret at seeing such talents as Mr. C.'s thrown away upon the prevailing custom among some composers, of harmonizing or introducing a variety of ballads and ditties in their compositions. We are not fond of musical patchwork, or harmonic hashes, however well seasoned, as in the present instance, the same may turn out. What would the public think, if one of our eminent painters were to announce for inspection a work of his pencil, with the observation, "in which is introduced the Belvedere Apollo, or Gog and Magog of Guildhall?" Originality, we conceived, ought to be the primary aim of art. Expecting this objection in principle, we cannot but prize the manner in which Mr. C. has fulfilled his promise in the title-page. The patchwork is neatly and skillfully joined, and in proper places intermixed with pleasing specimens of the author's own manufacture. The transitions from one air to the other are well prepared, and the airs themselves handled under various forms and keys. The Feast of Erin we make no doubt, therefore, will, even on this side of St. George's channel, afford a harmonic banquet to a numerous class of musical amateurs.

"Caro, Caro," Cavatina, with a Harp Accompaniment, sung by Madame Dussek, and composed for her by P. Antony Corri, price 1s. 6d. A beautiful little air equally adapted to a plain voice, and to the more scientific warbler. The style is completely Italian, and the accompaniment, although written for the harp, may be executed on the piano-forte. The descent from F into the paused C (p.3) is sweet and affecting.

One observation we must be allowed, although it is with modest diffidence we make it, not presuming to be as good judges of Italian prosody as Mr. Corri: The word serbati accented as marked, we do not recollect ever to have thus seen; it is generally a dactyl, serbati.

A. Corri's Serenade, "L'Incanto," originally composed for two performers on the Piano-Forte, and one on the Harp, arranged with a Flute Accompaniment, composed, at Burley on the Hill, for Miss Fitzgerald, Miss Finch, and Miss Emily Fitzgerald, and dedicated to the Right Hon. the Earl of Winchelsea. Pr. 3s. 6d. With so many respectable names staring in our face, it would be the height of uncourteousness not to say something of this musical trifle, particularly as we should be guilty of a dereliction of judgment, were we to speak unfavourably of this new child of Mr. Corri's fertile imagination. Mr. C. however expeditious in his productions, appears to enjoy the rare advantage of not being able to write any thing bad. In this serenade, every thing follows naturally on each other. The andante is a pleasing compound of harmony, and the rondo is distinguished by its liveliness, and the neat manner in which the subject is at different times resumed. The few modulations which occur, have more the merit of correctness than novelty. He must be fastidious indeed, who would find fault with the composition of this serenade.

THE TERPSICHOREAN. Three most admired Country Dances, "Lord Cathcart's Return," "Knowle Park," and "The Labyrinth," arranged for the Piano-Forte, and dedicated to Miss Dawes, by P. Antony Corri. Pr. 5s. However greatly the regret at seeing the talents of this author thrown away upon the arrangement of country dances, had prejudiced us against this performance, justice obliges us to own that the manner in which Mr. C. has executed this humiliating task, changed our aversion into admiration; it clearly shews that the hand of a master is capable of converting trifles into objects of interest and delight. There is a neatness of expression, an elegance of thought, and correctness of harmony so conspicuous in
every part of this composition, as to render it absolutely difficult to point out beauties. To notice but a few we shall begin with "Lord Cathcart's Return," and here call the attention of our readers to the find descent into E (p. 2, l. 4), the sweet dolce (p. 3, l. 1). In p. 4 we have to applaud the abrupt change to A minor, and (l. 5, at crescendo), the neat ascent by octaves. Page 5 is altogether a masterpiece of modulation, and the solution into Ab (l. 2, at the word con anima), and wish every performer a soul capable of feeling what the author desires to be felt. Equally do we admire, in p. 6, ll. 3 and 4, the gradual preparation for the subject which as soon as gained is dexterously again abandoned.

The second piece, "Knowle Park," equally displays the author's skill, which is eminently conspicuous in some fine passages, p. 9. The spirited minor (p. 10) affords, like the chiaroscuro in a painting, a happy relief; and in p. 12 independent of the good effect of the few treble notes for the left hand, ll. 1 and 2, the lovers of chromatic strains will meet with an ample treat. They will, no doubt, applaud with us the well-harmonized descent, l. 2, p. 14 a passage, the difficulty of which Mr. C. himself acknowledges by the optional substitution of an easier one. The termination of "Knowle Park," likewise demands our notice, on account of the artful manner with which the subject has been interwoven in it.

The "Labyrinth" is treated in a different manner from the preceding subjects. Its unassuming, but graceful melody has afforded a proper theme for a few variations. The first of these is distinguished for its neatness, although the idea of representing the subject under octaved semiquavers is not new. In the second variation we have to commend the accompaniment of the left hand, arranged in a manner known to us from similar compositions of Mozart's. In the beginning of the 3d var. the bass conducts the melody, but it swerves too soon into mere accompaniment; we must regret the author's not having followed up this idea throughout the variation. Var. 4 consists of a set of commonplace triplets, and var. 5 of nothing but the separated chords of the theme. We are much more pleased with the 6th var. which is beautifully plaintive, and some of the chords of whose bass have the merit of being out of the common way of accompaniment. In the 7th var. the left hand, by crossing the right, produces a pleasing variety; but what we here admire most is the very sudden rest in the chord of Eb, after the conclusion in G major. The idea appears to us quite original. Once in Eb, Mr. C. treats us with the theme in that key, from which he returns with the greatest display of skill, in p. 20. That page altogether, does him great credit; it contains a kind of chromatic softness, not to be excelled by Haydn, or Mozart; and by way of happy contrast, the how in p. 21 changes into a presto movement "a la walz," which, without the assistance of the Thesean ball of twine, conducts us merrily and safely out of Mr. C.'s "Labyrinth."

But we perceive that our partiality for his composition has caused us to transgress our usual limits; a fault for which we hope for indulgence. It is natural enough to lose one's self in a "Labyrinth."

May 1810 (#17) pp. 319-20

"Roses and Lillies," Divertisement for the Piano-Forte, consisting of an Andantino, Hornpipe, and Patorale, composed for, and dedicated to Miss Hale, by P. Antony Corri. Price 4s. Another specimen of the superior talents of our favourite author! The subject of the first movement reminds us partly of Paesiello's, "For Tenderness formed," and partly of the theme of one of Pleyel's variations. In the second part (p. 2, l. 2), we cannot leave unnoticed the charming effect produced by the sudden change into the key of Db major; the minor likewise in five flats on the same page, is incomparably beautiful, particularly towards its close. At p. 3, the subject is transformed into a masterly variation. In the hornpipe pp. 4, 5, and 6, we observe much connected neatness of expression, but less originality. The pastorale deserves unqualified praise; the unassuming simplicity of its subject, assisted by the equisonal accompaniment of sustained legato B's, cannot but delight the ear of uncorrupted taste; and the effect of softness attending the C natural (p. 7, l. 2, b. 2), merits notice. In p. 8 we meet with an interesting variation, and the volubility of the subsequent passages is finely relieved by a succession of spirited chords, p. 10, l. 1. We next have to admire the few excellent chromatic bars at the close of page 11, leading to a resolution from three flats to one sharp. P. 12 Mr. C. introduces a melodious dolce in G major, and by a transition, somewhat abrupt (p. 12, l. 6), re-enters his original key and subject in Bb major, and now prepares a termination wound up with great skill and spirit.

July 1811 (#31) p. 32

Helicon, a Divertisement for the Piano-Forte, composed for, and dedicated to, Miss Eliza Milnes, by P.
Anthony Corri. Pr. 3s. 6d. Much of this divertimento appears so familiar to our memory, that we cannot pronounce with certainty that something greatly like it, probably by the same author, has not before come under our observation. But were it even so, we should not grieve at the recurrence as we have derived from "Helicon" a due share of the gratification which we are wont to anticipate from Mr. Corri's works. It embraces three movements: a larghetto in G major, an andante in C major, with variations, and a rondo, again in G major. In the first we find a fine minor, and (p. 3, l. 2,) an elegant preparation for the reintroduction of the theme. The subject of the andante is a Scotch air, very familiar to us. Its first variation in triplets possesses much pleasing fluency; the second deserves praise on account of its style of finished elegance; the minore of the third is likewise conspicuous for its display of tasteful neatness, particularly the few terminating bars, descending through half notes to the chord of C; and the alternate couplets of demisemiquavers in the bass and treble of the 4th variation, afford beneficial exercise for the hand of the student. The artless theme of the rondo is very pretty; it is soon exhibited in the allied key of D, in which we find (p. 8, l. 5) a few highly delicate bars. The crossed-hand passages in the ninth page claim unqualified praise, which is likewise due to the fine modulations imagined in that page, as well as to the gradual and skillful preparation for the transition into B major; from whence, by a second preparation equally perfect, the author, p. 10, returns to his original key. The whole is wound up, with much taste and knowledge of effect, in the last page.

July 1811 (#31) p. 33
"Oh! would I ne'er had seen thee," a song, composed by P. A. Corri. Pr. 1s. 6d. Equally simple with the former ["As Ellen to her Lute one Day," by S. J. Arnold, Esq.] in point of melody, this little air possesses a certain originality in some of its turns, joined to a pathetic tenderness, which claims our decided partiality. Its very first bar setting out with the seventh of F, in order to arrive at the standard key of the song (C), strikes, on account of the novelty of the idea. The second part, at the words, "Before I saw thy charms," is elegantly begun in the allied key, G, and with artless ease brought into C again. The four bars of concluding symphony evince skill and feeling. We observe with approbation the repetition of the whole air in a higher key (Eb), the original one as stated; thus adapting the composition to voices of different compass.

September 1811 (#33) pp. 158-59
"The Solitaire," a Divertisement for the Piano-Forte, composed for, and dedicated to, Miss Freeling, by P. Anthony Corri. Price 4s. This divertissement sets out with an aria in Eb as a subject for its subsequent variations. Its melody is chaste and graceful, and in the second part strongly reminds us of Mozart's celebrated "Forget me not." The ease and volubility of the first and second variation command our approbation. The third (C minor) is delicately wrought and appropriately enriched with some good semitonal [sic] touches; we notice especially the able arrangement of the solving bar (p. 4, l. 2, b. 1,) although the transition from the third quaver of the chord of G major to the next (the seventh of the chord of Eb) appears somewhat bold. In the fourth variation the alternation of both hands will furnish practice for incipient fingers.

The motett, in no less than six flats (Eb minor), does the author no less honour, than the lady whose proficiency warranted a dedication of so chromatic and (as Mr. C. himself apprehends) so sombre a minor harmony. It is extremely beautiful, but requires a nice ear to execute as well as to understand it. The presto sets out in rapid semiquavers, and demands as quick a sight as light fingers. The first line, p. 9, has an original minor turn. Equally original is the fine transition to the chord of C, by means of the sudden leap to the bear [sic] G in the bass at the very beginning of the tenth page, the end of which contains some wild unisono passages. In p. 12, Mr. C. returns to his original key of Eb. Here he displays a variety of spirited evolutions which lead, under a brilliant bustle, to a shewy termination. The whole of this presto is admirably linked together, so as to produce all the effect of a regular overture movement; and although it is certainly not within the reach of a beginner, yet the passages lie [sic] admirably to the hand.

December 1811 (#36) pp. 345-46
L'ANIMA DI MUSICA, an original Tritise upon Piano-Forte Playing, in which musical Expression and Style are reduced to system: the Rudiments of Music, the Art of Fingering, the Nature of Touch and of Preluding, are illustrated with suitable examples; together with twenty-seven Exercises, twenty progressive Lessons, and above two hundred progressive Preludes, in every Key and Mode, and in different Styles, so calculated that variety may be formed at pleasure. A Dictionary is also added, explaining every Term used
in Music. The whole written and composed by P. Antony Corri. Price L1 5s. AN acquaintance with the merits of this publication will justify the place of honour we have assigned to it in our present catalogue. Indeed, the talents and great experience of the author warranted an expectation of receiving at his hands a didactic work of a superior stamp, and utility; and such, we are happy to say, is the character of Mr. Corri's "Anima di Musica," a title as appropriately chosen as it is made good in the course of the performance. We, therefore, sincerely lament, that the limits of the Repository (in which musical notices form but a secondary object) will not permit us to enter into that extended analysis of the author's labour which it really deserves; for, besides the advantages which it derives from Mr. C.'s skill and long experience, a regular system pervades the whole, and every page displays a perspicuity of intellect and style which, instead of deterring, must allure the attention of the pupil. The 120 pages of this volume are divided into four principal heads, and these again subdivided into a variety of lessons and section. The former successively treat, 1st, of the rudiments and theory; 2ndly, of practice and fingering; 3rdly, of expression and style; and 4thly, of preluding. The chapter on preluding is ably and, if we may be allowed the expression, philosophically treated; for the rationale of the directions is given at every step; and, what we cannot applaud too much, the same passages are represented with faulty as well as proper fingers, a method which, while it shews what to avoid, serves more than anything to exhibit the reason of the correct digitation. In the chapter of expression and style Mr. Corri has persued a path hitherto almost untrodden: we, therefore, meet with much important novelty; and his instructions for preludes are as complete as they could be devised, without entering into the theory of harmonics, a task unquestionably foreign to the author's object. It is by examples (from the most simple to those of the highest order) that he initiates the pupil into the mystery of preluding. From what has been said, certainly under no favour or partiality (for we have not the pleasure to be otherwise acquainted with Mr. Corri than by sight and from his works), our readers will probably and justly deduce what has been said, certainly under no favour or partiality (for we have not the pleasure to be otherwise acquainted with Mr. Corri than by sight and from his works), our readers will probably and justly deduce that in our opinion his "L'anima di Musica" is a standard work to which many of the ephemeral publications, with which the musical world is deluged, will, for many years to come, serve as wrappers.

March 1812 (#39) pp. 160-61
National Melodies, consisting of the most admired Airs of England, Ireland, Scotland, and Wales, arranged as Rondos, or with Variations, for the Piano Forte, and an Introductory Movement to each composed by the most eminent Authors. No. 3. Pr. 2s. 6d. An English Air of Dr. Arne's forms the subject of the present number of Messrs. Chappell and Co.'s collection of national melodies, and the arrangement proceeds from Mr. P. A. Corri. From the portion of this work that has hitherto appeared, it would seem as if the selection of the airs to be harmonized and arranged were to be confined to the productions of the earlier British composers. If so, we doubt their eligibility for the purpose and occasion of the publication; not that we are so prejudiced against the old school, as not to be aware of its peculiar merits in point of correctness of harmony, simplicity, and frequently beauty of expression; but the great change which has since taken place in musical taste, and the consequent obsoleteness of some particular turns of harmony, of certain favourite terminations and modulations, &c. seem to us more or less unsusceptible of variation, or arrangement in the modern style, and to produce an effect similar to the sight of a man in years dressed up in the utmost fashion of the present day, whom we would deem much more venerable in the sober garb of remote times. We may be mistaken in this notion of ours, and we are aware that Mr. Corri's labour in the present number may be used as a powerful weapon against our argument; for, besides the advantages which it derives from Mr. C.'s skill and long experience, a regular system pervades the whole, and every page displays a perspicuity of intellect and style which, instead of deterring, must allure the attention of the pupil. The 120 pages of this volume are divided into four principal heads, and these again subdivided into a variety of lessons and section. The former successively treat, 1st, of the rudiments and theory; 2ndly, of practice and fingering; 3rdly, of expression and style; and 4thly, of preluding. The chapter on preluding is ably and, if we may be allowed the expression, philosophically treated; for the rationale of the directions is given at every step; and, what we cannot applaud too much, the same passages are represented with faulty as well as proper fingers, a method which, while it shews what to avoid, serves more than anything to exhibit the reason of the correct digitation. In the chapter of expression and style Mr. Corri has persued a path hitherto almost untrodden: we, therefore, meet with much important novelty; and his instructions for preludes are as complete as they could be devised, without entering into the theory of harmonics, a task unquestionably foreign to the author's object. It is by examples (from the most simple to those of the highest order) that he initiates the pupil into the mystery of preluding. From what has been said, certainly under no favour or partiality (for we have not the pleasure to be otherwise acquainted with Mr. Corri than by sight and from his works), our readers will probably and justly deduce that in our opinion his "L'anima di Musica" is a standard work to which many of the ephemeral publications, with which the musical world is deluged, will, for many years to come, serve as wrappers.

April 1812 (#40) pp. 228-29
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. Pr. 2s. 6d. Under Mr. Corri's adoption, it would have been singular not to have seen in Robin, the impression of the father's elegance, gentleness, and chaste correctness. For our part speaking without figure, we have been charmed with this composition--every page has furnished us with a source of delight;
the introduction, especially toward the conclusion, is beautiful; the theme (in C major) is harmonized in a natural and tasteful manner, and the superstructure raised with infinite judgment and skill, through a variety of analogous keys. We were particularly pleased with the fifth page in F, the able transition into D, and the subsequent modulations in G. (p. 6.) In the 8th page, we observe an excellent portion in A minor, neatly verged into A major (l. 3); and the last page, besides its interesting passages, and the appropriate re-introduction of the subject, exhibits, in the elegant cadenced conclusion, another distinguished specimen of the author’s classic conception.

October 1812 (#46) p. 230

P. A. Corri’s Original System of Preluding, comprehending Instructions on that Branch of Piano-Forte Playing, with upwards of 200 progressive Preludes, in every Key and Mode, and in different Styles, so calculated that Variety may be formed at Pleasure. Pr. 8s. The preceding publication is a considerable and very interesting portion of Mr. Corri’s great work, L’Anima di Musica, to which we allotted an extended space in our musical criticism of No. XXXVI. of the Repository. As on that occasion we spoke fully on the distinguished merits of this part of the work, we shall beg leave to refer our readers to the before-mentioned number; adding our approbation of the publishers, Messrs. Chappell & Co. giving the present extract separately, and thus rendering the instructions it contains more accessible to the generality of students.

April 1813 (#52) pp. 228-29

Divertimento alla Montanara, for the Piano-Forte, composed, and dedicated to Miss Stanwir, by P. Antony Corri, pr. 4s. The task of going through a work like this, may fitly be compared to a pleasant walk in a flowery meadow, and proves a graceful compensation for the frequent tugs through brambles and bogs, which fall to the lot of a reviewer. A largo, a march, and a rondo in Eb, constitute this divertimento. In the first, we at once recognized our author by the elegant correctness of his harmony, and the chasteness of his melody. The march is a charming movement; the various classic thoughts follow each other in the most natural, unlaboured succession; as in a handsome edifice, every thing is in its place, nothing too much, nothing wanting: the idea, p. 3, l. 2, appears to us particularly happy; and the conclusions of the march, p. 5, truly energetic and imposing, admirably contrasts with the innocent simplicity of the pastoral theme of the rondo. Here we equally remark many passages worthy of the author, such as the tasteful idea, p. 7, l. 1; the digressive evolutions in the same page; the fantasia in C, p. 9; the attractive minor, p. 12, &c. Unfortunately (quandoque dormitat et bonus Homerus), an offensive grammatical error has crept into the harmony of the very outset of the fantasia. In the first two bars, the immediate succession of two perfect chords in close contact, produces both octaves and fifths. That this is a slip of the pen, the rest of this publication would prove, even to those who are strangers to Mr. C.’s talents.

December 1813 (#60) p. 345

Concerto da Camera, for the Piano-Forte, with Accompaniments for two Violins, Flute, Viola, and Violincello, No. 2, composed, and dedicated to Miss Bishop, by P. A. Corri. Pr. 7s. 6d. If we are not overbiassed [sic] by a particular bent of taste (from which even the reviewer is not exempt), the concerto before us is one of those rare productions of musical first-rate talent, which will be in request as long as the art maintains its present high state of cultivation. It is a charming composition from beginning to end. The allegro in three flats, sets out with an interesting subject, in which the tutti part does not, as is too often the case, perform the menial office to a porter, merely as it were, to open the door to the solo. Both are masterly devised. Of the solos, we can scarcely select any one portion without tacitly doing injustice to the others. The passages, however (p. 5), are of a superior stamp; and the tutti’s, in the same page, with their find bass imitations, above our praise. Equally beautiful is the minor solo, p. 6, as far as the transition to Ab; and the tutti again in F major, which succeeds, commands all the praise we can bestow. Indeed, all the rest is one uninterrupted treat of rich and luxuriant musical ideas.

The slow movement is an excellent minuet, exhibiting a continued flow of graceful melody, whether under the guidance of the orchestra, or of the piano-forte individually; and the last part with the obligato flute support, is exceedingly sweet.

The waltz theme of the rondo is elegant; and the outset of the solo, p. 13, full of brilliant precision. Page 14, we observe the fanciful accompaniment to the shake. In the minore, p. 15 the subject is classically represented in a plaintive cast; and the modulations reared upon it are as bold and scientific as those in p.
are playful and novel.

Three Italian Ariettas, composed for, and dedicated to, the Right Hon. Lady Cranstoun, by P. Antony Corri. Pr. 3s. The first of these airs, "Te solo adoro," in Eb, is attractive by its sweet, and at the same time impressive melody. We notice with approbation the descent by fourths, with the added lower third (p. 3, l. 1); but the ascent, in the same manner, accords less with our ear the further it proceeds. The termination of this song is very elegant. Arietta II. "E pena troppo barbara" (in A) is a charming little melody, replete with expressivo and originality; the broken accompaniment has a very pretty effect, and the change of the first period, by which it plaintively merges into C minor, is not only exquisitely delicate in itself, but eminently in unison with the text. The second part ("V'e nel lagnarsi," is likewise well in character; we observe the neat turn at "tormento" and "tutto," (l. 1); and the employment of the extreme sharp sixth at "Sento," (ll. 3 and 4) is beautifully in its place. Altogether, this air is as complete a vocal composition as any we know of, of the same extent. No. III. "Se tu nol' sai," in Bb, has likewise decided claims to our approbation. The subject is simple and unaffected, and tells the tale well; in the fourth line the harmony does not altogether proceed kindly towards the close in the dominant. The next page merits unqualified commendation; its first period (ll. 1 and 2,) is highly pathetic; and the next, in B minor, independently of its aptness to the poetry, is imagined with much feeling and ably contrived. To the amateurs of vocal music, and especially to pupils, these airs cannot too strongly be recommended.

Lettera d'un Figlio di Marte alla sua Amante, Song, composed for and dedicated to Miss Dance, by P. A. Corri. Pr. 2s. This is really a mere love-letter, not reducible to either rhyme or metre, short and sweet; but if the frequent repetition of its sentences really occurred in the original, il mio bene will in all probability have had to pay double postage, i suoi lamenti e pene a consolar. To set prose to music is no easy undertaking; and in this case the melody, however select, strongly labours under that difficulty. The symphony is highly interesting, and the motivo of the air is conspicuous for its chaste simplicity, as well as its neatness in point of harmonic arrangement, although in the second line it takes a rather common turn. In the third page we have to applaud the effective and skillfully contrived harmony of the two first lines, which we deem greatly superior to the remainder of the page. In the beginning and end of page 4 we observe the peculiarity of the accompaniment, with the alternate descent and ascent of the bass; but do not think that the harmony beats in all cases well together; and the passage from "pianissimo" is throughout an imitation of "When the stormy winds do blow." The conclusion is replete with pathetic expression.