

## H A R K ! D I N G , D I N G .

*Brisk.*

CATCH FOR THREE VOICES.

*Dr. Harrington.*

1 Hark, hark, ding, ding, ding, ding, my lord's come in, run, run, they call, 'tis the la - dies want

2 Chair! chair! ding, ding, ding, ding, 'tis at the Bear, at the Bear, make haste, make

3 Dong. where, where, ding, ding, ding, dong, I'm coming, there, coming

2 chairs for the ball, John Boots, Robin Tap, where a plague are ye all.

3 haste you'll lose the fare, coming, sir, coming sir, score a pint in the bar, ding, ding, ding.

1 there, hold, hold, put out you dog, put out you dog for I am first chair.

## THE OPERA AT VIENNA.

In the last number of the *Gazette Musicale* there is an article, from a Frankfort journal, on the Theatres and Music at Vienna, from which we subjoin an extract. It may tend to correct the extravagant notions entertained among us of the state of music in the Austrian capital, and teach us to look with a little more complacency on its state among ourselves. The author is M. Guhr, director of the Opera at Frankfort, and one of the most distinguished musicians in Germany:—

In a capital like Vienna there must always be a great number of artists. There are good composers—able critics—everything necessary to exalt the musical art to the highest pitch: and yet it has fallen to the lowest.

The Karntnerthör Theatre (the principal musical theatre in Vienna) is managed by an Italian, called Balochino; a man who was once a dress-maker in an Italian theatre, and who does not know a word of German. This man receives from the Government an annual subsidy of 72,000 florins (about 7,000l. sterling), besides the 10,000 florins of subscription for the Royal box, for a season of three months, from the 1st of April to the end of June.

It is to such a man that the property of this great establishment is entrusted; an establishment which has an excellent orchestra and chorus, and gives employment to eminent artists, among whom is Nicolai.\* The performers in the orchestra are overworked and ill paid. "Still," said one of them to me, "we would go through our drudgery with good will if we were not obliged, all the year round, to play the whipt cream that comes from Italy. We have hardly the opportunity, once or twice a year, to refresh our ears with the harmonies of Mozart, or some other German master." Celebrated composers have begged me to get their symphonies performed at Frankfort, music of this kind not being in use at Vienna!

On the 25th of May I went to the Karntnerthör Theatre. I paid my six francs for a place in the pit, and heard what is called a grand opera, "Maria di Rohan." I could hardly believe my ears. I shall give you a few particulars of my evening, that you may have some idea of a grand opera at the Karntnerthör Theatre.

\*The composer of "Il Templario," an opera which has had great success both in Italy and Germany, and the music of which has been published in London.