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A  
GENERAL HISTORY

OF

M U S I C.

VOLUME THE FIFTH

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A  
GENERAL HISTORY  
OF THE  
SCIENCE and PRACTICE  
OF  
M U S I C,

BY  
S I R J O H N H A W K I N S.

VOLUME THE FIFTH.

L O N D O N,  
Printed for T. PAYNE and Son, at the Mews-Gate.  
MDCCLXXVI.



A  
G E N E R A L   H I S T O R Y  
O F   T H E  
S C I E N C E   a n d   P R A C T I C E  
O F  
M   U   S   I   C.

B O O K   I.   C H A P.   I.

**I**N tracing the progress of music in this country, it is found that the compositions of our most celebrated masters were calculated either for the service of the church, for theatric entertainment, or for private chamber practice. Those persons who understood or professed to love music had their meetings in divers parts of the kingdom for the practice of vocal and instrumental music; but till the establishment of those weekly musical meetings at Oxford of which an account has herein before been given, we meet with no voluntary associations for musical recreation, till some time after the restoration. The first of the kind in London had its rise in a very obscure part of the town, viz. at Clerkenwell, in such a place, and under such circumstances, as tended more to disgrace than recommend such an institution. In short it was in the house, or rather hovel of one Thomas Britton, a man who for a livelihood sold small-coal about the streets, that this meeting was held, the first of the kind in London, as beginning in the year 1678, and the only one that corresponded with the idea of a concert.

An account of this extraordinary man, and of the meetings at his house, is referred to a future page. His concert is here mentioned as that which gave rise to other meetings for a similar purpose, of which there were many towards the end of the last century:

In the interim it is proposed to speak of those musical performances with which the people in general were entertained at places of public resort, distinguishing between such as were calculated for the recreation of the vulgar, and those which for their elegance come under the denomination of concerts. The first of these were no other than the musical entertainments given to the people in Music-houses, already spoken of, the performers in which consisted of fiddlers and others, hired by the master of the house; such as in the night season were wont to parade the city and suburbs under the denomination of the Waits\*. The music of these men could scarcely be called a concert, for this obvious reason, that it had no variety of parts, nor commixture of different instruments: Half a dozen of fiddlers would scrape Sellenger's Round, or John come kiss me, or Old Simon the King with divisions, till themselves and their audience were tired; after which as many players on the hautboy would in the most harsh and discordant tones grate forth Green Sleeves, Yellow Stockings, Gillian of Croydon, or some such common dance-tune, and the people thought it fine music.

But a concert, properly so called, was a sober recreation; persons were drawn to it, not by an affectation of admiring what they could not taste, but by a genuine pleasure which they took in the entertainment. For the gratification of such the masters of music exerted their utmost endeavours; and some of the greatest eminence among them were not above entertaining the public with musical performances, either at their own houses, or in places more commodious; receiving for their own use the money paid on admission. And to these performances the lovers of music were invited by advertisements in the London Gazette, the form and manner whereof will appear by the following extracts.

Numb. 742. Dec: 30, 1672. ' These are to give notice, that at Mr. John Banister's house (now called the Musick-school) over against the George tavern in White Fryers, this present Monday, will be musick performed by excellent masters, beginning precisely at 4 of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.'

\* It was the ancient custom for the waits to parade the streets nightly during the winter. Now they go about a few nights only before Christmas, to furnish a pretence for asking money at the return of that festival.

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Numb. 958. Jan. 25, 1674. Mr. John Banister advertises that he is removed to Shandois-street, Covent Garden, and there intends entertainment as formerly on Tuesday then next, and every evening for the future, Sundays only excepted.

Numb. 961. Feb. 4, 1674. 'A rare concert of four Trumpets Marine, never heard of before in England. If any persons desire to come and hear it, they may repair to the Fleece tavern near St. James's, about two of the clock in the afternoon, every day in the week except Sundays. Every concert shall continue one hour, and so begin again. The best places are one shilling, and the other sixpence.'

Numb. 1154. Dec. 11, 1676. 'On Thursday next, the 14th instant, at the Academy in Little Lincoln's-Inn fields, will begin the first part of the Parley of Instruments, composed by Mr. John Banister, and perform'd by eminent masters, at six o'clock, and to continue nightly, as shall by bill or otherwise be notifi'd. The tickets are to be deliver'd out from one of the clock till five every day, and not after.'

Numb. 1356. Nov. 18, 1678. 'On Thursday next, the 22d of this instant November, at the Musick-school in Essex Buildings, over-against St. Clement's church in the Strand \*, will be continued a consort of vocal and instrumental musick, beginning at five of the clock every evening, composed by Mr. John Banister.'

Banister died in the year 1679, as has been already related; he left a son named John, a fine performer on the violin, who was one of king William's band; and played the first violin at Drury-lane theatre when operas were first performed there, and will be spoken of hereafter.

Numb. 2088. Nov. 23, 1685. An advertisement of the publication of several Sonatas, composed after the Italian way, for one and two bass-violos, with a thorough-bass, by Mr. August Keenell, and of their being to be performed on Thursday evenings at the dancing-school in Walbrook, next door to the Bell inn; and on Saturday evenings at the dancing-school in York Buildings, at which places will be also some performance on the Baritone by the said Mr. August Keenell.

\* Viz. in the great house a few doors down on the right hand, now occupied by Mr. Paterfon the auctioneer.

About this time we also find that concerts were performed in Bow-street, Covent Garden, for in the Gazette, Numb. 2496, Oct. 14, 1689, is an advertisement that the concerts that were held in Bow-street and York Buildings were then joined together, and would for the future be performed in York Buildings.

Numb. 2533. Feb. 20, 1689. The music meeting that was lately held in Villiers-street York Buildings\*, is advertised to be removed into Exeter Change in the Strand; but in a subsequent advertisement of March 10, in the same year, it is said to be removed back to Villiers-street.

Numb. 2599. Oct. 9, 1690. ‘ Mr. Franck’s consort of vocal and instrumental musick will be performed to-morrow, being the 10th instant, at the 2 Golden Balls, at the upper end of Bow-street, Covent-Garden, at 7 in the evening; and next Wednesday at the Outroper’s† office in the Royal Exchange, and will be continued all the ensuing winter.’

Numb. 2637. Feb. 19, 1690. ‘ The consort of musick lately in Bow-street is removed next Bedford-gate in Charles-street, Covent Garden, where a room is newly built for that purpose, and by command is to begin on Friday next the 20th instant, where it is afterwards to be continued every Thursday, beginning between 7 and 8 in the evening.’

Numb. 2651. April 9, 1691. ‘ The consort of vocal and instrumental musick, lately held in York Buildings, will be performed again at the same place and hour as formerly, on Monday next, be-

\* In Villiers-street York-buildings was formerly a great room used for concerts and other public exhibitions. In the Spectator are sundry advertisements from thence. About the year 1711 Sir Richard Steele and Clayton were engaged in a concert performed there; and since their time it has been used for the like purposes. The house of which it was part was on the right hand side of the street, near the bottom, and adjoining to what is now called the water-office, but within these few years it was pulled down, and two small houses have been built on the site of it.

† For the etymology of the appellative OUTROPER we are to seek; but the following clause in the charter granted by Charles II. to the citizens of London, will go near to explain the meaning of it. ‘ Also we will, and for us our heirs and successors do erect and create in and through the said city, &c. a certain office called Outroper or common cryer, to and for the selling of household stuff, apparel, leases of houses, jewels, goods, chattels, and other things of all persons who shall be willing that the said officers shall make sale of the same things by public and open clamour, commonly called Outcry, and sale in some common and open place or places in the said city, &c.’ And in the London Gazette, Numb. 2404, is an order of the Mayor and Aldermen of London for reviving the said office of Outroper, for the benefit of the orphans to whom the chamber of London is indebted, and that Thomas Puckle be admitted thereto: And that the West Pawn of the Royal Exchange be the place for such sales.



ing Easter Monday, by the command, and for the entertainment of her Royal Highness the Princess of Denmark.'

Numb. 2654. April 20, 1691. 'The concert of vocal and instrumental musick in Charles-street Covent Garden, by their Majesties authority will be performed on Tuesday next the 23d instant, and so continue every Thursday by command.'

Numb. 2746. March 6, 1691. 'A consort of musick, with several new voices, to be performed on the 10th instant at the Vendu in Charles-street, Covent-Garden \*.'

Numb. 2834. Jan. 9, 1692. 'The Italian lady (that is lately come over that is so famous for her singing) has been reported that she will sing no more in the consort in York Buildings: This is to give notice, that next Tuesday, being the 10th instant, she will sing in the consort in York Buildings, and so continue during this season.'

Numb. 2838. Jan. 23, 1692. 'These are to give notice that the musick meeting, in which the Italian woman sings, will be held every Tuesday in York-buildings, and Thursdays in Freeman's yard in Cornhill near the Royal Exchange.'

Numb. 2858. April 3, 1693. 'On next Thursday, being the 6th of April, will begin Signor Tosi's † consort of musick, in Charles-street in Covent-Garden, about eight of the clock in the evening.'

Numb. 2917. Oct. 26, 1693. 'Seignor Tosi's consort of musick will begin on Monday the 30th instant in York-buildings, at 8 in the evening, to continue weekly all the winter.'

Numb. 2926. Nov. 27, 1693. 'In Charles-street in Covent-Garden, on Thursday next, the 30th instant, will begin Mr. Franck's consort of musick, and so continue every Thursday night, beginning exactly at 8 of the clock.'

Numb. 2943. Jan. 25, 1693. 'At the consort-room in York-buildings, on this present Thursday, at the usual hour will be performed Mr. Purcell's Song composed for St. Cecilia's Day in the year 1692, together with some other compositions of his, both vocal

\* The Vendu, by an advertisement in the preceding Gazette, appears to have been a place for the sale of paintings, and to have been situate next Bedford-gate in Charles-street.

† PIER-FRANCESCO TOSI, a fine singer, mentioned vol. IV. page 254, in not. and of whom occasion will be taken to speak hereafter. It may be remarked that the spelling in all these advertisements is very incorrect, and the notification in the most awkward terms.

‘ and instrumental, for the entertainment of his Highness Prince Lewis of Baden.’

Numb. 2945. Feb. 1, 1693. ‘ At the consort in York-buildings, on Monday next the 5th instant, will be performed Mr. Finger’s St. Cecilia’s Song, intermixed with a variety of new musick, at the ordinary rates.’

Numb. 2982. June 11, 1694. ‘ On Thursday next will be a new consort of musick in Charles-street, Covent Garden, where a gentleman sings that hath one of the best voices in England, not before heard in publick, to be continued every Thursday for a month.’

Numb. 3027. Nov. 15, 1694. ‘ A consort of musick composed by Mr. Grabue \*, will be performed on Saturday next at Mr. Smith’s in Charles-street, Covent Garden, between the hours of seven and eight.’

Numb. 3030. Nov. 26, 1694. ‘ The consort of musick in Charles-street Covent Garden will begin again next Thursday, with the addition of two new voices, one a young gentlewoman of 12 years of age, the room being put in good condition, and there to continue this season.’

Numb. 3250. Jan. 4, 1696. ‘ The musick that was performed of St. Cecilia’s Day, composed by Signior Nicola †, will be performed on Thursday night in York-buildings, being the 7th instant.’

Numb. 3286. May 10, 1697. ‘ On Thursday next, being the 13th instant, will be performed in York-buildings an entertainment of vocal and instrumental musick, composed by Dr. Staggin’s.’

Numb. 3356. Jan. 10, 1697. ‘ In York-buildings, this present Monday the 10th instant, at the request of several persons of quality, will be a consort of vocal and instrumental musick never performed there before, beginning at the usual hour, for the benefit of Mr. King and Mr. Banister ‡.’

Numb. 3366. Feb. 14, 1697. ‘ An entertainment of new musick, composed on the peace by Mr. Van [Vaughan] Richardson, organist of Winchester cathedral, will be performed on Wednesday next at 8 at night in York-buildings.’

Numb. 3374. March 14, 1697. ‘ Wednesday next, being the

\* The person who set to music Dryden’s *Albion and Albanius*. See vol. IV. page 396, in not.

† Supposed to be Nicola Matteis, the author of two collections of airs for the violin.

‡ The younger Banister: the elder died about eight years before.

‘ 16th instant, will be performed in York-buildings, a consort of new musick for the benefit of Dr. Blow, and Mr. Passible, beginning at 8.’

Numb. 3377. March 24, 1698. ‘ Monday next the 28th instant will be performed in York-buildings, a new consort of musick by the chiefeft masters in England, where Signior Rampony, an Italian musician belonging to the prince of Vaudemont, at the request of several persons of quality, will for once sing in the same in Italian and French. Half a guinea entrance.’

Numb. 3388, May 2, 1698. ‘ Wednesday next, the 4th of May, will be performed in York-buildings the Song which was sung before her royal highness on her birth-day last. With other variety of new vocal and instrumental musick, composed by Dr. Turner\*, and for his benefit.’

Numb. 3390. May 9, 1698. ‘ On Tuesday next the 10th instant will be performed in York-buildings an entertainment of vocal and instrumental musick, being St. Cecilia’s Song, composed by Dr. Blow, and several other new songs, for the benefit of Mr. Bowman and Mr. Snow.’

Numb. 3396. May 30, 1698. ‘ This present Monday, being the 30th of May, Mr. Nichola’s consort of vocal and instrumental musick will be performed in York-buildings.’

Numb. 3454. December 19, 1698. ‘ On Friday next will be performed in York-buildings, a new entertainment of vocal musick by Seigneur Fidelio, beginning exactly at 7 at night.’

Numb. 3458. Jan. 2, 1698. ‘ On Wednesday next will be performed in York-buildings Mr. Daniel Purcell’s musick made for last St. Cecilia’s feast, for the benefit of Mr. Howell and Mr. Shore, with an addition of new vocal and instrumental musick, beginning at 7 at night.

It appears also that concerts were occasionally performed at the theatre in Drury-lane. In Dryden’s Miscellany, part III. page 151. are verses thus entitled, ‘ Epilogue to the ladies, spoken by Mr. Wilks at the musick-meeting in Drury-lane, where the English woman† sings. Written by Mr. Manwaring, upon occasion of their both singing before the queen and K. of Spain at Windsor‡.’

\* Of the royal chapel: he lived far into the present century, and is therefore referred to a subsequent page.

† Supposed to be Mrs. Tofts.

‡ Of the arrival of this prince mention is made in Salmon’s Chronological Historian in the

About this time a man of a projecting head, one Cavendish Weedon, a member of Lincoln's-Inn, had formed a design of an establishment for the relief of poor decayed gentlemen; and for erecting a school for the education of youth in religion, music, and accounts: to this end he had a performance of divine music at Stationer's-hall, January the thirty-first, 1701, for the entertainment of the lords spiritual and temporal, and the honourable house of commons. This performance consisted of an oration written by himself, two poems by Nahum Tate, and three anthems, one composed by Dr. Blow, the two others by Dr. Turner. The words of the whole are extant in a quarto pamphlet printed at the time.

He had also another performance of the same kind, and for the same purpose, at Stationer's hall, in the month of May, 1702, the oration was written by Jeremy Collier; the music was an anthem and a Te Deum, both composed by Dr. Blow.

Besides this benevolent design, the author entertained another, in which he seems to have been desirous of emulating Amphion, and by the power of harmony to erect public edifices. To this end he projected a musical service of voices and instruments to be performed in Lincoln's-Inn chapel every Sunday at eleven o'clock, except during Lent and the vacation, under the direction of Dr. Edward Maynard, by subscription, the proposals for which were engraved on a folio sheet, and on two others the plan of Lincoln's-Inn fields, with the figures of the twelve apostles, and water-works at each corner, to be supplied from Hampstead water, and the model of St. Mary's chapel, to be erected in the centre *for praise*, as he terms it, after a design of Sir Christopher Wren, engraved by Sturt in 1698\*.

Strype, in his continuation of Stowe's Survey, book IV. page 74, mentions a proposal of the same person, which, whether it be included in the above, or was another, does not there appear, for building the Six Clerks office, and other Chancery offices, at the east side of Lincoln's-Inn garden.

the following passage. ' Dec. 23, [1703] King Charles III. arrived at Spithead. The duke of Somerset, master of the horse, brought him a letter from her majesty, and invited him to Windsor, where he arrived the 29th, and on the 31st returned with the duke of Somerset to his seat at Petworth in Sussex. He set sail for Portugal the 5th of January, but being put back by contrary winds, it was the 27th of February before he arrived at Lisbon.'

\* Anecdotes of British Topography, page 312.

C H A P. II.



HENRICUS ALDRICH S.T.P.

ECCLESIE CHRISTI OXON. DECANUS.

**H**ENRY ALDRICH, an eminent scholar and divine, the son of Henry Aldrich of Westminster, Gent. was born there in the year 1647, and educated in the college school in that city under the famous Dr. Richard Busby. In 1662 he was admitted of Christ Church college, Oxon. and having been elected a student under that foundation, took the degree of master of arts April 3, 1669, Entering

soon after into holy orders, he distinguished himself by his great proficiency in various branches of divine and human learning, and became a famous tutor in his college. On the fifteenth of February, 1681, he was installed a canon of Christ Church, and the second of May following accumulated the degrees of bachelor and doctor in divinity. In the controversy with the papists during the reign of king James II. he bore a considerable part, and thereby rendered his merit so conspicuous, that when at the revolution Masséy the popish dean of Christ Church fled beyond sea, his deanery was conferred on Dr. Aldrich, who was therein established the seventeenth of June, 1689. In this eminent station he presided with a dignity peculiar to his person and character, behaving with great integrity and uprightness, attending to the interests of his college, and the welfare of those under his care, and promoting to the utmost of his abilities learning, religion, and virtue.

The learning of Dr. Aldrich, and his skill in polite literature were evinced by his numerous publications, particularly of many of the Greek classics, one whereof he generally published every year as a gift to the students of his house. He also wrote a system of logic for the use of a pupil of his, and printed it; but he possessed so great skill in architecture and music, that his excellence in either would alone have made him famous to posterity. The three sides of the quadrangle of Christ Church college Oxford, called Peck-water square, were designed by him, as was also the elegant chapel of Trinity college, and the church of All Saints in the High-street, to the erection whereof Dr. Ratcliff, at his solicitation, was a liberal contributor.

Amidst a variety of honourable pursuits, and the cares which the government of his college subjected him to, Dr. Aldrich found leisure to study and cultivate music, particularly that branch of it which related both to his profession and his office. To this end he made a noble collection of church-music, consisting of the works of Palestrina, Carissimi, Victoria, and other Italian composers for the church, and by adapting with great skill and judgment English words to many of their motets, enriched the stores of our church, and in some degree made their works our own\*.

\* Instances of this kind are the anthems 'I am well pleased,' from Carissimi, and 'O God king of glory,' from Palestrina. To improve himself in the practice of composition,

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With a view to the advancement of music, and the honour of its professors, Dr. Aldrich had formed a design of writing a history of the science, which, had he lived to complete it, would have superseded the necessity of any such work as the present. The materials from which he proposed to compile it are yet extant in the library of his own college. Upon a very careful perusal of them it seems that he had noted down every thing he had met with touching music and musicians, but that no part of them had been wrought into any kind of form.

The abilities of Dr. Aldrich as a musician rank him among the greatest masters of the science; he composed many services for the church, which are well known, as are also his anthems, to the number of near twenty.

In the Pleasant Musical Companion, printed in 1726, are two catches of Dr. Aldrich, the one 'Hark the bonny Christ-church bells,' the other entitled A Smoaking Catch, to be sung by four men smoaking their pipes, not more difficult to sing than diverting to hear\*.

That he was a lover of mirth and pleasantry may be inferred from the above and numberless other particulars related of him. The following stanzas of his composition are a version of a well known song, and evidence of a singular vein of humour, which he possessed in an eminent degree.

Miles et navigator,  
Sartor, et ærator,  
Jamdudum litigabant,  
De pulchrâ quam amabant,  
Nomen cui est Joanna.

tion, he was very industrious in putting into score the works of others. The author of this work has in his collection four books of the madrigals of the Principe di Venosa, copied by the late Mr. John Immyns from a score in the hand-writing of Dr. Aldrich.

\* Dr. Aldrich's excessive love of smoaking was an entertaining topic of discourse in the university, concerning which the following story among others passed current. A young student of the college once finding some difficulty to bring a young gentleman his chum into the belief of it, laid him a wager that the dean was smoaking at that instant, viz. about ten o'clock in the morning. Away therefore went the student to the deanery, where being admitted to the dean in his study, he related the occasion of his visit. To which the dean replied in perfect good humour, 'You see you have lost your wager, for I'm not smoaking but filling my pipe.' The catch abovementioned was made to be sung by the dean, Mr. Sampson Estwick, then of Christ-church, and afterwards of St. Paul's, and two other smoaking friends. Of this Mr. Estwick, who is plainly pointed out by the words in the above catch 'I prithee Sam fill,' an account will be given in the next ensuing article.

The smoaking catch gave occasion to another on snuff, which for the singular humour of

Jam tempus confummatum,  
 Ex quo determinatum,  
 Se non vexatum iri,  
 Præ desiderio viri,  
 Nec pernoctare solam.

Miles dejerabat,  
 Hanc prædâ plus amabat,

of it is here inserted. Tom Brown wrote the words, and Robert Bradley, a composer of songs in the collections of that time, set them to the following notes.

SOME write in the praise of To-bac To-  
 For still as ye sneeze and Che - ho.  
 Snuff causes this blessing then tell me God blefs ye  
 To-bac-co and Wine Whilst others praise  
 Cheho Cheho do cry God blefs ye God  
 tell me God blefs ye tell me what think ye Is't best to say  
 women but Snuff shall be mine  
 blefs ye the peo-ple re - ply  
 fo or cry Damn ye and sink ye?

ROBERT BRADLEY.

Often.



Ostendens cicatrices,  
Quas æstimat felices,  
Dum vindicavit eam.

Sartor ait ne sis dura,  
Mihi longa est mensura,  
Instat æris fabricator,  
Ut olla farciatur,  
Rimaque obstipetur.

Dum hi tres altercantur,  
Nauta vigilanter,  
Et calide moratur,  
Dum prælium ordiatur,  
Ut agat suam rem.

Perinde ac speratur,  
Deinceps compugnatur,  
Et sævient bello,  
Transfixit eam telo  
Quod vulneravit cor.

The publication of Lord Clarendon's History of the Rebellion was committed to the care of Dr. Aldrich jointly with Dr. Sprat, bishop of Rochester, and upon no better testimony than the hearsay evidence of a zealous patriot, Mr. John Oldmixon, they were charged with having altered and interpolated that noble work.

In 1702 Dr. Aldrich was chosen prolocutor of the convocation; and on the fourteenth day of December, 1710, to the unspeakable grief of the whole university, he died at his college of Christ Church, being then in the sixty-third year of his age. He continued in a state of celibacy all his life-time, and as he rose in the world, disposed of his income in works of hospitality and charity, and in the encouragement of learning. Notwithstanding that modesty and humility for which he was remarkable, and which he manifested by withholding his name from his numerous learned publications, he exerted a firm and steady conduct in the government of his college. Pursuant to his directions before his death, he was buried in the cathedral of Oxford, near the place where bishop Fell lies; and without any memorial of him, other than that character which he had justly acquired,

of a deep scholar, a polite gentleman, a good churchman, and a devout Christian.

SAMPSON ESTWICK was one of the first set of children after the restoration, and educated under Captain Henry Cook. From the king's chapel he went to Oxford, and entering into holy orders, became a chaplain of Christ Church, where he was honoured with the friendship of Dr. Aldrich, his intimacy with whom may be inferred from the famous smoaking catch mentioned in the preceding article. Upon the decease of Dr. Aldrich he came to London, and was appointed one of the minor canons, and afterwards a cardinal of St. Paul's \*. After he had been some time in the choir, he was presented to the rectory of St. Michael, Queenhithe, London. Nevertheless he continued to perform choral duty till near the time of his decease, when he was little short of ninety years of age. In the former part of his life, viz. soon after his settlement in London, he was a candidate for Gresham professor of music, but without success. He died in the month of February, 1739. In a character given of him in one of the public papers, he is styled a gentleman universally beloved for his exemplary piety and orthodox principles.

This venerable servant of the church still survives in the remembrance of many persons now living. Bending beneath the weight of years, but preserving his faculties, and even his voice, which was a deep bass, till the last, he constantly attended his duty at St. Paul's, habited in a surplice, and with his bald head covered with a black fatten coif, with grey hair round the edge of it, exhibited a figure the most awful that can well be conceived. Some compositions of his are extant, but not in print.

Besides the several English musicians who lived after the restoration, of whom an account has been given in the foregoing pages,

\* 'The church of Saint Paul had before the time of the Conqueror two Cardinals, which office still continues. They are chosen by the deane and chapter out of the number of the twelve petty canons, and are called *Cardinales chori*; their office is to take notice of the absence or neglect of the quire, and weekly to render account thereof to the deane and chapter. These two Cardinals doe minister ecclesiasticall sacraments to the ministers of the church and their servants, as well to the healthfull as to the sicke. They heare confessions, and appoint comfortable penance: and lastly, they commit the dead to some convenient sepulture. These Cardinals haue the best prehemine in the quire above all next to the Subdeane, and the best stalls.' Weever's Funerall Monuments, page 384; and see the Statutes of St. Paul's in the Appendix to Dugdale's History of that Cathedral, tit. De Cardinalibus chori.

there were many others of whom few memorials are now remaining; these may be classed under three heads, namely composers whose works exist only in manuscript; performers on particular instruments, whose merits could not long survive themselves; and gentlemen of the chapel, distinguished by remarkable circumstances. Of these it is here thought proper to give an account, commencing about the middle, and continued down to the end of the last century.

SAMUEL AKEROYD, of the Yorkshire family of that name. He composed many songs in the Theater of Music, a collection of Songs in four books, published in the years 1685, 1686, and 1687.

THOMAS BALTZAR. This person is mentioned in a preceding page; he was born at Lubec, and was esteemed the finest performer on the violin of his time. He came into England in the year 1658, and lived about two years in the house of Sir Anthony Cope of Hanwell in Oxfordshire. In the memoranda of Anthony Wood concerning musicians, it is said that Baltzar commenced bachelor of music at Cambridge, which is rather improbable, seeing that he resided chiefly at Oxford; but to ascertain the fact, recourse has been had to the register of the university of Cambridge, and in a list of graduates in music, extracted from thence, his name does not appear. He was the great competitor of Davis Mell, who, though a clock-maker by trade, was, till Baltzar came hither, allowed to be the finest performer on the violin in England; and after his arrival he divided with him the public applause, it being agreed that Mell excelled in the fineness of his tone and the sweetness of his manner, and Baltzar in the power of execution and command of the instrument. Moreover it is said of the latter that he first taught the English the practice of shifting, and the use of the upper part of the finger-board. Baltzar was given to intemperance, and is said to have shortened his days by excessive drinking: he was buried in Westminster-abbey on the twenty-seventh day of July, 1663, as appears by the register of that church\*.

JOHN BISHOP was a scholar of Rosingrave, organist of Salisbury cathedral, a lay singer in King's college chapel, Cambridge, but removing thence, he became organist of the cathedral and college of Winchester. He published a collection of airs for two flutes, entitled: *Harmonia lenis*, and composed some things for the church.

\* Ashmcl. MS.

THOMAS BLAGRAVE, a gentleman of the chapel of Charles II. and a performer on the cornet there\*, was of the Berkshire family of that name; a few songs of his are printed in 'Select Ayres and Dialogues,' folio 1669. His picture is in the music-school, Oxford.

RICHARD BRIND, educated in St. Paul's choir, and afterwards organist of that cathedral, and Dr. Greene's master. He composed two thanksgiving anthems, now scarcely known.

WILLIAM CÆSAR alias SMEGERGILL, composed sundry songs, printed in Playford's Musical Companion the Treasury of Musick, published in 1669, and other collections of that time.

JULIUS CÆSAR, a physician of Rochester, descended from an ancient family of that city, was well skilled in music: Two Catches of his composition are published in the Pleasant Musical Companion, 1726, and are inferior to none in that collection.

EDWARD COLMAN, son of Dr. Charles Colman, a singing-master in London, and also a teacher of the lute and viol †.

JOHN COURTEVILLE was the author of sundry songs printed in the Theater of Music.

RAPHAËL COURTEVILLE was a gentleman of the chapel in the reign of Charles II. and the first organist of the church of St. James Westminster, is supposed to have been the brother of him mentioned above. He composed Sonatas for two flutes, and sundry songs printed in the collections of his time. A son of his, named also Raphael, succeeded him as organist of St. James's. The latter of

\* Upon the revival of choral service, in the royal chapel especially, they were necessitated, for want of treble voices, to make use of cornets; [See vol. IV. page 349]; and on particular occasions sacbuts and other instruments were also employed. Besides this, as Dr. Tudway relates, king Charles II. commanded such as composed for the chapel to make also Symphonies and Ritornellos to many of the anthems in use, which were performed by a band of instruments placed in the organ-loft. The knowledge of this fact will in some measure account for the places in the procession at the coronation, which performers on these instruments have sometimes had. At that of James II. and also that of Geo. I. walked two of the king's musicians in scarlet mantles, playing each on a sacbut, and another, clad in like manner, playing on a double curtal or bassoon. The organ-blower had also a place in the two processions abovementioned, having on him a short red coat, with a badge on his left breast, viz. a nightingale of silver, gilt, sitting on a sprig.

† Formerly there were in London many masters who taught the practice of singing by the syllables: The procession is alluded to in some of the comedies written about the time of Charles II. But singing follows so naturally the smallest degree of proficiency on any instrument, that the learning of both is unnecessary; and in fact those that teach the harpsichord are now the only singing-masters, that we know of, except a few illiterate professors, who travel about the country, and teach psalmody by the notes, at such rates as the lower sort of people are able to pay.

these was the reputed author of the Gazetteer, a paper written in defence of Sir Robert Walpole's administration, and was by the writers on the side of opposition stigmatized with the name of Court-evil\*.

ALEXANDER DAMASCENE, one of the gentlemen of the chapel royal in the reign of William and Mary, composed sundry songs published in the Theater of Musick.

THOMAS DEAN, organist of Warwick and Coventry. Some airs of his composition are printed in the Division-Violin. He flourished at the beginning of this century, and accumulated the degrees of bachelor and doctor in his faculty of the university of Oxford in 1731.

JOHN EST, a barber. It has been before observed that the profession of music had some sort of connexion with the trade of a barber, and that a cittern was part of the furniture of a barber's shop. This man was first a small proficient on that instrument, but afterwards took to the Lyra-viol, and became so famous a performer on it, as to give occasion to the following verses, which are here inserted, not for their goodness, but because they are evidence of a fact that has been frequently asserted in the course of this work.

In former time 't hath been upbrayded thus,  
That barber's musick was most barbarous,  
For that the cittern was confin'd unto  
The Ladies Fall, or John come kiss me now,  
Green Sleeves, and Pudding Pyes, with Punk's Delight,  
Winning of Bolloigne, Essex' last good night †.

But, since reduc'd to this conformity,  
And company became society,  
Each barber writes himself, in strictest rules,  
Master, or bachelor i' th' musick schools,  
How they the mere musitians do out-go,  
These one, but they have two strings to their bow.  
Barber musitians who are excellent,  
As well at chest, as the case instrument,

\* In a weekly paper, now deservedly forgotten, entitled the Westminster Journal, Numb. 54, for Saturday, December 4, 1742, is a fictitious letter subscribed, 'Ralph Courtevil, Organ-blower, Essayist, and Historiographer.'

† Popular tunes so called.

Henceforth each steward shall invite his guest  
 Unto the barber's and musitian's feast,  
 Where sit ye merry, whilst we joy to see  
 Art thus embrac'd by ingenuity.

THOMAS FARMER, originally one of the waits in London, was nevertheless admitted to the degree of bachelor in music of the university of Cambridge in 1684. He composed many songs printed in the collections of his time, and particularly in the Theater of Music and the Treasury of Music, and was the author of two very fine collections of airs, the one entitled 'A Consort of Musick in four parts, containing thirty-three lessons, beginning with an overture;' and another 'A second Consort of Musick in four parts, containing eleven lessons, beginning with a Ground,' both printed in oblong quarto, the one in 1686, the other in 1690. In the Orpheus Britannicus is an elegy on his death, written by Tate and set by Purcell, by which it appears that he died young. His dwelling-house was in Martlet-court in Bow-street, Covent-garden.

DANIEL FARRANT, supposed to be a son of Richard Farrant, mentioned vol. III. page 422, was one of the first of those musicians who set lessons *lyra-way* for the viol, in imitation of the old English lute and Bandore.

JOHN GOODGROOME, bred a chorister at Windsor, a gentleman of the chapel in the reigns of Charles II. and William and Mary, composed songs, printed in the Treasury of Music. One of the same name, probably his son; was about fifty years ago organist of the church of St. Peter in Cornhill, London.

RICHARD GOODSON, bachelor in music, organist of New college and Christ Church, Oxford, elected professor in that university the nineteenth of July, 1682. He lies buried in the chapel adjoining to the choir of Christ Church, on the south side thereof, under a stone, on which is the following inscription :

‘ H. S. E.  
 ‘ Richardus Goodson,  
 ‘ Hujus Ecclesiæ organista,  
 ‘ Hujus Academ. Mus. Prælector,  
 ‘ Utriq; Deliciæ et Decus.  
 ‘ Ob. Jan. 13, 1717-8.’

He

He was succeeded as professor and organist of Christ Church by his son Richard Goodson, who was also a bachelor in music, and the first organist of Newbery. He died Jan. 9, 1740-1, and lies buried near his father.

WILLIAM HALL, one of the royal band, temp. Gul. & Mar. composed sundry airs published in a collection entitled *Tripla Concordia*. He died in 1700, and lies buried in the church-yard of Richmond in Surrey. On his grave-stone he is styled William Hall, a superior violin.

### C H A P.      III.

**H**ENRY HALL, born about the year 1655, the son of Capt. Henry Hall, of New Windsor, was educated in the royal chapel, and had for his last master Dr. Blow. His first promotion was to the place of organist of Exeter. After that he became organist of Hereford, and also a vicar choral in the same church. He died March 30, 1707, and lies buried under a stone inscribed to his memory in the cloister of the college of the vicars of Hereford cathedral. He had a son of both his names, who was also organist of Hereford, and dying Jan. 22, 1713, was buried near his father in the abovementioned cloister. The similar situation of these two persons, and the small difference of six years between the time of the death of both father and son, make it somewhat difficult to distinguish them, and this difficulty is increased by the additional circumstance that each had a talent of poetry. The elder was a sound musician, and composed sundry anthems, well known to those who are conversant in church-music. He also wrote commendatory verses to both books of the *Orpheus Britannicus*: in those to the first are these lines, which bespeak him to have been a fellow-disciple with Purcell under Blow, and consequently the elder of the two.

‘ Hail! and for ever hail harmonious shade!  
 ‘ I lov’d thee living, and admire thee dead.  
 ‘ Apollo’s harp at once our souls did strike,  
 ‘ We learnt together, but not learnt alike:

E 2

‘ Though

- ‘ Though equal care our master might bestow,
- ‘ Yet only Purcell e’er shall equal Blow :
- ‘ For thou, by heaven for wondrous things design’d,
- ‘ Left’st thy companion lagging far behind.’

Prefixed to the *Amphion Anglicus* are commendatory verses, subscribed Henry Hall, organist of Hereford, addressed to his esteemed friend Dr. Blow upon publishing his book of Songs, upon which it may be observed that as they are written in a very familiar style, and contain not the least intimation that the relation of master and scholar ever subsisted between them, it is to be inferred that these were written by the younger Hall. The following are the concluding lines of this address.

- ‘ Thus while you spread your fame, at home I sit,
- ‘ Amov’d by fate, from melody and wit,
- ‘ The British bard on harp a Treban \* plays,
- ‘ With grated ears I saunter out my days ;
- ‘ Shore’s most harmonious tube ne’er strikes my ear †,
- ‘ Nought of the bard besides his fame I hear :
- ‘ No chanting at St. Paul’s regales my senses,
- ‘ I’m only vers’d in *Usum Herefordensis*.
- ‘ But if by chance some charming piece I view,
- ‘ By all carefs’d because put forth by you ;
- ‘ As when of old, a knight long lost in love,
- ‘ Whose *Phyllis* neither brine nor blood cou’d move,
- ‘ Throw’s down his lance, and lays his armour by,
- ‘ And falls from errantry to elegy :
- ‘ But if some mighty hero’s fame he hears,
- ‘ That like a torrent all before him bears,
- ‘ In haste he mounts his trusty steed again,
- ‘ And led by glory, scow’rs along the plain ;
- ‘ So I with equal ardour seize my flute,
- ‘ And string again my long-neglected lute.’

The above lines are far from being destitute of merit, but there are verses of the same author that have gained him a rank among our

\* Probably a kind of tune peculiar to the harp.

† The trumpet of Serjeant Shore, who is mentioned page 521 of the preceding volume.  
poets.



poets. A ballad of his on the Jubilee in 1700 found its way into a collection in two volumes, printed by Lintot, and called Pope's Miscellany, as containing in it Windsor Forest, the Rape of the Lock, Eloisa to Abelard, and other of his best poems; and in a collection entitled the Grove, consisting of original poems and translations by Walsb, Donne, Dryden, Butler, Suckling, and others, published in 1721 \*, are as many of Hall's poems as probably could be found. Among them is that well known ballad beginning ' All in the land ' of cyder,' and these verses that follow, addressed to Mr. R. C. who every year sent him a Dun a little before St. Paul's day.

- If rhyme for rhino could atone,
- Or wit stave off an ardent dun,
- If words in sweetest numbers chose,
- Would but wipe off our ticking prose,
- How blest a life would poets lead,
- And, ah! how punctual you'd be paid!
- But since the greatest stroke of wit,
- Will not compound the meanest debt,
- Nor fifty feet in Congreve's muse
- Tick with old Tranter † for two shoes;
- Nor all the rhymes great Dryden wrote,
- Prevail to trust him for a coat;
- Know, Robin, I design you money,
- To face the fair now falling on you ‡.
- But of the Saints both great and small,
- There's none torments me like Saint Paul,
- Who yearly persecutes the poor,
- As he did Christians heretofore:
- For still about that holy tide,
- When folk to fair of Bristol ride,
- More dunning bills to me are brought,
- Than e'er the Saint epistles wrote.
- But here the difference is, we see,
- He wrote to Heathens, they to me.

\* In this collection are sundry poems, written by Kenrick, a doctor both in divinity and physic. He wrote for Purcell those two songs in the Orpheus Britannicus, ' When Teucer from his father fled,' and ' Nestor who did to thrice man's age attain,' which are printed in the collection abovementioned.

† A shoemaker.

‡ Bristol fair.

- Nor can I blame their cleanly calling,
- So often from their faith for falling,
- Since many a one thro' fly deceivers
- Have been undone by being believers.
- But, Robin, this is not your case,
- Whom heav'n some coin has giv'n, and grace;
- Who gruff when sober, bright when mellow,
- Art in the main a pretty fellow.'

In the same collection are the following lines of his on the Vigo expedition.

- Whilst this bumper stands by me brim full of cydero,
- A fig for king Philip and Portocarrero ;
- With the smoke of my pipe thus all my cares vanish,
- Whilst, with their own silver, we purchase the Spanish \*;
- And since the whole Flota is taken or sunk, boys,
- We'll be, as becomes us, exceedingly drunk boys.'

Most of the musical compositions with the name Henry Hall are to be ascribed to the elder of the two of that name, for it is not clear that the younger was the author of any ; and indeed it seems that his character of a musician is lost in that of a poet.

WILLIAM INGLOTT, organist of the cathedral church of Norwich, should have had a place in a preceding page, as having lived at the beginning of the last century ; nevertheless, rather than omit it, a memoir of him is here inserted. He lies buried in the above-mentioned cathedral, and, by an inscription to his memory, seems to have been in his day a famous organist, at least Dr. Croft may be supposed to have thought so when he repaired his monument, on which are the following lines :

- Here William Inglott organist doth rest,
- Whose art in musick this cathedral blest,
- For descant most, for voluntary all,
- He past on organ, song and virginall :
- He left this life at age of sixty-seven,
- And here 'mongst angells all sings first in heav'n,

\* Spanish tobacco: In Dr. Aldrich's smoking catch the concluding words are ' a pipe of Spanish.'

- \* His fame flies far, his name shall never die,
- \* See art and age here crown his memorie.

- \* Non digitis Inglotte tuis terrestria tangis ;
- \* Tangis nunc digitis organa celsa poli.

\* Anno Dom. 1621.

- \* Buried the last day
- \* of December 1621.

This erected the 15th day  
of June 1622.

- \* Ne forma hujusce monumenti injuriâ
- \* Temporum penè deleti, dispereat, exculpi
- \* Ornavit Gul. Croft, Reg. Capellæ in
- \* Arte Musicâ Discipul. Præfectus.

SIMON IVES was a lay vicar in the cathedral of St. Paul, till driven from thence by the usurpation, when he became a singing-master and a teacher in private families. He and Henry Lawes were made choice of to compose the airs, lessons, and songs of the masque presented by the four inns of court before king Charles I. and his queen at Whitehall, on Candlemas night 1633 \*. Many catches and rounds of Ives are to be found in Hilton's collection, and in Playford's Musical Companion, as are also single songs among the Ayres and Dialogues published in his time. He died in the parish of Christ Church, London, 1662. Whitelock in his Memorials gives him the character of an excellent musician and a worthy man.

WILLIAM KING, organist of New College, Oxford, set to music Cowley's Mistress, and published it with this title, \* Poems of Mr. Cowley and others composed into songs and ayres, with a thorough-basse to the Theorbo, Harpsicon, or Base-viol. fol. Oxford 1668.

ROBERT KING, bachelor in music, of Cambridge, 1696, one of the band of William and Mary. He composed sundry airs printed in the Tripla Concordia ; and set to music many songs printed in the Theater of Music.

JOHN LENTON, one of the band of king William and queen Mary, was a master of the flute. He composed and published, in conjunction with Mr. Tollet, hereafter mentioned, a work entitled ' A con-

\* See vol. IV. page 50.

‘ sort of musick in three parts.’ Some catches of his composition are printed in the Pleasant Musical Companion.

HENRY LOOSEMORE, bachelor in music of Cambridge, 1640, and organist first of King’s college, Cambridge, and afterwards of the cathedral of Exeter. He composed services and anthems. One of this name, a lay singer or organist of Exeter cathedral, is said to have built the organ which was erected in that church at the restoration.

GEORGE LOOSEMORE, bachelor in music of Trinity college, Cambridge.

ALPHONSUS MARSH was a gentleman of the chapel in the reign of Charles II. Sundry songs of his composition, as also of a son of his, of both his names, are extant in the Treasury of Musick, and other collections of that time.

JOHN NEWTON, doctor in divinity, and rector of Rofs in Herefordshire, a person of great learning and skill in the mathematics, was the author of the ‘ English Academy, or a brief Introduction to the seven liberal Arts,’ in which music, as one of them, is largely treated of. It was published in octavo, anno 1667. Vide Athen. Oxon. col. 632.

ROGER NIGHTINGALE, a clergyman, and one of the chapel at the restoration, was then an old man. He had been of the chapel to Charles I. and, even before the commencement of that king’s reign, distinguished as a singer. He dwelt with Williams, bishop of Lincoln, at Bugden in Huntingdonshire, the episcopal seat; and when that prelate was translated to York, he took Nightingale with him to Cawood-castle, and, as a mark of his favour, gave him a lease worth 500*l.* to be sold\*.

FRANCIS PIGGOT, bachelor in music of the university of Cambridge, 1698, and first organist of the Temple church. He succeeded Purcell as one of the organists of the royal chapel. An anthem of his, ‘ I was glad,’ is extant in many cathedrals. He had a son, who succeeded him as organist of the Temple, and was also organist of Windsor chapel, but coming into a large fortune upon the decease of a relation, Dr. John Pelling, rector of St. Anne, Westminster, he re-

\* Bishop Williams was very beneficent to musicians. Happening to hear some compositions of Michael Est, to whom he was quite a stranger, he settled an annuity on him for his life, moved by no other consideration than his merit in his profession. See vol. IV. page 25.

tired to Windsor, and either resigned his places, or did his duty by deputies.

JOHN READING, a scholar of Dr. Blow, was a lay vicar, and also master of the children in the cathedral church of Lincoln. Removing from thence, he became organist of the parish church of St. John, Hackney, and afterwards of St. Dunstan in the West, and St. Mary Woolnoth, London. He published a collection of anthems of his composition with this strange title, ‘ By Subscription a Book of new Anthems, containing a Hundred Plates fairly Engraven, with a Thorough Bass figur’d for the Organ or Harpsicord with proper Retornells. By John Reading, Organist of St. John’s Hackney ; Educated in the Chapple Royal, under the late famous Dr. John Blow. Price 10. Shillings.’ He died a few years ago in a very advanced age.

VAUGHAN RICHARDSON, a scholar of Dr. Blow, and organist of the cathedral of Winchester. He published, in the year 1706, A Collection of Songs for one, two, and three voices, accompanied with instruments, and composed sundry anthems, which are well known in most cathedrals.

ROSLINGRAVE, educated in the chapel royal, and a fellow disciple of Purcell, became organist of Salisbury, afterwards of Christ church Dublin. He had two sons musicians, one of whom, named Thomas, having been sent by his father into Italy to study in the year 1710, returning to England, was elected organist of the parish church of St. George, Hanover-square ; the other remained in Ireland, and was his father’s successor.

THEODORE STEPKINS, one of the finest performers on the lute in his time, and as such he is celebrated by Salmon in his Essay to the Advancement of Music. There were two other persons of this name, Frederic and Christian, sons of the former, who were of the band of William and Mary ; the latter was living in 1711.

WILLIAM THATCHER, born at Dublin, and bred there under Randal Jewit, came into England and taught on the virginals before and after the restoration. He died in London about 1678.

THOMAS TOLLET. This person composed that well known ground known by his name ; and published directions to play on the French flajolet. In conjunction with John Lenton, mentioned above, he composed and published about the year 1694, a work entitled

A Consort of Musick in three parts. A daughter of his was a dancer at Goodman's Fields playhouse about the year 1728, when that theatre was first opened.

To these may be added the following names of famous organists, celebrated performers on particular instruments, and composers of music of various kinds, who flourished during the above period.

ISAAC BLACKWELL. This person composed songs, printed in a collection entitled 'Choice Ayres, Songs, and Dialogues to sing to the Theorbo-lute and Bass-viol,' fol. 1675. There are some compositions of his for the church in the books of the royal chapel, and in those of Westminster-abbey.

BOWMAN, organist of Trinity college, Cambridge. JAMES COOPER, organist of the cathedral of Norwich, and there buried.

COTTON, also organist of the same cathedral, and there buried. WILLIAM DAVIS, one of the choir, and master of the children of the cathedral of Worcester. EDWARD and JOHN DYER, dancing-masters by profession, but both excellent musicians; they lived about the time of the restoration, and had their dwelling in Shoe-lane, London. JAMES HART, a gentleman of the chapel in the reign of king William and queen Mary. JAMES HAWKINS, the father and son, the one organist of the cathedral of Ely, the other of that of Peterborough. WILLIAM HINE, organist of Gloucester. GEORGE HOLMES, organist of Lincoln. BENJAMIN LAMB, organist of Eton college, and verger of the chapel of St. George at Windsor: He composed many anthems. JOHN MOSS, composer of sundry songs in the Treasury of Music. NORRIS, master of the children of the same cathedral of Lincoln.

PAISIBLE, a famous master of the flute, and a composer for that instrument. THOMAS PLEASANTS, organist of the cathedral of Norwich, and there buried. CHARLES QUARLES, bachelor in music of Cambridge, 1698, and organist of Trinity college there. JOHN ROGERS, servant to Charles II. a famous lutenist, lived near Aldersgate, and died about the year 1663. ANTHONY WAKELY, organist of the cathedral of Salisbury. JOHN WALTER, organist of the collegiate church of Eton, and one of the choir at Windsor. THOMAS WANLESS, bachelor in music of Cambridge, 1698, and organist of York cathedral. THOMAS WILLIAMS, organist of St. John's college, Cambridge.

GIUSEPPE TORELLI, a native of Verona, academico filarmonico di Bologna, and a famous performer on the violin, was concert-master at Anspach about the year 1703. After that he removed to Bologna, and became maestro di cappella in the church of San Petronio in that city. He composed and published sundry collections of airs and sonatas for violins, but the most considerable of his works is his eighth opera, published at Bologna by his brother, Felice Torelli after the death of the author, viz. in 1709, entitled ‘Concerti grossi con una pastorale per il santissimo natale,’ consisting of twelve concertos ‘a due violini concertini, due violini ripieni viola a cembalo.’ He is said to have been the inventor of that noble species of instrumental composition the Concerto grosso.

ZACCARIA TEVO, a native of Sacca, a city in Sicily, a Franciscan monk, bachelor in divinity, and a professor or master of music in Venice, published in the year 1706, in quarto, a work entitled *Il Musico Testore*, containing in substance the whole of what has been written on the subject by Boetius, Franchinus, Galilei, Mersennus, Kircher, and, in short almost every other author on the subject of music. As the works of these have been mentioned in order as their names have occurred, there seems to be but little occasion for a more particular account of Tevo’s book than the following Index, containing the heads of the several chapters, will furnish. Nevertheless it may be remarked that he is so liberal in his quotations from the *Margarita Philosophica* of Gregory Reisch\*, that almost the whole of the tract on music therein contained is inserted in the *Musico Testore* of Tevo.

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\* See the account of this book in vol. II. page 385.

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- Cap. I. Di alcune regole generali del Contrapunto.
- Cap. II. Delle ſpetie del Contrapunto.
- Cap. III. Modo di formare l'Armonial Teſtura a due, e più voci per Contrapunto ſemplice.
- Cap. IV. Delli Tuoni, ò Modi Armoniali ſecondo gl' Antichi.
- Cap. V. Delli Tuoni, ò Modi Armoniali ſecondo li Moderni.
- Cap. VI. Del modo di formare il Contrapunto a due, e più voci, e delle ſue cadenze.

Cap.

- Cap. vii. Delle regole per la formatione del Contrapunto sopra il Basso.
- Cap. viii. Delle Cadenze degli otto Tuoni delli Moderni.
- Cap. ix. Della natura, e proprietà delli Tuoni.
- Cap. x. Del Contrapunto Fugato in genere.
- Cap. xi. Della Fuga in particolare, e delle sue Specie.
- Cap. xii. Delle Imitationi.
- Cap. xiii. Delli Duo, e Fughe per tutti li Tuoni.
- Cap. xiv. Delli Canon.
- Cap. xv. Della formatione di più foggetti.
- Cap. xvi. Delli Contrapunti doppii.
- Cap. xvii. Del modo di rivoltare le Parti, e Soggetti.
- Cap. xviii. Del modo di formare le Compositioni con Voci, & Istrumenti.
- Cap. xix. Della Musica Finta, e Trasportatione delli Tuoni.
- Cap. xx. & Ultimo. Congedo dell' Autore al suo Musico Testore.

It has already been remarked of the several treatises on music by Italian authors, from the time of Franchinus downwards, that the latter have for the most part been but repetitions of the former; and this might be objected to Tevo's book; but when it is considered that notwithstanding the copiousness of the subject, it is concise, and at the same time perspicuous, it may well be considered as a valuable abridgment, abounding with a great variety of learning and useful instruction.

#### C H A P. IV.

**P**IETRO TORRI, an Italian by birth, was, in the younger part of his life, chamber-musician to the Margrave of Bareith; after that he became chapel-master of the great church at Brussels. It is said that he was a disciple of Steffani, which is probable, seeing that his compositions are chiefly duets and close imitations of the style of that master. One of the most celebrated of his compositions of this kind is a duet entitled Heraclitus and Democritus, in which the affections of laughing and weeping are contrasted and expressed with singular art and ingenuity. He died about the year 1722. The fame of his  
excel-

excellence was very great throughout all Flanders; and it is said that in queen Anne's time, while we were at war with the French, his house being in some danger, the duke of Marlborough gave particular orders that it should be protected from violence; in gratitude for which instance of generosity, he presented the duke with a manuscript, containing some of the most valuable of his compositions, which are yet remaining in the family library.

About the beginning of the present century music flourished greatly under the patronage of the emperor Leopold, who was himself not only a judge, but a great master of the science; as an evidence whereof there are yet extant many compositions made by him for the service of his own chapel. He was a great friend of Kircher, as also to Thiel of Naumburg, mentioned in the preceding volume, page 233. To the latter he made many presents in reward of his excellent compositions.

The anonymous author of the life of this prince, published at London in 1708, in the character which he gives of him, speaks particularly to his affection for music, and represents the personal indignities, to which his love of it sometimes exposed him, in the following passage.

“ This person was versed in most of the speculative sciences, and understood musick to perfection, and had several pieces of his own composing sung in his own chapel; and therefore he had several musicians, especially Italians, about him, who shewed themselves very insolent upon divers occasions, and more than once refused to sing in the face of the emperor himself and his court, upon pretence their salaries were not well paid them; and this, upon a representation to his Imperial majesty, what punishment they deserved, gave him occasion jestingly to answer, that these fellows, when they are deprived of their virility, might at the same time lose part of their brains. The impertinence of these eunuchs may be judged of by the behaviour of one of them a little before the emperor's death. This person crouding into the chapel where he had at that time no part of the music, and pressing upon a foreign knight to make way for him, which the other was not forward to do, the eunuch angrily said to him, “ Ego sum Antonius M. Musicus sacre Cæsareæ majestatis.”

The principal musicians in the court of the emperor Leopold were,  
his

his chapel-master Fux and his vice chapel-masters Caldara and Ziani, all three very great men, but differently endowed, the first being a theorist, the others mere practical musicians. Here follows an account of them severally.

JOHANN JOSEPH FUX was a native of Stiria, a province of Germany in the circle of Austria. In 1707 he published at Nuremberg a work of his composition entitled ‘*Concentum musico-instrumentale in 7 partitas divisum*,’ and also composed an opera called *Eliza*, for the birth of the empress Elizabeth Christiana, which was printed at Amsterdam by Le Cene. But he is better known to the world by his ‘*Gradus ad Parnassum, sive manuductio ad compositionem musicæ regularem, methodo novâ ac certâ, nondum antè tam exacto ordine in lucem edita*,’ printed in the year 1725, and dedicated to the emperor Charles VI. who defrayed the whole expence of the publication. This work is printed in a folio volume, divided into two books, and merits particular notice.

In the preface he gives as reasons for writing his book, that many learned men have written on the speculative part of music, but few on the practice\*, and that the precepts of these latter are not sufficiently clear: For these reasons he says, and farther because many young students of his acquaintance had testified an ardent desire of knowledge in the science, but were not able to attain it for want of proper instructors, he at first gave lectures to such, and continued so, to do for near thirty years, during which time he had served three emperors of the Romans. At length recollecting that sentiment of Plato recorded by Cicero, viz. that we were not born for ourselves, but for our country, our parents, and our friends, he determined to give his labours to the world, and now offers them to the public, with an apology for the work, that he was frequently interrupted in the progress of it by sickness, and the necessary attendance in the discharge of his function.

The first book is altogether speculative, its principal subject being number, with the proportions and differences thereof. The proportions that respect music the author makes to be five, namely, multiple, superparticular, superpartient, multiple-superparticular, and multiple-superpartient.

\* In this assertion Fux is grossly mistaken: Franchinus, Zarlino, Zaccone, Artusi, Berardi, the elder Bononcini, Gasparini, and many others, whom we have enumerated, have written expressly on the subject of practical music.

The division of proportion he says is threefold, namely, into arithmetical, harmonical, and geometrical, of all which an explanation has been given in the foregoing part of this work. He next describes the several operations for the multiplication, addition, and subtraction of ratios; applying the rules laid down by him to the discovery of the ratios of the several intervals contained in the octave.

Towards the conclusion of this book the author observes that the genera of the ancient Greeks were three; but that the moderns had restrained them to two, namely, the diatonic and chromatic, the commixture of which he says he does not disapprove: But he most earnestly dissuades the musicians of his time against the use of the mixed genus in the composition of church-music, having, as he says, by long practice and experience found that the diatonic alone is most suitable to this style.

The second book is written in the form of a dialogue, the interlocutors in which are Aloysius a master, and Joseph a disciple. The author's reason for assuming those names is to be found in the preface, where he says that by Aloysius he means Prænestinus or Palestrina, to whom he owns himself indebted for all his knowledge in music, and whose memory he professes to reverence with the most pious regard; wherefore we are to understand by Joseph, Fux himself, whose Christian names were John Joseph.

In this conversation the author, in the person of Aloysius, delivers the precepts of musical composition, beginning with simple counterpoint, i. e. that which consists in the opposition of note to note, with various examples of compositions on a plain-song in two and three parts. From thence he proceeds to the other kinds, explaining as he goes along the use of the dissonances. From simple he proceeds to florid counterpoint; the doctrine of which he illustrates by a variety of exercises in four parts on a given plain-song.

Having delivered and illustrated by examples the precepts of counterpoint, the author goes on to explain the doctrine of fugue, which denomination he contends is applicable only to those compositions, where a certain point is proposed by one part, and answered by another, in intervals precisely the same, that is to say, such as may be proved by the solmisation. This obliges him to lay down the order in which the tones and semitones succeed each other in the several modes or keys, and terminates in a very obvious distinction between fugues

properly so called, in which the points in the several parts solfa alike, and those other where the solmisation is different; these latter, though to the eye they may appear fugues, being in fact no other than imitations\*.

This explanation of the nature of fugue in general, is succeeded by rules for the composition of fugues in two, three, and four parts, and of double counterpoint, a kind of composition so constructed, as that the parts are converted the one into the other; that is to say, the upper becoming the under, and *à converso*; with many other varieties incident to this species, such as diminution, inversion, and retrograde progression.

At the end of this discourse on fugue Aloysius reprehends very severely the singers in his time for those licentious variations which it was the practice with them to make.

Discouraging on the modes, he cites a passage from Plato in his *Timæus*, to shew that the music of the ancient Greeks was originally very deficient in respect of the number of the intervals. He says that the ancient modes borrowed their names from those countries in which they were respectively invented or most in use, but that the true distinction between them arises from the different succession of the tones and semitones in each, from the unison to the octave. In short, he supposes the modes and the species of diapason to be correlative, and making the latter to be six in number, viz. D, E, F, G, A, C, he pronounces that, notwithstanding other authors reckon more, the modes are in fact only six†.

But here it is to be noted, that he admits of the distinction of the modes into authentic and plagal, the first of which two classes consists in the harmonical, the other in the arithmetical division of the diapason; and had he admitted B as a species of diapason, he would, agreeable to the sentiments of Glareanus, Zarlino, Artusi, and most of the succeeding writers, have brought out twelve modes, that is to say, six authentic, and six plagal; instead of which latter he gives but five, namely, C, D, E, G, A, passing over F, as incapable of an

\* This distinction is very accurately noted in Dr. Pepusch's Short Introduction to Harmony.

† The species of diatessaron are three, and of diapente four; and these added together form seven species of diapason. See vol. I. page 350; and Wallisi Append. in *Prole-mæi Harmonicis*, 4to. page 310, 311.

arithmetical division, by reason of the tritone arising at b. So that upon the whole he makes but eleven modes, agreeing in this particular with no one author that has written on the subject of music.

For the distinction between the authentic and plagal modes he cites the opinion of Zarlino, who says that the beginnings and endings, or closes, are the same in both, and that the sole difference between them consists in the nature of the modulation, which in the authentic modes is in the acute, and in the plagal in the grave part.

Having before assumed that there are but six species of diapason or octave; and having justly remarked that the distinction of authentic and plagal respects chiefly the ecclesiastical tones; he proceeds to point out, by means of the flat and sharp signatures, several successions of tones and semitones, which he says are transpositions from the several modes: A needless labour as it seems, seeing that the use of six modes, in the sense in which the term is strictly understood, is unknown to the moderns, who look upon the word as synonymous with the word key; and of these there seem to be in nature but two, viz, those whose respective finals are A and C\*, the one having its third minor, and the other major; and into one or other of these all that variety of keys, included under the denomination of *Musica ficta*, or, as the Italians call it, *Musica finta*, that is to say, feigned music, are demonstrably resolvable.

Towards the conclusion of his work he treats of the ecclesiastical style, which he says is of two kinds, to wit, that of the chapel, and that proper for a full choir: With respect to the former he observes that in the primitive times the divine offices were sung without the aid of instruments; and that the same practice prevails in many cathedral churches, and also in the court of the emperor during the time of Lent. But that notwithstanding the primitive practice, the organ, and a variety of other instruments were introduced into the chapel service, and continued to be used, with the exceptions above noted, in his time. He recommends in the composition of music for the service of the chapel, the pure diatonic genus, without any mixture of the chromatic, and celebrates Palestrina as the prince of composers in the chapel style, referring to a motet of his, 'Ad te Domine levavi animam meam,' as a composition admirably adapted to the sense of the words, and in other respects most excellent.

\* Vide ante, Vol. I. pag. 164, et seq.

After this he gives some directions for compositions for the chapel, wherein the organ and other instruments are employed. In these he says the restrictions are fewer than in the former; and adds, that the first and second violin parts should ever be in the unison with the cantus, as the trumpets are with the altus and tenor.

Of the mixed style, or that which is proper for a full choir, he says but little, and proceeds to the recitative style, for composing in which he gives a few general rules; and is most particular in pointing out those rests and clauses which best correspond with the points or stops in written speech, namely, the comma, semicolon, colon, and period; as also with the notes of interrogation and admiration, and with these he concludes his discourse.

Upon a careful survey of this work of Fux, it may be said to be sui generis, for it is of a class a little superior to those many introductions to music, heretofore mentioned to have been written for the instruction of children, and published in Germany above two centuries ago, under the titles of *Enchiridion Musicae*, *Musicae Isagoge*, *Erotemata Musicae*, *Compendium Musices* \*, &c. and greatly below those more elaborate works that treat of the science at large.

ANTONIO CALDARA, one of the vice-chapel-masters of the emperor Leopold, under Fux, is celebrated for the sublimity of his style, which he has manifested in two oratorios of his composition, the one entitled *Giuseppe*, performed in the year 1722; the other 'Il Rè del dolore, in Giesu Cristo Signor nostro, coronato di spine.' He published two operas of sonatas for two violins and a bass, printed at Amsterdam, and 'Cantate da Camera à voce sola,' printed at Venice.

MARC ANTONIO ZIANI, the other vice-chapel-master of the emperor Leopold, composed sundry operas and oratorios, which, being extant only in manuscript, are no where to be found but in the collections of the curious, though there are sonatas of his extant, printed by Roger. The three persons above named are spoken of in terms of great respect in a collection of Letters from the Academy of Ancient Music at London to Sig. Antonio Lotti of Venice, with his answers and testimonies, published at London 1732.

ANTONIO LOTTI was organist of the ducal chapel of St. Mark at Venice. In the year 1705 he published at Venice, and dedicated to the emperor Joseph, a work entitled 'Duetti Terzetti e Madrigali.'

\* See vol. III, page 102, et seq.



In this collection is a madrigal for five voices, inscribed 'La Vita 'Caduca,' beginning 'In una Siepe ombrosa.' The history of this composition is attended with some peculiar circumstances: The words of it were written by Abbate Pariati, and the music to it composed at his request: In return for some compositions of Ziani, Lotti sent to that master a copy of this madrigal, which he caused to be sung before the emperor Leopold, who highly approved of it; upon which Lotti determined to publish his Duetti Terzetti, &c. and dedicated it to the emperor; but he dying before it was finished, he dedicated it to the emperor Joseph, who honoured him with a present customary on those occasions, a gold chain and medal.

Many years after the publication of the book, this madrigal was produced in manuscript in the Academy of Ancient Music at London, as a composition of Giovanni Bononcini, then resident here. But it being known to some of the members that it had been published among other of Lotti's works, Bononcini's title to it was disputed; and he refusing to clear up the matter, an appeal was made to the author himself, he being then living, which terminated in the utter confusion of Bononcini and his adherents. The particulars of this controversy will be given in a subsequent page, among other transactions of the Academy of Ancient Music.

Excepting the above work, we know of no compositions of Lotti in print, but there are very many in manuscript, which shew him to have been a very fine composer of church-music. He married Signora Santini; a celebrated singer, who had appeared in most of the courts in Germany. Lotti was living at Venice in the year 1731, as appears by his correspondence with the Academy above-mentioned.

FRANCESCO CONTI, a celebrated theorbist, was, upon the decease of Ziani, appointed vice-chapel-master to the emperor of Germany. He composed an opera entitled 'Archelao Rè di Cappadocia,' the words whereof were written by Abbate Pariati, as also the opera of Clotilda, performed at London in the year 1709,

The misfortunes of this person, arising from an inconsiderate indulgence of his resentment, have excited compassion in some, who would otherwise perhaps have envied the reputation and honours which he enjoyed. In the year 1730, upon some provocation given him

him by a secular priest at Vienna, he revenged the insult by blows, and was sentenced to a most severe punishment. The particulars of his sentence are contained in the following extract of a letter from Ratissbon, dated October 19, 1730.

‘ Vienna, Sept. 10. The Imperial composer, Franc. Conti, in  
 ‘ pursuance of a decree of a church-ban pronounced against him,  
 ‘ was sentenced to stand at the door of the cathedral church of St.  
 ‘ Stephen. His Imperial majesty indeed, with his usual clemency,  
 ‘ reduced the standing three times to once only ; but as he behaved  
 ‘ so ill the first time of standing in the presence of many hundred  
 ‘ people, he was ordered to stand again at the said door the 17th of  
 ‘ Sept. for the second time, in a long hair coat, called a coat of pe-  
 ‘ nitence, between twelve peace-officers, forming a circle about him,  
 ‘ with a black lighted torch in his hand, for an hour, which he is  
 ‘ to do again on the 24th. His allowance is bread and water, so  
 ‘ long as he is in the hands of the spiritual court, and as soon as he  
 ‘ shall be delivered to the temporal he will be fined to pay 1000 flo-  
 ‘ rins to the clergyman he struck, and all the costs and damages be-  
 ‘ sides, and to be imprisoned four years, and afterwards banished for  
 ‘ ever from the Austrian dominions, because he behaved so rude and  
 ‘ scandalously the first time of his standing before the church door.

‘ The following epigram was made on this occasion :

‘ Non ea musa bona est nec musica, composuisti  
 ‘ Quam Conti, tactus nam fuit ille gravis ;  
 ‘ Et bassus nimium crassus neque consona clavis :  
 ‘ Perpetuo nigras hic geris ergo notas.’

It evidently appears by the foregoing account of the progress of music, that among the moderns the great improvements both in science and practice were made by the Italians ; and that these were in general adopted by the Germans, the French, the English, and indeed almost every other nation in Europe. The French, even so early as the time of Charlemagne, appear to have been extremely averse to innovations, at least in their church-music ; since that they have been very backward in adopting the improvements of their neighbours ; and it was not till about the middle of the last century that music flourished in any considerable degree among them. But  
 soon

soon after that time, in consequence of the studies of Merfennus, and the practice of Lully, a style was formed in France, which by other countries was thought worthy of imitation.

Of Cambert and Lully, Nivers and Brossard, an account has already been given. Here follow memoirs of such other French musicians as are most distinguished for skill either in the theory or practice of the science.

## C H A P.    V.

**H**ENRI DUMONT, chapel-master to Lewis XIV. is celebrated by the French writers as a masterly performer on the organ. He was born in the diocese of Liege in 1610, and was the first French musician that introduced thorough-bass into his compositions. There are extant some of his motets, which are in great estimation; as also five grand masses, called royal masses, which are still performed in some of the convents in Paris, and in many provincial churches of France. Dumont died at Paris in the year 1684.

MICHEL LAMBERT was born, in 1610, at Vivonne, a small village of Poitou. He had an exquisite hand on the lute, and sung to it with peculiar grace and elegance. His merit alone preferred him to the office of master of the king's chamber music; upon which he became so eminent, that persons of the highest rank became his pupils, and resorted to his house, in which he held a kind of musical academy. Lambert is reckoned the first who gave his countrymen a just notion of the graces of vocal music. His compositions however are of but small account, consisting only of some little motets, music for the *Leçons de Ténèbres*, and a collection containing sundry airs of one, two, three, and four parts, with a thorough-bass. Lambert had a daughter, who was the wife of Lully. He died at Paris in the year 1690.

GAUTHIER, surnamed the Elder, was also an admired French lutenist. He, together with a cousin of his, Pierre Gauthier, mentioned in the next article, published a collection entitled '*Livre de tableau des pieces de Luth sur différens modes.*' The authors have added some rules for playing on this instrument. The principal pieces of the elder Gauthier are those lessons of his entitled  
l'Immor-

*l'Immortelle*, *la Nonpareille*, *le Tombeau de Mezangeau*. There was also a Denis Gauthier, who composed lessons much admired by performers on the lute, of which the most esteemed are those entitled *l'Homicide*, *le Canon*, and *le Tombeau de Lenclos*.

PIERRE GAUTHIER, a musician of Ciotat, in Provence, was director of an opera company, which exhibited by turns at Marseilles, Montpellier, and Lyons. He embarked at the Port de Cette, and perished in the vessel, at the age of fifty-five, in 1697. There is extant of his composition a collection of duos and trios, which is much esteemed.

LOULIÉ, a French musician, was the author of an ingenious and useful book, published in 1698 by Estienne Roger of Amsterdam, entitled '*Elements ou Principes de Musique mis dans un nouvel ordre*,' in which, after teaching the method of solmification according to the French manner, in which the syllable *si* is assumed for the last note of the septenary, he explains the nature of transposition, and suggests the method of reducing music in any of the keys denoted by either the acute or grave signatures into the original or radical keys, from which they are respectively transpositions; which practice is explained at large vol. I. book II. chap. ii. of this work. A discovery the more worthy of notice, as some pains have been taken to conceal it\*.

In the course of his work the author lays down an easy rule for the division of the monochord, and assigns the proportions of the natural sounds in the octave, distinguishing between the greater and lesser tone. Towards the end of the book is a description of an instrument called by him the Chronometer, contrived for the measuring of time by means of a pendulum. The form of the instrument, as exhibited by him, is that of an Ionic pilaster, and is thus described by Malcolm in his *Treatise of Musick*, page 407.

' The Chronometer consists of a large ruler or board six foot or

\* In Dr. Pepusch's *Short Introduction to Harmony* is a whole chapter on the subject of transposition, referring to a plate with a diagram of six keys, viz. three with the minor, and three with the major third, with the flats and sharps in order as they arise. Over this is a stave of lines which he calls the slider, with the letters signifying the cliffs placed thereon. To enable the student to reduce any transposition to its original key, he is directed to cut off the slider, and apply it to the diagram, which process will terminate in the annihilation of the flat and sharp signatures, and shew the original key from whence the transposition is made. For the reason of the whole the student is to seek; but the secret is revealed by Loulié in the twenty-ninth page of his book above mentioned.

seventy-two inches long, to be set on end ; it is divided into its inches, and the numbers set so as to count upwards ; and at every division there is a small round hole, through whose center the line of division runs. At the top of this ruler, about an inch above the division 72, and perpendicular to the ruler, is inserted a small piece of wood, in the upper side of which there is a groove, hollowed along from the end that stands out to that which is fixt in the ruler, and near each end of it a hole is made : Through these holes a pendulum chord is drawn, which runs in the groove ; at that end of the chord that comes through the hole furthest from the ruler the ball is hung, and at the other end there is a small wooden pin, which can be put in any of the holes of the ruler ; when the pin is in the upmost hole at 72, then the pendulum from the top to the center of the ball, must be exactly seventy-two inches ; and therefore whatever hole of the ruler it is put in, the pendulum will be just so many inches as that figure at the hole denotes. The manner of using the machine is this ; the composer lengthens or shortens his pendulum till one vibration be equal to the designed length of his bar, and then the pin stands at a certain division, which marks the length of the pendulum ; and this number being set with the clef at the beginning of the song, is a direction to others how to use the chronometer in measuring the time according to the composer's design ; for with the number is set the note, crotchet or minim, whose value he would have the vibration to be ; which in brisk duple time is best a minim or half bar, or even a whole bar, when that is but a minim ; and in slow time a crotchet. In triple time it would do well to be the third part, or half or fourth part of a bar ; and in the simple triples that are allegro, let it be a whole bar. And if in every time that is allegro, the vibration is applied to a whole or half bar, practice will teach us to subdivide it justly and equally. And mind that to make this machine of universal use, some canonical measure of the divisions must be agreed upon, that the figure may give a certain direction for the length of the pendulum.

JEAN-BAPTISTE MOREAU, a musician of Angers, was led by his musical talents to try his fortune in Paris ; and having succeeded in a bold attempt to get unperceived into the closet of Madam the Dauphiness Victoire de Baviere, who was fond of music, he had

the assurance to pull her by the sleeve, and ask permission to sing to her a little air of his own composing; the dauphiness, laughing, permitted him; he sung without being disconcerted, and the princess was pleased. The story came to the king, and he desiring to see him, Moreau was introduced to his majesty in the apartment of Madam Maintenon, and sung several airs, with which the king was so well pleased, that he immediately ordered him to compose a musical entertainment, which was performed at Marli two months after, and applauded by the whole court. He was also engaged to compose the interludes for the tragedies of Esther, Athalie, Jonathas, and several other pieces for the house of St. Cyr. His chief excellence consisted in his giving the full force of expression to all kinds of words and subjects assigned him. The poet Lainez, with whom he was intimate, furnished him with songs and little cantatas, which he set to music, but none of them are published.

MARC-ANTOINE CHARPENTIER was superintendant of the music of the duke of Orleans, and his instructor in the art of musical composition. He has left several operas, one of which, viz. his *Medée*, was in its time highly celebrated. He composed another called *Philomele*, which was thrice represented in the Palais Royal. The duke of Orleans, who had composed part of it, would not suffer it to be published. Charpentier died at Paris in 1704.

LOUIS LULLY, and JEAN-LOUIS LULLY, sons of Jean-Baptist Lully, were also musicians. They composed in conjunction the music to the opera of *Zephire & Flore*, written by Michel du Boullai, secretary to the grand prior of Vendôme, and represented in the Academie Royal on the twenty-second day of March, 1688. They also set the opera of *Orpheus*, written by the same person, and an opera called *Alcide*.

PASCAL COLASSE, chapel-master to Louis XIV. was born at Paris 1636. He was a pupil of Lully, and took him for his model in all his compositions, as the following lines testify:

Colasse de Lulli craignit de s'écarter,  
Il le pilla, dit-on, cherchant à l'imiter.

But it is said that whether he imitated Lully or not, his opera of *Thetis and Peleus* will always be esteemed an excellent production. There are besides of his composition, motets and songs. Colasse destroyed

stroyed both his fortune and health in an infatuated pursuit of the Philosopher's Stone, and died at Versailles in the year 1709.

N. ALLOUETTE, conductor of the music in the church of Notre Dame at Paris, is known for his motets, and a very fine *Miserere*. Lully was his master.

GUILLAUME MINORET was one of the four masters of, or composers to the chapel of Louis XIV.\* He composed many motets, which, though greatly admired, have never yet been printed. Those in greatest esteem are '*Quemadmodum desiderat*,' '*Lauda Jerusalem Dominum*,' '*Venite exultemus*,' '*Nisi Dominus ædificaverit domum*.' Minoret died in the year 1716 or 1717, in a very advanced age.

ANDRÉ CAMPRA, born at Aix in Provence in 1660, was at first a chorister in the cathedral of that city, having for his instructor in music William Poitevin, preacher to that church. Soon after his leaving the choir he became distinguished by his motets, which were performed in churches and private concerts, and so well received that they procured him the rank of director of the music in the Jesuits' church at Paris, and some other preferment in that metropolis. His genius having been too much confined, while restrained to the narrow limits of a motet, he set himself to compose for the stage, and made the music to sundry operas. His progress in this new course of study was answerable to his industry, and by following the manner of Lully he acquired a degree of excellence but little inferior. His *Europe Galante*, *Carnaval de Venise*, and *Fêtes Venitiennes*; his *Ages*, his *Fragmen de Lulli*, which are ballets, his operas of *Hésione*, *Alcide*, *Téléphé*, *Camille*, and *Tancrede*, were greatly applauded, and are still admired. The grace and vivacity of his airs, the sweetness of his melody, and, above all, his strict attention to the sense of the words, render his compositions truly estimable.

\* The others were Colasse, Lalande, and Couppillet. They were all chosen upon great deliberation, for upon the death of Dumont in 1680, or thereabouts, the king, instead of two composers for his chapel would have four; and to that end he directed circular letters to be sent into all the provinces of France, inviting musicians to Versailles, in order to give proof of their abilities. Le Sueur was a candidate for one of the places, but lost it by his unhappy setting of two words in a motet, and Couppillet succeeded by fraud; for after he was elected it was discovered that the composition by which he obtained the place was not his own, but the work of Desmarets, a young man then unknown, but who afterwards became one of the first musicians in France.

JEAN GILLES, of Tarascon in Provence, was director of the music, or chapel-master in the church of St. Stephen in Tholouse. He possessed the Christian virtue of charity in so great a degree, and had such a disposition to relieve the distresses of others, as tended to the impoverishment of himself. He was a singer in the choir of the cathedral of Aix, and a fellow-pupil with the celebrated Campra, of William Poitevin, mentioned in the preceding article. Gilles's abilities soon became so conspicuous, that Bertier, bishop of Rieux, who particularly esteemed him, solicited for him the place of chapel-master in the church of St. Stephen in Tholouse, but the chapter had already conferred it on Farinelli\*, who, on being told that Gilles was a candidate for it, sought out his competitor, and obliged him to acquiesce in his resignation of the office; an instance of generosity equally honourable to both. There are of Gilles many fine motets; several of them have been performed in the Concert Spirituel at Paris with great applause, particularly his 'Diligam te.' But his capital work however is a Messe des Morts, in which at the first time of performing it he sung himself.

MICHEL-RICHARD DE LALANDE, born at Paris in the year 1657, was the fifteenth child of his parents, and discovering in his infancy a strong propensity to music, he was entered a chorister in the church of St. Germain l'Auxerrois, and was there distinguished for the fineness of his voice. At the age of puberty his voice left him, but before that time, by diligent application, and frequently spending whole nights in practice, he attained to great perfection on various instruments; and on the violin in particular he played with great facility and judgment. Being thus qualified, he applied to Lully, requesting to be taken into the opera; but being rejected, he broke his instrument, and renounced the use of it for ever. After this discouragement he betook himself to the organ and harpsichord, and was soon solicited to accept of several churches; but at length was chosen by the Duke de Noailles to instruct his eldest daughter. This nobleman, who never suffered any opportunity to escape him of bearing testimony to the merit of Lalande, embraced an occasion of recom-

\* This might possibly be that Farinelli already spoken of as concert-master or director of the music in the electoral palace of Hanover, and whom Mattheson in his *Vollkommenen Capellmeister* expressly asserts to have been the uncle of Carlo Broschi Farinelli, the famous singer in the opera at the Haymarket.



mending him to Louis XIV. and did it with so much honest warmth, that the king chose him to instruct his daughters Mademoiselle de Blois, and Mademoiselle de Nantes on the harpsichord. He frequently composed in obedience to the orders, and sometimes even in the presence of Louis, little musical pieces; and so much was the king delighted with him, that he loaded him with favours. He enjoyed in succession the two offices of music-master of the king's chamber, the two of composer, that of superintendant of music, and the four offices of the royal chapel. His motets, which were always performed before Lewis XIV. and Lewis XV. with great applause, have been collected and published in two volumes in folio. The Cantate, the Dixit, and the Miserere, are principally admired. He died at Versailles in 1726.

J. THEOBALDE, called THEOBALDO GATTI was born at Florence. It is said of him, that, being charmed with the music of Lully, which had reached him even in his native country, he went to Paris to compliment that celebrated musician; and in all his compositions studied to emulate him, and at length discovered himself to be a meritorious pupil of that great man, by two operas which he caused to be represented in the Royal Academy of Paris, viz. *Coronis*, a pastoral in three acts, the words by Mons. Bauge; and *Scylla*, a tragedy, in five. He died at Paris in the year 1727, at an advanced age; having for fifty years been a performer on the bass-viol in the orchestra of the opera, and was interred in the church of St. Eustache.

JEAN-FRANÇOIS LALOUETTE, a disciple of Lully, successively conducted the music in the churches of St. Germain l'Auxerrois and Notre Dame. He composed many motets for a full choir, which are much admired; but none of his compositions have been published, except some motets for the principal anniversary festivals, for one, two, and three voices, with a thorough-bass. He died at Paris in 1728, at the age of seventy-five.

MARIN MARAIS, born at Paris in 1656, made so rapid a progress in the art of playing on the viol, that Sainte-Colombe, his master, at the end of six months would give him no further instructions. He carried the art of playing on this instrument to the highest pitch of perfection, and was appointed one of the chamber-music to the king. Marais was the first that thought of adding to the viol three strings of brass wire to deepen the tone. He composed several pieces for the

viol, and sundry operas, namely, Alcide, Ariane, Bacchus, Alcione, and Semelé, the most celebrated of which is the Alcione. There is a tempest in it particularly admired, and which produces an astonishing effect; a rumbling and doleful sound joining with the sharp notes of a flute and other instruments, presents to the ear all the horrors of a tempestuous ocean, and the whistling of the wildest winds. His works bear the pregnant marks of a fertile genius, united to an exquisite taste and judgment. This celebrated musician died in 1728, in the Fauxbourg S. Marceau, and lies buried in the church of St. Hyppolite: He has left behind him of his composition three collections of pieces for the bass-viol \*.

ELISABETH-CLAUDE-JACQUETTE DE LA GUERRE, a female musician, the daughter of Marin de la Guerre, organist of the chapel of St. Gervais in Paris, was born in that city in 1669, and instructed in the practice of the harpsichord, and the art of composition, by her father. She was a very fine performer, and would sing and accompany herself with so rich and exquisite a flow of harmony, as captivated all that heard her. She was also an excellent composer, and, in short, possessed such a degree of skill, as well in the science as the practice of music, that but few of her sex have equalled her. An opera of her composition, entitled *Cephale & Procris*, was represented in the Royal Academy of Paris in the year 1694, and is extant in print. She died in the year 1729, and lies buried in the church of St. Eustache in Paris.

SALOMON, a native of Provence, was admitted into the band of the chapel royal, to play on the bass-viol, an instrument on which he excelled. This man, who was very plain and simple in his appearance, seemed to possess no other talent than that of playing with exactness and precision; yet he composed an opera intitled *Medée & Jason*, which was performed in the Royal Academy in 1713 with great applause, and is in print. At the first night of the representation he went disguised into the croud, and was a silent witness of the praises and censures passed upon the piece. Salomon died at Versailles in the year 1731, being seventy years of age.

JEAN-LOUIS MARCHAND, was a native of Lyons, and an organist of some church in that city; when, being very young, he would needs

\* Catalogue de la Musique, imprimée à Amsterdam chez Etienne Roger, page 42.

go to Paris, and strolling as by accident into the chapel of the college of St. Louis le Grand, a few minutes before service was to begin, he obtained permission to play the organ; and so well did he acquit himself, that the Jesuits taking pains to find him out, retained him amongst them, and provided him with every requisite to perfect himself in his art. Marchand would never give up his office in that college, though he was tempted to it by advantageous offers. He died at Paris in 1732, aged sixty-three, and left of his composition two books of lessons for the harpsichord, which are greatly admired.

FRANÇOIS COUPERIN, organist of the chapel to Louis XIV. and his successor the late king, and also of his chamber-music, in which he had the charge of the harpsichord, was a very fine composer for this latter instrument.

The family of Couperin has produced a succession of persons eminent in music; the following is a brief account of it. There were three brothers of the name Louis, Francis, and Charles, natives of Chaume, a little town in Brie. Louis the eldest was become eminent for his performance on the organ, and in consequence thereof obtained the place of organist of the king's chapel. In reward of his merit a post was created for him, namely, that of *Dessus-de-viole*: He died about the year 1665, at the age of thirty-five, and has left of his composition three Suites of lessons for the harpsichord, in manuscript, which are to be found only in the collections of the curious.

Francis, the second of the three brothers, was a master of the harpsichord, but no composer: He practised and taught his scholars the lessons of his brother. At the age of seventy he had the misfortune to be overturned in a carriage in one of the streets of Paris, and lost his life by the accident. He had a daughter named Louisa, who sung and played on the harpsichord with admirable grace and skill, and who, notwithstanding her sex, was in the number of the king's musicians, and in that capacity received an annual pension or salary. She died in the year 1728 at about the age of fifty-two.

Charles, the youngest, was a celebrated organist: He died in 1669, leaving one son, namely, Francis Couperin, above spoken of, and who was indeed the glory of the family, being perhaps the finest composer for the harpsichord that the French have to boast of. The lessons for this instrument, published by himself, make four volumes in folio; among them is one entitled '*Les Goûts réunis, ou l'Apothéose de Lulli & de Corelli,*' and the following allemande, which may serve as a specimen of his style.



The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp, F#) and the time signature is 3/4. The right hand (treble staff) plays a complex melody with frequent sixteenth-note runs and triplet figures. The left hand (bass staff) provides a rhythmic accompaniment, primarily using eighth and quarter notes. The piece ends with a double bar line in the final system.

The foregoing air is entitled 'Les Idées Heureuses,' agreeable to the practice of the French composers of lessons for the harpsichord. See the article Gauthier, ante, page 39.

This Couperin, whom we must call the younger Francis, died in 1733, aged sixty-five, leaving two daughters, equally celebrated for their performance on that which appears to have been the favourite instrument of the family; the one a nun in the abbey of Maubuisson; the other is the successor of her father in the charge of the harpsichord in the king's chamber, an employment, which, except in this instance, was never known to have been conferred on any but men.

## C H A P. VI.

THE establishment of the Royal Academy at Paris contributed greatly to the improvement of the French music; but it failed of answering the ultimate end of its institution: It appears to have been the design of Cardinal Mazarine and Lewis XIV. to introduce a style in France, corresponding with that of the Italians; but for reasons arising from the temper and genius of the people, or perhaps some other inscrutable causes, it gradually deflected from its original, and in the space of a few years assumed a character so different from that of the Italian music, that it afforded ground for a dispute which of the two was entitled to the preference, and gave rise to a controversy which is scarcely yet at an end: It began as follows:

In the year 1704 was published a small tract entitled 'Paralele des Italiens et des François, en ce qui regarde la Musique et les Opera,' in which the pretensions of each are thus stated.

On the part of the French it is asserted, that the French operas are, in respect of the poetry, regular coherent compositions, perfectly consistent with the laws of the drama; and as to the music, that the French have the advantage of bass voices, so proper in the characters of gods, kings, and heroes; that the French opera derives still further advantages from the chorusses and dances: That the French masters excel those of Italy in their performance on the violin,

lin, the hautboy, and the flute\*; the latter of whom, says this author, have taught the instrument to lament in so affecting a manner in the mournful airs, and to sigh so amorously in those that are tender, that all are moved by them. Besides these advantages he mentions others on the side of the French, as namely, their habits and their dances; he says that the Combatans and the Cyclopes in *Perseus*, the Trembleurs and the Forgerons in *Isis*, and the Songes Funestes in *Atys*, all operas of Lully, as well in respect of the airs, as of the stops adapted thereto by Beauchamp, are originals in their kind. And lastly, that the conduct and œconomy of a French opera is through the whole so admirable, that no person of common understanding will deny that it affords a more lively representation than the Italian; and that a mere spectator cannot but be much better pleased in France than Italy.

In behalf of the Italian music the author observes, that the language itself, abounding with vowels that are all sonorous, whereas above half the French vowels are mute, or at least are seldom pronounced, is more naturally adapted to music than that of the French. That in their respective compositions the invention of the Italians appears to be inexhaustible; that of the French narrow and constrained. That the French in their airs affect the soft, the easy, and the flowing; but that the Italians pass boldly from sharp to flat, and from flat to sharp, venturing on the most irregular dissonances, and the boldest cadences; so that their airs resemble the compositions of no other nation in the world: And that a like boldness is discoverable in the Italian singers, who, having been taught from their cradles to sing at all times, and in all places, sing the most irregular passages with the same assurance as they would the most orderly, uttering every thing with a confidence that secures them success. He says that the Italians are more susceptible of the passions than the French, and by consequence express them more strongly in their music; as an instance whereof the author refers to a symphony in a performance at the Oratory of St. Jerome at Rome, on St. Martin's day, in the year 1697, upon these two words, 'mille saette,' of which he speaks to this purpose. 'The air consisted of disjointed notes, like those in a jig, which gave the soul a lively impression of an ar-

\* Here the author celebrates as fine performers on the flute, Philbert, Philidor, Descoeteaux, and les Hoteterres.

‘ row ; and that wrought so effectually upon the imagination, that every violin appeared to be a bow, and their bows were like so many flying arrows darting their pointed heads upon every part of the symphony.’ From simple airs the author proceeds to the consideration of compositions in several parts, in which he says the Italians have greatly the advantage ; for that whereas in the French music the melody of the upper part is only regarded, in the Italian it is so equally good in all the parts, that we know not which to prefer. He concludes his remarks on the general comparison of the French and Italian music, with an observation that Lully was an Italian ; and that he excelled all the musicians in France, even in the opinion of the French themselves ; and that therefore to establish an equality between the two nations, an instance ought to be produced of a French musician who has in the like degree excelled those of Italy ; but this he says is impossible. He adds that Italy produced Luigi, Carissimi, Melani, and Legrenzi, and after them Scarlatti, Bononcini, Corelli, and Bassani, who were living at the time of his writing, and charmed all Europe with their excellent productions.

From this general comparison the author proceeds to one more particular, viz. that of the French with the Italian opera. He confesses that the French recitative is to be preferred to the Italian, which he says is close and simple, with very little inflexion of the voice, and therefore too nearly approaches common speech ; but he says that accompanying their recitatives with such fine harmony as the Italians use, is a practice not to be met with in any other part of the world whatsoever. Having mentioned in the foregoing part of his discourse the advantage which the music of France derives from the number of bass voices with which that country abounds, he observes that this is small in comparison with the benefit which the opera in Italy receives from the castrati, who are there very numerous ; and on the comparative excellence of these over women, in respect of the sweetness, flexibility, and energy of the voice, he expatiates very largely, adding, that whereas the voices of women seldom continue in perfection above twelve years, those of castrati will continue for forty : He adds, that the latter are fitter in general to represent female characters than even women themselves, for that they usually look handsomer on the stage ; as an instance whereof he mentions Ferini, who performed the part of Sybaris



baris, in the opera of Themistocles at Rome, in 1685. He says that all the towns in Italy abound with actors of both sexes; and that himself once saw at Rome a man who understood music well; and who, though he was neither a musician nor a comedian by profession, but a procurator or solicitor, that had left his business in the carnival time to perform a part in the opera\*, acquitted himself as an actor as well as either the French Harlequin or Raïsin could have done upon such occasion.

He says that the Italians have the same advantage over the French in respect of their instruments and the performers, as of their fingers and their voices. That their violins are much larger strung, and their bows longer†. That the arch-lutes of the Italians are as large again as the theorboes of the French, as are also their bass-violis. That in Italy, youths of fourteen or fifteen play at sight over the shoulders of perhaps two or three persons standing between them and the book, such symphonies as would puzzle the best French masters, and this correctly, without having the time measured to them; whereas nothing of the kind is to be seen at Paris. But the reason he gives for the exquisite performance in the Italian bands is, that the greatest masters are not above appearing in them. ‘I have,’ says this author, ‘seen Corelli, Pasquini, and Gaetani play all together in the same opera at Rome; and they are allowed to be the greatest masters in the world on the violin, the harpsichord, and Theorbo or Arch-lute; and as such they are generally paid 3 or 400 pistoles a-piece for a month or six weeks at most; whereas in France the profession of music is despised.’

He concludes his comparison with a description of some very extraordinary representations on the Italian stage, of which he says he was an eye-witness; which description is here given in the words of a very judicious person‡, the translator of the book into English. ‘To conclude all, the Italian decorations and machines are much better than ours; their boxes are more magnificent; the opening

\* The name of the person here alluded to was Paciani, a man well known at Rome at the latter end of the last century; his performances on the theatre were gratuitous, and the mere result of his fondness for the profession of an actor.

† The bow of the violin has been gradually encreasing in length for these last seventy years; it is now about twenty-eight inches. In the year 1720, a bow of twenty-four inches was, on account of its extraordinary length, called a Sonata bow; the common bow was shorter; and by the account above given the French bow must have been shorter still.

‡ Supposed to be Mr. Galliard.

‘ of the stage higher, and more capacious; our painting, compared to theirs, is no better than daubing; you will find among their decorations statues of marble and alabaster, that may vie with the most celebrated antiques in Rome; palaces, colonnades, galleries, and sketches of architecture, superior in grandeur and magnificence to all the buildings in the world; pieces of perspective that deceive the judgment as well as the eye, even of those that are curious in the art; prospects of a prodigious extent, in spaces not thirty feet deep; nay, they often represent on the stage the lofty edifices of the ancient Romans, of which only the remains are now to be seen; such as the Colossus which I saw in the Roman college in the year 1698\*, in the same perfection in which it stood in the reign of Vespasian its founder; so that these decorations are not only entertaining but instructive.

‘ As for their machines, I cannot think it in the power of human wit to carry the invention farther. In the year 1697 I saw an opera at Turin, wherein Orpheus† was to charm the wild beasts by the power of his voice: Of these there were all sorts introduced on the stage; nothing could be more natural, or better designed; an ape among the rest played an hundred pranks, the most diverting in the world, leaping on the backs of the other animals, scratching their heads, and entertaining the spectators with the rest of his monkey-tricks. I saw once at Venice an elephant discovered on the stage, when, in an instant, that great machine disappeared, and an army was seen in its place; the soldiers having, by the disposition of their shields, given so true a representation of it, as if had been a real living elephant.

‘ The ghost of a woman, surrounded with guards, was introduced on the theatre of Capranica at Rome in the year 1698; this

\* ‘ The Colossus the author mentions was painted by father Andrea Pozzo the Jesuit, who, as well for his painting in the church of St. Ignatius belonging to his order, and other pieces, but especially for his book of perspective, in folio, printed at Rome, is worthily esteemed as the first man in that kind, by all those that have any skill in that science.’

The intelligent reader needs hardly be told that both in the passage above, and in this note, the translator has mistaken his author in rendering the word Coliseum Colossus, instead of Coliseum, the name of the amphitheatre of Vespasian, the ruins whereof are yet to be seen at Rome.

† This opera of Orpheus was afterwards performed at Rome, but not succeeding, the undertakers were obliged to have recourse to the opera of Roderigo, which they had presented just before. This opera of Roderigo was composed by Francesco Gasparini, and was universally applauded. Both these were performed on the theatre della Pace, and the principal parts were done by Biscione, Maurino, and Valentino, he who afterwards sung in the opera in London.

‘ phantom

phantom extending her arms, and unfolding her cloaths, was, with one motion, transformed into a perfect palace, with its front, its wings, its body, and court-yard, all formed by magical architecture; the guards striking their halberds on the stage, were immediately turned into so many water-works, cascades, and trees, that formed a charming garden before the palace. Nothing can be more quick than were those changes, nothing more ingenious or surprizing: And, in truth, the greatest wits in Italy frequently amuse themselves with inventions of this nature: People of the first quality entertain the publick with such spectacles as these, without any prospect of gain to themselves\*. Signor Cavaliero Acciaoli, brother to the

\* On this passage the English translator of the Parallel makes the following note.  
 Besides the machines mentioned by the author in this place, we saw several others at Rome of the same Cavaliero Acciaoli's contrivance, as la Frescatane on the theatre of Torre di Nona, the Colonnato of Lapis Lazuli, the funeral in Penelope, and many more equally surprizing. Upon the theatre of Capranica the same artist contrived Il Gigante, &c. But the most famous of all on that theatre was the Intermede of Hell; in the opera of Nerone Infante, which I will endeavour to describe with as much brevity as I am able, it being impossible to express it in such words as it deserves. At the found of a horrid symphony, consisting of Corni, Serpenti, and Regali, part of the floor of the stage opened and discovered a scene underneath, representing several caves full of infernal spirits, that flew about in a prodigious number, discharging fire and smook at their nostrils, and their mouths: At some distance likewise was observed a great number of damned spirits, labouring under their several torments; and in another side was discovered the river of Lethe with Charon's boat, on board of which was Mercury, Cupid, and the soul of one who lately died for love. Upon their landing, a prodigious monster appeared, whose mouth opening, to the great horror of the spectators covered the front wings, and the remaining part of the stage: Within his jaws were discovered a throne composed of fire, and a multitude of monstrous serpents, on which Pluto sat, with a crown of fire on his head, and habited in other royal ornaments of the same nature: The finger that performed this part was one of those deep basses which, in the author's opinion are so rarely found in Italy. After Cupid had demanded justice of Pluto upon those old women, who in the preceding intermede, had cut his wings for making Agrippina, Nero's mother, in love; and several other passages belonging to this intermede, the mouth of the monster closed, at which instant Cupid endeavouring to fly off was arrested by a little devil, who seized on his foot; upon which Cupid giving himself a little turn shot the devil with one of his darts; whereupon the devil was transformed into a curling smoke that disappeared by degrees, and Cupid escaped. After this the great monster expanding his wings began to move very slowly towards the audience; under his body appeared great multitudes of devils, who formed themselves into a ballet, and plunged one after another into the opening of the floor before mentioned; out of which a prodigious quantity of fire and smook was discharged. After this the great monster being got as far as the musick-room, and whilst all the spectators were intent upon what was doing, and began to fear he would come into the pit, he was in an instant transformed into an innumerable multitude of broad white butterflies, which flew all into the pit, and so low, that some of them touched the hats of several of the spectators; at which some seemed diverted; and others were not a little terrified, till by degrees they lodged themselves on different parts of the theatre, and at length disappeared. During this circumstance, which sufficiently employed the eyes of the spectators, the stage

‘ cardinal of that name, had the direction of those on the theatre Capranica in the year 1698. This is the sum of what can be offered on behalf of the French or Italian musick by way of parallel. I have but one thing more to add in favour of the operas in Italy; which will confirm all that has been already said to their advantage; which is, that though they have neither chorusses nor other diversions in use with us, their entertainments last five or six hours together \*, and yet the audience is never tired; whereas after one of our representations, which does not hold above half so long at most, there are very few spectators but what grow sufficiently weary, and think they have had more than enough.’

The author of this discourse, though he affected concealment, was soon after its publication discovered to be the Abbé Ragueneau, a native of Rouen, the author of ‘ *Les Monumens de Rome, ou description des plus beaux ouvrages de Peinture, de Sculpture, & d’Architecture de Rome, avec des observations.*’ Paris, 1700 & 1702; ‘ *L’Histoire d’Olivier Cromwel,*’ and other works; upon which Monsr. Jean-Laurent le Cerf de la Vieuville de Freneuse, undertook a refutation of the Parallel in three dialogues, entitled ‘ *Comparaison de la Musique Italienne, et de la Musique François.*’ Brux. 1704.

The Comparaison consists of three dialogues, in which the several passages in the Parallel that tend either to the praise of the Italian or the censure of the French music, are made to undergo a severe examination. In the Comparaison between the musicians of the two countries, Charpentier and Colasse are opposed to Luigi, i. e. Palestrina, and Carissimi; Lully is placed above all competition, and Bassani and Corelli below it. Of the compositions of the latter, he says that they are harsh and irregular, abounding with dissonances; that

‘ stage was refitted, and the scene changed into a beautiful garden, with which the third act begun. This representation was so extraordinary in its nature, so exactly performed, and so universally admired and applauded, that great numbers of foreigners came to Rome on purpose to behold it; and confessed when they had seen it, that it far exceeded the expectations fame had given them of it. And it must be confessed it gave the spectators a more perfect instructive idea of hell, than ’tis possible for the most artful flowing fancy to delineate. So that the author was not mistaken when he said that these sort of entertainments are no less instructive than agreeable.’

\* The Italian operas do not usually last five or six hours, as this author imagines, the longest being not above four: It is true that sometimes at Vienna the late emperor Leopold would have operas of the length the author mentions, provided they were good, being a great admirer of the Italian music: Besides he composed himself, and played on the harpsichord to perfection.

he has seen a piece of Corelli in which were fourteen fourths together, and that in the eleventh sonata of his fourth opera the reader may discern twenty-six sixths in succession.

After a long eulogium on Lully, in which the most celebrated airs in his operas are pointed out, the author takes notice of a passage in the Parallel, in which the voices of the Italian castrati are compared to those of nightingales; and of another that follows it, wherein it is asserted, that from the particular circumstances that distinguish persons of this kind, they are better actors of female characters than even women themselves. To refute an assertion so wild as this, requires no great force of argument; nevertheless this author takes great pains to render it ridiculous, and has succeeded in the attempt.

To his instance of the Roman procurator, who left his employment in carnival time, and became an actor on the public stage, he opposes the example of Mons. Destouches, whose profession it seems was that of a soldier, *un mousquetaire*, notwithstanding which for his pleasure he studied music, and was the composer of many fine operas.

To that passage in the Parallel, in which the author asserts that he has seen at Rome, Corelli, Pasquini, and Gaetani perform together in the same opera, he answers, that at Paris the great masters do the same; and that Rebel, Theobald, and La Barre were wont to appear in the orchestra, whenever a performance of their's required their attendance; and notwithstanding that exquisite piece of machinery devised by the Cavalier Acciaïoli, mentioned in the Parallel, he says that the French are more ingenious than the Italians in representations of this kind; and that in the decorations of the theatre they excel all other nations. And for this assertion, as also for the superiority of the French machinery, he appeals to the testimony of Miffon and St. Evremont, who both say something to the same purpose.

At the end of the dialogues is a letter from the author to an anonymous friend, dated 3 April, 1704, to the same effect with the rest of work.

It appears that the Abbé Ragueneau replied to the Comparaison, and that Le Cerf defended it in an answer and two other pieces, which were reprinted some years after the first publication of them, and are extant in an edition of the *Histoire de la Musique et de ses Effets*,

printed in the year 1725. Thus the controversy ended as between the parties; but a French physician named Andri, who about the time wrote in the *Journal de Sçavans*, after commending the first of Le Cerf's publications, turned into ridicule the two last; upon which Le Cerf being greatly irritated, published a pamphlet entitled '*L'Art de décrier ce qu'on n'entend point; ou le Médecin Musicien.*' The piece was full as bitter as its title seemed to indicate, and it seems that its bitterness was its most remarkable characteristic; for Fontaine, upon reading of it, pronounced, that if any one deserved to be called a complete fool, it was Le Cerf: But to qualify this severe censure, the Abbé Trublet, from whom this anecdote is taken, says that folly does not imply a total privation of reason and penetration; and that Le Cerf had a great share of both; but that his great defect was that want of common sense, which will sometimes expose a man to the ridicule of his inferiors in understanding.

The succession of eminent English musicians from that period at which we were constrained to interrupt it by the above account, is as follows.

## C H A P. VII.

**J**EREMIAH CLARK was educated in the royal chapel, under Dr. Blow, who entertained so great a friendship for him, as to resign in his favour the place of master of the children and almoner of St. Paul's; and Clark was appointed his successor in 1693, and shortly after he became organist of that cathedral. In July, 1700, he and his fellow-pupil were appointed gentlemen extraordinary of the royal chapel; and in 1704 they were jointly admitted to a place of organist thereof in the room of Mr. Francis Piggot. Clark had the misfortune to entertain a hopeless passion for a very beautiful lady in a station of life far above him; his despair of success threw him into a deep melancholy: in short, he grew weary of his life, and on the fifth day of November, 1707, shot himself\*.

\* He was determined upon this method of putting an end to his life by an event, which, strange as it may seem, is attested by the late Mr. Samuel Weeley, one of the lay-vicars of St. Paul's, who was very intimate with him, and had heard him relate it. Being at the house of a friend in the country, he took an abrupt resolution to return to London: His friend having observed in his behaviour marks of great dejection, furnished him with a horse and a servant. Riding along the road, a fit of melancholy seized him, upon which he alighted, and giving the servant his horse to hold, went into a field, in a corner whereof

The compositions of Clark are few: His anthems are remarkably pathetic, at the same time that they preserve the dignity and majesty of the church style; the most celebrated of them are, 'I will love thee,' printed in the second book of the *Harmonia Sacra*; 'Bow down thine ear,' and 'Praise the Lord, O Jerusalem.'

The only works of Clark published by himself are lessons for the harpsichord, and sundry songs, which are to be found in the collections of that day, particularly in the *Pills to purge Melancholy*; but they are there printed without the basses. He also composed for D'Urfey's comedy of the *Fond Husband* or the *Plotting Sisters*, that sweet ballad air, 'The bonny grey-eyed morn,' which Mr. Gay has introduced into the *Beggar's Opera*, and is sung to the words, 'Tis wo-'  
'man that seduces all mankind.'

JOHN WELDON, a native of Chichester, had his instruction in music under John Walter, organist of Eton college, and afterwards under Henry Purcell: From Eton he went to Oxford, and was made organist of New College. On the sixth day of January, 1701, he was appointed a gentleman extraordinary of the royal chapel; and in 1708 succeeded Dr. Blow as organist thereof. In 1715, upon the establishment of a second composer's place, Weldon was admitted to it\*: He had been but a short time in this station

was a pond, and also trees; and began a debate with himself whether he should then end his days by hanging or drowning. Not being able to resolve on either, he thought of making, what he looked upon as chance, the umpire, and drew out of his pocket a piece of money, and tossing it into the air, 'it came down on its edge and stuck in the clay: Though the determination answered not his wish, it was far from ambiguous, as it seemed to forbid both methods of destruction; and would have given unspeakable comfort to a mind less disordered than his was. Being thus interrupted in his purpose, he returned, and mounting his horse, rode on to London, and in a short time after shot himself. He dwelt in a house in St. Paul's church-yard, situate on the place where the Chapter-house now stands: Old Mr. Reading, mentioned in page 25 of this volume, was passing by at the instant the pistol went off, and entering the house found his friend in the agonies of death.

\* Upon the accession of George I. to the crown, that prince, who was a lover of music, carried into execution the proposal of Dr. Tillotson, mentioned in the foregoing account of Blow, for an establishment of two composers for the chapel; and made some other regulations for the improvement of the service: These appear by the following entries in the Cheque-book of the chapel royal.

'1715. His majesty having been graciously pleased to add four gentlemen of the chapel to the old establishment, viz. Mr. Morley, Mr. George Carleton, Mr. Tho. Baker, and Mr. Samuel Chittle, and by virtue of four several warrants from the right rev. father in God, John, lord bishop of London, dean of his majesty's chapel royal, I have sworn and admitted the aforesaid gentlemen, gentlemen in ordinary of his majesty's chapel royal, to enjoy the same, together with all privileges and advantages thereunto belonging. Witness my hand this 8th day of August, 1715.

4. Dan. Williams, clerk

of the Cheque.

5. J. DOLBEN, Subdean.

6. Aug.

before he gave a specimen of his abilities in the composition of the Communion-office, that is to say, the Prefaces, Sanctus, Gloria in excelsis, and Post-Communions; and also sundry anthems, agreeable to the condition of his appointment.

At the same time that Weldon was organist of the royal chapel, he was also organist of the church of St. Bride, London; and king George I. having presented the parish of St. Martin in the Fields with an organ, Mr. Weldon, perhaps in compliment to the king, was chosen organist\*.

The studies of Weldon were for the most part in church-music; and we do not find that, like Lock and Purcell, and many others of his profession, he ever composed for the theatre, except that in competition with two other masters, namely, Daniel Purcell, John Eccles, and one Franck, or Franco, mentioned in page 4, of this volume, and perhaps many others, he set to music Mr. Congreve's masque, the Judgment of Paris. The motive to this undertaking was an advertisement in the London Gazette, offering rewards out of a fund of two hundred guineas advanced by sundry persons of quality, to be distributed in prizes to such masters as should be adjudged to compose the best†. The largest was adjudged to Weldon, and the next to Eccles.

Some songs of Weldon's composition are to be found in a book entitled *Mercurius Musicus*, and other collections; the following is yet remembered as a favourite air in its time.

\* Aug. 8, 1715. That besides the four additional gentlemen of the chapel above-mentioned, there was added in king George's establishment as follows, viz.

\* A second composer in ordinary, which place Mr. John Weldon was sworn and admitted into.

\* A lutenist, which place Mr. John Shore was sworn and admitted into.

\* A violist, which place Mr. Francisco Goodsens was sworn and admitted into.

\* All these three were sworn and admitted into their respective places by me

\* Witness Dan. Williams.

\* J. DOLBEN, Subdean.

\* There was likewise inserted in the aforesaid establishment an allowance to Dr. William Croft, as master of the children, of eighty pounds per annum, for teaching the children to read, write, and accompts, and for teaching them to play on the organ and compose music.

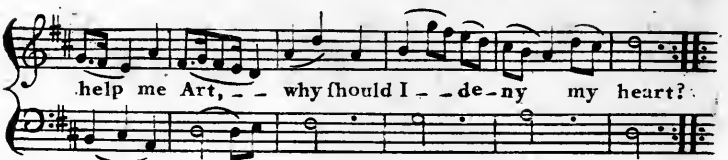
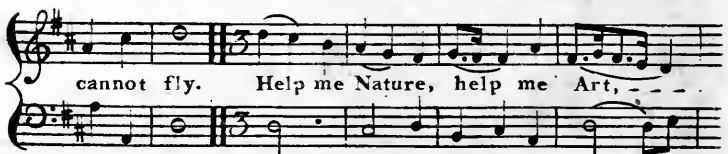
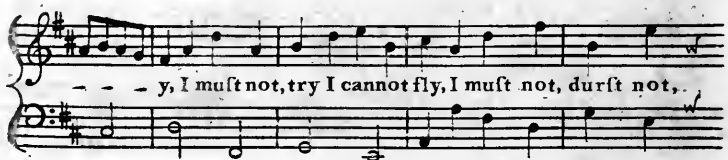
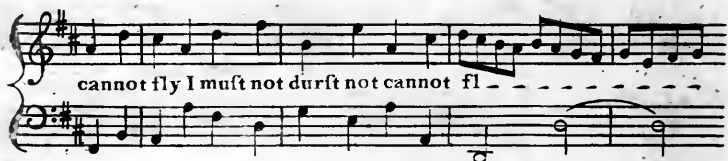
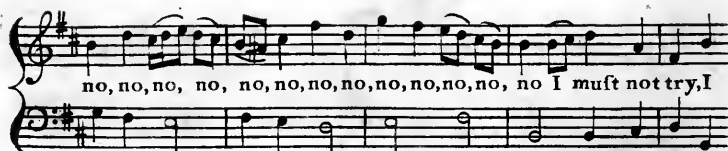
\* J. DOLBEN, Subdean.

\* The reason that moved the king to this act of munificence was a very singular one; the parish had chosen him their churchwarden, and he executed the office for two months, but at the end thereof, as he well might, he grew tired of it, and presented the parish with that noble instrument which is now in the church.

† See the advertisement, vol. IV. page 540.



FROM grave lessons and restraint, I'm stol out to revel  
here; Yet I tremble and I pant, in the middle of the fair.  
O O O woud fortune in my way throw a lover  
kind and gay; Now's the time, now's the time, now's the time, he  
soon may move a young heart unufd to Love. Shall I  
venture no, no, no, shall I from the danger go. O no, no,



If a lover will pur-sue, like the wi - - fest  
let me do, I will fit him if he's true,  
if he's false I'll fit him too.

JOHN WELDON.

At the time when Weldon became first of the chapel, Mr. Elford was a singer there, and was celebrated for a very fine counter-tenor voice. Weldon composed for him sundry solo-anthems, six of which he published, with a preface acknowledging the advantages they derived from his fine performance: These have their merit, but they fall very far short of his full anthems, particularly those to the words, 'In thee, O Lord,' 'Hear my crying,' of which it is hard to say whether the melody or the harmony of each, be its greatest excellence.

Weldon was a very sweet and elegant composer of church-music: He died in the year 1736, and lies buried in the church-yard of St. Paul Covent-garden. His successor in his places in the royal chapel is one whose merits will ever endear him to the lovers and judges of harmony, and particularly of cathedral-music, Dr. William Boyce.

JOHN ECCLES was the son of Solomon Eccles, a master of the violin, and the author of sundry grounds with divisions thereon, published in the second part of the Division Violin, printed at London, in 1693, oblong quarto. He was instructed by his father in music, and be-

came a composer for the theatre, of act-tunes, dance-tunes, and such incidental songs as frequently occur in the modern comedies, a collection whereof he published, and dedicated to queen Anne. He composed the music to a tragedy entitled *Rinaldo and Armida*, written by Dennis, and performed in 1699, in which is a song for a single voice, 'The jolly breeze,' which for the florid divisions in it was by many greatly admired. Eccles set to music an ode for St. Cecilia's day, written by Mr. Congreve, and performed on the anniversary festival of that saint in 1701. As also his masque entitled the Judgment of Paris, for one of the prizes mentioned in the preceding article; and obtained the second, which was of fifty guineas. His music to the Judgment of Paris is published.

In the collection above-mentioned are many excellent songs, particularly one for three voices, 'Inspire us, Genius of the day,' and another, also for three voices, 'Wine does wonders every day,' sung in a comedy entitled *Justice Bury*, which has long been a favourite with the Gloucestershire singers of catches, and other small proficients in vocal harmony. In it are also contained a very spirited song for two voices, sung in the play of *Henry V.* to the words 'Fill all your glasses;' and a solo-song, which with sundry others the author composed for D'Urfey's play of *Don Quixote*, the rest being set by Purcell: That of Eccles above-mentioned is a mad song, sung by Mrs. Bracegirdle, in the character of Marcella, the words whereof are 'I burn, my brain consumes to ashes.' In the *Orpheus Britannicus* is a song occasioned by Mrs. Bracegirdle's singing 'I burn,' &c. there are also some pretty tunes of his composing to songs in the *Pills to purge Melancholy*, published by D'Urfey. Eccles composed the tune to the song 'A soldier and a sailor,' in Mr. Congreve's comedy of *Love for Love*, with a bass peculiarly adapted to the manner of singing it as directed by the play; which never having been printed, is here inserted.

A foldier and a fai-lor a tinker and a tay-lor, Had  
 once a doubtful strife Sir, To make a maid a wife Sir, Whose  
 name was buxom Joan, whose name was buxom  
 Joan. And now the time was end-ed, When she no more in-  
 ten-ded To lick her lips at men Sir and gnaw the sheets in  
 vain Sir. And lye o' nights a-lone.  
 and lye o' nights a-lone.

About the year 1698, upon the decease of Dr. Staggins, Eccles was appointed master of the queen's band; but in the latter part of his life he was known to the musical world only by the New Year and Birth-day Odes, which it was his duty to compose, having retired to Kingston in Surrey for the convenience of angling, a recreation of which he was very fond.

There were three brothers of the name of Eccles, all musicians, viz. the above named John, Henry, a violin player in the king of France's band, and the author of twelve excellent solos for that instrument, printed at Paris in 1720, and Thomas\*, who was one of those itinerant musicians, perhaps the last of them who in winter evenings were used to go about to taverns, and for the sake of a slender subsistence expose themselves to the insults of those who were not inclined to hear them; there are none of this class of mendicant artists now remaining, but in the time of the usurpation they were so numerous, that an ordinance was made declaring them vagrants†.

\* This person was living about thirty years ago. A good judge of music, who had heard him play, gives the following account of him and his performance. 'It was about the month of November, in the year 1735, that I with some friends were met to spend the evening at a tavern in the city, when this man, in a mean but decent garb, was introduced to us by the waiter; immediately upon opening the door I heard the twang of one of his strings from under his coat, which was accompanied with the question, "Gentlemen will you please to hear any music?" our curiosity, and the modesty of the man's deportment, inclined us to say yes; and music he gave us, such as I had never heard before, nor shall again under the same circumstances: with as fine and delicate a hand as I ever heard, he played the whole fifth and ninth solo of Corelli, two songs of Mr. Handel, *Del minniar in Otho*, and *Spero si mio caro bene*, in *Admetus*; in short, his performance was such as would command the attention of the nicest ear, and left us his auditors much at a loss to guess what it was that constrained him to seek his living in a way so disreputable: he made no secret of his name; he said he was the youngest of three brothers, and that Henry, the middle one, had been his master, and was then in the service of the king of France: We were very little disposed to credit the account he gave us of his brother's situation in France, but the collection of solos above-mentioned to have been published by him at Paris, puts it out of question.' Upon enquiry some time after, it appeared that he was idle, and given to drinking. He lodged in the Butcher-row near Temple bar, and was well-known to the musicians of his time, who thought themselves disgraced by this practice of his, for which they have a term of reproach not very intelligible; they call it *going a-busking*.

† Vide ante, vol. IV. page 383, in not.

To the practice of having music in taverns and inns there are numberless allusions in our old English writers. In bishop Earle's character of a poor fiddler, inserted in the note above referred to, we are told that he made it his business to get the names of the worshippers of the inn, in order that he might salute them by their names at their rising in the morning: But it seems that formerly there were to the greater inns, musicians who might be said to be in some sort retainers to the house. Fynes Moryson has given a hint of this in his *Itinerary*, part III. page 151, in a passage, the whole whereof, as it exhibits a view of the manners of his time, is here inserted. 'Assoone as a passenger comes to an-Inne, the  
'fer-

From the above account of English musicians in succession, it is necessary here to digress to make way for the relation of a discovery, the result of a series of experiments made by Sir Isaac Newton, tending to demonstrate what has often been asserted in the course of this work, viz. that the principles of harmony are discoverable in so great a variety of instances, that they seem to pervade the universe. Many arguments in favour of this opinion are deducible from geometry, as particularly from the Helicon of Ptolemy, the famous theorem of Archimedes \*, and that other of Pythagoras, contained in the 47th Proposition of the first book of Euclid, with the observations thereon by Mr. Harrington and Sir Isaac Newton, mentioned in the preceding volume. But, which was little to be expected, farther demonstration of this general principle results from the analogy between colours and sounds. This noble discovery we owe to the sagacity of Sir Isaac Newton, whose relation of it is here given in his own words :

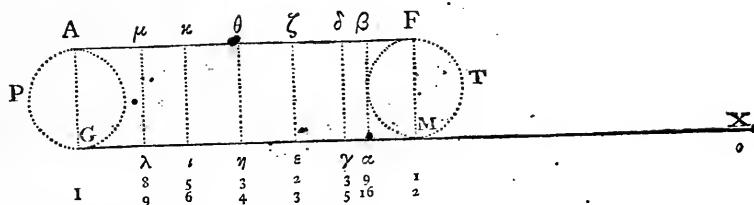
‘ servants run to him, and one takes his Horse and walks him till he be cold, then rubs him, and gives him meate, yet I must say that they are not much to be trusted in this last point, without the eye of the Master or his Servant to oversee them. Another servant gives the passenger his private chamber, and kindles his fire, the third puts of his booties, and makes them cleane. Then the Host or Hostesse visits him, and if he will eate with the Host, or at a common Table with others, his meale will cost him sixpence, or in some places but foure pence, (yet this course is lesse honourable, and not vsed by Gentlemen): but if he will eate in his chamber, he commands what meate he will according to his appetite, and as much as he thinks fit for him and his company, yea, the kitchen is open to him, to command the meat to be dressed as he best likes; and when he sits at Table, the Host or Hostesse will accompany him, or if they haue many Guests, will at least visit him, taking it for curtesie to be bid sit downe: while he eates, if he haue company especially, he shall be offered musicke, which he may freely take or refuse, and if he be solitary, the Musicians will giue him the good day with Musicke in the morning. It is the custome and no way disgracefull to set vp part of supper for his breakefast: In the evening or in the morning after breakefast, (for the common sort vse not to dine, but ride from breakefast to supper time, yet coming early to the Inne for better resting of their Horses) he shall haue a reckoning in writing, and if it seeme vnreasonable, the Host will satisfie him, either for the due price, or by abating part, especially if the servant deceiue him any way, which one of experience will soone find. I will now onely adde that a Gentleman and his Man shall spend as much, as if he were accompanied with another Gentleman and his Man, and if Gentlemen will in such sort ioyne together, to eate at one Table, the expences will be much diminished. Lastly, a Man cannot more freely command at home in his owne House, then hee may doe in his Inne, and at parting if he giue some few pence to the Chamberlin and Ostler, they wish him a happy journey.’

\* Of this theorem of Archimedes mention is made in vol. I. page 26, in not. It seems he thought the discovery of such importance to mankind, that he caused a diagram thereof to be engraven on his sepulchre. Cicero, in the Tusculan Disputations, book V. sect. 23, glories in his having discovered at Syracuse, without one of the city gates, the sepulchre of Archimedes covered with brambles and thorns, and says that he knew it by the figure of a cylinder and a sphere carved on the stone.

' When I had caused the rectilinear line sides AF, GM, of the spectrum of colours made by the prism to be distinctly defined, as in the fifth experiment of the first book is described, there were found in it all the homogeneal colours in the same order and situation one among another as in the spectrum of simple light, described in the fourth experiment of that book. For the circles of which the spectrum of compound light PT is composed, and which in the middle parts of the spectrum interfere and are intermixt with one another, are not intermixt in their outmost parts where they touch those rectilinear sides AF and GM. And therefore in those rectilinear sides when distinctly defined, there is no new colour generated by refraction. I observed also, that if any where between the two outmost circles TMF and PGA a right line, as  $\gamma\delta$ , was cross'd to the spectrum, so as at both ends to fall perpendicularly upon its rectilinear sides, there appeared one and the same colour and degree of colour from one end of this line to the other. I delineated therefore in a paper the perimeter of the spectrum FAP GMT, and in trying the third experiment of the first book, I held the paper so that the spectrum might fall upon this delineated figure, and agree with it exactly, whilst an assistant, whose eyes for distinguishing colours were more critical than mine, did by right lines  $\alpha\beta$ ,  $\gamma\delta$ ,  $\epsilon\zeta$ , &c. drawn cross the spectrum, note the confines of the colours, that is of the red M $\alpha\beta$ F of the orange  $\alpha\gamma\delta\beta$ , of the yellow  $\gamma\epsilon\zeta\delta$ , of the green  $\epsilon\eta\theta\zeta$ , of the blue  $\eta\iota\kappa\theta$ , of the indico  $\iota\lambda\mu\kappa$ , and of the violet  $\lambda\Gamma\Delta\mu$ . And this operation being divers times repeated both in the same and in several papers, I found that the observations agreed well enough with one another, and that the rectilinear sides MG and FA were by the said cross lines divided after the manner of a musical chord. Let GM be produced to X, that MX may be equal to GM, and conceive GX,  $\iota$ X,  $\iota$ X,  $\eta$ X,  $\epsilon$ X,  $\gamma$ X,  $\alpha$ X, MX, to be in proportion to one another, as the numbers 1,  $\frac{8}{9}$ ,  $\frac{5}{6}$ ,  $\frac{3}{4}$ ,  $\frac{2}{3}$ ,  $\frac{3}{5}$ ,  $\frac{9}{16}$ ,  $\frac{1}{2}$ , and so to represent the chords of the key, and of a tone, a third minor, a fourth, a fifth, a sixth major, a seventh, and an eighth above that key: And the intervals M $\alpha$ ,  $\alpha\gamma$ ,  $\gamma\epsilon$ ,  $\epsilon\eta$ ,  $\eta\iota$ ,  $\iota\lambda$ , and  $\lambda\Gamma$ , will be the spaces which the several colours (red, orange, yellow, green, blue, indico, violet) take up.' Sir Isaac Newton's Optics, book I. part II. prop. iii. prob. i. exper. vii.

From





From the relation of this curious and important discovery in the theory, we proceed to relate the farther progress of music in such particulars as respect the practice.

The concert of Britton the small-coal man at Clerkenwell, continued to flourish till the end of the century in which it was established, and onward into the next, completing a period of more than forty years, when his death put an end to it. Many particulars relating to the life and character of this extraordinary man, are to be met with in books published about and after the time when he lived; but the most authentic account of him, so far as it goes, is contained in Hearne's Appendix to his *Hemingi Chartularii Ecclesiæ Wygorniensis*, page 665, which, as it was drawn up by one that was well acquainted with him, and he a man of the most scrupulous accuracy, is entitled to the highest degree of credit. Some pains have been taken by searches, and enquiries of persons in his neighbourhood, and of others who remember him, to collect those suppletory anecdotes which here follow Hearne's account of him, and furnish a copious memoir of this extraordinary person.

## C H A P. VIII.



THOMAS BRITTON

SMALL-COAL-MAN.

MR. THOMAS BRITTON, the famous Musical Small-Coal  
Man, was born at or near Higham Ferrers in Northamp-  
tonshire. From thence he went to London, where he bound him-  
self Apprentice to a Small-Coal Man in St. John Baptist's Street.  
After he had served his full time of seven Years, his Master gave  
him,

him a Sum of Money not to set up. Upon this Tom went into Northamptonshire again, and, after he had spent his Money, he returned again to London, set up the Small-Coal Trade (notwithstanding his Master was still living) and, withall, he took a Stable, and turned it into a House, which stood the next Door to the little Gate of St. John's of Jerusalem next Clarken-Well-Green. Some time after he had settled here, he became acquainted with Dr. Garrenciers, his near Neighbour, by which means he became an excellent Chymist, and, perhaps, he performed such Things in that Profession, as had never been done before, with little Cost and Charge, by the help of a moving Elaboratory, that was contrived and built by himself, which was much admired by all of that Faculty, that happened to see it; insomuch that a certain Gentleman of Wales was so much taken with it, that he was at the Expense of carrying him down into that Country, on purpose to build him such another, which Tom performed to the Gentleman's very great satisfaction, and for the same he received of him a very handsome and generous Gratitude. Besides his great skill in Chymistry, he was as famous for his knowledge in the Theory of Musick; in the Practick Part of which Faculty he was likewise very considerable. He was so much addicted to it, that he pricked with his own Hand (very neatly and accurately) and left behind him a valuable Collection of Musick, mostly pricked by himself, which was sold upon his Death for near an hundred Pounds. Not to mention the excellent Collection of printed Books, that he also left behind him, both of Chymistry and Musick. Besides these Books that he left behind him, he had, some Years before his Death, sold by Auction a noble Collection of Books, most of them in the Rosacrucian Faculty (of which he was a great Admirer) whereof there is a printed Catalogue extant (as there is of those, that were sold after his Death) which I have often looked over with no small surprize and wonder, and particularly for the great Number of MSS. in the before mentioned Faculties that are specified in it. He had, moreover, a considerable Collection of Musical instruments, which were sold for fourscore Pounds upon his Death, which happened in September 1714, being upwards of threescore Years of Age, and lyes buried in the Church-Yard of Clarken-Well, without Monument or Inscription, being attended to his Grave, in a very solemn and decent manner,

‘ manner, by a great Concourse of People, especially of such as frequented the Musical Club, that was kept up for many Years at his own Charges (he being a Man of a very generous and liberal Spirit) at his own little Cell. He appears by the Print of him (done since his Death) to have been a Man of an ingenious Countenance and of a sprightly Temper. It also represents him as a comely Person, as indeed he was, and, withall, there is a modesty expressed in it every way agreeable to him. Under it are these Verses, which may serve instead of an Epitaph :

‘ Tho’ mean thy Rank, yet in thy humble Cell  
 ‘ Did gentle Peace and Arts unpurchas’d dwell ;  
 ‘ Well pleas’d Apollo thither led his Train,  
 ‘ And Musick warbled in her sweetest Strain.  
 ‘ Cyllenius so, as Fables tell, and Jove  
 ‘ Came willing Guests to poor Philemon’s Grove.  
 ‘ Let useless Pomp behold, and blush to find  
 ‘ So low a Station, such a liberal Mind \*.

‘ In short, he was an extraordinary and very valuable Man, much admired by the Gentry, even those of the best Quality, and by all others of the more inferiour Rank, that had any manner of Regard for Probity, Sagacity, Diligence, and Humility. I say Humility, because, tho’ he was so much fam’d for his Knowledge, and might, therefore, have lived very reputably without his Trade, yet he continued it to his Death, not thinking it to be at all beneath him. Mr. Bagford and he used frequently to converse together, and when they met they seldom parted very soon. Their Conversation was often about old MSS. and the Havock made of them. They both agreed to retrieve what Fragments of Antiquity they could, and, upon that occasion, they would frequently divert themselves in talking of old Chronicles, which both loved to read, tho’ among our more late Chronicles, printed in English, Isaackson’s was what they chiefly preferr’d for a general knowledge of Things, a Book which was much esteem’d also by those two eminent Chronologers, Bp.

\* These verses were written by Mr. John Hughes, who was a frequent performer on the violin at Britton’s concert : They are printed in the first volume of his Poems, published in 1735 ; and are also under one of two mezzotinto prints of Britton.

‘ Lloyd and Mr. Dodwell. By the way, I cannot but observe, that  
 ‘ Ifaackfon’s Chronicle is really, for the most part, Bp. Andrews’s,  
 ‘ Ifaackfon being Amanuensis to the Bishop.’

Hearne seems to have understood but very little of music; and we are therefore not to wonder that his curiosity extended not to an enquiry into the order and œconomy of that musical club, as he calls it, which he says Britton for many years kept up in his own little cell. The truth is, that it was nothing less than a musical concert; and so much the more does it merit our attention, as it was the first meeting of the kind, and the undoubted parent of some of the most celebrated concerts in London. The time when Britton lived is not so remote, but that there are some now living who are able to give an account of this extraordinary institution, of the principal persons that performed at his concert, and of the company that frequented it: Many of these have been sought out, and conversed with, for the purpose of collecting all that could be known of him: Enquiries have been made in his neighbourhood, of particulars touching his life, his character, and general deportment; and the result of these will furnish out such a supplement to what has been said of this extraordinary man in print, as can hardly fail to gratify the curiosity of such as take pleasure in this kind of information.

Of the origin of Britton’s concert we have an account written by a near neighbour of his, one who dwelt in the same parish, and indeed but a small distance from him; namely, the facetious Mr. Edward Ward, the author of the London Spy, and many doggerel poems, coarse it is true, but not devoid of humour and pleasantry. Ward at that time kept a public house in Clerkenwell, and there sold ale of his own brewing. From thence he removed to a house in an alley on the west side of Moorfields; between the place called Little Moorfields, and the end of Chiswell-street, and sold the same kind of liquor. His house, as we are given to understand by the notes on the Dunciad, was for a time the great resort of high churchmen. In a book of his writing, entitled Satirical Reflections on Clubs, he has bestowed a whole chapter on the small-coal man’s club: from the account therein given we learn that ‘ this club was  
 ‘ first begun, or at least confirmed by Sir Roger L’Estrange, a very musical gentleman, and who had a tolerable perfection on the bass-viol.’ Ward says that ‘ the attachment of Sir Roger and other ingenious gen-

‘ tlemen, lovers of the Muses, to Britton, arose from the profound regard that he had in general to all manner of literature : That the prudence of his deportment to his betters procured him great respect ; and that men of the best wit, as well as some of the best quality, honoured his musical society with their company. That Britton was so much distinguished, that when passing the streets in his blue linen frock, and with his sack of small-coal on his back, he was frequently accosted with such expressions as these, “ There goes the famous small-coal man, who is a lover of learning, a performer in music, and a companion for gentlemen.” Ward adds, and speaks of it as of his own knowledge, and indeed the fact is indisputable, that he had made a very good collection of ancient and modern music by the best masters ; that he also had collected a very handsome library, which he had publicly disposed of to a very considerable advantage ; and that he had remaining by him many valuable curiosities. He farther says that at the first institution of it, his concert was performed in his own house ; but that some time after he took a convenient room out of the next to it : What sort of a house Britton’s own was, and the spot where it stood shall now be related.

It was situated on the south side of Aylesbury-street, which extends from Clerkenwell-Green to St. John’s-street, and was the corner house of that passage leading by the old Jerusalem tavern, under the gateway of the priory, into St. John’s square\* : On the ground floor was a repository for small-coal ; over that was the concert-room, which was very long and narrow, and had a ceiling so low, that a tall man could but just stand upright in it. The stairs to this room were on the outside of the house, and could scarce be ascended without crawling. The house itself was very old and low-built, and in every respect so mean, as to be a fit habitation for only a very poor man. Notwithstanding all, this mansion, despicable as it may seem, attracted to it as polite an audience as ever the opera did ; and a lady of the first rank in this kingdom, now living, one of the most celebrated beauties of her time, may yet remember that in the pleasure which she manifested at hearing Mr. Britton’s concert, she seemed to have forgot the difficulty with which she ascended the steps that led to it.

\* It has long since been pulled down and rebuilt : At this time it is an alehouse, known by the sign of the Bull’s Head.

Britton was in his person a short thickset man, with a very honest, ingenuous countenance : There are two pictures of him extant, both painted by his friend Mr. Woolaston, and from both there are mezzotinto prints ; one of the pictures is now in the British Museum ; the occasion of painting it, as related by Mr. Woolaston himself to the author of this work, was as follows : Britton had been out one morning, and having nearly emptied his sack in a shorter time than he expected, had a mind to see his friend Mr. Woolaston ; but having always been used to consider himself in two capacities, viz. as one who subsisted by a very mean occupation, and as a companion for persons in a station of life above him, he could not consistent with this distinction, dressed as he then was, make a visit, he therefore in his way home varied his usual round, and passing through Warwick-lane, determined to cry small-coal so near Mr. Woolaston's door, as to stand a chance of being invited in by him. Accordingly he had no sooner turned into Warwick-court, and cried small-coal in his usual tone, than Mr. Woolaston, who had never heard him there before, flung up the sash and beckoned him in. After some conversation Mr. Woolaston intimated a desire to paint his picture, which Britton modestly yielding to, Mr. Woolaston then, and at a few subsequent sittings, painted him in his blue frock, and with his small-coal measure in his hand, as he appears in the picture at the Museum. A mezzotinto print was taken from this picture, for which Mr. Hughes wrote those lines inserted in page 70 ; and this is the print which Hearne speaks of. But there was another picture of him painted by the same person, upon what occasion is not known : from that a mezzotinto print was also taken, which being very scarce, has been made use of for the engraving of Britton here inserted ; in this he is represented tuning a harpsichord, a violin hanging on the side of the room, and shelves of books before him. Under the print are the following lines :

Tho' doom'd to small-coal, yet to arts ally'd,  
 Rich without wealth, and famous without pride ;  
 Musick's best patron, judge of books and men,  
 Belov'd and honour'd by Apollo's train ;  
 In Greece or Rome sure never did appear  
 So bright a genius, in so dark a sphere ;  
 More of the man had artfully been sav'd,  
 Had Kneller painted and had Vertue grav'd.

The above verses were scribbled by Prior with a view to recommend Vertue, then a young man, and patronized by Edward earl of Oxford, though they are little less than a sarcasm on Woolaston and Johnson. It is suspected that the insignificant adverb *artfully* was inserted by a mistake of the transcriber, and that it originally stood *probably*.

## C H A P. IX.

THE account above given of Britton will naturally awaken a curiosity to know of what kind was the music with which his audience was entertained, and who were the persons that performed in his concert; an answer to the first of these queries may be collected from the catalogue of his music, which follows this account of him: To the latter an answer is at hand; Dr. Pepusch, and frequently Mr. Handel, played the harpsichord, Mr. Banister, and also Mr. Henry Needler of the Excise-office, and other capital performers for that time, the first violin: Mr. John Hughes, author of the *Siege of Damascus*, Mr. Woolaston the painter, Mr. Philip Hart, Mr. Henry Symonds, Mr. Abiell Whichello, and Mr. Obadiah Shuttleworth, a fine player on the violin, some constantly, and others frequently, performed there. That fine performer Mr. Matthew Dubourg was then but a child, but the first solo that ever he played in public, and which probably was one of Corelli's, he played at Britton's concert, standing upon a joint stool; but so terribly was the poor child awed at the sight of so splendid an assembly, that he was near falling to the ground\*. It has been questioned whether Britton had any skill in music or not; but those who remember him say that

\* Mr. Walpole, in his account of Woolaston the painter, *Anecdotes of Painting*, vol. III. has taken occasion to mention some particulars of Britton, which he says he received from the son of Mr. Woolaston, who, as well as his father was a member of Britton's musical club: it is there said that Britton found the instruments, that the subscription was ten shillings a year, and that they had coffee at a penny a dish.

It seems by this passage that Britton had departed from his original institution, for at first no coffee was drank there, nor would he receive in any way whatever, any gratuity from his guests: On the contrary he was offended whenever it was offered him. This is the account of a very ancient person now living, a frequent performer at Britton's concert; and it seems to be confirmed by the following stanza of a song written by Ward in praise of Britton, printed at the end of his description of the small-coal-man's club above cited.



he could tune a harpsichord, and that he frequently played the viol da gamba in his own concert.

Britton's skill in ancient books and manuscripts is mentioned by Hearne; and indeed in the preface to his edition of Robert of Gloucester he refers to a curious manuscript copy of that historian in Britton's possession. The means used by him and other collectors of ancient books and manuscripts about that time, as related by one of that class lately deceased, were as follows, and these include an intimation of Britton's pursuits and connexions.

About the beginning of this century a passion for collecting old books and manuscripts reigned among the nobility. The chief of those who sought after them were Edward, earl of Oxford; the earls of Pembroke, Sunderland, and Winchelsea, and the duke of Devonshire. These persons in the winter season, on Saturdays, the parliament not sitting on that day, were used to resort to the city, and, dividing themselves, took several routes, some to Little Britain, some to Moorfields, and others to different parts of the town, inhabited by booksellers: There they would enquire in the several shops as they passed along for old books and manuscripts; and some time before noon would assemble at the shop of one Christopher Bateman, a bookseller, at the corner of Ave-Maria-lane in Pater-noster-row; and here they were frequently met by Mr. Bagford and other persons engaged in the same pursuits, and a conversation always commenced on the subject of their enquiries. Bagford informed them where any thing curious was to be seen or purchased, and they in return

Upon Thursdays repair  
To my palace, and there  
Hobble up stair by stair,  
But I pray ye take care  
That you break not your shins by a stumble:

And without e'er a soufe  
Paid to me or my spouse,  
Sit as still as a mouse  
At the top of the house,  
And there you shall hear how we fumble.

And it is further confirmed by a manuscript diary of Mr. Thomas Rowe, the husband of the famous Mrs. Elizabeth Rowe, and the author of some supplemental lives to Plutarch, in which there is this memorandum, 'Thomas Britton, the musical small-coal man, had concerts at his house in Clerkenwell forty-six years, to which he admitted gentlemen gratis. He died October, 1714.'

obliged

obliged him with a sight of what they from time to time collected. While they were engaged in this conversation, and as near as could be to the hour of twelve by St. Paul's clock; Britton, who by that time had finished his round, arrived clad in his blue frock, and pitching his sack of small-coal on the bulk of Mr. Bateman's shop window, would go in and join them; and after a conversation, which generally lasted about an hour, the noblemen above-mentioned adjourned to the Mourning Bush at Aldersgate \*, where they dined and spent the remainder of the day.

The singularity of his character, the course of his studies, and the collections he made, induced suspicions that Britton was not the man he seemed to be: And what Mr. Walpole says as to this particular is very true; some thought his musical assembly only a cover for seditious meetings; others for magical purposes; and that Britton himself was taken for an atheist, a presbyterian, a jesuit; but these were ill grounded conjectures, for he was a plain, simple, honest man, perfectly inoffensive, and highly esteemed by all that knew him; and, notwithstanding the meanness of his occupation, was called Mr. Britton.

The circumstances of this man's death are not less remarkable than those of his life. There dwelt in Britton's time, near Clerkenwell-clofe, a man named Robe, who frequently played at his concert, and who, being in the commission of the peace for the county of Middlesex, was usually called Justice Robe; at the same time one Samuel Honeyman, a blacksmith by trade, and who lived in Bear-street near Leicester-square, became very famous for a faculty which he possessed of speaking as if his voice proceeded from some distant part of the house where he stood; in short, he was one of those men called Ventriloqui, i. e. those that speak as it were from their bellies, and are taken notice of by Reginald Scott in his *Discovery of Witchcraft*, page 111, for which reason he was called the Talking Smith: The pranks played by this man, if collected would make a volume. During the time that Dr. Sacheverell was under censure, and had a great resort of friends to his house near the church in Holborn, he had the

\* A bush was anciently the sign of a tavern, as may be inferred from the proverb 'Good wine needs no bush.' This was succeeded by a thing intended to resemble a bush, consisting of three or four tier of hoops fastened one above another; with vine leaves and grapes richly carved and gilt, and a Bacchus bestriding a tun at top. The owner of this house, at the time when king Charles I. was beheaded, was so affected upon that event, that he put his bush in mourning by painting it black.

confidence to get himself admitted, by pretending that he came from a couple who wished to be married by the doctor. He stayed not long in the room, but made so good use of his time, that the doctor, who was a large man, and one of the stoutest and most athletic then living, was almost terrified into fits. Dr. Derham of Upminster, that sagacious enquirer into the works of nature, had a great curiosity to see Honeyman, but the person he employed to bring about the meeting, and who communicated this anecdote, contrived always to disappoint him, knowing full well that had it taken effect, it must have terminated in the disgrace of the doctor, whose reputation as a divine and a philosopher he thought a subject too serious to be sported with.

This man, Robe was foolish and wicked enough to introduce, unknown, to Britton, for the sole purpose of terrifying him, and he succeeded in it: Honeyman, without moving his lips, or seeming to speak, announced, as from afar off, the death of poor Britton within a few hours, with an intimation that the only way to avert his doom was for him to fall on his knees immediately and say the Lord's Prayer: The poor man did as he was bid, went home and took to his bed, and in a few days died; leaving his friend Mr. Robe to enjoy the fruits of his mirth.

Hearne says that his death happened in September, 1714. Upon searching the parish-books, it is found that he was buried on the first day of October following.

Britton's wife survived her husband. He left little behind him besides his books, his collection of manuscript and printed music, and musical instruments. The former of these were sold by auction at Tom's coffee-house, Ludgate-hill. Sir Hans Sloane was a purchaser of sundry articles; and catalogues of them are in the hands of many collectors of such things as matters of curiosity. His music books were also sold in the month of December, in the year of his death, by a printed catalogue, of which the following is a copy.

- ‘ A CATALOGUE of extraordinary musical instruments made by
- ‘ the most eminent workmen both at home and abroad. Also
- ‘ divers valuable compositions, ancient and modern, by the best
- ‘ masters in Europe; a great many of which are finely engrav'd,
- ‘ neatly bound, and the whole carefully preserv'd in admirable
- ‘ order; being the entire collection of Mr. Thomas Britton of
- ‘ Clerkenwell, small-coal man, lately deceased. Who at his

own charge kept up so excellent a consort forty odd years at his dwelling-house, that the best masters were at all times proud to exert themselves therein; and persons of the highest quality desirous of honouring his humble cottage with their presence and attention: But death having snatched away this most valuable man that ever enjoyed so harmonious a life in so low a station, his music books and instruments, for the benefit of his widow, are to be sold by auction on Monday, Tuesday, and Wednesday, the 6th, 7th, and 8th Decemb: at Mr. Ward's house in Red Bull-Yard in Clerkenwell, near Mr. Britton's, where Catalogues are to be had gratis; also at most Music-shops about town. Conditions of sale as usual:

- 1. Two sets of books, one of three, and one of four parts, by divers authors.
- 2. Two sets of ditto in four parts by Jenkins, Lock, Lawes, &c.
- 3. Two sets ditto by Robert Smith, Brewer, and other authors.
- 4. Two sets ditto by Mr. Richard Cobb, and other authors.
- 5. Two Lyra consorts by Loofemore, Wilson, &c.
- 6. Three sets of books by Baptist, &c.
- 7. Two sets ditto by old Mr. Banister, Akeroyd, &c.
- 8. Two sets of books by Mr. Paisible, Grabu, &c.
- 9. Three ditto, two by Mr. Courtevil and one by Mr. Banister.
- 10. Two ditto, four parts, by Chr. Simpson and Mr. Wilson.
- 11. Two ditto Jenkins's Pearl consort and Dr. Rogers.
- 12. Two ditto of Lyra consorts by Jenkins and Wilson.
- 13. Three ditto by Jenkins, Simpson, and Cuts.
- 14. Nicola's 1st, 2nd, 3d, and 4th books, original plates, with second trebles and tenors.
- 15. Three sets of three parts by Dr. Gibbons and other authors.
- 16. Two ditto of four parts by Mr. Eccles, Mr. Courtevil, and Dr. Coleman.
- 17. Three printed operas by Vitali, Grossi, and one by divers authors, Italian.
- 18. Two sets in three parts by Jenkins, Mr. Paisible, &c.
- 19. Four sets ditto by Vitali, &c.
- 20. Corelli's Opera Quarta; and Ravenscroft's Ayres.
- 21. 25 Sonatas by Corelli, Bassani, &c. Italian writing.
- 22. Ditto.

- ‘ 23. 16 Concertos by Carlo Catrilio, Carlo Ambrosio, Corelli ditto.
- ‘ 24. 25 Sonatas by Melani, Bassani, Ambrosio, &c.
- ‘ 25. Mr. H. Purcell’s musick in Dioclesian with trumpets, Mr. Finger, 9 books with ditto.
- ‘ 26. Trumpet pieces in 4 and 5 parts by Dr. Pepusch, &c.
- ‘ 27. Two sets of books ayres by Mr. Eccles, Barret, Bassani, Gabrielli.
- ‘ 28. Desnier’s Overtures, Ayres, &c. engraved and neatly bound, another set by divers.
- ‘ 29. Fantasies, &c. by Ferabosco, &c.
- ‘ 30. Ayres in 2, 3, and 4 parts by Lenton, Tollet, Jenkins, &c.
- ‘ 31. 13 Sonatas of 2, 3, and 4 parts by Corelli, Italian writing.
- ‘ 32. Five books of Pavans, Ayres, &c. neatly bound.
- ‘ 33. Four sets of Ayres of 3 and 4 parts by Jenkins, &c.
- ‘ 34. Three sets of Lyra books by Wilson and Simpson.
- ‘ 35. Two sets of books by Mr. Jenkins in 3 parts.
- ‘ 36. Three sets ditto by Vitali, R. Smith, &c. 3 parts.
- ‘ 37. Three sets ditto by Mr. Courteville, Finger, Grabu, &c. 4 parts.
- ‘ 38. Six sets ditto by Mr. H. Purcell, Mr. Paisible, Mr. Demoi-vre, &c. Duos for flutes and violins.
- ‘ 39. Three sets ditto by Sign. Baptist, Lock, &c. 3 parts.
- ‘ 40. One set ditto of Gillier of his last and best works.
- ‘ 41. 12 Sonatas by Batt. Gigli for the marriage of the Duke of Tuscany.
- ‘ 42. Simpson’s Division Violist in English, neatly bound.
- ‘ 43. Simpson’s ditto in English and Latin ditto.
- ‘ 44. Three sets by Orl. Gibbons, Monf. la Voles, and Lock, 3 parts.
- ‘ 45. Six sets of books of Redding’s Lyra, 2 violins, &c. and divers authors.
- ‘ 46. A set of Sonatas in three parts with two basses.
- ‘ 47. Mr. Sherard’s Opera prima on the best large paper, and finely bound and lettered.
- ‘ 48. A set of Grabu in 5 parts, and a set of Vitali in 6 parts.
- ‘ 49. Two sets of Sonatas by Carlo Manelli and Cav. Tarq. Merula.

- \* 50. Three sets by Vitali, Uccellini, and Adfon, printed in 5 parts.
- \* 51. 17 Sonatas by Mr. Finger, two of them with a high violin.
- \* 52. Canzonette for 3 and 4 voices, with a harpsichord and lute part.
- \* 53. Mace's Musick's Monument.
- \* 54. 12 Sonatas by Fiorenzo a Kempis for a violin, and viol da gamba and bafs.
- \* 55. A set of Sonatas by Baltzar for a lyra violin, treble violin, and bafs.
- \* 56. 2 sets ditto by Coperario, Lupo, Dr. Gibbons, &c. and Fancies, 3 parts, also a set by Baptift.
- \* 57. 2 sets ditto by Vitali, and 1 set by Hernels, 3 parts.
- \* 58. 12 Sonatas by Mr. Novel, finely engraved and on good paper.
- \* 59. 2 sets of fancies of 3 and 4 parts by Ferabofco, Lupo, and other excellent authors.
- \* 60. Mr. Finger's printed Sonatas, 2 first violins and 2 baffes.
- \* 61. 3 sets ditto by Vitali, Opera 14, and Lock, &c.
- \* 62. The opera of Ifis, and a set of 5 parts by feveral authors.
- \* 63. A collection of many divifions, &c. by Baltzar, Mell, &c.
- \* 64. Concertos by P. Romolo and Nicola.
- \* 65. Overtures and tunes, 4 parts, by Mr. Paifible, Mr. Courteville, &c.
- \* 66. 3 sets of ditto and fancies by Jenkins, Gibbons.
- \* 67. 12 Solos by Torelli for a violin and bafs, and 10 Solos by Corelli.
- \* 68. 16 Solos by Corelli, Dr. Croft, &c. fome for flutes and fome for violins.
- \* 69. 4 sets by Lock, and Young's Sonatas, Farmer's Ayres, &c.
- \* 70. 18 Sonatas by Dr. Pepufch, Carlo Ruggiero.
- \* 71. 3 sets of books of Sonatas by divers authors.
- \* 72. Krieger's 12 Sonatas.
- \* 73. 3 sets of Sonatas, and one set by Lawes, 5 and 6 parts, and 2 sets by Birchenfhaw.
- \* 74. 4 sets of Sonatas and Ayres by divers authors.
- \* 75. Caldara's 1ft and 2d operas.
- \* 76. Mr. H. Purcell's 2 operas of Sonatas, and Baffani's opera 5ta printed.

- ‘ 77. Baffani’s opera quinta, and a set of sonatas.
- ‘ 78. 4 sets of books for 2 violins by Finger, Courtevil, &c.
- ‘ 79. Merula and Bleyer’s sonatas, 3 parts.
- ‘ 80. Graffi’s sonatas of 3, 4, and 5 parts.
- ‘ 81. Walter’s Solos finely engrav’d and neatly bound.
- ‘ 82. Mr. H. Purcell’s Overtures and Ayres in his Operas, Tragedies and Comedies 8 books, printed in Holland.
- ‘ 83. Ditto, fairly printed here.
- ‘ 84. Baffani’s best Sonatas well wrote.
- ‘ 85. A large and good collection of Ayres in 3 and 4 parts, by the best modern masters.
- ‘ 86. Nicolini Cofimi’s solo book neatly bound.
- ‘ 87. Corelli’s solo book, Dutch print.
- ‘ 88. Ditto.
- ‘ 89. Senallio’s Solos finely engrav’d.
- ‘ 90. Dandrieu’s Solos ditto.
- ‘ 91. Biber’s Sonatas, 5 parts.
- ‘ 92. Lock’s Fancies, 4 parts: Cobb’s 3 parts, Vitali 3 parts, &c.
- ‘ 93. 6 Concertos for trumpets, hautboys, and Mr. Eccles’s Coronation of Q. Anne.
- ‘ 94. Hely’s Sonatas for 3 viols, and ditto by several authors.
- ‘ 95. Corelli’s Opera terza finely wrote.
- ‘ 96. Corelli Opera prima.
- ‘ 97. Corelli Opera seconda.
- ‘ 98. Corelli Opera terza in sheets.
- ‘ 99. Corelli Opera prima.
- ‘ 100. Playhouse tunes of 3 and 4 parts.
- ‘ 101. 12 Concertos and Sonatas, 10 of them by Dr. Pepusch.
- ‘ 102. 12 Concertos by Dr. Pepusch, young Mr. Babel, Vivaldi.
- ‘ 103. Albinoni’s Concertos, Dutch print.
- ‘ 104. Biber’s Solo book finely engrav’d.
- ‘ 105. A curious collection of Concertos by Dr. Pepusch, &c.
- ‘ 106. Mr. Corbet’s 3d and 4th Operas, Mr. Williams’s 6 Sonatas, and Mr. Finger’s 9 Sonatas.
- ‘ 107. Mr. Keller’s Sonatas for Trumpets, Flutes, Hautboys, &c. Dutch print.
- ‘ 108. Pez Opera prima engrav’d in Holland.
- ‘ 109. 3 sets of books in 3 parts.

- ‘ 110. 9 sets ditto of tunes.
- ‘ 111. 7 sets ditto for 4, 5, 6, 7, 8, and 10 instruments.
- ‘ 112. 5 sets ditto for violins, lyra viols, with basses by Jenkins.
- ‘ 113. 6 sets ditto of 2 parts.
- ‘ 114. 6 sets ditto of 3 parts.
- ‘ 115. 6 sets ditto of ditto.
- ‘ 116. Lawes's Royal Consort, Jenkins, Simpson, &c. 4 parts.
- ‘ 117. 5 sets of books, viz. Jenkins's Pearl consort, and most by him.
- ‘ 118. 6 sets ditto of 3 parts.
- ‘ 119. 2 sets neatly bound of 3 and four parts.
- ‘ 120. 3 sets of 2 parts well bound.
- ‘ 121. 6 sets of books of fancies, &c. 3 parts by Jenkins, &c.
- ‘ 122. 12 sets ditto of 2 parts by Jenkins, &c.
- ‘ 123. 6 sets ditto of 3 parts most by Jenkins.
- ‘ 124. 10 sets ditto of Duos by Jenkins, &c.
- ‘ 125. 8 sets ditto of lyra pieces, most by Jenkins, in 2, 3, 4 and 5 parts.
- ‘ 126. 5 sets ditto of 3 parts, most by Jenkins.
- ‘ 127. 6 sets ditto for the organ by Bird, Bull, Gibbons, &c.
- ‘ 128. A great collection of divisions on grounds.
- ‘ 129. 6 sets of Duos by Veracini and other authors.
- ‘ 130. 9 books of instructions for the Psalmody, Flute and Mock-trumpet.
- ‘ 131. 15 ditto for the Lute, Guitar, Citharen, &c.
- ‘ 132. 2 sets by Becker, Rosenmuller, in 2, 3, 4, and 5 parts.
- ‘ 133. 5 sets for 2 viols and violins by Jenkins, Simpson, &c.
- ‘ 134. 8 sets for Lyra viols and other instruments by Jenkins, &c.
- ‘ 135. Bononcini's Ayres, and a great collection with them.
- ‘ 136. 5 sets Pavans, Fancies, &c. by Jenkins, Mico, &c. in 4 and 5 parts.
- ‘ 137. 5 books of instructions and lessons for the harpsichord.
- ‘ 138. 2 sets of books of Concertos &c. by Dr. Pepusch, &c.
- ‘ 139. 8 Concertos, Italian writing, for Trumpets, &c. divers authors.
- ‘ 140. 2 sets for 3 lyra viols, and one set for a lyra viol, violin and bass, Jenkins.



# Chap. 9. AND PRACTICE OF MUSIC. 85

- 141. Des Cartes, Butler, Bath, &c. 6 books of the theory of Musick.
- 142. Cazzati's Sonatas and pieces for lyra viols, and Sonatas, Ayres, &c.
- 143. Sonatas for 3 flutes, and several Solos and Sonatas for flutes and violins, Dr. Pepusch, &c.
- 144. Country dances with the basses, and other books.
- 145. 2 books finely bound, most plain paper.
- 146. Several excellent Sonatas, with a great parcel of other music.
- 147. Romolo's 2 Choirs in 6 books, Uccellini and Becker's Sonatas.
- 148. Corelli's first, second, and third operas printed.
- 149. Plain paper of several sizes.
- 150. 3 sets of books, most plain paper.
- 151. 12 Sonatas by an unknown author.
- 152. Morley's Introduction.
- 153. Ditto.
- 154. Lawes's Treasury of Music.
- 155. Butler's Principles of Music.
- 156. 5 books full of Opera Overtures, Sonatas, &c. of the best authors.
- 157. 6 books of Trumpet Sonatas and Tunes for 2 flutes and 2 hautboys.
- 158. 6 books Overture of Hercules, and a Concerto of Corelli.
- 159. 5 books of Morgan's best Overtures, Cibels, and tunes, and some by Mr. Clark.
- 160. Simpson's Months and Seasons.  
A bundle of cases for books.  
Odd books and papers.

## V O C A L M U S I C K.

- 1. Divine Companion, Canons, Catches, Godeaus French Psalms, &c.
- 2. Nine books of the theory of musick by divers authors.
- 3. The first and second sets of Madrigals of that excellent author John Wilbye.
- 4. The Gentleman's Journal for almost three years, with songs at the end.

• 5. 3 Dif-

- ' 5. 3 Different Catch Books by Mr. Purcell and the best masters.
- ' 6. Anthems in 4, 5, and 6 parts in English and Latin, in 6 books neatly bound.
- ' 7. The Treasury of Musick in 5 books, by H. Purcell, &c. neatly bound.
- ' 8. Orpheus Britannicus, the 2 volumes in one book, well bound.
- ' 9. Several little books of Songs.
- ' 10. Orpheus Britannicus, the first book, with new additions.
- ' 11. Amphion Anglicus by Dr. Blow, for 1, 2, 3, and 4 voices, to a thorough bass.
- ' 12. The opera of Pyrrhus and Demetrius with the Symphonies.
- ' 13. The opera of Antiochus with the Symphonies.
- ' 14. The opera of Hydaspes with the Symphonies.
- ' 15. A great collection of ancient and modern songs, some by Bassani, &c.
- ' 16. Bassani's Motetts, Opera 8. with Symphonies.
- ' 17. Ditto Opera 13.
- ' 18. Pietro Reggio's Song book.
- ' 19. The operas of Camilla and Thomyris with Symphonies.
- ' 20. Several Catch-books.
- ' 21. The opera of Clotilda with Symphonies.
- ' 22. The opera of Almahide ditto.
- ' 23. Dr. Pepusch's Cantatas.
- ' 24. A great collection of Song-books by divers authors.
- ' 25. Ditto.
- ' 26. Services and anthems by Tallis, Bird, Gibbons, &c. the part for the organ.
- ' 27. The 2 Harmonia Sacras by Mr. H. Purcell.
- ' 28. A very large collection of sheet songs.
- ' 29. A collection of song books.
- ' 30. Nine song books by divers authors.
- ' 31. Bird's Psalms in 5 parts, and Lawes's Psalms in 3 parts, and 9 Canons of 3 and 4.
- ' 32. Several divine pieces in 3 and 4 parts, and Child's Psalms.
- ' 33. Seven song-books, &c.
- ' 34. One set for 2 and 3 voices: and one set for 5 voices by Dr. Gibbons.

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- ‘ 35. 2 sets of books for 2, 3, 4, and 5 voices, by Dumont, Jones, &c.
- ‘ 36. Six sets of books, most of Douland, for many parts.
- ‘ 37. 5 books of Playford’s Psalms in 4 parts, folio, proper for a shopkeeper.
- ‘ 38. An old book finely wrote of Latin church musick.
- ‘ 39. Several books and sets of songs.
- ‘ 40. Laws’s Psalms, and several ditto.
- ‘ 41. Four new Psalm books.
- ‘ 42. 2 Harmonia Sacra’s, first part.

### S C O R E S.

- ‘ 1. Mr. Jenkins, Dr. Gibbons, and another author, 3 books.
- ‘ 2. Mr. Purcell’s Cecilia, Lock’s opera of Psyche, and 15 sheets.
- ‘ 3. By Baptift Lully, Lock, Smith, &c.
- ‘ 4. Songs for 2 and 3 voices by Dr. Wilfon.
- ‘ 5. Albion and Albanus by Mr. Grabu.
- ‘ 6. Mr. Purcel’s Te Deum and Jubilate.
- ‘ 7. Mr. Purcell’s opera of Dioclesian.
- ‘ 8. Ditto.
- ‘ 9. A large book of Sonatas.
- ‘ 10. A noble book by Gasparini and the best Italian authors, 168 folios.
- ‘ 11. Ditto by Melani and the best Italian authors, 166 folios.

### I N S T R U M E N T S.

- ‘ 1. A fine Guittar in a case.
- ‘ 2. A good Dulcimer.
- ‘ 3. Five instruments in the shape of fish.
- ‘ 4. A curious ivory Kitt and bow in a case.
- ‘ 5. A good Violin by Ditton.
- ‘ 6. Another very good one.
- ‘ 7. One said to be a Cremona.
- ‘ 8. An extraordinary Rayman\*.
- ‘ 9. Another ditto.
- ‘ 10. Another ditto.
- ‘ 11. Another ditto.

\* Jacob Rayman dwelt in Bell-yard, Southwark, about the year 1650. The tenor-violins made by him are greatly valued.

12. One

- ' 12. One very beautiful one by Claud. Pieray of Paris, as good as
- ' a Cremona.
- ' 13. One ditto.
- ' 14. Another very good one.
- ' 15. Another ditto.
- ' 16. A very good one for a high violin.
- ' 17. Another ditto.
- ' 18. An excellent tenor.
- ' 19. Another ditto by Mr. Lewis.
- ' 20. A fine viol by Mr. Baker of Oxford.
- ' 21. Another excellent one, bellied by Mr. Norman\*.
- ' 22. Another, said to be the neatest and best that Jay ever made.
- ' 23. A fine bass violin, new neck'd and bellied by Mr. Norman.
- ' 24. Another rare good one by Mr. Lewis.
- ' 25. A good harpsichord by Philip Jones.
- ' 26. A Rucker's Virginal, thought to be the best in Europe.
- ' 27. An Organ of five stops, exactly consort pitch, fit for a room,
- ' and with some adornments may serve for any chapel, being a very
- ' good one.
- ' N. B. There is not one book or instrument here mentioned that
- ' was not his own: and as it will be the best sale that hath been
- ' made in its kind, so it shall be the fairest. All persons that are
- ' strangers to pay 5s. in the pound for what they buy, and to take
- ' away all by Friday night following.
- ' There are a great many books that Mr. Britton had collected in
- ' most parts of learning, the whole consisting of 14 or 1500 books,
- ' which will shortly be sold at his late dwelling-house. But the
- ' manner and method of sale is not yet concluded on.'

\* Barah Norman was one of the last of the celebrated makers of violins in England: He lived in Bishopsgate, and afterwards in St. Paul's church-yard. He had two daughters, who were actresses of the lower class at the theatre in Goodman's-Fields.

## C H A P. X.

**B**EFORE we proceed to give an account of sundry concerts and musical meetings, which may be said to have taken their rise from that of Britton, it will be necessary to mention one of a very different kind, as being conducted at a great expence, namely, that of the duchess of Mazarine, who came into England in the reign of king Charles II. and for a series of years contrived by various methods to make her house the resort of all that had any pretensions to wit, gallantry, or politeness. To understand the nature of the entertainment abovementioned, a sketch of this lady's history will hardly be thought improper.

HORTENSIA MANCINI was one of the four daughters of Lorenzo Mancini by Jeronima Mazarine, sister of Cardinal Mazarine. She had been in France from the time that she was six years of age; and improving in wit and beauty, attracted the regard of the whole court. King Charles II. saw her at Paris, and more than once demanded her in marriage; but the cardinal, seeing no prospect of his restoration, refused his consent, though he lived to repent it, and in 1661 married her to the duke de la Meilleraie, with whom she lived about four years without reproach; but, upon a disagreement with him, she left him possessed of the fortune which the cardinal had bequeathed to her, amounting to twenty millions of livres; and in 1673, having been invited hither with a view to supplant the duchess of Portsmouth in the king's affections, she came into England; where she was scarce arrived, before the king settled on her an annual pension of four thousand pounds; and there was little doubt but she would have answered the end of her being sent for; but in the following year the prince of Monaco arriving here, she was so negligent of her business as to engage in an amour with him; which coming to the king's ear, he withdrew her pension, and was hardly prevailed on to restore it. She had other intrigues upon her hands at different times; which are not to be wondered at, seeing that she was even in her youth, or rather infancy, so great a libertine, as not to have the least tincture of religion. In the Memoirs of her life, written by the Abbe

de St. Real, but under her own immediate direction, it is related that the cardinal her uncle was much displeased with her, and her sister Madam de Bouillon, for their want of devotion; and that once complaining to them that they did not hear mass every day, he told them that they had neither piety nor honour; adding this exhortation, which deserves to be remembered to his credit, 'At least, if you will not hear mass for God's sake, do it for the world's.'

But the want of religious principle in this lady seems, in the opinion of her panegyrists, especially Mons. St. Evremond, to have been amply atoned for by her wit and beauty. This person who had a considerable hand in the laudable business of bringing her hither, might almost be said to have resided in her house, which was at Chelsea; and, if we may believe the accounts that are given of her manner of living, was a kind of academy, and daily frequented by the principal nobility, and persons distinguished for wit and genius, where, in the style of free conversation, were discussed subjects of the deepest speculation, such as philosophy and religion, as also history, poetry, criticism on dramatic and other ingenious compositions, and the niceties of the French language. And that nothing might be wanting to increase the attractions of this bower of bliss, the game of basset was introduced, and an obscure man, named Morin, permitted to keep a bank in it; and concerts were given there, in which St. Evremond himself set the music: Indeed, if we come to enquire into his share of the musical composition, his attempts in this way must appear ridiculous; for we are told, though he composed tunes to his own verses, and particularly to sundry Idyls, Prologues, and other pieces of his writing, yet that as to overtures, chorusses, and symphonies, he left them to some able musician, who we elsewhere learn was Mr. Paiffible, the famous composer for the flute, already spoken of in this work.

St. Evremond, though an old man, was blind to the follies, and even vices of this woman, whom we may style the modern Cleopatra, and has disgraced himself by the fulsome praises of her with which his works abound. He wrote the words to most of the vocal compositions performed at her house, and generally presided at the performance. The duchess died in 1699, aged fifty-two.

The musical representations at the duchess of Mazarine's were chiefly dramatic, and are celebrated for their magnificence. The  
fingers

fingers in them were women from the theatres, whose names have been mentioned in the preceding volume; and the instrumental performers the most eminent masters of the time. It is supposed that the design of introducing the Italian opera into England was first concerted in this assembly: The death of the duchess retarded but for a few years the carrying it into execution, for in 1707, the opera of *Artinoë*, consisting of English words adapted to Italian airs by Mr. Thomas Clayton, was performed at Drury-lane theatre; and a succession of entertainments of this kind terminated in the establishment of an opera properly so called, in which the drama was written in the Italian language, and the music in the Italian style of composition. This important era in the history of music, as it respects England, will be noticed in a succeeding page: In the interim it is found necessary to continue the account of eminent church musicians who flourished in this period.

The encouragement given to the study of church-music by the establishment of two composers for the chapel, had excited but little emulation in the young men to distinguish themselves in this kind of study, so that after the decease of Blow there were but few that addicted themselves to the composition of anthems; and of these the most considerable were Tudway, Croft, Creighton, Dr. Turner, Hefeltine, Goldwin, King, and Greene.

THOMAS TUDWAY received his education in music in the chapel royal, under Dr. Blow, being one of those called the second set of chapel-children, and a fellow disciple of Turner, Purcell, and Estwick. On the twenty-second day of April, 1664, he was admitted to sing a tenor in the chapel at Windsor. After that, viz. in 1671, he went to Cambridge, to which university he was invited by the offer of the place of organist of King's college chapel; and in 1681 was admitted to the degree of bachelor in his faculty. In the year 1705 queen Anne made a visit to the university of Cambridge, upon which occasion he composed an anthem 'Thou O God hast heard my vows,' which he performed as an exercise for the degree of doctor in music, and was created accordingly, and honoured with the title of public professor of music in that university\*. He also composed an anthem

\* The professorship of music in the university of Cambridge is merely honorary, there being no endowment for it; Dr. Staggin was the first professor, being appointed in 1684, and Dr. Tudway the second.

' Is it true that God will dwell with men upon the earth ?' on occasion of her majesty's first going to her royal chapel at Windsor ; and for these compositions, and perhaps some others on similar occasions, he obtained permission to style himself composer and organist extraordinary to queen Anne.

A few songs and catches are the whole of Dr. Tudway's works in print ; nevertheless it appears that he was a man studious in his profession, and a composer of anthems to a considerable number. He had a son, intended by him, as it seems, for his own profession ; for his information and use the doctor drew up, in the form a letter, such an account of music and musicians as his memory enabled him to furnish : Many very curious particulars are related in it, and some facts, which but for him must have been buried in oblivion ; among which are the contest between father Smith and Harris about the making of the Temple organ, and the decision of it by Jefferies, afterwards lord chancellor ; a fact scarcely known to any person living, except such as have perused the letter.

His intimacy with Purcell, who had been his school-fellow, furnished him with the means of forming a true judgment, as well of his character as his abilities, and he has borne a very honourable testimony to both in the following passage : ' I knew him perfectly well : He had a most commendable ambition of exceeding every one of his time ; and he succeeded in it without contradiction, there being none in England, nor any where else that I know of, that could come in competition with him for compositions of all kinds. Towards the latter end of his life he was prevailed with to compose for the English stage ; there was nothing that ever had appeared in England like the representations he made of all kinds, whether for pomp or solemnity ; in his grand chorus, &c. or that exquisite piece called the freezing piece of musick ; in representing a mad couple, or country swains making love, or indeed any other kind of musick whatever. But these are trifles in comparison of the solemn pieces he made for the church, in which I will name but one, and that is his *Te Deum*, &c. with instruments, a composition for skill and invention beyond what was ever attempted in England before his time.'

In his sentiments touching music, as delivered in his letter, Dr. Tudway is somewhat singular, inasmuch as he manifests an almost  
uni-



uniform dislike of the practice of fuguing in vocal music, alledging as a reason that it obscures the sense of the words; which is either the case or not, accordingly as the point is managed: Certain it is that the practice of the ablest masters, both before and since his time, is against him; and it is perhaps owing to this singularity of opinion that the best of his compositions do not rise above mediocrity, and that scarce any of them are in use at this day.

In the latter part of his life Dr. Tudway was mostly resident in London. Having a general acquaintance with music, and being personally intimate with the most eminent of the profession, he was employed by Edward, earl of Oxford, in collecting for him musical compositions, chiefly of the Italians, and in making a collection of the most valuable services and anthems, the work of our own countrymen. Of these he scored with his own hand as many as filled seven thick quarto volumes, which are now deposited in the British Museum, and answer to Numb. 7337, et seq. in the printed catalogue of that collection.

The favour shewn him by lord Oxford, together with his merit in his profession, procured him admittance into a club, consisting of Prior, Sir James Thornhill, Christian the seal engraver, Bridgman the gardner, and other ingenious artists, which used to meet at lord Oxford's once a week. Sir James Thornhill drew all their portraits in pencil, and amongst the rest that of Dr. Tudway playing on the harpsichord, and Prior scribbled verses under the drawings. These portraits were in the collection of Mr. West, the late president of the Royal Society.

In the music-school at Oxford is a painting of Dr. Tudway, with the anthem performed on the queen's coming to Cambridge in his hand. The picture was a present from the late Dr. Rawlinson. Dr. Tudway is yet remembered at Cambridge for his singular style in conversation, and for that, like Daniel Purcell, he could scarce ever speak without a pun.



GULIELMUS CROFT MUS. DOCT.

NATUS APUD EATINGTON INFERIOREM

IN AGRO WARWICENSI.

WILLIAM CROFT, a native of Nether Eatington in the county of Warwick, was educated in the royal chapel under Dr. Blow; and upon the erection of an organ in the parish church of St. Anne, Westminster, was elected organist of that church. In 1700 he was admitted a gentleman extraordinary of the chapel royal, and in 1704 was appointed joint-organist of the same with Jeremiah Clark, upon whose decease in 1707 he obtained the whole place. In the year 1708 he succeeded Dr. Blow as master of the children and composer to the chapel royal, as also in his place of organist of the collegiate church of St. Peter, Westminster.

In

In the year 1711 he resigned his place of organist of St. Anne, Westminster, in favour of Mr. John Iſham, who was elected in his room, and in the following year published, but without his name, 'Divine Harmony, or a new Collection of select Anthems used at her Majesty's Chapels Royal, Westminster-abbey, St. Paul's, &c.' This collection, like that of Clifford, so often mentioned in the course of this work, contains only the words and not the music of the several anthems selected. Before it is a preface, containing a brief account of church-music, and an encomium on Tallis and Bird, the former of whom is therein said to have been famous all over Europe. And here the author takes occasion to mention, that although the first anthem in the collection, 'O Lord, the maker of all things,' had been printed with the name of Mundy to it, yet that Dr. Aldrich had restored it to its proper author, king Hen. VIII.

In 1715 Croft was created doctor in music in the university of Oxford. His exercise for that degree was an English and also a Latin ode, written by Mr. Joseph Trapp, afterwards Dr. Trapp, which were performed by gentlemen of the chapel, and others from London; in the theatre, on Monday, 13 July, 1715. Both the odes with the music were afterwards curiously engraved in score, and published with the title of *Musicus Apparatus Academicus*.

In the same year an addition was made to the old establishment of the royal chapel of four gentlemen, a second composer, a lutenist, and a violist, in which was inserted an allowance to Dr. William Croft, as master of the children, of eighty pounds per annum, for teaching the children to read, write and accompts, and for teaching them to play on the organ and to compose music.

In the year 1724 Dr. Croft published by subscription a noble work of his composition, entitled 'Musica Sacra or select Anthems in score,' in two volumes, the first containing the burial-service, which Purcell had begun, but lived not to complete. In the preface the author observes of this work that it is the first essay in music-printing of the kind, it being in score, engraven and stamped on plates; and that for want of some such contrivance, the music formerly printed in England had been very incorrectly published; as an instance whereof he mentions the *Te Deum* and *Jubilate* of Purcell, in which he says the faults and omissions are so gross, as not to be amended but by some skilful hand.

He professes himself ignorant of the state of church-music before the reformation, as the same does not appear from any memorials or entries thereof in books remaining in any of our cathedral churches; from whence it is to be inferred that he had never seen or heard of that formula of choral service the Boke of Common Praier noted, composed by John Marbeck, of which, and also of the author, an account has already been given.

He celebrates, in terms of high commendation, for skill and a fine voice, Mr. Elford, of whom he says, ' he was a bright example of this kind, excelling all as far as is known, that ever went before him, and fit to be imitated by all that come after him; he being in a peculiar manner eminent for his giving a due energy and proper emphasis to the words of his music.'

The anthems contained in this collection are in that grand and solemn style of composition, which should ever distinguish music appropriated to the service of the church. Many of the anthems were made on the most joyful occasions, that is to say, thanksgivings for victories obtained over our enemies during a war in which the interests of all Europe were concerned: upon the celebration of which solemnities it was usual for queen Anne to go in state to St. Paul's cathedral\*. Others there are no less worthy to be admired for that majestic and sublime style in which they are written, and of which the following, viz. ' O Lord rebuke me not,' ' Praise the Lord, O my soul,' ' God is gone up,' and ' O Lord, thou hast searched me out,' are shining examples.

Dr. Croft died in August 1727, of an illness occasioned by his attendance on his duty at the coronation of the late king George II. a monument was erected for him at the expence of one of his most intimate friends and great admirers, Humphrey Wyrley Birch, Esq. a gentleman of a good estate, and a lawyer by profession†, whereon is inscribed the following character of him.

\* As ' I will always give thanks,' for the victory of Oudenarde; ' Sing unto the Lord,' for the success of our arms in the year 1708. Many other anthems were composed by Dr. Croft and others on the like occasions which are not in print.

† This person was remarkable for the singularity of his character. He was a man of abilities in his profession: He was of counsel for Woolston in the prosecution against him for his blasphemous publications against the miracles of our blessed Saviour, and made for him as good a defence as so bad a cause would admit of. He was possessed of a good estate, and therefore at liberty to gratify his passion for music, which was a very strange one,  
for

Hic juxta Sepultus est  
 GULIELMUS CROFT  
 Musicæ Doctor,  
 Regiique Sacelli et hujusce Ecclesiæ Collegiatæ  
 Organista.  
 Harmoniam,  
 A præclarissimo Modulandi Artifice,  
 Cui alterum jam claudit latus,  
 Feliciter derivavit;  
 Suisque celebratis Operibus,  
 Quæ Deo consecravit plurima,  
 Studiose provexit:  
 Nec Solennitate tantum Numerorum,  
 Sed et Ingenii, et Morum, et Vultus etiam Suavitate,  
 Egregiè commendavit.  
 Inter Mortalia  
 Per quinquaginta fere Annos  
 Cum summo versatus Candore,  
 (Nec ullo Humanitatis Officio conspectior  
 Quàm erga suos quotquot instituerit Alumnos  
 Amicitia et charitate verè Paternâ)  
 XIV Die Augusti, A. D. M. DCC. XXVII.  
 Ad Cælitum demigravit Chorum,  
 Præsentior Angelorum Concentibus.  
 Suum additurus HALLELUJAH.  
 Expergiscere, mea GLORIA;  
 Expergiscere, Nablum et cithara;  
 Expergiscar ego multo mane.

Thus translated: ' Near this place lies interred William Croft,  
 ' doctor in music, organist of the royal chapel and this collegiate

for he chiefly affected that which had a tendency to draw tears. Of all compositions he most admired the funeral service by Purcell and Croft, and would leave the circuit and ride many miles to Westminster-abbey to hear it. At the funeral of queen Caroline, for the greater convenience of hearing it, he, with another lawyer, who was afterwards a judge, though neither of them could sing a note, walked among the choirmen of the abbey, each clad in a surplice, with a music paper in one hand and a taper in the other. Dr. Croft was a countryman of Mr. Wyrley Birch; which circumstance, together with his great merit in his profession, was Mr. Birch's inducement to the above-mentioned act of munificence, the erection of a monument for him.

‘ church. His harmony he happily derived from that excellent artist in modulation who lies on the other side of him \*. In his celebrated works, which for the most part he consecrated to God, he made a diligent progress; nor was it by the solemnity of the numbers alone, but by the force of his ingenuity, and the sweetness of his manners, and even his countenance, that he excellently recommended them. Having resided among mortals for fifty years, behaving with the utmost candour, (not more conspicuous for any other office of humanity than a friendship and love truly paternal towards all whom he had instructed) he departed to the heavenly choir on the fourteenth day of August, 1727, that, being near, he might add his own Hallelujah to the concert of angels. Awake up my glory, awake psaltery and harp, I myself will awake right early †.’

Dr. Croft was a grave and decent man, and being a sincere lover of his art, devoted himself to the study and practice of it. The bent of his genius led him to church-music; nevertheless he composed and published six sets of tunes for two violins and a bass, which in his youth he made for several plays. He also composed and published six Sonatas for two flutes, and six Solos for a flute and a bass. The flute, as we have already observed, being formerly a favourite instrument in this kingdom.

There are also extant in print songs of his composition to a considerable number, and some in manuscript, that have never yet appeared; among the latter is that well-known song of Dr. Byrom, ‘ My time O ye Muses ‡,’ first published in the Spectator, No. 603, to which Dr. Croft made the following tender and pathetic air.

\* Dr. Blow.

† Psalm lvii. verse 9.

‡ The lady the subject of the above ballad, was the eldest daughter of the famous Dr. Richard Bentley, and a university beauty at the time when the author was at college; she was married to Dr. Richard Cumberland, late bishop of Kilmore, a son of Dr. Cumberland, bishop of Peterborough, the author of that noble antidote against the poison of Hobbes’s philosophy, *De Legibus Naturæ Disquisitio Philosophica*, and died a few months ago.

MY time O ye mufes was happi-ly spent When  
Phœbe went with me where ever I went Ten thousand sweet  
pleasures I felt in my breast Sure never fond shepherd, sure  
never fond shepherd like Colin was Blest. But now she is  
gone and has left me be hind What a marvellous change on a  
sudden I find When things were as fine as could possibly be I thought 'twas  
spring I thought 'twas the spring but a-las a-las it was she.

DOCTOR WILLIAM CROFT

A  
G E N E R A L   H I S T O R Y  
O F   T H E  
S C I E N C E   and   P R A C T I C E  
O F  
M   U   S   I   C.

B O O K   I I .   C H A P .   I .

**R**OBERT CREIGHTON, doctor in divinity, was the son of Dr. Robert Creighton of Trinity college, Cambridge, who was afterwards bishop of Bath and Wells, and attended Charles II. during his exile. In his youth he had been taught the rudiments of music, and entering into holy orders, he sedulously applied himself to the study of church-music; he attained to such a degree of proficiency therein, as entitled him to a rank among the ablest masters of his time. In the year 1674 he was appointed a canon residentiary, and also chanter of the cathedral church of Wells; and, being an unambitious man, and in a situation that afforded him opportunities of indulging his passion for music, he made sundry compositions for the use of his church, some of which are remaining in the books thereof. He died at Wells in the year 1736, having attained the age of ninety-seven. Dr. Boyce has given to the world an anthem for four voices, 'I will arise and go to my father,' composed by Dr. Creighton, which no one can peruse without regretting that it is so short.

WILLIAM TURNER; one of the second set of chapel-children, and a disciple of Blow; when he was grown up, his voice broke into a fine countertenor, a circumstance which procured him an easy admittance into the royal chapel, of which he was sworn a gentleman

on



on the eleventh day of October, 1669, and afterwards was appointed a vicar choral in the cathedral church of St. Paul, and a lay vicar of the collegiate church of St. Peter at Westminster. In the year 1696 he commenced doctor of his faculty in the university of Cambridge.

In the choir books of the royal chapel, and of many cathedrals, is an anthem 'I will alway give thanks,' called the club anthem, as having been composed by Humphrey, Blow, and Turner, in conjunction, and intended by them as a memorial of the strict friendship that subsisted between them.

Dr. Turner died at the age of eighty-eight on the thirteenth day of January, 1740, and was buried in the cloister of Westminster-abbey, in the same grave, and at the same time with his wife Elizabeth, whose death happened but four days before his own. They had been married but a few years short of seventy, and in their relation exhibited to the world an illustrious example of conjugal virtue and felicity. The daughter and only child of these two excellent persons was married to Mr. John Robinson, organist of Westminster-abbey, and also of two parish churches in London, namely, St. Lawrence Jewry, and St. Magnus, and of her further mention will be made hereafter. She had a good voice, and sung in the opera of Narcissus, performed at the Haymarket in 1720\*.

JOHN GOLDWIN was a disciple of Dr. William Child, and on the twelfth day of April, 1697, succeeded him as organist of the free chapel of St. George at Windsor. In the year 1703 he was appointed master of the choristers there; in both which stations he continued till the day of his death, which was the seventh of November, 1719. Of the many anthems of his composition, Dr. Boyce has selected one for four voices, 'I have set God alway before me,' which, in respect of the modulation, answers precisely to the character which the doctor has given of the music of Goldwin, viz. that it is singular and agreeable.

\* In the Memoranda of Anthony Wood mention is made of a William Turner, the son of a cook of Pembroke college, Oxon. who had been bred a chorister in Christ-church under Mr. Low, and was afterwards a singing-man in that cathedral: This might be Dr. Turner; and upon searching the books of the parish of St. Margaret, Westminster, it appears that on the sixth day of April, 1708, Henry Turner was elected organist of that church in the room of Bernard Smith, being recommended by Mr. John Robinson: probably therefore this Henry Turner was a brother of the doctor.

CHARLES KING, bred up in the choir of St. Paul's, under Dr. Blow, was at first a supernumerary singer in that cathedral for the small stipend of 14l. a year. In the year 1704 he was admitted to the degree of bachelor in music in the university of Oxford, and, upon the death of Jeremiah Clark, whose sister was his first wife, was appointed almoner and master of the children of St. Paul's, continuing to sing for his original stipend, until 31 Oct. 1730, when he was admitted a vicar choral of that cathedral, according to the customs and statutes thereof. Besides his places in the cathedral, he was permitted to hold one in a parish church in the city, being organist of St. Bennet Fink, London: in which several stations he continued till the time of his death, which happened on the seventeenth day of March, 1745. With his second wife he had a fortune of seven or eight thousand pounds, which was left her by the widow of Mr. Primatt the chemist, who lived in Smithfield, and also in that house at Hampton which is now Mr. Garrick's. But, notwithstanding this accession of wealth, he left his family in but indifferent circumstances. King composed some anthems, and also services to a great number, and thereby gave occasion to Dr. Greene to say, and indeed he was very fond of saying it, as he thought it a witty sentiment, that 'Mr. King was a very serviceable man.' As a musician he is but little esteemed: His compositions are uniformly restrained within the bounds of mediocrity; they are well known, as being frequently performed, yet no one cares to censure or commend them, and they leave the mind just as they found it. Some who were intimate with him say he was not devoid of genius, but averse to study; which character seems to agree with that general indolence and apathy which were visible in his look and behaviour at church, where he seemed to be as little affected by the service as the organ-blower.

JOHN ISHAM, or, as his name is sometimes corruptly spelt, Ifum, though little known in the musical world, was a man of abilities in his profession. Where he received his instruction in music is not known. He was the deputy of Dr. Croft for several years, and was one of the many persons who went from London to Oxford to assist in the performance of his exercise for his doctor's degree. It appears that Mr. Isham, together with William Morley, a gentleman of the royal chapel, were admitted to the degree of bachelor in music at the same time that Croft commenced doctor. In the year 1711

Dr.

Dr. Croft resigned the place of organist of St. Anne's, Westminster, and by his interest in the parish Isham was elected in his stead.

Isham had no cathedral employment, nor any place in the royal chapel; for which, considering his merit in his profession, no better reason can be suggested, than that perhaps he had not the recommendation of a good voice; at least this is the only way in which we are able to account for his being so frequently a candidate for the place of organist to several churches in and about London. To that of St. Anne, Westminster, he was chosen on the twenty-second day of January, 1711. On the third day of April, 1718, he was elected organist of St. Andrew, Holborn, with a salary of fifty pounds a year; upon which occasion Dr. Pelling, the rector of St. Anne's, moved in vestry that he might be permitted to retain his place in that church, which motion being rejected, Isham quitted the place; and a vacancy at St. Margaret's, Westminster happening soon after, he stood for organist of that church, and was elected.

He died about the month of June, 1726, having with very little encouragement to such studies, made sundry valuable compositions for the use of the church. The words of two anthems composed by him, viz. 'Unto thee, O Lord,' and 'O sing unto the Lord a new song,' are in the collection heretofore mentioned to have been made by Dr. Croft, and published in 1712. He joined with William Morley above-mentioned in the publication of a collection of songs composed by them both, among which is the following one for two voices.

BURY de-lights, my roving  
 BURY de-lights, my roving roving  
 eye, my roving eye, to view, to  
 eye, my roving roving roving eye, to view, to  
 view the beauties there; but when Af-ter-ia but when Af-ter-ia,  
 view the beauties there; but when Af-ter-ia but when Af-ter-ia,  
 but when Af-ter-ia I ef-py, I fee, I fee a  
 but when Af-ter-ia I ef-py, I fee, I fee a  
 brighter fair. So fier-ce, fo fier-  
 brighter fair. So fier-ce, fo  
 ce, fo fier-ce her  
 fier-ce, fo fier-ce her

pow'r-ful, pow'r-ful glances shine, and all, all, all her.  
 pow'r-ful, pow'r-ful glances shine, and all, all, all her  
 charms are such, we think her something so di-vine, we  
 charms are such, we think her something so di-vine, we  
 can-not ga-ze, not ga-ze, we can-not,  
 can-not ga-ze, not ga-ze, we can-not,  
 can-not gaze too much.  
 can-not gaze too much.

JOHN ISHAM.

DANIEL HENSTRIDGE, organist of the cathedral church of Canterbury about the year 1710, composed sundry anthems. The words of some of them are in the collection entitled *Divine Harmony*, herein before mentioned to have been published by Dr. Croft in 1712.

JAMES HESLETINE, a disciple of Blow, was organist of the cathedral church of Durham, and also of the collegiate church of St. Catherine near the Tower, the duty of which latter office he executed by deputy. He was an excellent cathedral musician, and composed a great number of anthems, a few whereof, namely, 'Behold how good and joyful,' and some others, are to be found in the choir books of many of the cathedrals of this kingdom; others, to a great number, he caused to be copied into the books of his own cathedral; but having, as he conceived, been slighted, or otherwise ill-treated by the dean and chapter, he in revenge tore out of the church-books all his compositions that were there to be found. He died in an advanced age about twenty years ago.

MAURICE GREENE was the son of a London clergyman, viz. Mr. Thomas Greene, vicar of St. Olave Jewry, and nephew of John Greene, serjeant at law. He was brought up in St. Paul's choir under Mr. King, and upon the breaking of his voice was taken apprentice by Mr. Richard Brind, then organist of that cathedral. Being an ingenious and studious young man, he was very soon distinguished, as well for his skill in musical composition, as for an elegant and original style in performing on the organ. About the year 1716, his uncle then being a member of Serjeant's-Inn, which is situate in the parish of St. Dunstan in the West, London, had interest enough to procure for his nephew, though under twenty years of age, the place of organist of that parish church. In February, 1717, Daniel Purcell, organist of St. Andrew's, Holborn, being then lately dead, and the parish having agreed to make the salary fifty pounds a year, Greene stood for the place, and carried it; but the year following Brind dying, Greene was by the dean and chapter of St. Paul's appointed his successor; and upon this his preferment he quitted both his places. The dean of St. Paul's at this time was Dr. Godolphin, a musical man, and a friend of Greene, and he by his influence with the chapter procured, in augmentation of the ancient appointment or salary of the organist, the addition of a lay vicar's stipend.

In the year 1730 Mr. Greene was created doctor in music of the university of Cambridge, and at the same time was honoured with the title of public professor of music in that university, in the room of Tudway, who it is supposed died some short time before. As there will be further occasion to speak of Dr. Greene, the conclusion of this memoir concerning him is postponed.

Frequent occasion has been taken, in the course of this work, to mention Estienne Roger, and Michael Charles Le Cene, two book-fellers of Amsterdam : These persons were the greatest publishers of music in Europe ; and as they greatly improved the method of printing music on copper plates, are entitled to particular notice. And here it must be observed that the practice now spoken of is supposed to have begun at Rome about the time of Frescobaldi, whose second book of Toccatas was printed there in the year 1637, on copper plates engraven. The practice was adopted by the Germans and the French. The English also gave into it, as appears by a collection of lessons by Dr. Bull, Bird, and others, entitled ‘ Parthenia, or the Maidenhead of the first Music that ever was printed for the Virginals.’ Notwithstanding these instances, it appears in general that music continued in most countries to be printed on letter-press types ; and, to speak of England only, it prevailed so greatly here, that but for the single songs engraven by one Thomas Crows \*, who dwelt in Catherine-wheel-court near Holborn, or as it was also called, Snow-hill Conduit, and published from time to time, about the beginning of this century, to a great number, we should scarce have known that any other method of printing music existed among us.

Playford, whose shop, during the space of near half a century, was the resort of all musicians and practitioners in and about London, seems actually to have been himself a printer of music, at least for a great part of his life. His printing-house was in Little Britain †, and there he bred up to the business his elder son named John, who print-

\* This person is mentioned by Harry Hall in some verses of his prefixed to the second part of the *Orpheus Britannicus* ; and in his verses addressed to Dr. Blow upon the publication of his *Amphion Anglicus* is this humorous distich :

‘ While at the shops we daily dangle view

‘ False concord by Tom Crows engraven true.’

† In the London Gazette, Numb. 2136, of 6 May, 1686, is an advertisement for the sale of Playford’s printing-house and utensils.

The industry of this man, and the pains he took to get an honest livelihood for himself and his family, are very remarkable ; and it seems he had a wife who came not be-

ed several books published by his brother Henry. His successors in that business have been mentioned in the next preceding volume, page 477, and there are a few persons who follow it at this time.

As to printing on copper plates, it had in many respects the advantage of letter-press; the great objection was the expence of it, but this the Dutch artificers found means to reduce; for they contrived by some method, which to others is yet a secret, so to soften the copper, as to render it susceptible of an impression from the stroke of a hammer on a punch, the point whereof had the form of a musical note. The success of this invention is only to be judged of by the numerous articles contained in the Dutch catalogues of music published between the year 1700 and the present time, which seem to indicate little less than that the authors of this discovery had a monopoly of that business.

The difficulty in getting music from abroad, and the high duty on the importation of it, were motives to an attempt of a somewhat similar kind in England. Two persons, namely John Walsh and John Hare, engaged together about the year 1710, to print music on stamped pewter plates. The one had a shop in Catherine-street in the Strand, the other kept a shop, the sign of the Viol, in St. Paul's church-yard\*, and another in Freeman's yard, or court, in Cornhill. They imported from time to time music from Holland, and reprinting it here, circulated it throughout the kingdom to their very great emolument. They were both very illiterate men, neither of them was able to form a title-page according to the rules of grammar, and they seemed both to be too penurious to employ others for the purpose. Their publications were in numberless instances a disgrace to the science and its professors; but they got money, and no one complained.

hind him in that virtue. At the end of one of his publications in 1679, is an advertisement purporting 'that at Islington, over-against the church, Mrs. Playford then kept a boarding-school, where young gentlewomen might be instructed in all manner of curious works, as also reading, writing, musick, dancing, and the French tongue.'

\* In St. Paul's church-yard were formerly many shops where music and musical instruments were sold, for which at this time no better reason can be given, than that the service at that cathedral drew together twice a day all the lovers of music in London; not to mention that the choirmen were wont to assemble there, where they were met by their friends and acquaintance. The rebuilding of the church was but little interruption to these meetings; for though the church was not finished till 1710, divine service was performed in it as soon as the choir was completed, which was about 1700.

The



There lived about this time one Richard Mears, a maker of musical instruments, an ingenious but whimsical man; he had been bred up under his father to that business\*, and seeing the slovenly manner in which music was published by Walsh and Hare; and being desirous to participate in so gainful a trade, he became their rival, and proposed to himself and the public to print in a fairer character than pewter would admit of, and to sell his books at a price little above what they were sold for by the others.

In prosecution of this design he procured of Mattheson of Hamburg, who had married an Englishwoman, and was besides secretary to the British resident in that city, the manuscript of two collections of lessons composed by him. These he caused to be engraven on copper in a handsome character, and printed in a thin folio volume. Some years after, Mr. Handel, having composed for the practice of the princess Anne, sundry suits of lessons for the harpsichord, made a collection of them, and gave it Mears to print; but, properly speaking, it was published by the author's amanuensis Christopher Smith, who then lived at the sign of the Hand and Music-book in Coventry-street, the upper end of the Hay-market. Mears also printed Mr. Handel's opera of Radamistus, and Coriolanus composed by Attilio. The next undertaking of Mears was an edition of the works of Corelli; for the four operas of Sonatas he had the assistance of a subscription; the work he completed in an elegant manner, but Walsh and Hare damped the sale of it, by lowering the price of an edition published by them some years before. Nevertheless Mears continued to go on: he printed the Opera quinta of Corelli in the same character, and undertook to print his Concertos; but in this work he failed; only the first and second violin parts were engraven, the others were stamped, and that in a worse character than had been made use of by Walsh and his colleague.

After a variety of projects Mears found himself unable to stand his ground; he quitted his shop in St. Paul's church-yard, and some years after set up in Birchin-lane; he continued there about two years, and then removed to London-house-yard in St. Paul's church-

\* The elder Mears kept a shop for the sale of musical instruments opposite the Catherine-wheel inn without Bishopsgate; and in the London Gazette, Numb. 2433, for March 7, 1688, advertised from thence lutes and viols fretted according to Mr. Salmon's proposal, of which an account is given vol. IV. page 423, in not. and 444.

yard, where he died about the year 1743, leaving a son of Walsh in possession of almost the whole trade of the kingdom.

There were two other persons, namely J. Cluer and Benjamin Creak, copartners; the former dwelt in Bow-church-yard, and besides being a printer, was a vender of quack medicines; the latter lived in Jermyn-street: These men undertook to stamp music, and printed many of Handel's operas, that is to say, Admetus, Siroe, Scipio, Rodelinda, Julius Cæsar, Tamerlane, Alexander, and some others, but generally in a character singularly coarse and difficult to read. Thomas Cross, junior, a son of him abovementioned, stamped the plates of Geminiani's Solos, and a few other publications, but in a very homely and illegible character, of which he was so little conscious, that he set his name to every thing he did, even to single songs. William Smith, who had been an apprentice of Walsh, and lived at the sign of Corelli's head opposite Norfolk-street in the Strand, and Benjamin Cooke in New-street, Covent Garden, were printers of music: the former was chiefly employed by such authors as Festing, and a few others, who published their works themselves; and had a type of his own, remarkably steady and uniform.

But the last and great improver of the art of stamping music in England was one Phillips, a Welchman, who might be said to have stolen it from one Fortier, a Frenchman, and a watchmaker, who stamped some of the parts of Martini's first opera of Concertos, and a few other things. This man, Phillips, by repeated essays arrived at the method of making types of all the characters used in music. With these he stamped music on pewter plates, and taught the whole art to his wife and son. In other respects he improved the practice of stamping to so great a degree, that music is scarce any where so well printed as in England.

About ten years ago one Foug, a native of Lapland, arrived here, and taking a shop in St. Martin's-lane, obtained a patent for the sole printing of music on letter-press types of his own founding, which were very neat. This patent, had it been contested at law, would undoubtedly have been adjudged void, as the invention was not a new one. He published several collections of lessons and sonatas under it, but the music-sellers in London copied his publications on pewter plates, and by underselling, drove him out of the kingdom.

C H A P. II.



ANDREA ADAMI DA BOLSENA CITTADINO ORIGINARIO  
VENEZIANO BENEFIZIATO DI S. M. MAGGIORE E.  
MAGISTRO DELLA CAPPELLA PONTIFICIA.

**A**NDREA ADAMI, surnamed da Bolsena, Maestro della Cappella Pontificia, was the author of a book entitled ' Osservazioni per ben regolare il Coro de i Cantori della Cappella Pontificia, tanto nelle ' Funzioni ordinarie, che straordinarie,' printed at Rome in 1711, 4to; containing first a formula of the several functions performed as well on

on solemn as ordinary occasions in the pontifical chapel; and secondly a brief account of the principal musicians and singers, members of the college of the same chapel.

The preface to this work is a history of the college above-mentioned: It begins with an enumeration of the suffrages of the fathers in favour of church-music\*, in substance as follows:

‘ After the death of our Saviour the singing of psalms and hymns was introduced into the church by the apostles themselves, according to the documents of their Master. During the reigns of the Roman emperors, in all the eastern and western temples the ecclesiastical functions were performed in Canto figurato, till St. Athanasius introduced into the church of Alexandria the Canto piano.

‘ St. Augustine, in his Confessions, lib. ix. Confess. 7. assures us, as does also Dominicus Macrus, in his Lexicon†, that St. Ambrose introduced into his church at Milan the Canto soave e figurato, in imitation of that of the Greek church, commonly called *χρωματισμένος*. About a century after, that is to say, in 460, pope St. Hilary introduced at Rome the true Cantus Ecclesiasticus, and founded an academy for singers. This is also said by Macrus in his Lexicon, but Johannes Diaconus, with more probability, ascribes it to St. Gregory the Great.

‘ In the year 590, St. Gregory reformed the Cantus Ecclesiasticus, and instituted the Cantus Gregorianus, which is still used in the pontifical chapel. This great man instituted also a school for singers, from which the college of pontifical singers now existing derives its origin; and appointed salaries and proper habitations for all the performers. St. Gregory took upon himself to preside in the school thus founded and endowed by him; after his decease one of the most skilful scholars was elected Primicerius Scholæ Cantorum, answering to the *πρωτοψάλτης*, or *λαοσυνανκτης*, in the Greek church.

\* Next to the exhortations in St. Paul's Epistles to St. James and to the Colossians to sing psalms and spiritual songs, the following passage in the Confessions of St. Augustine, lib. x. cap. 33. is most frequently adduced in favour of church-music. ‘ Verumtamen cum reminiscor lacrymas meas, quas fudi ad cantus ecclesiæ tuæ in primordiis recuperatæ fidei meæ; & nunc ipso, quod moveor non cantu, sed rebus, quæ cantantur, cum liquidâ voce, & convenientissimâ modulatione cantantur, magnam instituti hujus utilitatem rursus agnosco.’

† Hierolexicon, five Dictionarium sacrum, in quo Ecclesiasticæ voces, &c. elucidantur. Rom. 1677.

‘ Upon.

‘ Upon the decease of St. Gregory music lost its principal support, and declined greatly, until Vitalianus in 683, Leo II. the Sicilian, and chiefly venerable Bede, revived and restored it. Notwithstanding these eminent men, church-music fell again into disuse, not less by the incursions of barbarians, than by the little attention paid to it at that time. And although Guido Aretinus, Josquin del Prato, and Christopher Morales, a Spaniard, supported it in the eleventh century by many inventions and improvements, the true spirit of it was lost at the time of Marcellus II. when Palestrina manifested to that pontiff and the world the great powers of sacred music.

‘ The sacred college however maintained itself always with great decorum and splendor, even when the holy see was transferred to Avignon ; but it flourished greatly upon the return of Gregory IX. to Rome.

‘ The singers in the pontifical chapel have ever been held in great veneration and esteem, even by monarchs. Pope Agatho sent John, the principal singer in the church of St. Peter, and abbat of the monastery of St. Martin, to England, to enquire into the state of the catholic religion ; and at a synod convened by Theodore, archbishop of Canterbury, he assisted as the pope’s legate.

‘ All this may be seen at large in the Ecclesiastical History of Bede, lib. IV. cap. xviii. where it is related that the aforesaid John taught the English to sing after the Roman and Gregorian manner ; and that he died at Tours, and was buried there in his return to Italy. The pontifical singers were in such estimation, that for particular purposes they were the delegates of the pope himself : By a bull of Clement IV. it appears that one of the singers of the chapel was sent by that pope to Lando, bishop of Anagni.

‘ Mabillon, in his Museo Italico, tom. II. shews the pre-eminence due to the college of singers ; and relates that on a certain occasion, in reading the matin lecture before the pope, on Candlemas-day, the singers were preferred to the canons ; and that the Primicerius, or first singer bore the pontiff’s mantle : That on Easter-day they received the ceremony of the Pax before the subdean and acolythites, and all other inferior orders. Besides that the pope on that day used to administer to them the cup, &c. with many other ceremonies.’

Adami observes that these marks of distinction declare the good opinion and esteem which the holy see entertained of the singers in the pontifical chapel in former ages. He adds, that when the French singers who accompanied Charlemagne to Rome contended with the sacred college for pre-eminence in music, that emperor could not help deciding in favour of the Roman singers, saying that the rivulets should not be larger than the fountains; and requested of Adrian I. to send two Roman singers to France, to teach throughout the kingdom the true *Cantus Gregorianus*. For this he cites Cardinal Bona, lib. I. cap. xxv.

In after-times it was the uniform endeavour of the Roman pontiffs to procure the ablest singers for the service of the papal chapel, to which end they frequently made instances to secular princes to send to Rome the most celebrated singers in their dominions; as a proof whereof he inserts the following letter from Leo X. to the marquis of Mantua.

‘*Quoniam ad sacra conficienda, precesque divinas celebrandas cantore mihi opus est, qui graviore voce concinat. Velim, si tibi incommodum non est, ut ad me Michaelum Lucensem cantorem tuum mittas, ut eo nostris in sacris, atque templo, quod est omnium celeberrimum, atque sanctissimum, communemque totius orbis terrarum suetatem, & lætitiā continet, uti possim. Datum 3. Kal. Augusti anno 2. Romæ.*’

He proceeds, ‘Many are the privileges and immunities granted to singers of the pontifical chapel; but unhappily few of the instruments by which they were granted escaped the flames in the deplorable sack of Rome in the pontificate of Clement VII. There are existing however in the archives of the Vatican, and of the castle of St. Angelo, a Brief of Honorius III. a Bull of Clement IV. and another of Eugenius IV. in which the singers are mentioned with great distinction; and in one of Eugenius IV. they are styled the pope’s companions, and the constant attendants on his person. Calixtus III. Pius II. and Sixtus IV. ratified and confirm the said brief and bulls. Innocent VIII. forbids all lawyers, notaries, or attorneys taking any fee of the pontifical singers; and empowers the Bishop *maestro di cappella* to present the singers of the chapel to the benefices of the deceased members, that they may perpetually remain in the possession of the sacred college. This privilege was confirmed

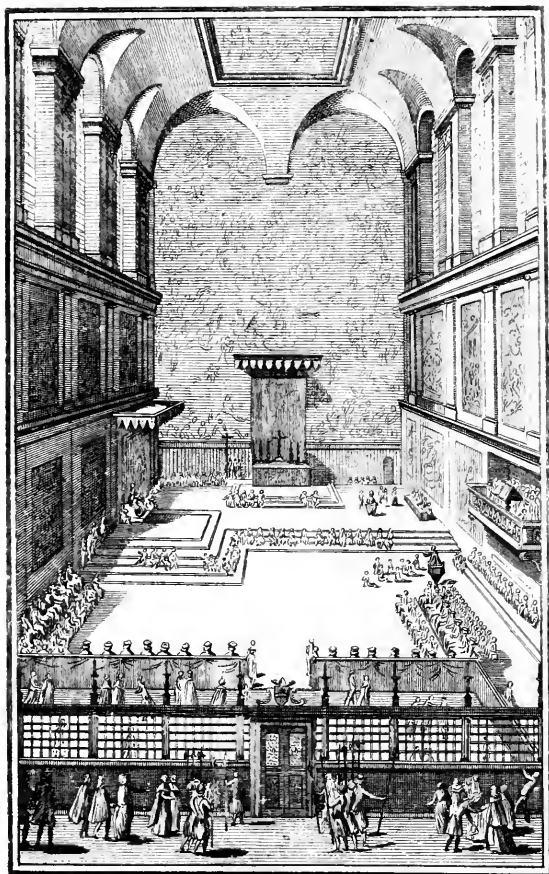
\* firmed by Alexander VI. and Julius II; and Leo X. ordained that  
 \* every cardinal that fays mafs in the pontifical chapel, fhould pay  
 \* four ducats to the fingers, inftead of the ufual collation; and every  
 \* bifhop or prelate attendant, two ducats; and granted them many  
 \* perquifites at a cardinal's funeral. Clement VII. and Paul III.  
 \* enacted feveral laws in favour of the fingers. Farther, Julius III.  
 \* declared the college of fingers equal in every refpect to that of the  
 \* apoftolic writers, and limited it to the number of twenty-four.

\* Sixtus V. endowed the fared fingers with the revenues of the  
 \* monaftery of Santa Maria in Crifpiano, in the diocefe of Taranto; of  
 \* Saint Salvador's church in Perugia; and of Santa Maria in Felonica,  
 \* in the diocefe of Mantua. He reduced their number to twenty-one,  
 \* and appointed a cardinal for their patron and judge in all caufes.  
 \* He alfo provided for the old and infirm members by a grant of the  
 \* fame allowances as they enjoyed when in actual fervice of the cha-  
 \* pel; but Gregory IV. repealed all thefe bulls of Sixtus V. and made  
 \* an aggregate fund for the college, by which the fingers enjoy a  
 \* handfome ftipend to this day, with all their former privileges and  
 \* immunities.

Who was the firft maeftro di cappella Signor Adami thinks it is  
 impoffible to afcertain; he however fays, that originally the maeftro  
 was always a bifhop; and this appears by the fucceffion of maeftri di  
 cappella, which he gives from the year 1507 to 1574.

He mentions alfo a Cardinal, Protettore del Collegio de Cantori  
 della Cappella Pontificia, the firft of whom he fays was Decio Azzo-  
 lino, in the pontificate of Sixtus V. and continues the fucceffion down  
 to his own time, concluding with Cardinal Pietro Ottoboni, elected  
 27 Nov. 1700.

The foregoing particulars are contained in the preface to Adami's  
 book; the book itfelf exhibits an infide view of the pontifical chapel,  
 otherwife called La Cappella Siftina, as having been built by pope  
 Sixtus IV. here alfo inferted.





After which follows a description of the several functions performed in that chapel, as well upon ordinary as solemn occasions; from which it appears that by the usage of the chapel, motets, and other offices of sundry masters by name are appropriated to peculiar days: Thus for instance, *Alla Messa dell' Epifania*, is sung a motet of Palestrina, 'Surge illuminare Jerusalem.' Nella terza Domenica di Quaresima, a motet of Cristoforo Morales; 'Lamentabatur Jacob;' and on Wednesday and Friday in the Holy Week the *Miserere* of Allegri, referring to the books of the chapel where the several compositions are to be found.

The several functions described by Adami are performed agreeable to the ancient usage of the Romish church: That in which the Nativity is celebrated seems to be of the dramatic kind, and accounts for that note prefixed to the eighth concerto of Corelli, 'Fatto per la Notte di Natale.' The function itself is thus described. 'Primo Vespero di Natale. Il regolamento di questa funzione dipende dal sapere, se il Papa nel seguente giorno di Natale vuol celebrare egli stesso la messa, perchè in tal caso il vespero va ordinato nella stessa guisa di quello di S. Pietro, quando che no, come quello di tutti i Santi.

Terminato il vespero restano nel Palazzo Apostolico quelli eminentissimi Cardinali, che nella seguente notte vogliono assistere al mattutino, & alla messa, alla quali li ministri del detto Palazzo, a spese della reverenda camera danno una lautissima cena, con un apparecchio nobile di varj trionfi, che rappresentano i fatti della Natività del nostro Redentore. Prima della cena è costume dare ancora alli detti eminentissimi un virtuoso divertimento di musica, con una cantata volgare sopra la Natività del Bambino Gesù, la quali si dee regolare dal nostro Signor Maestro di Cappella, e però preventivamente dovrà egli portarsi da Monsignor Maggiordomo, a cui spetta la direzione di tutta questa funzione, per intender da esso l'elezione tanto del poeta, quanto del compositore della musica; e poi dovrà scieglier i migliori cantori del nostro collegio per cantarla; e dopo terminata, unito alli cantori, e egli stromenti dovrà portarsi al luogo destinato per la cena; che ancora essi vuol dare la reverenda camera apostolica.'

The second part contains a description of the extraordinary functions, namely these that follow:

- Nella Creazione del nuovo Pontefice.
- Nella Confagrazione del nuovo Pontefice.
- Nella Confagrazione che fa il Papa di qualche Vescovo.
- Nella Coronazione del nuovo Pontefice.
- Nel Possesso del nuovo Pontefice.
- Nell' Anniversario della Creazione del Pontefice.
- Nell' Anniversario della Coronazione del Pontefice.
- Nel Consistoro pubblico.
- Nell' aprire la Porta Santa.
- Nel ferrare la Porta Santa.
- Nella Canonizzazione de' Santi.
- Nel Battefimo di qualche Ebreo.
- Nelle Processioni straordinarie per Giubilei, o Indulgenze.
- Nell' Essequie de' Sommi Pontefici.
- Settima Essequie.
- Decimo Giorno.
- Nell' Anniversario del Sommo Pontefice Defonto.
- Nell' Essequie degli Eminentissimi Cardinali Defonti.
- Nell' Essequie d'un nostro Compagno Defonto, ed altri Anniversarij della Cappella.
- Nell' Anniversario di Marazzoli, e de' nostri Compagni Defonti a S. Gregorio.
- Nelle Cappelle Cardinalizie di San Tomaffo d' Aquino, e San Bonaventura.
- Nella Festa della Annunziata.
- Per S. Marta Festa di Palazzo alla sua Chiesa vicino a S. Pietro.

The remainder of the book consists of an account of the pontifical fingers from the time of Paul III. to that of the then reigning pope, Clement XI. extracted from the books of the chapel, and other authentic memorials, with sundry historical particulars relating to such of them as were celebrated for their compositions. The following is the substance of this account, so far as it regards the most eminent of them.

- ‘ Many are the fingers who distinguished themselves in the pontifical chapel since the first institution thereof; amongst them was
- ‘ Jacopo Pratense, who flourished in the fourteenth century, and was
- ‘ admitted a finger in the said chapel under Sixtus IV. His name is,
- ‘ engraven

engraven in the choir of the Vatican palace. His works, consisting of Masses, were published at Fossombrone, in three volumes, in the years 1515 and 1516, by Ottavio de Petrucci, the first inventor of printing music.

Giacomo Arcadelt, maestro di cappella to Cardinal di Lorena, was esteemed one of the first of his time of the composers of madrigals, five books whereof composed by him were printed at Venice; one of the finest among them is that celebrated one, "Il bianco e dolce Cigno cantando muore."

In 1544, under Paul III. was admitted into the sacred college, Cristoforo Morales of Sevil.\* The particulars respecting this person, as also Palestrina, are already inserted in this work.

In this century, under Pius IV. flourished Alessandro Romano. He was for his skill in playing on the viol called Alessandro della Viola. He was the inventor of Canzonets for four and five voices. Upon leaving the chapel he changed his name to that of Julius Cæsar, and embraced the monastic life in the Olivetan congregation.

About the year 1562 the reverend Father Francesco Soto da Langa, by birth a Spaniard, and a soprano singer, began to display his musical talents. He was of the congregation of St. Philip Neri, and the thirteenth priest in succession after that saint; and founded a nunnery at Rome in honour of St. Teresa. He died in 1619, aged 85.

Arcangelo Crivelli Bergamasco, a tenor, admitted in 1583, published divers works highly esteemed, and particularly a book of Masses. Many of his compositions are sung in the apostolic chapel.

In 1631 the reverend father Girolamo Rosini da Perugia, a soprano, was esteemed for his voice and fine manner of singing. He stood candidate for a place of singer in the pontifical chapel; and although heard and approved of by Clement VIII. the Spanish singers contrived to get him excluded, for no other reason than that he was not of their country\*, and elected in his stead a man very much his inferior. At which repulse being highly mortified, he took the habit of St. Francis, and became a brother in a convent

\* It seems that till his time no native Italian had ever been a soprano singer in the chapel.

‘ of Capuchins. But the pontiff being informed of the injustice done him, severely reprimanded the Spanish singers, and recalled the Perugian, annulling the solemn vow he had taken upon his entering into the monastic life. He was received afterwards into the congregation of St. Philip Neri in 1606, eleven years after the death of that saint; and, being a man of exemplary goodness, was favoured by all the popes to the time of his death.

‘ Teofilo Gargano da Gallese, a contralto, was admitted in 1601. He left a legacy to maintain four students, natives of his country, to enable them to prosecute the study of music at Rome, and died in 1648.

‘ Vincenzo de Grandis da Monte Albotto, a contralto, was admitted in 1605, under Paul V. and published many works, particularly a set of Psalms, printed by Philip Kesperol.

‘ In 1610 the reverend Martino Lamotta, a Sicilian, and a tenor; in 1612, Giovanni Domenico Poliaschi, a Roman tenor; and in 1613 Francesco Severi Perugino, a soprano, were severally admitted; the two latter distinguished themselves by their several compositions dedicated to Cardinal Borghesi in 1618 and 1615.

‘ The reverend Santi Naldino, a Roman contralto, is mentioned in 1617. He was a Silvestrine monk, and a good composer, as may be seen by his printed Motets. He died in 1666, and was buried in S. Stefano del Cacco, as appears by a monument in the said church, where there is a fine canon of his composition.

‘ Under Gregory XV. 1662, was admitted as a soprano, Cavalier Loreto Vittori da Spoleti, an excellent composer of airs and cantatas. He set to music the favourite drama of Galatea, which was received with uncommon applause, and printed with a dedication to Cardinal Barberini. He was buried in the church of Santa Maria sopra Minerva, where is a monument for him.

‘ In 1628, under Urban VIII. the reverend Odoardo Ceccarelli da Mevania was admitted a tenor; he was a man of letters, and collected several rules about our constitution for the use of the Pontifical choir; and was famous for setting music to Latin words.

‘ In 1639, Stefano Landi, a Roman contralto, a beneficiary clerk of St. Peter's, published the first book of Masses for four and five voices.

‘ In

‘ In 1636 the reverend Filippo Vitali, a Florentine tenor, and an excellent church composer, was admitted. He published Hymns and Psalms.

‘ In 1637 Marco Marazzoli, a tenor: He composed several oratorios, which were much applauded, and the same had been many times performed in the Chiesa Nuova, in the hearing of Adami himself. He was an excellent player on the harp, and has left many excellent compositions behind him.

‘ In 1642 Marco Savioni, a Roman contralto: He published several chamber-compositions in parts, and sundry other works very much esteemed by the judges of harmony.

‘ Under pope Innocent X. in 1645, was admitted, Bonaventura Argenti Perugino, a soprano. He was highly-favoured by cardinal Pio Mori. For defraying the expences of finishing the church of St. Mary Vallicella, he bequeathed six thousand crowns to the fathers of the Oratory, and they out of gratitude buried him in their own vault.

‘ The reverend Domenico del Pane, a Roman soprano, was admitted into the college in 1654; an excellent composer in the grand style. He left many valuable compositions\*.

‘ And under Alexander VII. the reverend father Antonio Cesti, a Florentine, and a tenor, was admitted into the college 1 Jan. 1660.’ A memoir of this person has a place in vol. IV. page 93. Adami says that he excelled both in the chamber and the theatric styles; and that he composed an opera, *La Dori*, reckoned a masterpiece in its kind.

In the course of this work are contained accounts of the following persons, members of the college of pontifical singers, viz. Christopher Morales, Palestrina, Gio. Maria Nanino, Felice Anerio, Luca Marenzio, Ruggiero Giovanelli, Tomasso Lodovico da Vittoria, Antimo Liberati, and Matteo Simonelli: The substance of these severally is herein before inserted in the article respecting each person.

\* Of these one of the most celebrated is a work entitled ‘*Messe dell’ Abbate Domenico dal Pane, Soprano della Cappella Pontificia, à quattro, cinque, sei, & otto Voci, estratte da exquisiti Mottetti del Palestrina. In Roma, 1687.*’ This is a collection of masses made on the following motets of Palestrina, ‘*Doctor bonus,*’ and ‘*Domine quando venis,*’ à 4 voci. ‘*Stella quam viderant Magi,*’ ‘*O Beatum Virum,*’ and ‘*Jubilate Deo,*’ à 5 voci, ‘*Canite Tuba in Sion,*’ à 6 voci, and ‘*Frates ego enim accipi,*’ à 6 voci.

The design of Adami is evidently to exalt into importance the college of pontifical singers. A work of this kind afforded the author a fair opportunity of deducing the history of choral singing and church music, from the time of its first introduction, through a variety of periods, in some whereof it was in danger of an almost total repudiation : The materials for such an historical account are very copious, and lie dispersed in the writings of the ecclesiastical historians, ritualists, and the *Corpus Juris Canonici* ; and, above all, in the *Lexicon* of Dominicus Macrus, cited by him ; besides what was to be extracted from Bulls, Breviates, and other pontifical instruments, containing grants in their favour. It seems that Adami was aware of the information that these would afford, for he has cited Durandus, Cardinal Bona, and other writers on the subject ; but his extracts from them are very brief and unsatisfactory. The account of the contest between the Roman and French singers in the time of Charlemagne, though related by Baronius and the French chroniclers, with a variety of curious particulars, Adami has but slightly mentioned ; which is the more to be wondered at, seeing that the issue of the contest was a triumph of the Roman over the Gallican ritual.

The description of the several functions performed in the pontifical chapel we may suppose to be very accurate ; and we learn from it that many compositions of great antiquity, and which are in the collections of the curious in this kingdom, are still held in high estimation.

The lives of such of the pontifical singers as he has thought proper to distinguish, are simple narrations of uninteresting facts ; they can no way be considered as portraits of the persons whom they are intended to represent ; and they are greatly deficient in respect of those reflections, which a paucity of events renders necessary in biographical writings ; so that, upon the whole, Adami's work is little more than an obituary, or at best a register ; and if we allow it to be a correct one, we give it all due praise.

## C H A P. III.

THE Italian music had for near fifty years been making its way in this country ; and at the beginning of this century many persons of distinction and gentlemen had attained to great proficiency in the performance on the viol da gamba, the violin, and the flute. In the year 1710 a number of those, in conjunction with some of the most eminent masters of the time, formed a plan of an academy for the study and practice of vocal and instrumental harmony, to be held at the Crown and Anchor tavern, opposite St. Clement's church in the Strand, in which was a spacious room, in every respect proper for musical performances. The principal persons engaged in this laudable design were Mr. Henry Needler, a gentleman who held a considerable post in the excise ; Mr. John Christopher Pepusch, Mr. John Ernest Galliard, a fine performer on the hautboy, and a very elegant composer ; Mr. Bernard Gates, of the queen's chapel ; and many other persons, whose names at this distance of time are not to be recovered.

The foundation of this society was laid in a library, consisting of the most celebrated compositions, as well in manuscript as in print, that could be procured either at home or abroad ; these were a voluntary donation from several of the members of the society. With the assistance of the gentlemen of the chapel royal, and the choir of St. Paul's, and the boys belonging to each, and the small contribution of half a guinea a member, the academy set out, and greatly to the improvement of themselves, and the delight of such as heard their performances. This institution continued to flourish till the year 1728, when an accident happened that went very near to destroy them, of which, and other particulars of their history, a relation will be given hereafter.

Mr.



HENRY NEEDLER ESQ:

Mr. HENRY NEEDLER was the grandson of a gentleman in the army; Colonel Needler, a royalist, who served under general Monk about the time of the Restoration, and a brother's son of Mr. Henry Needler of the Navy-office, a collection of whose poems was published in 1724. His father was a good performer on the violin, and instructed him in the practice of that instrument; but having attained in a short time to a considerable proficiency on it, he was committed to the care of Purcell, by whom he was instructed in the principles of harmony. After that he became a pupil of Mr. John Banister, who played the first violin at Drury-lane theatre; and was esteemed one of the best performers in his time.

Being



Being an excellent penman and arithmetician, before he had attained the age of twenty-five he was promoted to the place of Accomptant-general of the Excise, the duties of which he discharged with the utmost care and fidelity. Notwithstanding that multiplicity of business, in which his office involved him, and the close attendance which it obliged him to, having acquired in his youth a habit of industry and application, he found means to prosecute his musical studies, and to form connections of the best kind. At that time there were weekly concerts at the houses of the duke of Rutland, the earls of Burlington and Essex, lord Percival, father of the late earl of Egmont, and others of the nobility, at which Mr. Needler was always a welcome visitant as a gentleman performer. The soundness of his judgment and the goodness of his taste led him to admire the music of Corelli; and it is said that no person of his time was equal to him in the performance of it; and he stands distinguished by this remarkable circumstance, that he was the first person that ever played the concertos of Corelli in England; and that upon the following occasion. He was used to frequent a weekly concert at the house of Mr. John Locillet, in Hart-street, Covent-Garden. There lived at that time opposite Southampton-street in the Strand, where Mr. Elmsey now lives, Mr. Prevost, a bookseller, who dealt largely to Holland. It happened that one day he had received a large consignment of books from Amsterdam, and among them the concertos of Corelli, which had just then been published; upon looking at them he thought of Mr. Needler, and immediately went with them to his house in Clement's-lane behind St. Clement's church in the Strand; but being informed that Mr. Needler was then at the concert at Mr. Locillet's, he went with them thither. Mr. Needler was transported with the sight of such a treasure; the books were immediately laid out, and he and the rest of the performers played the whole twelve concertos through, without rising from their seats\*.

\* Besides Mr. Needler, other gentlemen, not of the profession of music, have been distinguished for their skill and performance. Mr. Valentine Oldys, an apothecary in Black-Friars, was the author of several compositions in Court Ayres, published in 1655. Lord Keeper North, when young, was one of the greatest violists of his time; and afterwards became a good composer, and an excellent theorist. Dr. Nathaniel Crew, afterwards lord Crew, bishop of Durham, when at Oxford played his part in concert on the viol da gamba. The family of the Harringtons, descendants of Sir John Harrington, has produced several both theoretic and practical musicians. Sir Roger L'Estrange was

Mr. Needler was one of that association which gave rise to the establishment of the Academy of Ancient Music, and being a zealous friend to the institution, attended constantly on the nights of performance, and played the principal violin part. The toils of business he alleviated by the study of music; and in his leisure hours employed himself in putting into score the works of the most celebrated Italian masters, with a view to improve himself, and enrich the stores of the academy.

He dwelt for the greatest part of his life in an old-fashioned house in Clement's-lane, behind St. Clement's church in the Strand, and was there frequently visited by Mr. Handel, and other the most eminent masters of his time. He married early, but having no children, nor any worldly pursuits to engage him, other than the discharge of the duties of his office, in which he was very punctual, he indulged himself in his love of music to such a degree, as to forego all other pleasures for the sake of it; and the delight he took in it seemed to have such an effect upon his mind, as to induce in him a habit of cheerfulness and good-humour. When he was at the Academy he seemed to be at home; strangers that came as visitors were introduced to him at their first entrance: He did the honours of the society in a manner becoming a gentleman; and was in his deportment courteous and obliging to all.

He was a very fine and delicate performer on the violin, and, till he was advanced in years, when his arm grew stiff, was equal, in point of execution, to the performance of any composition that was

an excellent violist. Mr. Sherard, an apothecary in Crutched-Friars, played finely on the violin, and composed two operas of Sonatas. Dr. Caesar, a physician of an ancient family at Rochester, many of whose ancestors are interred in that cathedral, composed two excellent Catches, printed in the *Pleasant Musical Companion*, published in 1726. Col. Blathwayt, whose picture when a boy, painted by Kneller, hangs in the music-school Oxford, was a prodigy on the harpsichord at fourteen. He had been taught that instrument abroad by Alessandro Scarlatti. Dr. Arbuthnot composed an anthem: The words of it 'As pants the hart,' are in a collection printed in 1712, without a name, but made by Dr. Croft, who wrote the preface to the book. In the collection of services and anthems made by Dr. Tudway for the earl of Oxford, in seven volumes, now in the British Museum, is a *Te Deum* and *Jubilate* composed by the hon. and rev. Mr. Edward Finch, afterwards dean of York, temp. Anne. Mr. Bendall Martyn, secretary to the commissioners of the Excise, played on the violin, and composed fourteen Sonatas for that instrument which were published upon his decease about fifteen years ago. And lastly, Capt. Marcellus Laroon, the son of old Laroon the painter, played on the violoncello, and composed Solos for that instrument. This gentleman died at Oxford in 1772.

not too difficult to be good for any thing ; and in the performance of Corelli's music in particular, he was not exceeded by any master of his time.

This ingenious and amiable man died on the eighth day of August, 1760, aged seventy-five, and was buried at Finsbury, near Rochester.

During the time that Britton's concert subsisted, it was resorted to by the most eminent masters, who gave their performance gratis. Upon the absence of such performers, as Banister, Corbett, or such others as usually played the principal violin, that part was taken by Mr. Woolaston, the portait painter, of whom mention has been made before. He was a sound performer on that instrument, as also on the flute. Being but an indifferent painter, he, upon Britton's decease, with a view to the increase of his acquaintance, and consequently his business, gave a concert on Wednesday evenings at his house in Warwick-court in Warwick-lane, Newgate-street, which was frequented by the best families in the city, especially Dissenters, till the establishment of the concert at the Castle tavern in Pater-noster-row, of which there will shortly be occasion to speak. In the interim it is necessary to take notice that upon the breaking up of Britton's concert, the persons that frequented it formed themselves into little societies, that met at taverns in different parts of the town for the purpose of musical recreation ; one of these was at the Angel and Crown tavern in Whitechapel, where the performance was both vocal and instrumental : The persons that frequented it were Mr. Peter Prelleur, then a writing-master in Spitalfields, but who played on the harpsichord, and afterwards made music his profession ; and by study and application became such a proficient in it, as to be ranked among the first masters of his time. Mr. John Gilbert, a mathematical instrument maker, and clerk to a Dissenter's meeting in East-Cheap ; and Mr. John Stephens, a carpenter in Goodman's-fields, two persons with good voices, and who had been used to sing Purcell's songs, were also of the number. Others of Britton's friends accepted a hospitable invitation to the house of Mr. William Casson the letter-founder. This person had been bred to the business of engraving letters on gun-barrels, and served his apprenticeship in the Minories ; but, being an ingenious man, he betook himself to the business of letter-founding, and by diligence and unwearied application, not only freed us from the necessity of importing printing

types from Holland, but in the beauty and elegance of those made by him surpassed the best productions of foreign artificers.

Mr. Caſſon meeting with encouragement ſuitable to his deſerts, ſettled in Ironmonger-row in Old-ſtreet, and being a great lover of muſic, had frequent concerts at his houſe, which were reſorted to by many eminent maſters; to theſe he uſed to invite his friends, and thoſe of his old acquaintance, the companions of his youth. He afterwards removed to a large houſe in Chiſwell-ſtreet, and had an organ in his concert-room; after that he had ſtated monthly concerts, which for the convenience of his friends, and that they might walk home in ſafety when the performance was over, were on that Thurſday in the month which was neareſt the full moon; from which circumſtance his gueſts were wont humourouſly to call themſelves Lunatics. The performers at Mr. Caſſon's concert were Mr. Woolaſton, and oftentimes Mr. Charles Froud, organiſt of Cripplegate church, to whom, whenever he came, Mr. Woolaſton gave place, and played the ſecond violin; Mr. William De Santhuns, who had been an organiſt in the country, and ſucceeded Mr. Prelleur as organiſt of Spitalfields. Mr. Samuel Jeacock, a baker at the corner of Berkeley-ſtreet in Red Lion-ſtreet, Clerkenwell, and many others, who occaſionally reſorted thither. The performance conſiſted moſtly of Corelli's muſic, intermixed with the overtures of the old Engliſh and Italian operas, namely, Clotilda, Hydaſpes, Camilla, and others; and the more modern ones of Mr. Handel. In the intervals of the performance the gueſts reſreſhed themſelves at a ſide-board, which was amply furniſhed; and, when it was over, ſitting down to a bottle of wine, and a decanter of excellent ale, of Mr. Caſſon's own brewing, they concluded the evening's entertainment with a ſong or two of Purcell ſung to the harpſichord, or a few catches, and about twelve retired.

Theſe and few others for the ſame purpoſe were ſelect meetings, but there were alſo about this time, though but very few in comparison with the preſent, public concerts, to which all were admitted that brought either tickets or money. Performances of this kind had been exhibited from about the year 1700, at the great room in York-buildings and other places, but theſe were diſcontinued about the year 1720, and Stationers-hall in the city; and the Devil tavern at Temple Bar were the places from whence concerts were moſt frequently

quently advertised. The method of announcing them was by advertisement in the papers, and bills posted up, in which the names of the principal singers were generally inserted. There was one Mr. Charles Young, organist of the church of Allhallows Barking, who had three daughters, namely, Cecilia, Esther, and Isabella; the first of these had an excellent voice, and was a good singer; at the concert here spoken of she was generally the first performer; and as few people then resorted to concerts, but such as were real lovers of music, three or four performances of this kind in a winter were found to be as many as the town would bear; and these were in a great measure discontinued upon the establishment, in 1724, of the Castle concert in Paternoster-row, of which the following is the history.

There dwelt at the west corner of London-house-yard in St. Paul's church-yard, at the sign of the Dolphin and Crown, one John Young, a maker of violins and other musical instruments; this man had a son whose Christian name was Talbot, who had been brought up with Greene in St. Paul's choir, and had attained to great proficiency on the violin, as Greene had on the harpsichord. The merits of the two Youngs, father and son, are celebrated in the following quibbling verses, which were set to music in the form of a catch, printed in the Pleasant Musical Companion, published in 1726.

You scrapers that want a good fiddle well strung,  
 You must go to the man that is old while he's young,  
 But if this same fiddle you fain would play bold,  
 You must go to his son, who'll be young when he's old.  
 There's old Young and young Young, both men of renown,  
 Old sells and young plays the best fiddle in town,  
 Young and old live together, and may they live long,  
 Young to play an old fiddle, old to sell a new song.

This young man, Talbot Young, together with Greene and several persons, had weekly meetings at his father's house for the practice of music. The fame of this performance spread far and wide, and in a few winters the resort of gentlemen performers was greater than the house would admit of; a small subscription was set on foot, and they removed to the Queen's Head tavern in Paternoster-row. Here they were joined by Mr. Woolaston and his friends, and also by a

Mr. Franchville, a fine performer on the viol da gamba. And after a few winters, being grown rich enough to hire additional performers, they removed in the year 1724, to the Castle in Paternoster-row, which was adorned with a picture of Mr. Young painted by Woolaston.

The Castle concert continuing to flourish for many years; auditors as well as performers were admitted subscribers, and tickets were delivered out to the members in rotation for the admission of ladies. Their fund enabling them, they hired second-rate singers from the opera; and many young persons of professions and trades that depended upon a numerous acquaintance, were induced by motives of interest to become members of the Castle concert.

Mr. Young continued to perform in this society till the declining state of his health obliged him to quit it; after which time Prospero Castrucci, and other eminent performers in succession continued to lead the band. About the year 1744, at the instance of an alderman of London, now deservedly forgotten, the subscription was raised from two guineas to five, for the purpose of performing oratorios. From the Castle this society removed to Haberdashers hall, where they continued for fifteen or sixteen years; from thence they removed to the King's Arms in Cornhill, where they now remain.

Upon the plan of the Castle concert another society was formed at the Swan tavern, now the King's Arms, in Exchange Alley, Cornhill. The master of the house, one Barton, had been a dancing-master, and loved music; the great room in his house was one of the best for the purpose of any in London; a great number of merchants and opulent citizens raised a subscription for a concert about the year 1728: Mr. Obadiah Shuttleworth played the first violin; after him Mr. John Clegg, then Mr. Abraham Brown, and after him Mr. Michael Christian Festing. This society flourished for about twelve years, but it broke into factions, which were put an end to by the melancholy accident of a fire, which, on the evening of a performance, on the twenty-fourth day of March, 1748, consumed the books and instruments, and among the latter a fine organ made by Byfield, and laid the house and adjacent buildings in ashes.

C H A P. IV.

**I**T is now necessary, in order to lay a foundation for an account of the introduction of the Italian opera into this kingdom, to recur to the beginning of the century, and, having mentioned Scarlatti, Gasparini, Buononcini, Conti, and some other composers in the theatric style, to take notice of some of the most eminent instrumental performers of the time; as also of a few of the most applauded singers of both sexes.

At this time there were many performers in Italy, who for their excellence on various instruments were celebrated throughout Europe; namely, for the harpsichord, BERNARDO PASQUINI, and his scholar BERNARDO GAFFI, as also ALESSANDRO SCARLATTI; these were settled at Rome. At Venice were POLLAROLI, and a son of Scarlatti, called SCARLATTINO, the wonder of his time. For the violin at Rome Corelli was without a rival: Next to him his scholar MATTEO and ANTONIO MONTENARI were most esteemed. At Florence MARTINO BITTI was reckoned the most famous, and at Venice ALBINONI; at Naples GIOVANNI CARLO CAITO and PEDRILLO; as also GIOVANNI ANTONIO GUIDO; and above all, CARLO AMBROSIO LUNATI, of Milan, surnamed Il Gobbo della Regina, who with Sifacio, a famous singer, was here in England in the reign of James II.

For the violoncello BUONONCINI was indisputably the first; at Turin, FIORE; at Bologna, GIUSEPPE JACHINI; and at Rome, PIPPO AMADIO were in the highest degree of reputation.

On the theorbo, TEDESCHINO of Florence was esteemed a most capital performer; but he was afterwards excelled by Conti, he who was in England in the year 1708, and had a hand in the opera of Clotilda.

Contemporary with Corelli and Pasquini at Rome was GAETANO, an admirable master on the theorbo, who died very young. These three persons were performers at the same time in the opera at Rome. PETRUCCIO and DOMENICO SARRI of Naples were at the same time celebrated for their performance on that instrument; and GALETTI on the cornet was deemed the greatest performer in the world.

Of singers, he that was known by the name of SIFACIO, from his having appeared in the character of Syphax in some opera abroad, was reckoned the first. He had been in England a singer in the chapel of James II. but, after a short stay, returned to Italy; and about the year 1699, in his passage from Bologna to Ferrara, was murdered; he had a very fine voice, and was remarkable for a very chaste and pure manner of singing, and fine expression.

LUIGINO, a singer in the chapel of the emperor Joseph was also in high repute. He died in 1707, and had been a scholar of Pistocchi, who, as having by the introduction of a chaste, elegant, and pathetic style, greatly improved the practice of vocal music among the Italians, was of such eminence, that he merits to be particularly noticed.

FRANCESCO ANTONIO PISTOCCHI had a very fine soprano voice, which by a dissolute life he lost, together with a fortune which he had acquired by the exercise of it. In this distress he was reduced to the necessity of becoming a copyist, in which employment, by his attention and assiduity, he arrived at such a degree of skill in music, as to be able himself to compose. In the course of a few years he discovered that his voice was returning; and having experienced great misery while he was deprived of that faculty, he practised incessantly till it settled into a fine contralto. With this valuable acquisition he determined to travel, and accordingly visited most of the courts in Europe; and from a variety of manners in singing formed that elegant style, which the more modern refinements in singing render it difficult to conceive of. The encouragement he met with, and the offer of the employment of chapel-master to the Margrave of Anspach, with a handsome stipend, induced him to settle at that court, where in the possession of a newly acquired fortune he continued many years. At length he returned to Italy, and retired to a convent, in which he died about the year 1690.

There is extant of Pistocchi's composition, a collection of cantatas, duets, and songs, entitled 'Scherzi-Musicali,' dedicated to Frederic III. Margrave of Brandenburg-Anspach, published by Estienne-Roger of Amsterdam; at the end are two airs, one to French the other to German words; in the former he professes to have imitated the style of Lully, in the latter that of the German composers.

There



There were about the beginning of this century many other fine singers, but by some it is said that the excellencies of them all were united in NICOLINI GRIMALDI, called Signor Nicolini di Napoli, who, not more for his singing than his personal merit, had been dignified with the title of Cavaliero di San Marco.

This person came into England in the year 1708, and made his first appearance in the opera of Camilla. Mr. Galliard, in a note in his translation of Tosi's *Opinioni de' Cantori*, says that he was both a fine actor and a good singer. Mr. Addison in the *Spectator*, No. 405, has given him the same character, and complimented him on the generous approbation he had given to an English opera, *Calypso and Telemachus*, written by Mr. Hughes, and set by Mr. Galliard, when the other Italians were in a confederacy to ruin it. Nicolini seems to have enjoyed the friendship both of Steele and Addison. He entertained an affection for them and their writings, and was inclined to study the English language, for the pleasure of reading the *Tatler* \*. He was in England at two or three different periods: Upon his quitting it the first time it was supposed he meant not to return; and the assurance thereof gave occasion to the following verses, published in Steele's *Miscellany*, which bespeak the general sentiments of the English with regard to the Italian opera and singers.

Begone, our nation's pleasure and reproach!  
 Britain no more with idle trills debauch,  
 Back to thy own unmanly Venice fail,  
 Where luxury and loose desires prevail;  
 There thy emasculating voice employ,  
 And raise the triumphs of the wanton boy.  
 Long, ah! too long the soft enchantment reign'd,  
 Seduc'd the wise, and ev'n the brave enchain'd;  
 Hence with thy curst deluding song! away!  
 Shall British freedom thus become thy prey;  
 Freedom which we so dearly us'd to prize,  
 We scorn'd to yield it—but to British eyes.

\* Letters from several eminent Persons deceased, including the Correspondence of John Hughes, Esq; vol. I. page 60.

Assist ye gales, with expeditious care,  
 Waft this prepost'rous idol of the fair;  
 Consent ye Fair, and let the trisler go.  
 Nor bribe with wishes adverse winds to blow:  
 Nonsense grew pleasing by his syren arts,  
 And stole from Shakespeare's self our easy hearts.

VALENTINI was a singer on the opera stage in London at the same time with Nicolini. He had been a scholar of Pistocchi, and was, in the opinion of Mr. Galliard, though not so powerful in voice or action as Nicolini, much more chaste in his singing.

Of female singers the following were in the first degree of eminence at the end of the last century, and at the beginning of this.

SIGNORA GIORGINA, a great favourite of Christina queen of Sweden, as also of the vice-queen of Naples, to whom she was first lady of honour, and by whose interest she was ennobled with the dignity of a marchioness of Spain.

MARGARITINA SAN NICOLA, she was the principal singer in the court of Dresden, and was highly favoured by the elector of Saxony. In Italy Signora POLLACINA and Signora MARCHESINA; as also those other females BOMBACE, MIGNATTA, BARBARUCCI, DIAMANTINA, and CECCA were highly celebrated.

SIGNORA SANTINI sung in several of the courts of Germany with great applause; afterwards she went to Venice, where Sig. Antonio Lotti, the famous chapel-master of St. Mark's, married her.

FRANCESCA VANINI BOSCHI and her husband were in England in 1710, and sung in Mr. Handel's opera of Rinaldo: She continued here only one season, at the end whereof she went to Venice, leaving her husband behind her: She was at this time in years, and her voice upon the decline. Signor Giuseppe Boschi had a fine bass voice. He sung here in the opera of Hydaspes after his wife left England. Mr. Handel composed songs on purpose for him, and among many others, those two fine ones 'Del minnacciar in vento,' in Otho, and 'Deh Cupido,' in Rodelinda.

There was also a woman, who had sung in many of the courts of Europe, yet was known by no other appellation than that of the Baronefs. Some have supposed her to be the unfortunate relict of Stradella, see vol. IV. page 253, but this is a mistake. She was a German,

man, a very fine finger, and, being in England, sung in the operas of Camilla, the Triumph of Love, and Pyrrhus and Demetrius.

From the account herein before given of the progress of music in this country after the Restoration, it evidently appears that the taste of the English was accommodating itself to that of the Italians, not to say of the French, who in this respect were then as little worthy of imitation as they are now. Cibber, in the Apology for his Life, says, that about the beginning of this century the Italian opera began to steal into England; and that the new theatre in the Haymarket opened with a translated opera to Italian music called the Triumph of Love. That this account is erroneous in many respects will presently be shewn: It is true that entertainments of a similar kind to the opera were known among us soon after the Restoration; but these were in strictness no more than musical dramas; tragedies with interludes set to music, such as the Tempest, Oedipus, the Indian Queen, Timon of Athens, Dioclesian, and some others by Purcell, Circe by Banister, and Psyche by Matthew Lock. These for a series of years were performed at the theatre in Drury-lane, designed by Sir Christopher Wren, and furnished with all the conveniencies and accommodations requisite in a building of that kind. But the first opera, truly and properly so called, exhibited on the English stage, was that of Arsinoe, set to music by Mr. Thomas Clayton, and performed at Drury-lane theatre in 1707. The merits of this work, as also of its author, may be judged of by the following memoir, and the account hereafter given of his Rosamond.

THOMAS CLAYTON was one of the royal band of music in the reign of king William and queen Mary; there are two of the name of Clayton in the list of the royal band in Chamberlayne's present State of England, published in 1694, the one William, the other Thomas. The one of them is mentioned in Shadwell's comedy of Bury Fair, act III. scene I. in this speech: '——They sing Charon  
' O gentle Charon, and Come my Daphne [two famous old dialogues]  
' better than Singleton and Clayton did.' The latter, a man of no account in his profession, travelled into Italy with a view to improvement; and, returning from thence into England, possessed people with an high opinion of his abilities, insomuch that men were persuaded into a belief that by means of Mr. Clayton's assistance the rusticity of the English music would no longer be its  
cha-

characteristic, and that, due encouragement being given to him, it would in a short time emulate that of the Italians themselves. This is an artifice that has been practised more than once in this kingdom, but never with such success as in this instance. With the hope of great advantages, Clayton associated to him two persons, namely Signor Nicolino Haym and Mr. Charles Dieupart, both of them good musicians, and either of them, in respect of abilities, far his superior. Clayton had brought with him a collection of Italian airs, which he set a high value on; these he mangled and sophisticated, and adapting them to the words of an English drama, entitled *Artinoë Queen of Cyprus*, called it an opera, composed by himself. There will be farther occasion to speak of this man; in the interim it may be observed that Mr. Addison says that *Artinoë* was the first opera that gave us a taste of the Italian music; and as he intimates that it met with great success, and afterwards suffered Clayton to set his opera of *Rosamond*, it may be inferred that he thought it a fine composition: But a better judge than himself\* pronounces of it, that excepting *Rosamond*, it is one of the most execrable performances that ever disgraced the stage.

In the year 1706 Sir John Vanbrugh designed, and, with the help of a subscription, erected, a theatre in the Haymarket, and opened it with a pastoral entertainment entitled the *Loves of Ergasto*, set to music after the manner of the Italian opera, that is to say, in recitative, with airs intermixed, by a German musician, who had studied in Italy, and called himself Signor Giacomo Greber. This man brought with him from Tuscany Signora Margarita de l'Epine, and gave occasion to her being called Greber's Peg. This entertainment, though but ill received, was succeeded by another of the same kind, the *Temple of Love*, composed by Signor Saggioni, a Venetian, and a performer on the double bass, which pleased as little as the former.

The bad success of these entertainments at the Haymarket induced the managers of Drury-lane theatre to attempt, in good earnest, the exhibition of an Italian opera; they fixed upon that of *Camilla*, composed by Bononcini, then resident in the court of the emperor: To accommodate the singers of our own country, many of the reci-

\* The translator of the Abbé Raguene's *Parallel of the French and Italian Musick and Operas*, in his *Critical Discourse on Operas and Musick in England*, printed at the end thereof. Supposed to be Mr. Galliard.

tatives and airs were translated into English; the conduct of the whole was referred to Nicolino Haym, who was himself an able musician; Valentini performed the part of Turnus; and, notwithstanding the glaring absurdity of so motley a performance, it is said that the opera of Camilla never met with so good a reception abroad as it did here.

To Camilla succeeded Rosamond, an entertainment of which the town had for some considerable time conceived a longing expectation, as well from the character of Mr. Addison, as the supposed abilities of the musical composer. The names of the singers, and the cast of the parts were as follow:

Queen Eleanor,	Mrs. Tofts.
Page,	Mr. Holcombe.
Sir Trusty,	Mr. Leveridge.
Grideline,	Mrs. Linsey.
Rosamond,	Signora Maria Gallia.
King Henry,	Mr. Hughs.
War,	Mr. Lawrence.
Peace,	Miss Reading.

A criticism on this most wretched performance is more than it deserves, but, to account for the bad reception it met with, it is necessary to mention that the music preponderating against the elegance and humour of the poetry, and the reputation of its author, bore it down the third night of representation.

To begin with the overture; it is in three parts, and in the key of D with the greater third; the first movement pretends to a great deal of spirit, but is mere noise. The two violin parts are simple counterpoint, and move in thirds almost throughout; and the last movement intended for an air is the most insipid ever heard. As to the songs, they have neither air nor expression. There is one that sings thus,

O the pleasing, pleasing, pleasing, pleasing, pleasing anguish.

An ingenious and sensible writer, mentioned in the next preceding note, who was present at the performance, says of Rosamond that it is a confused chaos of music, and that its only merit is its shortness. The overture, and the succeeding duetto are given as specimens of the work.





The musical score is written for piano and voice. It consists of four systems, each with three staves: a treble staff for the voice, a treble staff for the piano right hand, and a bass staff for the piano left hand. The key signature is one sharp (F#) and the time signature is common time (C). The first system has dynamic markings 'Loud' above the first staff, 'Slow' above the second staff, and 'soft' above the third staff. The second system has 'loud soft' above the first staff and 'loud soft' above the second staff. The third system has 'loud soft loud soft loud soft loud soft' above the first staff. The fourth system has 'loud soft loud soft' above the first staff. The score ends with a double bar line and repeat dots.

Loud  
Slow soft

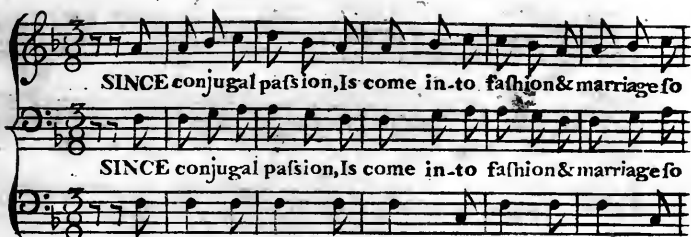
loud soft loud soft

loud soft loud soft loud soft loud soft

loud soft loud soft

THOMAS CLAYTON.





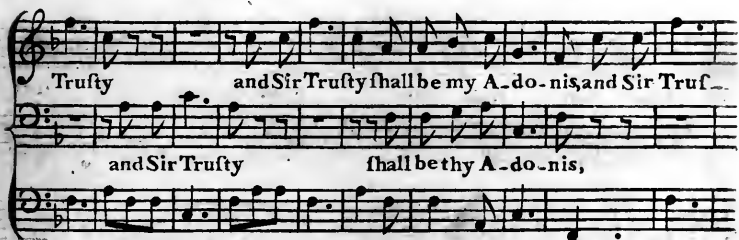
SINCE conjugal passion, Is come in-to fashion & marriage fo

SINCE conjugal passion, Is come in-to fashion & marriage fo



blest on the Throne is Like a Venus I'll shine Be fond & be fine & Sir

blest on the Throne is



Trusty and Sir Trusty shall be my A-do-nis, and Sir Trusty

and Sir Trusty shall be thy A-do-nis,



-ty and Sir Trusty shall be my A-do-nis.

and Sir Trusty shall be thy A-do-nis.

We meet, in a critical discourse on operas and music in England, published by way of appendix to an English translation of the Abbé Ragueneau's Parallel between the French and Italians in regard to their Music, with the mention of a person by the name of the Swift Count; this was John James Heidegger, by birth a Fleming, as is supposed, who arriving in England in 1708, undertook the conduct of the opera in the Haymarket, and continued it with various success till about 1730, by which he acquired "a large fortune, which he lived to enjoy for twenty years after. What were his pretensions to the title ascribed to him is not known; he was a man of a projecting head, possessed such talents as enabled him to gratify those whose chief pursuits were pleasure, which he exercised in the introduction of masquerades into this country\*.

This man, who is represented as in necessitous circumstances at the time of his arrival in England, had the address to procure a subscription, with which he was enabled to furnish out the opera of *Thomyris*, which, like the former, was in English; the music however was Italian, that is to say, airs selected from sundry of the foreign operas by Bononcini, Scarlatti, Steffani, Gasparini, and Albinoni. It was performed at the Queen's Theatre in the Haymarket in 1709.

Most of the songs in *Thomyris* were excellent, those by Bononcini especially: Valentini, Margarita, and Mrs. Tofts sung in it; and Heidegger by this performance alone was a gainer of five hundred guineas†. The following is one of the songs composed by Bononcini, and was sung by Mrs. Tofts.

\* In a collection of Letters of several eminent Persons deceased, including the Correspondence of Mr. John Hughes, vol. III. is a humorous dedication of his *Vision of Charon* or the *Ferry-boat*, printed in his works, to the Swift Count [Heidegger.]

† This opera of *Thomyris* is to be distinguished from another of the same name, written by Peter Motteux, and performed, in the year 1719, in Lincoln's-Inn fields; *Camilla*, and *Thomyris* were revived at Lincoln's-Inn fields in 1726, but the taste of the town was improved, and they did not succeed.

IN

vain, in vain is delay, in vain, in vain is delay, in

vain, in vain is delay, near falling, duty calling, 'tis time to go a-

way; near falling, near falling, duty call - ing, 'tis

time to go away, in vain, in vain is delay, in vain, in vain is de-

lay, near falling; du-ty calling, 'tis time to go away; near

falling; near falling; du-ty calling, 'tis time to go a - -

way to go a - way: No

more your self betray no more your self be-tray when

reason frees from prison no freeborn soul would stay; no,

no, when reason frees from pri-son no

freeborn soul would stay; no freeborn soul would stay;

no, when reason frees from pri - son no

freeborn soul would stay no soul would stay Da Capo.

GIOVANNI BONONCINI.

## C H A P. V.

THE good success of Thomyris was an inducement with Valentini soon after to undertake an exhibition at the same theatre of a pastoral called the Triumph of Love: This pastoral was written by Cardinal Ottoboni, and set to music by Carlo Cefarini Giovanni, surnamed del Violone, and Francesco Gasparini, and was intended to introduce a kind of drama, wherein certain little wooden figures were the actors, which by means of springs, contrived by two famous mechanics, the Count St. Martini and the Cavalier Acciaiola, were made to move with surprizing grace and agility; the expence of this singular exhibition may in some measure be guessed at, when it is known that each of these little figures cost the cardinal an hundred pistoles. The music to this entertainment Valentini found means to procure, and having got it, he contrived to get it set to English words;

he rejected almost all the recitatives, to make room for a great number of noisy airs, and chorusses, with dances after the French manner, and endeavoured to suit the performance, which was calculated for chamber amusement, to the opera stage; but the bad success that attended the representation convinced him of his error, and determined him to confine himself to his profession of a singer, and never more act as a manager.

In the winter of 1709 the opera of *Pyrrhus and Demetrius*, written by Owen Mac Swiney, and set to music of Alessandro Scarlatti, was performed at the Haymarket theatre. Haym fitted the music to the words, and added many airs of his own composition, one whereof is inserted in the account hereafter given of him. It was received with general applause, and, in the opinion of very good judges, was held to be superior even to *Camilla*.

*Clotilda*, represented also in 1709, was the next opera that appeared: This was made up by Heidegger; the airs were of Bononcini, Scarlatti, and Signor Francesco Conti, already spoken of, who made the overture. To these succeeded the opera of *Almahide*, consisting of songs both in Italian and English, adapted to Italian airs; the latter were sung by Dogget the comedian: And with these the town were in general pleased till the arrival of Mr. Handel in England, whose coming announced the production of operas, such as were performed at the theatres in Italy; that is to say, the drama being in the Italian language, and the music in the modern Italian style.

At this time Mr. Aaron Hill was in the direction of the Haymarket theatre. Mr. Handel, then a very young man, had received pressing invitations from some of the principal nobility to come and settle in England; to these he yielded, and arrived in the winter of 1710. Mr. Hill received him with open arms; he immediately concerted with him the plan of an opera entitled *Rinaldo*, and in a very short time wrought it into form; in short, he wrote the whole drama, and got it translated into Italian by a Signor Roffi, and Mr. Handel set it; an extract from the preface is inserted in the *Spectator*, No. 5, in which we are told that Mr. Handel composed this opera in a fortnight. It is needless to point out the beauties of this excellent composition, as the overture and the airs are in print; the applause it met with was greater than had been given to any musical per-

performance in this kingdom : In a word, it established Mr. Handel's character on a firm and solid basis.

The success of Rinaldo was in some measure injurious to the interests of those whose employment it had been to furnish out operas by collections from various Italian masters, and torturing music to a sense that it never was intended to bear ; for in the *Spectator*, No. 258, for 26 Dec. 1711, and in another of the same papers, No. 278, Clayton, Haym, and Charles Dieupart, in a letter signed by them all, complain of their dismissal, and solicit the public to favour a musical performance for their joint benefit at the house of Mr. Clayton in York-buildings\*.

The principal performers before this time were Valentini and Nicolini, Signora Margarita de l'Epine, and Mrs. Tofts, singers : In the band of instrumental performers were Dieupart abovementioned, Mr. Pepusch, and Mr. Loeillet, masters of the harpsichord ; Mr. John Banister, a son of him of that name, formerly mentioned ; Mr. William Corbet, and Signor Claudio, violin masters ; Haym for the violoncello, and Saggioni for the double bass. The alteration that immediately followed Mr. Handel's coming to the Haymarket is no otherwise noticed than by the above letter, notwithstanding which, and the applause given to Rinaldo, other operas of the like kind with the former, particularly in 1711, *Hydaspes*, composed by Francesco Mancini, was represented at the Haymarket : The decorations of this opera were very splendid ; the scenes were painted by Marco Ricci, and the words of the songs were all Italian.

From this time the opera was conducted in a manner less liable to exception than at first ; and to this reformation it is probable the ridicule of Mr. Addison, and the censures of critics less humourously disposed than himself, might not a little contribute ; for though in Rinaldo we are told that Sparrows were introduced †, and in *Hydaspes* a lion, which part was performed by a man, and gave occasion to some of the most diverting papers in the *Spectator* ‡, we hear no

\* In the preface to the poems of Mr. John Hughes is a letter from Sir Richard Steele, in the name of himself and Mr. Clayton, requesting him to alter Dryden's *Alexander's Feast* for music, in order to its being performed in York-buildings. He complied, and Clayton had the courage to attempt it, but failed, as Mr. Hughes relates in a letter to Sir Richard Steele, mentioned in the preface above cited. It is printed as altered, in Mr. Hughes's poems, and was performed in 1711. † *Spectator*, No. 5.

‡ The humour of these papers is so strong and pointed, that it is said the Pope, on reading them, laughed till his sides shook. Mr. Addison, perhaps from the bad success of

more of these absurdities after the performance of *Hydaspes*, and the opera was freed from all objections, save only those to which the entertainment itself was at all times obnoxious.

To understand the force of Mr. Addison's satire, if it merits to be called by so harsh a name, it is necessary for us to take a view of the opera at the time of its first introduction among us. Of the nature of this entertainment in general, a judgment may be formed from the account herein before given of the invention of recitative by the Italians, of the musical representations of the same people, and of the establishment of the Royal Academy of Paris; as also from the memoirs of eminent French musicians, inserted in the preceding pages of this volume; but of the English Italian opera no mortal can form a judgment, that is not acquainted with the circumstances of its introduction among us, or has not with a critical eye perused the several productions, which in the short space of four or five years at most, were obtruded on the world under that denomination. To take them in their order, *Arsinoë* consisted of English words fitted to Italian music, originally adapted to Italian poetry, of which the English does not so much as pretend to be a translation; no wonder then if the hearers sought in vain for that correspondence between the sound and the sense, which in the opinion of some makes so considerable a part of the merit of vocal composition. The case was the same in *Camilla*, *Thomyris*, *Pyrrhus* and *Demetrius*, and the rest, with this difference, that for the sake of those singers, who, as being foreigners, were strangers to our language, many of the songs were sung in the original Italian, to which a great part of the audience must at least at that time be supposed to be utter strangers. But this was not all; in the adapting English words to the Italian airs, not one circumstance was adverted to, except that of a correspondence, in respect of measure and cadence, between the words and the music; sentiment and sense were held unnecessary, and these being neglected, what must the poetry have been but such nonsense as the following?

So sweet an air, so high a mein

Was never seen.

ARSINOË.

of *Rosamond*, was led to think that only nonsense was fit to be set to music; and this error is farther to be accounted for by that want of taste, not to say of skill, in music, which he manifests in his preference of the French to the Italian composers, and in his general sentiments of music and musicians, in which he is ever wrong.

For



For thy ferry boat Charon I thank thee,  
But thrust me not out for I come in a hurry.

Ibid.

Since you from death thus save me,  
I'll live for you alone;  
The life you freely gave me,  
That life is not my own. CAMILLA.

Charming fair,  
For thee I languish,  
But blest the hand that gave the blow;  
With equal anguish  
Each swain despairs,  
And when she appears  
Streams forget to flow. Ibid.

My delight, my dear, my princess,  
With desire I lose my senses,  
I before you feel with fury,  
My blood hurry  
Through every vein,  
At my heart  
I feel a smart,  
Dying thus who can complain.

I had vow'd to play the rover,  
Fool with love or give it over,  
But who can, though grave and wife,  
'Scape those dimples, lips, and eyes,  
Then to bless you  
I'll carefs you,  
Prefers you,  
Kiss you,  
And carefs you,  
Till like me you cry 'tis vain,  
O my dear to frown and feign,  
Dying thus who can complain.

THOMYRIS.

Away you rover,  
 For shame give over,  
 So bold a lover  
     Never will pass ;  
 You prefs and thunder  
 To bring us under,  
 Then all you plunder,  
     And leave the place.  
 Though you are for storming,  
 And think you are charming,  
 Your faint performing  
     We read in your face.      Ibid.

No more trial,  
 Nor denial,  
 Be more kind,  
 And tell your mind ;  
     So toft,  
     So croft,  
     I'm fad,  
     I'm mad,  
 No more then hide your good nature  
     Thou dear creature ;  
     Baulk no longer,  
     Love nor hunger,  
     Both grow stronger  
     When they're younger ;  
     But pall,  
     And fall  
     At laft,  
 If long we faft.      LOVE'S TRIUMPH.

It muft be confefsed that as musical compositions, fuch of the  
 operas as were compiled from the works of Italian mafters had great  
 merit. As to Camilla, though wholly the work of Bononcini, it was  
 but a puerile effay, the author being fcarce eighteen when he fet it, and  
 feems to have been greatly over-rated ; the airs are fo very fhort, that  
 they admit of no variety. The firft air, ' I was born of noble race,'

is but fourteen bars in length, and is no sooner heard than the idea of it is effaced by a succeeding one in a different key. In *Thomyris*, and *Pyrrhus* and *Demetrius* this fault seems to have been avoided; besides which the airs appear to have been selected with great care from the works of a variety of great masters, such as *Scarlatti*, *Bononcini*, *Cesarini*, *Galparini*, and others; and where these have failed, as they do in the latter, the defect has been ably supplied by *Haym*: So that upon the whole those entertainments were not destitute of merit, but it was of such a kind as no audience composed of persons promiscuously assembled, some with an ear for music, and others without, could be supposed capable of discerning; and this circumstance co-operating with the others above-mentioned, seems to lead to the true reason why the opera was less favourably received here than in Italy and France. In these and many of the subsequent operas some of the principal female singers were natives of this country, and among them *Mrs. Barbier* and *Mrs. Anastasia Robinson*, afterwards countess of *Peterborough*, were the most celebrated. *Mrs. Tofts*, of whom we shall presently have occasion to speak, sung in *Artinoe*, the first opera performed in England, but she quitted the stage in a short time; the others continued to perform long after the opera had been supplied with Italian women: In her voice and manner she so far surpassed the rest of the English women, as to be able to divide the applause of the town with *Margarita*; but between any other of our countrywomen and the Italians we hear of no competition; the reason whereof may perhaps be, that, in respect of their performance, the Italian women had so much the advantage over the English, that the latter could not but consider themselves as their scholars. The most celebrated English women singers about the end of the last century, were *Mrs. Davis*, *Mrs. Cross*, *Mrs. Cibber*, *Mrs. Bracegirdle*, and *Miss Champion* \*, all of whom have been already spoken of; but it is easy to discover that their perfections were confined to perhaps a beautiful person, graceful and easy action, and a fine voice, the gift of nature, and that owed little of its fascinating power to the improvements of

\* *Miss Champion* sung in the *Island Princess*, as altered by *Motteux*, together with *Mr. Magnus's* boy, as he is called, a dialogue beginning 'Must I a girl for ever be?' set by *Jerry Clark*. She also sung at the theatre, and at the concert in *York-buildings*, many songs set by *Weldon* purposely for her.

art ; if this fact should be doubted, let any one look into the songs of that day, particularly those of Purcell, where he will find the graces written at length, a manifest proof that in the performance of them little was meant to be trusted to the finger.

The two following ladies, as they contributed by their performance to establish the Italian opera in this country, merit our notice :

Mrs. TOFTS, although a native of this country, is celebrated as a singer little inferior, either for her voice or her manner, to the best Italian women. Cibber, who was well acquainted with her, speaks thus of her in the *Apology for his Life*, page 226. ‘ Mrs. Tofts, who took her first grounds of musick here in her own country, before the Italian taste had so highly prevail’d, was then but an adept in it : Yet, whatever defect the fashionably skilful might find in her manner, she had, in the general sense of her spectators, charms that few of the most learned singers ever arriv’d at. The beauty of her fine proportion’d figure, and the exquisitely sweet, silver tone of her voice, with that peculiar, rapid swiftness of her throat, were perfections not to be imitated by art or labour.’ She sung in the operas of *Arfinoe*, *Camilla*, *Rosamond*, *Thomyris*, and *Love’s Triumph*.

The author of the following epigram, supposed to be Mr. Pope, at the same time that he celebrates her beauty and fine singing, has taken care to contrast these her excellencies with two vices, which, supposing him to speak truth, must have considerably abated the power of her charms.

So bright is thy beauty, so charming thy song,  
As had drawn both the beasts and their Orpheus along ;  
But such is thy avarice, and such is thy pride,  
That the beasts must have starv’d, and the poet have died.

In the opera of *Camilla* she performed the part of *Camilla* ; and it is conjectured that the dignity which she was obliged to assume in that character, had an effect upon her mind ; for in the *Tatler*, No. 20, for Thursday, May 26, 1709, there is this plain intimation that her brain was turned : ‘ The unfortunate *Camilla* has had the ill-luck to break before her voice, and to disappear at a time when her beauty was in the height of its bloom. This lady enter’d so thoroughly into the great characters she acted, that when she had  
‘ finished

‘ finished her part, she could not think of retrenching her equipage,  
 ‘ but would appear in her own lodgings with the same magnificence  
 ‘ that she did upon the stage. This greatness of soul has reduced  
 ‘ that unhappy princess to an involuntary retirement, where she now  
 ‘ passes her time among the woods and forests, thinking on the  
 ‘ crowns and scepters she has lost, often humming over in her so-  
 ‘ litude,

‘ I was born of royal race,  
 ‘ Yet must wander in disgrace \*.

‘ But for fear of being overheard, and her quality known, she  
 ‘ usually sings it in Italian.

‘ Nacqui al regno, nacqui al trono,  
 ‘ E per sono  
 ‘ Sventurata.’

It seems that this disorder had taken deep root in her mind: ne-  
 vertheless by the help of medicines and other proper remedies, she  
 was restored to the use of her reason.

In the meridian of her beauty, and possessed of a large sum of mo-  
 ney, which she had acquired by singing, Mrs. Tofts quitted the stage,  
 and was married to Mr. Joseph Smith, a gentleman, who being ap-  
 pointed consul for the English nation at Venice, she went thither  
 with him. Mr. Smith was a great collector of books, and patron  
 of the arts; he procured engravings to be made from pictures  
 and designs of Amiconi, Marco Ricci, Piazzetta, and other mas-  
 ters. He lived in great state and magnificence; but the disorder  
 of his wife returning, she dwelt sequestered from the world in a re-  
 mote part of the house, and had a large garden to range in, in which  
 she would frequently walk, singing and giving way to that innocent  
 frenzy which had seized her in the earlier part of her life: She was  
 living about the year 1735. Mr. Smith died about five years ago,  
 and left a numerous and valuable collection of books, which was  
 brought over into England, and sold by auction by Mr. Baker of  
 York-street.

FRANCESCA MARGARITA DE L'EPINE, a native of Tuscany,  
 and also a celebrated singer, performed in some of the first of the

\* A song of her's in Camilla, the first in the opera.

Italian operas that were represented in England. She came hither with one Greber, a German, but who had studied some few years in Italy \*, and appeared first in a musical entertainment of his composition, called the Loves of Ergasto, but better known by the name of Greber's Pastoral†. The most memorable circumstance relating to it is that it was performed in the year 1706, at the opening of the Haymarket theatre, and was the first entertainment of any kind there exhibited.

From the connexion between Margarita and Greber, she became distinguished by the invidious appellation of Greber's Peg. After it was ended she commenced a new one with Daniel, earl of Nottingham, which, in an imitation of an ode of Horace, 'Ne sit ancillæ tibi amor pudori,' by Mr. Rowe, is thus alluded to :

Did not base Greber's Peg inflame  
The sober earl of Nottingham,  
Of sober Sire descended ?  
That, careless of his soul and fame,  
To playhouses he nightly came,  
And left church undefended ‡.

And there is extant the following shrewd epigram relating to her, written by lord Halifax.

On Orpheus and Signora Francesca Margarita ||.

Hail, tuneful pair ! say by what wondrous charms,  
One scap'd from Hell, and one from Greber's arms ?  
When the soft Thracian touch'd the trembling strings,  
The winds were hush'd, and curl'd their airy wings ;  
And when the tawny Tuscan § rais'd her strain,  
Rook furls the sails, and dares it on the main.

\* Vide ante, page 136.

† In the Catalogue de la Musique of Estienne Roger, page 20, is the following article, 'Six Sonates à une Flûte & une Basse continue, composées par Messrs. Greber & Fede.'

‡ The earl had written against Whiston on the doctrine of the Trinity.

|| Collection of the works of celebrated authors, published by Tonson in three volumes duodecimo.

§ This epithet of tawny is very characteristic of her, for she was remarkably swarthy, and in general so destitute of personal charms, that Dr. Pepusch, who afterwards married her, seldom called her by any other name than Hecate, which she answered to very readily.

Treaties unfinish'd in the office sleep,  
 And Shovell yawns for orders on the deep.  
 Thus equal charms and equal conquests claim,  
 To him high woods, and bending timber came,  
 To her shrub-hedges, and tall Nottingham.

Margarita fung in many of the earlier operas, particularly *Thomyris*, in which she did the part of the queen; and in *Love's Triumph*, in which she performed the character of *Olinda*. In Mr. Hughes's opera of *Calypso and Telemachus* she appeared in the character of *Calypso*. She also fung in concerts at York-buildings and Stationers-hall, and once in the hall of the Middle Temple, in a musical performance at the Christmas revels of that society. She continued to sing on the stage, and occasionally at concerts and other public entertainments, till about the year 1718, when having, as Downes relates, got, at a modest computation, above ten thousand guineas, she retired and was married to Mr. afterwards Dr. Pepusch.

The two singers abovementioned were rivals for the public favour, and it seems divided pretty equally the applause of the town. The following verses of Mr. John Hughes are a proof of this fact, and point out who of the principal nobility were at the head of the two parties that severally patronized them.

Music has learn'd the discords of the state;  
 And concerts jar with Whig and Tory hate.  
 Here Somerset and Devonshire attend  
 The British Toasts, and every note commend;  
 To native merit just, and pleas'd to see  
 We've Roman arts, from Roman bondage free.  
 There fam'd L'Epine does equal skill employ,  
 While list'ning peers crowd to th' ecstatic joy:  
 Bedford to hear her song his dice forsakes,  
 And Nottingham is raptur'd when she shakes:  
 Lull'd statesmen melt away their drowsy cares  
 Of England's safety in Italian airs.  
 Who would not send each year blank pass'es o'er,  
 Rather than keep such strangers from our shore.

Mrs.

Mrs. BARBIER, a native of England, was also celebrated among the female singers at the beginning of this century. Her first appearance was in the opera of *Almahide*, represented in the year 1711, upon which occasion she is said to have discovered a more than ordinary concern, that recommended her no less than her agreeable voice and just performance\*. She sung in many of the subsequent operas, and in that of *Calypso* and *Telemachus*, represented at the Haymarket in 1712. She also performed the part of *Daphne* in Mr. Hughes's masque of *Apollo and Daphne*, set to music by Dr. Pepusch, and performed at Drury-lane theatre in 1716. Notwithstanding her attachment to the stage, she remained under the protection of her parents, residing at her father's house till the year 1717, when, being no longer able to resist the solicitations of one that pretended love to her, she left it, and gave occasion to Mr. Hughes to write the following verses.

O yes!—hear, all ye beaux and wits,  
Musicians, poets, 'squires, and cits,  
All, who in town or country dwell,  
Say, can you tale or tidings tell  
Of Tortorella's hasty flight?  
Why in new groves she takes delight,  
And if in concert, or alone,  
The cooing murmurer makes her moan?  
Now learn the marks by which you may  
Trace out and stop the lovely stray!  
Some wit, more folly, and no care,  
Thoughtless her conduct, free her air;  
Gay, scornful, sober, indiscreet,  
In whom all contradictions meet;  
Civil, affronting, peevish, easy,  
Form'd both to charm you and displease you;  
Much want of judgment, none of pride,  
Modish her dress, her hoop full wide;  
Brown skin, her eyes of sable hue,  
Angel, when pleas'd, when vex'd a shrew  
Genteel her motion, when she walks,  
Sweetly she sings, and loudly talks;

\* See a letter in the *Spectator*, No. 231.



Knows all the world, and its affairs,  
 Who goes to court, to plays, to prayers,  
 Who keeps, who marries, fails, or thrives,  
 Leads honest, or dishonest lives;  
 What money match'd each youth or maid,  
 And who was at each masquerade;  
 Of all fine things in this fine town,  
 She's only to herself unknown.

By this description, if you meet her,  
 With lowly bows and homage greet her;  
 And if you bring the vagrant beauty  
 Back to her mother and her duty,  
 Ask for reward a lover's bliss,  
 And (if she'll let you) take a kiss;  
 Or more, if more you wish and may,  
 Try if at church the words she'll say,  
 Then make her, if you can—"obey." }

After this elopement Mrs. Barbier returned to the stage, and attaching herself to Mr. Rich, sung in most of his pantomime operas; and, upon the revival of *Camilla* and *Thomyris* at Lincoln's-Inn fields in 1726, sung in both of them. Her last appearance on the stage was in the pantomime of *Perseus and Andromeda*, composed by Rich, in conjunction with Mr. Thurmond, a dancing-master, and represented about the year 1729. In a note on the above poem, which is printed among the letters of Mr. Hughes, herein before cited, it is said that the late John, earl of Corke, who knew her well, expressed his opinion of her as follows: 'She never could rest long in a place; her affectations increased with her years. I remember her in the parts of *Turnus* and *Orontes*, when the operas of *Camilla* and *Thomyris* were represented at Lincoln's-Inn fields. She loved change so well, that she liked to change her sex.' There is an affectation of wit in this puerile sentiment that renders it totally unintelligible.

## C H A P. VI.

THE opera was an entertainment calculated for the better sort of people in this country : To say the truth, the practice of singing had never till lately been cultivated with any great assiduity among us ; and the best that is said of any of our most celebrated vocal performers from the time of Mr. Hales, in queen Elizabeth's, down to the end of queen Anne's reign, is that they were severally endowed with the gift of a fine voice, but as to grace and elegance, or what is called a manner in singing, their panegyrists are silent. In Italy we hear of schools of singers, wherein different styles were cultivated, by which the students of each were as much discriminated as were the disciples of the several schools of painters, the Roman, the Florentine, the Venetian, the Lombard, and the Flemish. In England we have none such ; no wonder then if the generality of the people had but little relish for those refinements which the Italian opera was productive of. Those who had a natural taste for music, were content with the plain harmony of vocal composition ; or, to speak of vocal performance, with such singing as the playhouses afforded, which consisted for the most part in occasional songs set to music by English masters ; with these the stage was competently supplied, and the success of them was a perpetual incentive to poets of an inferior class, and the musicians, to furnish the public with compositions of the like kind. The subjects of these were generally love and rural gallantry, or the delights of the bottle : In short, their general tendency was to promote mirth, to alleviate the toils of labour, and superinduce a temporary oblivion of care. Among the poets of this class, the authors of popular songs, one stands so eminently distinguished as to claim a regard from all lovers of vocal melody, and merit that eulogium which is given him in the ensuing article.

THOMAS



THOMAS D'URFEY

POETA LYRICUS.

THOMAS D'URFEY was a native of Devonshire, and bred to the profession of the law, which he forsook under a persuasion, which some poets, and even players, have been very ready to entertain as an excuse for idleness, and an indisposition to sober reflexion, viz. that the law is a study so dull, that no man of genius can submit to it. With a full confidence in the powers of a mind thus liberally formed, D'Urfey enlisted himself in the service of the stage, and became an author of tragedies, comedies, and operas, of which he wrote near thirty. The success of his dramatic productions far exceeded their deserts; for, whe-

whether we consider the language, the sentiments, or the morals of his plays, they are in all these respects so exceptionable, as to be below criticism, and to leave him in possession of that character only which he seemed most to affect, to wit, that of a pleasant companion. The time when D'Urfey lived was very favourable to men of his facetious, and, we may say, licentious, turn of manners: He came into the world a few years after the Restoration, when all was joy and merriment, and when to be able to drink and to sing were reckoned estimable qualities; D'Urfey could do both; and, superadded to these gifts, he had a talent of poetry, which he could adapt to any occasion: He wrote songs, and, though unskilled in music, and labouring under the impediment of stammering in his speech, having a tolerable voice, sung them himself frequently at public feasts and meetings, and not seldom in the presence of king Charles II. who, laying aside all state and reserve, would lean on his shoulder and look over the paper\*. The compositions of D'Urfey are so many, and so singularly humorous, that they elude all description, save that they are in general mirthful in the highest degree; and that such of them as were not liable to exception, on account of their indelicacy, became favourites with the whole kingdom. Mr. Addison, in a paper in the Guardian, No. 67, after exhibiting a lively portrait of D'Urfey, whom he is pleased to call his old friend and contemporary, speaking to the ladies his disciples, says that he had often made their grandmothers merry; and that his sonnets had perhaps lulled asleep many a toast among the ladies then living, when she lay in her cradle. And in No. 82 of the same paper is a notification to the reader that a play of D'Urfey's, the Plotting Sisters, which had been honoured with the presence of king Charles the Second three of its first five nights, was then shortly to be acted for his benefit, concluding with a recommendation of it as a pleasant entertainment. But nothing distinguishes his songs more than the uncouthness and irregularity of the metre in which they are written; the modern Pindaric odes, which are humourously resembled to a comb with the teeth broken by fre-

\* See Pills to purge Melancholy, vol. I. page 246, the song 'Remember ye Whigs what was formerly done,' which is thus entitled, 'Advice to the City, a famous song; set to a tune of Signor Opdar, so remarkable, that I had the honour to sing it with king Charles at Windsor, he holding one part of the paper with me.'

quent use, are nothing to them. Besides that he was able to set English words to Italian airs, as in the instance of 'Blouzabella my bux-om doxy,' which he made to an air of Bononcini, beginning 'Pastorella che trà le selvei,' he had the art of jumbling long and short quantities so dexterously together, that they counteracted each other, so that order resulted from confusion. Of this happy talent he has given us various specimens, in adapting songs to tunes composed in such measures as scarce any instrument but the drum would express; and, to be even with the musicians for giving him so much trouble, he composed songs in metres so broken and intricate, that few could be found that were able to suit them with musical notes. It is said that he once challenged Purcell to set to music such a song as he would write, and gave him that well known ballad 'One long Whitsun holiday,' which cost the latter more pains to fit with a tune than the composition of his Te Deum.

Three volumes, consisting mostly of songs written by D'Urfey, were by him published early in this century, with the title of 'Laugh and be fat, or Pills to purge Melancholy;' but in the year 1719, he, with the assistance of a numerous subscription of lords, ladies, and gentry, as he styles them, republished them, with the addition of three volumes, including a great number of Orations, Poems, Prologues, and Epilogues written by him, and gave the whole collection the title of 'Wit and Mirth, or Pills to purge Melancholy;' being a Collection of the best merry Ballads and Songs old and new, fitted to all Humours; having each their proper Tune for either Voice or Instrument.\*

In this collection, besides a great number of singularly humorous songs, are many that bespeak the political sentiments of their author; Tom, at least in the early part of his life, was a Tory by principle, and never let slip an opportunity of representing his adversaries the Whigs as a set of sneaking rascals. Mr. Addison says that the song of 'Joy to great Cæsar,' gave them such a blow as they were never able to recover during the reign of king Charles II\*. This song is set to a tune called Farinel's Ground, of which we have had occasion to speak in a preceding page; divisions were made upon it by some English master; it became a favourite tune, and D'Urfey set words to it, in which he execrates the Papists, and their attempts to disturb

\* Guardian, No. 67.

the peace of the kingdom. Farinelli was a papist, a circumstance which gave occasion for that shrewd remark of Mr. Addison, that his friend Tom had made use of Italian tunes and sonatas for promoting the protestant interest, and turned a considerable part of the pope's music against himself. The paper in which these and other passages, equally humorous, respecting D'Ursey and his compositions are contained, was written by Mr. Addison with a view to fill the house at a play, the Plotting sisters, acted for his benefit on the fifteenth day of June, 1713, concluding with a character of him.

' As my friend, after the manner of the Old Lyrics, accompanies his works with his own voice, he has been the delight of the most polite companies and conversations from the beginning of king Charles the Second's reign to our present times. Many an honest gentleman has got a reputation in his country by pretending to have been in company with Tom D'Ursey.

' I might here mention several other merits in my friend, as his enriching our language with a multitude of rhimes, and bringing words together, that without his good offices would never have been acquainted with one another so long as it had been a tongue. But I must not omit that my old friend angles for a trout the best of any man in England. May-flies come in late this season, or I myself should before now have had a trout of his hooking.

' After what I have said, and much more that I might say on this subject, I question not but the world will think that my old friend ought not to pass the remainder of his life in a cage like a singing-bird, but enjoy all that Pindarick liberty which is suitable to a man of his genius. He has made the world merry, and I hope they will make him easy so long as he stays among us. This I will take upon me to say, they cannot do a kindness to a more diverting companion, or a more chearful, honest, and good-natured man\*.'

D'Ursey was a great frequenter of places of public resort, and, among the rest, Epson, whither in his time many of the best fashion were induced to pass a few weeks in the summer for the sake of the waters; being there one season, a quarrel commenced between him and a person named Bell, a musician, and a duel ensued, which was the occasion of some mirth at the place: It seems that neither of the combatants had much stomach for fighting; and a wit of the time

\* Guardian, No. 67.

maliciously compared this rencounter with the famous single combat of Clinias and Dametas in Sir Philip Sidney's *Arcadia*, in the following verses:

- ‘ I sing of a duel in Epsom besel
- ‘ Twixt fa sol la D’Urfeý and sol la mi Bell :
- ‘ But why do I mention the scribbling brother,
- ‘ For naming the one you may gueß at the other ?
- ‘ Betwixt them there happen’d a horrible clutter,
- ‘ Bell set up the loud pipes, and D’Urfeý did sputter
- “ Draw, Bell wert thou dragon, I’ll spoil thy soft note ;”
- “ Thy squealing, said t’other for, I’ll cut thy throat.”
- ‘ With a scratch on the finger the duel’s dispatch’d,
- ‘ Thy Clinias (O Sidney) was never so match’d.’

Ex MS. Harl. No. 7319, pag. 625.

Of D’Urfeý it may be said as of Falstaff, that he not only had wit himself, but was also the cause of it in other men. In the *Miscellanies* of Pope and Swift are some humorous verses, occasioned by an &c. at the end of his name, in the title to one of his plays, and also a prologue designed for his last play : And in the fourth volume of the works of Tom Brown are three stanzas on him, wherein for presuming to call his ballads *Lyric Odes*, this judgment is denounced against him :

- ‘ Horace shall pluck thee by the nose,
- ‘ And Pindar beat thy brains out.’

This merry fellow died, in a very advanced age, on the twenty-sixth day of February, 1723, and lies buried in the church-yard of St. James’s, Westminster.

## C H A P.      VII.

NICOLA FRANCESCO HAYM, by birth a Roman, was settled at London as a professor of music, and engaged with Clayton and Dieupart in an attempt to establish an Italian opera here. It does not appear that he had any hand in the opera of *Artinoe*, represented at Drury-lane theatre in 1707 ; that doughty performance being a collection.

lection of Italian airs adapted to English words by Clayton himself; but in the opera of *Camilla*, performed at the same place in the year following, he lent his assistance, by fitting the airs to English words, and otherwise rendering it a proper entertainment for an English audience. He did the same by *Pyrrhus* and *Demetrius*, and added to it an overture, and sundry songs of his own composition, which rank with the best in the work. He continued thus employed, sharing with his colleagues the profits arising from these and other representations of the like kind, till the year 1710, when Mr. Handel arrived in England, and performed the opera of *Rinaldo* at the Hay-market. The superior merit of *Rinaldo* over every representation of this nature, that till then had been exhibited on the English stage, had such an effect as to silence all the attempts of Clayton and his associates to entertain the town with dramatic music; and of this they heavily complain in a joint letter, printed in the *Spectator*, No. 258, for Wednesday, December 26, 1711, and also in another, printed in No. 278, of the same paper, for January 8, in the following year, wherein they claim the merit of having introduced Italian music into England, and solicit the encouragement of the public to a musical entertainment for their joint benefit at the house of Mr. Clayton, in York-buildings: For the success of this application we are to seek; and we only know with certainty that Clayton precipitated into contempt\*; that Haym had little to do with the opera, or indeed with music, after the year 1712; and that Dieupart, who was a very fine performer on the violin, enlisted himself in the opera band, and also became a teacher of the harpsichord.

The merit of Haym as a musician entitled him to better encouragement than he seems to have met with. He published two operas of Sonatas for two violins and a bass, which shew him to have been an able master; and his talent for dramatic music may be judged of by the following air in *Pyrrhus* and *Demetrius*, composed by him, and sung by Mrs. Tofts.

\* Mr. Tickell, in his life of Mr. Addison, speaking of the opera of *Rosamond*, says, 'that as the Italian taste prevailed, the musick was thought sufficiently inexcusable because it was the composition of an Englishman.' This it is for men to talk of what they do not understand; and it is for the sake of refuting this injudicious charge, that the overture, and also a duet in this opera are inserted in a preceding page of this volume: To those two compositions the intelligent reader is referred, and upon perusal of them is left to judge for himself, whether for the failure of *Rosamond* a better reason might not be assigned, than that the music to it was composed by an Englishman.



TOO lovely cruel

fair,

Too lovely cruel fair,

can I the torture bear, to see thee flying; too lovely cruel

fair, too lovely cruel fair, can I the torture bear, to see thee

fly - ing, too lovely cruel fair too lovely cruel

fair, can I the torture bear to see thee fly -

- ing;

Must I behold those charms, must I behold those charms,

doom'd to anothers arms while I am dying; doom'd to anothers

arms, while I am dy-ing; while I am dy - - ing. D.C.

NICOLINO HAYM.

Haym was a man of learning, and is to be regarded in other respects than as a mere musician; he was well skilled in medals, and published a work entitled ‘*Il Tesoro delle Medaglie antiche*,’ in two volumes in quarto, Italian and English. He also wrote *Le Merope* and *La Demodice*, two tragedies, and published a fine edition of the *Gierusalemme Liberata* of Tasso, in two volumes in quarto, with cuts; and was the compiler of a very useful book to the lovers of Italian literature, entitled ‘*Notizia de’ Libri rari Italiani*.’

This person published also, about the year 1730, proposals for printing by subscription the whole history of music in two volumes in quarto, which he had written in Italian, and was to have been translated into English; but it is to be presumed that he met with small encouragement, seeing that the work was never published, so that of the nature of it we can only judge by the proposals, in which the author first declares his intention in these words:

‘The author’s design is, I. to render his subject intelligible and agreeable to all readers, even to those that do not understand music. II. From ancient writers, antique statues, bas-reliefs, and medals, to collect whatever is most material to ancient music: To give an account of its origin, and the esteem in which it was in the several periods of time: The lives of their musicians, and the use they made of music in their games, sacrifices, &c. with some explanations of the ancient fables concerning it. III. The progress and decay of the said science in the different ages down to the present time. IV. The introduction of operas into several parts of Europe, and particularly into England; with an accurate account of their progress and success. V. The lives of all the eminent masters and professors of this art in all times, with their effigies.’

This is the substance of the printed proposals circulated among the author’s friends; but besides these the following table, shewing the order of the work, has come to hand.

‘Contents of the History of Musick in two Volumes.

‘Volume I. Book I. Begins from the earliest antiquity to the restoring of music in the Temple after the captivity of the Jews; to which is annexed an account of twenty gods of the Gentiles, who were all musicians, and the most remarkable medals concerning them.

‘Book

‘ Book II. The introducing of music into Greece in the time of Cadmus, down to the siege of Troy ; wherein mention is also made of 44 persons who exercised music and poetry in those ages ; together with all the monuments relating to them that are now extant.

‘ Book III. From the siege of Troy to the first Olympiad, with an account of forty persons who flourished during that period ; and the effigies of such of them as have been transmitted to posterity. In these three books several ancient fables, necessary for the illustration of this history, are explained.

‘ Book IV. From the first Olympiad to Alexander the Great, containing the history of 84 musicians, with several other particulars relating to the science they professed ; as also their effigies, and other antique monuments as above. N. B. To this period the reader will have a complete history of poetry as well as music, it being proved that all poets were hitherto musicians also.

‘ Book V. From Alexander the Great to the emperor Alexander Severus, when the music of the Gentiles ends ; containing the fall of ancient music, and an account of 40 other musicians as before ; to which is annexed 50 apophthegms of ancient musicians.

‘ Book VI. Treats of all those solemnities, &c. in which music was employed by the ancients, as sacrifices, wars, triumphs, nuptials, banquets, tragedies, comedies, pantomimic entertainments, dances, funerals, festivals, and games, all proved and illustrated by medals, gems, bas-reliefs, and other antique monuments.

‘ Book VII. Treats of the several instruments used by the ancients in a manner altogether new, and much clearer than has been done hitherto ; with such of their instruments, as could be delineated from antiquities now existing, engraved on copper. The whole making the most complete collection of that kind yet published.

‘ Book VI I. Includes a curious enquiry into ancient music in the several periods of time, with its excellency ; wherein the ancient musicians excelled the moderns ; and also those particulars in which the latter surpassed them ; and concludes with judging the palm to the ancient music.

‘ Vol. II. Book I. Begins from Christ, with the institution of music in the Christian churches ; and comprehends also the invention of the notes now used, and harmony ; their introduction into all parts of Europe ; with the institution of doctors of music in England ;

- England; and several other curious matters that occurred during the
- space of 1550 years.
- Book II. An account of the greatest masters in all parts of Europe
- during the fifty years following, with several other particulars.
- Book III. Beginning with the xvii. century, gives an accurate
- account of the invention of operas in imitation of the Greeks, with
- several important particulars; and a series of masters to anno 1650.
- Book IV. Another series of masters for the succeeding 25 years;
- the introduction of operas and other kind of music into different
- parts of Europe.
- Book V. The continuation as before for the next 25 years.
- Book VI. Beginning at 1700, with an account of the introduc-
- tion of Italian operas in England, and the progress they have since
- made; the founding of the royal academy, and several other cu-
- rious matters.
- Book VII. Some account of the principal masters now living;
- and the present state of music in all parts of Europe.
- Book VIII. A curious dissertation or enquiry in what manner
- music may be carried to a greater perfection than it hath hitherto
- attained to.

Haym met with but small encouragement for this undertaking, as appears by a printed copy of the proposals and plan, with a list of subscribers in his own hand-writing, scarce amounting to forty in number; for this reason he dropped the design, and, abandoning the profession of music, betook himself to another, viz. that of a collector of pictures; and in that capacity was employed by Sir Robert Walpole, Dr. Mead, and other persons. Besides his talent in music, which was no inconsiderable one, he possessed the faculty of poetry: In a collection of Mr. Galliard's compositions, in his own hand-writing, are two Italian Cantatas written by Haym. He was also the author of *Étécabo*, an opera represented at the Haymarket in the year 1711.

CHARLES DIEUPART, a Frenchman by birth, and a fine performer on the violin, and also on the harpsichord, together with Clayton and Haym promoted the introduction of the Italian opera into England, and greatly assisted the former in bringing on the stage the first opera ever performed here, namely *Arsinoë*, represented at the theatre in Drury-lane in 1707. At the performance of that and the subsequent operas of *Camilla*, and *Pyrrhus and Demetrius*, he played the harpsichord, and Haym the violoncello. Upon Mr. Han-

del's first arrival in England in the year 1710, and the representation of Rinaldo, at the Haymarket theatre, it was received with such applause, that the managers of the opera at Drury-lane were discouraged from any farther attempts of that kind; the consequence thereof was that Clayton, Haym, and Dieupart were necessitated to solicit the encouragement of the town in behalf of a concert, which they proposed jointly to carry on at Clayton's house in York-buildings, in which was a large room, where concerts had been usually performed before. Their proposals for this undertaking are contained in two letters printed in the Spectator, Numb. 258, and 278.

This association continued but a short time, for in 1711 we find him engaged with Sir Richard Steele in the performance of concerts there \*. Haym went to the Haymarket, and became a performer in the opera band, and farther assisted in bringing on that stage sundry musical performances. Dieupart betook himself wholly to teaching the harpsichord, and in the capacity of a master of that instrument, had admission into some of the best families in the kingdom. In the latter part of his life he grew negligent, and frequented concerts performed at ale-houses, in obscure parts of the town, and distinguished himself not more there, than he would have done in an assembly of the best judges, by his neat and elegant manner of playing the solos of Corelli. He died far advanced in years, and in very necessitated circumstances, about the year 1740. There are extant of Dieupart's composition, 'Six Suites de Claveffin, divisées en Ouvertures, Allemandes, Courantes, Sarabandes, Gavottes, Menuets, Rondeaux, & Gigue, composées & mises en Concert pour un Violin & Flûte, avec une Basse de Viole & un Archilut.'

GODFREY KELLER was a celebrated master of the harpsichord about this time. He, together with Finger, published Sonatas in five parts for flutes and hautboys, and was the author of Six Sonatas for violins, trumpets, hautboys, and flutes. The titles at large of these two several publications may be seen in the Dutch catalogue. At present Keller is known only by a work which he had prepared for the press, but was prevented from publishing by an immature death: It was however printed a short time after by John Cullen, at the Buck, between the two Temple-gates, in Fleet-street, with the title of 'A compleat Method for attaining to play a Tho-

\* Vide ante, pag. 147.

• rough-Bass upon either Organ, Harpsichord, or Theorbo-Lute, by  
 • the late famous Mr. Godfry Keller, with Variety of proper Lessons  
 • and Fugues, explaining the several Rules throughout the whole  
 • Work; and a Scale for tuning the Harpsichord or Spinnet, all  
 • taken from his own copies, which he did design to print.'

It was afterwards reprinted by Pearson of Aldersgate-street, as an Appendix to Dr. Holder's Treatise of the natural Grounds and Principles of Harmony, to which it must be owned it is but an awkward supplement, as being altogether practical. Matthew Lock's Melothesia is the first book on the subject of thorough-bass published in England, this of Keller is the next; since his time there have been others without number.

WILLIAM CORBETT, one of the king's band, was a celebrated performer on the violin, and leader of the first opera orchestra at the Haymarket, at the time when *Artinoe* was performed there. Of this person there are some particulars worth noting. He was a good composer, and a great collector of music and musical instruments: When the Italian opera, properly so called, was established at London, that is to say in the year 1710, when *Rinaldo* was performed at the Haymarket, a set of instrumental performers were introduced; and Corbett, though in the service of the king, was permitted to go abroad. Accordingly he went to Italy, and resided at Rome many years, during which time he made a valuable collection of music and musical instruments. Those who, as being acquainted with his circumstances, were otherwise at a loss to account for his being able to lay out such sums as he was observed to do in the purchase of books and instruments, confidently asserted that besides his salary he had an allowance from the government, and that his business at Rome was to watch the motions of the Pretender.

In his younger days, and before he left England, he had published two or three sets of Sonatas for violins and flutes, twelve Concertos for all instruments, and sundry sets of tunes made for plays; but upon his return, about the year 1740, he brought over with him a great quantity of music of his composing during his residence abroad, from the publication of which here he hoped to derive considerable advantage: Accordingly he published proposals for printing by subscription his Opera VIII. a work which he entitled 'Concertos or  
 • Universal Bizzarries, composed on all the new Gustos during many  
 • years residence in Italy,' in three books, containing thirty-five

Concertos of seven parts, in which the styles of the various kingdoms in Europe, and of divers cities and provinces in Italy are professed to be imitated; that is to say, to give a few of them, the several styles of Milan, Rome, Naples, Florence, Bologna, Brescia, Tyrol, England, Ireland, Scotland, Flanders, Hungary, Denmark, Muscovy, &c. The proposal was ridiculous; for in music, composed according to the principles generally known and received, there can be no such discrimination of style as will enable the hearer to distinguish the music of one country, much less one city, from another. However the author was determined to try the experiment; and to make the proposal to go down, he advertised that any person of quality willing to encourage the publication of these compositions, should, upon notice, be waited on by the author and a band of performers, in order, as he phrases it, 'that they might hear the idea of them.' With little or no encouragement Corbett proceeded to publish this his work; but, not being able to vend the many copies of it which he had caused to be printed, they in a short time became waste paper, and lay exposed on booksellers' stalls.

Corbett died at an advanced age in the year 1748. By his will he bequeathed the best of his musical instruments, by the description of his 'Serys or Gallery of Cremonys and Stainers,' mentioned in an inventory, part of the will \*, to the managers, as he calls them, of Gresham college, with a view as it seems that they should remain for inspection under certain rules. He also bequeathed 10l. a year to a female servant to shew these instruments; and directed that the rest of his personal estate should be sold 'for the establishment of the rules of Gresham college †;' and farther gave to the same college many sets of the concertos composed by him, with directions that four copies should be presented every year to foreigners that were good performers. How far this whimsical disposition was complied with we know not ‡, but in a short time after the testator's decease, there was a sale by auction of his instruments at Mercer's-hall, where many curious violins were knocked down at prices far beneath their value. His collection of music-books and manuscripts was also sold by auction at his house in Silver-street, near Pulteney-street, Golden-square.

\* In the inventory one of the violins is said to have been formerly Corelli's.

† i. e. the rules by him prescribed, touching the custody of the instruments, and the use to be made of them.

‡ Repeated applications have been made to the clerk of the Mercer's company for information in this respect, but to no purpose.



JOHN LOEILLET, a relation, as it is supposed, of John Baptist Loeillet, of Ghent, a famous master of the flute, and the author of four operas of Solos for that instrument, was a celebrated master of the harpsichord, and a performer in the opera band at the same time with Corbett and the others abovementioned. He was a man well respected by those of his profession; and dwelling in a house in Hart-street, Covent-Garden, in which was a large room, had a weekly concert there, which was frequented chiefly by gentlemen performers, who gratified him very handsomely for his assistance in conducting it. It was at this concert that the concertos of Corelli were first performed in England, the particular circumstances whereof are related in the account herein before given of Mr. Henry Needler.

Loeillet was a teacher of the harpsichord, and an excellent composer for that instrument. There is extant among his printed lessons a minuet in the key of A, with the minor third, which was a great favourite with the ladies of the last age. The vulgar pronunciation of Loeillet's name led the world into a mistake, so that it was universally ascribed to Jean Baptiste Lully, and few are sensible of the error. In the latter part of his life he dwelt in New North-street, near Red-Lion-square. He died about the year 1728, having by his industry acquired a fortune of 16,000 l. The works published by him, and printed for Walsh, are six suits of lessons for the harpsichord, six Sonatas for variety of instruments, viz. flutes, hautboys, German flutes, and violins, Opera prima. Twelve Sonatas for violins, German flutes, and common flutes, Opera secunda. Twelve Solos for a German flute, common flute, and violin, Opera terza.

## C H A P. VIII.

PIER FRANCESCO TOSI was an Italian singer greatly celebrated in his time. Having resided in most of the courts of Europe, and being an attentive hearer of others, and a person of reflection, he attained to such a degree of skill and judgment in the practice of singing, as enabled him to compose a treatise on the subject, which he published at Bologna in the year 1723, with this title, ‘*Opinioni de’ Cantori antichi e moderni, o sieno Osservazioni sopra il Canto Figurato*’

Vol. V. L 1 d di

' di Pier Francesco Tosi, Academico Filarmonico,' and dedicated to the earl of Peterborough.

Tosi not only visited England, but had made London his residence from the latter end of king William's reign to the end of that of George I. except during such short intervals as either business, or the desire of seeing his friends and relations called him hence: Nevertheless it does not appear that he ever sung in the opera here, which is the more to be wondered at, seeing that he had concerts for his benefit \*. During his abode in England he was greatly favoured by the principal nobility; and upon lord Peterborough's return from Spain, and final settlement in England, was much at his house at Parson's Green, where he had opportunities of conversing with Mrs. Anastasia Robinson, then a singer in the opera, afterwards countess of Peterborough.

The treatise of Tosi abovementioned is altogether practical; and contains a great number of particulars respecting the management of the voice, and the method of singing with grace and elegance. Moreover it contains short memoirs and general characters of the most celebrated singers, male and female, of the author's time. Of Pistocchi in particular he speaks in terms of high commendation, and scruples not to say that he excelled not only those of his own, but of all former times. Mr. Galliard, in the year 1743, published a translation into English of this book, with notes thereon; but by adhering too closely to the original, and adopting those rhapsodical expressions of the author, which, though they suit well enough with the Italian language, disgust an English reader, he has rather degraded than recommended the art which it is the design of the book to teach.

Tosi was it seems not only a very fine singer, but also a composer. Mr. Galliard relates, that after his voice had left him he composed sundry cantatas of an exquisite taste, especially in the recitatives, wherein he says the author excels, in the pathetic and expression, all others. To Galliard's translation is a prefatory discourse, containing a brief account of the author, wherein it is said that he died soon after the late king's accession to the crown, having attained above the age of fourscore.

\* Vide ante, page 5, an advertisement in the Gazette for April 3, 1693, of a concert for Signor Tosi's benefit in Charles-street, Covent-Garden; and another in the Gazette for October 26, in the same year, purporting that Signor Tosi's concert would be performed weekly during the winter in York-buildings.

M<sup>r</sup>. JOHN BANNISTER.

JOHN BANISTER was the son of that Banister mentioned before to have been sent into France by king Charles II. for his improvement on the violin. The father died in the year 1679, and the son, who had been educated under him, played the first violin at Drury-lane theatre, as well when the opera was performed there, as ordinarily. He too was a composer, and made several Grounds, with divisions thereon, published in the Division Violin; and in the London Gazette, Numb. 2712, for November 5, 1691, is an advertisement of a collection of music, composed by Godfrey Finger and himself, to be  
fold

sold at Banister's house in Brownlow-street, Drury-lane. That he was a man eminent in his profession may be inferred from the mezzotinto of him by Smith, from which the above engraving is taken. Banister continued at the head of the band at Drury-lane till about the year 1720, when he was succeeded by Carbonelli. He died in or about the year 1725. A son of his taught the flute and was it seems a celebrated performer; for in Brightland's English Grammar, published about the year 1710, this sentence is given as an example, to shew that the particle *at* is frequently used for *on* or *upon*,

‘ Banister is good at the flute.’

He was famous for playing on two flutes at once.

THOMAS ROSEINGRAVE was the son of Daniel Roseingrave already spoken of \*, who, having been organist of Salisbury, went to Ireland, and in the year 1698 was appointed organist, and also one of the vicars choral of the cathedral church of St. Patrick in Dublin. He had two sons, whom he brought up to music, the one named Thomas, the other Ralph; Thomas, of whom we are about to speak, being a young man of a promising genius, was favoured by the chapter of St. Patrick with a pension, to enable him to travel for improvement; and accordingly he went to Rome in the year 1710, where he became acquainted with Alessandro Scarlatti, and his son Domenico, with whom he contracted a friendship, which subsisted for many years.

How long Roseingrave continued abroad is not certainly known, but in 1720 he had some concern in the management of the opera at the Haymarket; for in that year he brought upon the stage the opera of Narcissus, written by Rolli, and set to music by Domenico Scarlatti, with additional songs composed by Roseingrave himself. A short time after this representation the management of the opera got into other hands, and Roseingrave became a teacher of music, in the principles whereof he was looked upon to be profoundly skilled; notwithstanding which, his style both of playing and composing was harsh and disgusting, manifesting great learning, but void of elegance and variety. About the year 1725, an organ having been

\* Vide ante, page 25, where for want of means at the time to ascertain it, a blank is left for his Christian name. This defect is now supplied by recent intelligence from Dublin, communicated in answer to certain queries sent thither respecting the family of Roseingrave; with this farther information, viz. that Daniel Roseingrave was organist of St. Patrick's, and not Christ-Church, Dublin.

erected in the new church of St. George, Hanover-square, Roseingrave offered himself for the place. The parish being determined to choose the person best qualified, required that each of the candidates should give a specimen of his abilities by a performance, of which Mr. Handel and Geminiani were requested to be judges; the test of which was by them settled to be a point or subject of a fugue, which the performer was to conduct at his pleasure: This kind of trial was so suited to the talents of Roseingrave, that he far exceeded his competitors, and obtained the place, with a salary of fifty pounds a year. With few other motives than the love of his art, Roseingrave pursued the study of music with intense application, but so greatly to the injury of his mental faculties, that he refused to teach even persons of the first quality. He was an enthusiastic admirer of Palestrina, and the furniture of his bed-chamber was scraps of paper, containing select passages from the works of that author. His brother Ralph having been bred to music, their father, in the year 1718, obtained permission of the dean and chapter of St. Patrick's to resign his place of organist in favour of him; and in April, 1719, Ralph Roseingrave was elected in his room. This person died in October, 1747, and left a son, William Roseingrave, Esq. who is now living in Dublin, and enjoys several considerable employments under the government in Ireland.

Thomas Roseingrave died about the year 1750, having subsisted for some years chiefly on the bounty of his nephew abovementioned. Some time before his death he published a collection of lessons of his friend Domenico Scarlatti, in which is a composition or two of his own. His other works in print are, Additional songs to the opera of Narcissus, Voluntaries and Fugues for the organ and harpsichord, to the number of fifteen; and twelve Solos for the German flute, with a thorough-bass for the harpsichord. He was a frequent visitant of the reverend Mr. Woodeson, master of the free-school at Kingston upon Thames, and would often leave his bed in the night to go to the harpsichord. Mr. Woodeson wrote an epitaph for him, which Roseingrave was so pleased with that he set it to music. It was an elegant composition, but is irrecoverably lost.

JOHN BARRETT was music-master to the boys in Christ's hospital, London, and organist of the church of St. Mary at Hill. He was a skillful musician, and made the tunes to songs in sundry plays; excelling

most of his time in the composition of songs and ballad airs. In the Pills to purge Melancholy are many songs composed by him. He was the author of that sweet air to the song of 'Ianthé the lovely,' made on queen Anne and prince George of Denmark, to which tune a song is adapted in the Beggar's Opera, 'When he holds up his hand.' Some verses of Barrett, prefixed to the *Amphion Anglicus*, bespeak him to have been a pupil of Blow.

LEWIS RAMONDON was a singer in sundry of the English Italian operas. His first appearance was in that of *Arfinoe*. In *Camilla* he performed the part of *Metius*, and in *Pyrrhus* and *Demetrius* that of *Cleantes*. He had attained to some skill in music, and composed the tunes to some songs in a collection published in 1716, entitled the 'Merry Musician, or a Cure for the Spleen,' among which is a hymn upon the execution of two criminals, beginning 'All you that must take a leap in the dark.' It is there printed with only the song part, but there are other copies with the bass, which shew it to be a perpetual fugue, or composition in canon. Gay, in the Beggar's Opera, has adapted a song to this fine tune.

PHILIP HART, supposed to be the son of Mr. James Hart, one of king William's band, and whose name frequently occurs in the Treasury of Music, and other collections of that time, was organist of the church of St. Andrew Undershaft, and also of St. Michael's, Cornhill, which latter place he quitted upon a disagreement with the churchwardens, who were so mean as to contend that during a repair of the organ, which took up a year, his salary should cease, and was elected organist to the neighbouring church of St. Dionis Backchurch. He was a sound musician, but entertained little relish for those refinements in music which followed the introduction of the Italian opera into this country, for which reason he was the idol of the citizens, especially such of them as were old enough to remember Blow and Purcell. He was a grave and decent man, remarkable for his affability and gentlemanly deportment. There are extant of his composition a collection of Fugues for the organ, and the Morning Hymn from the fifth book of the *Paradise Lost*, which latter work he published in March, 1728-9. Mr. Galliard had set this hymn, and published it by subscription in 1728; and it is said that Mr. Hart meant to emulate him by a composition to the same words; but if he did, he failed in the attempt, for Mr. Galliard's hymn is a  
fine

fine and elegant composition, admired at this day, whereas that of Mr. Hart is forgotten. He died about the year 1750, at a very advanced age.

GEORGE MONRO was an organist, and a competitor with Roseingrave for the place, at St. George's, Hanover-square: Failing in this application, he became organist of the church of St. Peter, in Cornhill. He played the harpsichord at Goodman's-fields theatre from the time when it was first opened, in 1729, till his death, which happened in a year or two afterwards. Monro had a happy talent in composing song-tunes and ballad airs, of which he made many that were greatly admired. Sundry of them are printed in the Musical Miscellany, an elegant collection of songs with the music, in six volumes, printed and published by Watts in the year 1731.

GEORGE HAYDEN was organist of the church of St. Mary Magdalen, Bermondsey; he composed and published, about the year 1723, three Cantatas, the first whereof was sung by one Bat, or Bartholomew Platt, a favourite singer with the vulgar, in a pantomime called Harlequin Director, performed at Sadler's Wells; the first words of it are 'A cypress grove, whose melancholy shade,' a composition which would have done honour to some of the ablest masters of the time. He also composed a song called New Mad Tom, beginning 'In my triumphant chariot, hurl'd,' which the same Bat. Platt was used to sing at Sadlers Well, dressed in the character of a madman\*, to the great delight of all who mistook roaring for singing. There is also extant of Hayden's composition a pretty song in two parts, 'As I saw fair Chlora walk alone,' which is well known to the proficients in vocal harmony.

VANBRUGH composed and published two elegant collections of songs, some of which became great favourites. Of this person very little, not even his Christian name, is known: Though by the title-page of the second book it appears that the author's house was next door to the Black Lion, near Serjeants'-Inn, Fleet-street.

MAGNUS, organist of the church of St. Giles in the Fields, was esteemed a great master of harmony, and had a style which none could imitate. In his voluntaries on the organ he de-

\* Songs of this kind, such as Tom of Bedlam, and others set by Lawes, of which there are perhaps more in the English than any other language, were frequently sung in character. In Shadwell's comedy of Bury Fair, act III. scene 1. Sir Humphrey Noddy says of a fellow, one of the Thetford music, that he acts Tom of Bedlam to a miracle.

spised the use of single stops, and attained to so great a command of the instrument as to be able to conduct four parts in fugue. Excessive study and application brought on a disorder in his mind, and he died a young man.

WILLIAM BABELL, organist of the church of Allhallows, Bread-street, and of his majesty's private music, was the son of a musician, who played the bassoon at Drury-lane theatre till he was eighty years of age. He was instructed by his father in the rudiments of music, and taking to the harpsichord, became an admirable proficient. Coming into the world about the time when the opera began to get footing in England, he made it his study to emulate the Italians. His first essay in composition was to make the favourite airs in the operas of Pyrrhus and Demetrius, Hydaspes, and some others, into lessons for the harpsichord. After that he did the same by Mr. Handel's opera of Rinaldo, and succeeded so well in the attempt, as to make from it a book of lessons, which few could play but himself, and which has long been deservedly celebrated. He also composed twelve Solos for a violin or hautboy, twelve Solos for a German flute or hautboy, six Concertos for small flutes and violins, and some other works, enumerated in Walsh's catalogue. Babell died a young man, about the year 1722; having shortened his days by intemperance. It seems the fame of Babell's abilities had reached Hamburgh, for Mattheson says he was a pupil of Handel; but in this he is mistaken, for Handel disdained to teach his art to any but princes.

ROBERT WOODCOCK, a famous performer on the flute, composed twelve concertos, so contrived, as that flutes of various sizes, having the parts transposed, might play in concert with the other instruments\*. He had a brother named Thomas, who kept a coffee-house at Hereford, an excellent performer on the violin, and played the solos of Corelli with exquisite neatness and elegance. In that country his merits were not known, for his employment was playing country-dances, and his recreation angling. He died about the year 1750.

JOHN SHEELES was a harpsichord master, and the author of two collections of lessons for that instrument. He, together with Mr.

\* When the flute was an instrument in vogue this was a very common practice. Corelli's concertos had been in like manner fitted for flutes by Schickard of Hamburgh, a great performer on, and composer for, that instrument.



Monro, before mentioned, Mr. Whichello, who will be spoken of hereafter, and Mr. Galliard, were great contributors to the Musical Miscellany, a collection of songs published in the year 1731, and mentioned in a preceding article.

## C H A P. IX.

**O**BADIAH SHUTTLEWORTH, organist of the church of St. Michael, Cornhill, London, was elected to that place upon Mr. Hart's quitting it, and a few years after was appointed one of the organists of the Temple church. He was the son of old Mr. Shuttleworth of Spitalfields, the father of a musical family, and who had acquired a little fortune, partly by teaching the harpsichord, and partly by copying Corelli's music before it was printed in England: There were three sons of this family, and also a daughter. The father had frequent concerts at his house for the entertainment of a few select friends, in which the sons played the violin, the daughter the harpsichord, and the old gentleman the viol da gamba. Obadiah in particular played the violin to such a degree of perfection, as gave him a rank among the first masters of his time. He played the first violin at the Swan concert in Cornhill, from the first institution of that society till the time of his death, which was about the year 1735. He was besides a very good composer, and made twelve Concertos, and sundry Sonatas for violins, of which some of his friends were favoured with manuscript copies. Nothing of his composition is extant in print, except two Concertos made from the first and eleventh Solos of Corelli. Of his two brothers, the one was a clerk in the South-Sea-house, a very gay man; the other had a place in some other of the public offices, and was as remarkably grave; they were both excellent performers on the violin, and used to be at all concerts in the city. Obadiah Shuttleworth was celebrated for his fine finger on the organ, and drew numbers to hear him, especially at the Temple church, where he would frequently play near an hour after evening service.

HENRY SYMONDS, one of the king's band of musicians, and organist of the church of St. Martin, Ludgate, and also of the chapel of St. John, at the end of James-street near Bedford-row; was a celebrated master of the harpsichord in his time. He published Six

suites of lessons for the harpsichord, in the dedication whereof to the duchess of Marlborough he intimates that they had been seen and approved by Bononcini. He died about the year 1730.

ABIELL WHICHELLO had been for some years deputy to Mr. Hart, who being a pluralist, had need of an assistant; after that he became organist of the church of St. Edmund the King, and taught the harpsichord in some of the best families in the city. He composed many songs, which have been separately printed, and a collection of lessons for the harpsichord or spinnet, containing Almands, Courants, Sarabands, Airs, Minuets, and Jigs. He was one of those masters that used to frequent the concert of Britton the small-coal man, and became there acquainted with Mr. John Hughes, for whose memory he was used to profess a sincere regard. He died about the year 1745.

JOHN ROBINSON, organist of Westminster-abbey, and also of the parish churches of St. Laurence Jewry, and St. Magnus, London; educated in the royal chapel under Blow, was a very florid and elegant performer on the organ, insomuch that crowds resorted to hear him. His wife was the daughter of Dr. William Turner, already spoken of in this volume, who as it seems, sung in the opera of Narcissus; and to distinguish her from Mrs. Anastasia Robinson, a singer in the same opera, was called Mrs. Turner Robinson. He had a daughter, who sung for Mr. Handel in Hercules, and some other of his oratorios. Being a very active and industrious man, and highly celebrated as a master of the harpsichord, he was in full employment for many years of his life; and had a greater number of scholars than any one of his time. He died at an advanced age in the year 1762. There is a good print of him sitting at a harpsichord, engraved by Vertue.

RICHARD LEVERIDGE, a young man possessed of a deep and firm bass voice, became a very early retainer to the theatres. In Dryden's tragedy of the Indian Queen he performed the part of Ismeron, a conjurer, and in it sung that fine song 'Ye twice ten hundred deities,' composed by Purcell on purpose for him. He also sung in the opera of Arsinoe, composed by Clayton; and afterwards in Camilla, Rosamond, Thomyris, and Love's Triumph. When the opera came to be entirely Italian, the bass parts were sung by singers of that country, of whom Boschi was one of the first; and Leveridge became a singer at Lincoln's-Inn Fields playhouse, under Rich, where he made himself

himself very useful by performing such characters as Pluto, Faustus, Merlin, or, in short any part in which a long beard was necessary, in the pantomimes and other exhibitions of that kind, of which Rich was the contriver. Mr. Galliard, who made the music to the best of these entertainments, composed many songs purposely for him, and one in particular in the Necromancer, or Harlequin Dr. Faustus, which Leveridge valued himself much upon singing, ‘ Arise ye subtle forms that sport.’ He had a talent both for poetical and musical composition; the first he manifested by sundry songs of the jovial kind, made to well-known airs; the latter by the songs in the play of the Island Princess, altered by Motteux, which have great merit, and various others. Though he had been a performer in the opera at the same time with Nicolino and Valentini, he had no notion of grace or elegance in singing; it was all strength and compass; and at one time, viz. in the year 1730, he thought his voice so good, that he offered, for a wager of a hundred guineas, to sing a bass song with any man in England.

About the year 1726 he opened a coffee-house in Tavistock-street, Covent-Garden, and published a collection of his songs in two pocket volumes, neatly engraved. In Rowe’s edition of Shakespeare the music in the second act of Macbeth is said to be set by Leveridge; and perhaps we are to understand that the rest of the songs in that tragedy were also set by him: But whether that editor did not mistake the music of Matthew Lock for Leveridge, may deserve enquiry. Being a man of rather coarse manners, and able to drink a great deal, he was by some thought a good companion. The humour of his songs, and indeed of his conversation, consisted in exhortations to despise riches and the means of attaining them; to drown care by drinking; to enjoy the present hour, and to set reflection and death at defiance. With such a disposition as this, Leveridge could not fail to be a welcome visitor at all clubs and assemblies, where the avowed purpose of meeting was an oblivion of care; and being ever ready to contribute to the promotion of social mirth, he made himself many friends, from whose bounty he derived all the comforts that in an extreme old age he was capable of enjoying. A physician in the city procured from a number of persons an annual contribution for his support, which he continued to receive till about seven years ago, when he died, having nearly attained the age of ninety.

HENRY



HARRY CAREY.

HENRY CAREY was a man of a facetious temper, resembling Leveridge in many respects. He was a musician by profession, and one of the lower order of poets; his first preceptor in music was Olaus Westeinson Linnert, a German; he received some further instructions from Roseingrave; and, lastly, was in some sort a disciple of Geminiani\*: But with all the advantages he might be supposed to have derived from these instructors, the extent of his abilities seems to have been the composition of a ballad air, or at most a little cantata, to which he was just able to set a bass. Being thus slenderly accom-

\* See his Poems, edit. 1729, pages 118, 111, 113.

plished.

plished in his art, his chief employment was teaching at boarding-schools, and among people of middling rank in private families. Though he had but little skill in music, he had a prolific invention, and very early in his life distinguished himself by the composition of songs, being the author both of the words and the music: One of these, beginning 'Of all the girls that are so smart,' he set to an air so very pretty, and withal so original, that it was sung by every body. The subject of it is the love of an apprentice for a young girl in the lowest station of life, and, as the author relates, was founded on a real incident; and, mean as the subject may appear, Carey relates that Mr. Addison was pleased with that natural ease and simplicity of sentiment which distinguishes the ballad, and more than once vouchsafed to commend it.

With a small stock of reputation thus acquired, Carey continued to exercise his talent in poetry and music. He published, in the year 1720, a little collection of poems, and, in 1732, six Cantatas, written and composed by himself; he also composed sundry songs for modern comedies, particularly those in the Provoked Husband, and thereby commenced a relation to the theatres; soon after which he wrote a farce called the Contrivances, in which were several little songs to very pretty airs of his own composition: He also made two or three little dramas for Goodman's-fields theatre, which were very favourably received. In 1729 he published, by subscription, his poems much enlarged, with the addition of one entitled "Namby Pamby;" the occasion of it was as follows: Ambrose Phillips being in Ireland at the time when lord Carteret was lord lieutenant of Ireland, wrote a poem on his daughter, lady Georgina, now the dowager lady Cowper, then in the cradle; in such a kind of measure, and with such infantine sentiments, as were a fair subject for ridicule: Carey laid hold of this, and wrote a poem, in which all the songs of children at play are wittily introduced, and called it by a name which children might be supposed to call the author, whose name was Ambrose, Namby Pamby. Carey's talent lay in humour and unmalevolent satire; in ridicule of the rant and bombast of modern tragedies he wrote one, to which he gave the strange title of Chrononhotontologos, acted, in 1734, at the Little Theatre in the Haymarket, of which it is the least praise to say that no one can read it and preserve a serious countenance; he also wrote a farce called the Honest Yorkshireman; two interludes, the one called Nancy, or the Parting

Lovers, the other Thomas and Sally; and two serious operas, viz. *Amelia*, set to music by Mr. John Frederick Lampe; and *Teraminta*, set by Mr. John Christopher Smith.

Carey was an Englishman, and entertained an excusable partiality for his country and countrymen; in consequence whereof he had an unfurmountable aversion to the Italian opera and the singers in it; which throughout his poems, and in some of his musical compositions, he has taken care to express. Farther, in pursuance of a hint in a little book called ‘*The Touchstone, or historical, critical, political, philosophical, and theological Essays on the reigning diversions of the town,*’ duod. 1728, written by the late Mr. James Ralph, he wrote a burlesque opera on the subject of the *Dragon of Wantley*, and gave it to a friend of his, the abovementioned Mr. John Frederick Lampe, a native of Saxony, but who had been some years in England, to set to music; Lampe undertook it, and did such justice to the work, that it may be said to be the truest burlesque of the Italian opera that was ever represented, at least in this country. Carey wrote a sequel to it, entitled the *Dragonefs*, which Lampe also set, and is in no respect inferior to the *Dragon of Wantley*.

As the qualities that Carey was endowed with were such as rendered him an entertaining companion, it is no wonder that he should be, as he frequently was, in streights. He had experienced the bounty of his friends by their readiness to assist him with little subscriptions to the works by him from time to time published. Encouraged by these, he republished, in 1740, all the songs he had ever composed, in a collection entitled ‘*The Musical Century, in one hundred English Ballads on various subjects and occasions, adapted to several characters and incidents in human life, and calculated for innocent conversation, mirth, and instruction.*’ In 1743 he published his dramatic works in a small quarto volume, and as well to this as his collection of songs, was favoured with a numerous subscription.

With all his mirth and good humour, Carey seems to have been at times deeply affected with the malevolence of some of his own profession, who, for reasons that no one can guess at, were his enemies; It is true that in some of his poems he manifests a contempt for them, but it is easy to discover that it is dissembled. Unable to resist the shafts of envy, and labouring under the pressure of his circumstances, about the year 1744, in a fit of desperation he laid violent hands on himself, and at his house in Warner-street, Cold-

Bath

Bath fields, put a period to a life which had been led without reproach.

As a musician Carey seems to have been one of the first of the lowest rank; and as a poet, the last of that class of which D'Urfey was the first, with this difference, that in all the songs and poems written by him on wine, love, and such kind of subjects, he seems to have manifested an inviolable regard for decency and good manners.

HENRY HOLCOMBE was a singer in the opera at its first introduction into this country. In that of *Camilla* he performed the part of *Preneſto*; and being very young at the time, is in the printed copy of the music called the boy. In *Rosamond* he did the page, and is called by his name. He continued not long after a singer on the stage, but took to the profession of a harpsichord master, and taught in the families of some of the chief citizens of London. One, and but one song of his composition, 'Happy hours all hours exchanging,' is printed in the *Musical Miscellany*, the words whereof were written by Dr. Harris, a dissenting teacher, minister to a congregation in Carter-lane. Mr. Holcombe also set to music the song of *Arno's Vale*, written by Charles earl of Middlesex, afterwards duke of Dorset, and addressed to a favourite of his, Signora Muscovita, a singer, on occasion of the death, in the year 1737, of John Gaston, the last duke of Tuscany of the house of Medici. It is printed in a collection of twelve songs set by Mr. Holcombe, and published by himself a few years before his death, which happened about the year 1750.

## C H A P. X.

JOHN ERNEST GALLIARD was the son of a perruquier, and a native of Zell; he was born in or about the year 1687, and received his instructions in the practice of musical composition from Farinelli, the director of the concerts at Hanover, and of Steffani \*, who was

\* See the printed catalogue of his music, in which lot 65 of the manuscripts, is thus described: 'Mr. Galliard's first lessons for composition under the tuition of Sig. Farinelli and Abbate Steffani, at the age of 15 or 16, in 1702;' and in a manuscript collection of many of his compositions is a Sonata for a hautboy and two bassoons, with this note in his own hand-writing, 'J'ai fait cet Air a Hannover, que J'ai joué a la Serenade de Monsieur Farinelli ce 22me Juin 1704.'

resident there in another capacity. After he had finished his studies he applied himself to the practice of the hautboy and the flute, which latter instrument was then the recreation of well-bred gentlemen; and was taken into the service of prince George of Denmark, who appointed him one of his chamber music. Upon the marriage of the prince with the lady, afterwards queen Anne, Galliard came over to England; at that time Baptist Draghi, who had been her master, was chapel-master to the queen dowager Catherine, the relict of Charles II. at Somerset-house, but upon her death this place became a sinecure, and Draghi dying soon after her, it was bestowed on Mr. Galliard.

It appears by his own manuscript collection of his works, in which he has carefully noted down the times and occasions of his several compositions, that Mr. Galliard was much about the court; and many of them are there said to have been made at Richmond and Windsor, the places of the royal residence. He composed a Te Deum and Jubilate, and three anthems performed at St. Paul's and at the royal chapel at St. James's, upon thanksgivings for victories obtained in the course of the war\*; and was in general esteemed an elegant and judicious composer.

The merits of Mr. Galliard, together with his interest at court, afforded reason at one time to suppose that he would have had the direction of the musical performances in this kingdom; but he was not able to stand in competition with either Bononcini or Handel, and wisely declined it. Nevertheless, in compliance with the request of his friend Mr. John Hughes, he set to music his opera of Callypso and Telemachus, which in the year 1712 was performed at the Haymarket theatre; the singers were Signora Margarita, Signora Manina, Mrs. Barbier, Mrs. Pearson, and Mr. Leveridge. Notwithstanding the goodness both of the poetry and the music, and that Niccolini himself had the generosity to applaud it, the friends of the Italian opera formed a resolution to condemn it; so that it was represented under the greatest discouragements; but some years afterwards it was revived with better success at Lincoln's-Inn-fields.

As Mr. Galliard led a retired and studious life, and had little intercourse with the musical world, there will be but little occasion to

\* The words of these severally are, 'I will magnify thee, O Lord;' 'O Lord God of hosts;' and 'I am well pleased.'



mention him hereafter, wherefore the particulars relating to him are here collected in one point of view.

From the time of Mr. Handel's final settlement in this kingdom, he was occasionally the author of many elegant compositions, particularly six Cantatas, five of them written by Mr. John Hughes, and the sixth by Mr. Congreve; to the first impression of this work is a preface, containing sundry curious particulars respecting this species of musical composition; Three other Cantatas written by Mr. Hughes, and printed in his works; Six Solos for the flute, with a thorough-bass; Six Solos for the violoncello or bassoon, composed at the request of one Kennedy, a fine player on the bassoon, and by him often performed in public. He also set to music, and published by subscription in 1728, the Morning Hymn of Adam and Eve, taken from the fifth book of the Paradise Lost; and in 1742 published a translation of Tosi's '*Opinioni de' Cantori antichi e moderni*,' with the title of '*Observations on the Florid Song, or Sentiments on the ancient and modern singers*.' Of the merits of this translation mention is made in the account herein before given of Pier Francesco Tosi\*.

But his principal employment for a series of years was composing for the stage. He set to music an opera of one act, called Pan and Syrinx, written by Mr. Lewis Theobald, and performed at Lincoln's-Inn-fields in 1717: And in virtue of his engagements with Mr. Rich, was doomed to the task of composing the music to such entertainments as that gentleman from time to time thought proper to set before the public at his theatre in Lincoln's-Inn-fields, and afterwards at that of Covent-Garden, consisting of a strange conjunction of opera

\* Mr. Galliard, though a foreigner, had attained to such a degree of proficiency in the English language, as to be able to write it correctly; but he was not enough acquainted with the niceties of it to know that we have no term that answers to the appellative *Canto figurato*, and consequently that that of the florid song could convey to an Englishman scarce any other idea than of the song of a bird, the nightingale for instance, and it happened accordingly that upon the publication of his translation men wondered what was meant by the term. Mr. Galliard has illustrated his author by notes of his own, which are curious and entertaining; and it is upon the use of certain phrases and peculiar modes of expression, common to the translation of the Abbé Ragueneau's *Parallele*, published in 1709, with the title of '*A Comparison between the French and Italian Musick and Operas*, with Remarks,' and this of Tosi's book, that we found a conjecture that Mr. Galliard was the translator of both, and also the author of '*A Critical Discourse upon Operas*' in England, and a means proposed for their Improvement,' printed at the end of the translation of the *Parallele*.

and pantomime, the highest and lowest species of dramatic representation: Those of Mr. Galliard's composition, as far as can now be collected, were Jupiter and Europa; the Necromancer, or Harlequin Doctor Faustus; the Loves of Pluto and Proserpine, with the Birth of Harlequin; Apollo and Daphne, or the Burgomaster tricked. One of the last of his works of this kind was the music to an entertainment called the Royal Chace or Merlin's Cave, in which is that famous song 'With early horn,' by the singing whereof, for some hundred nights, Mr. Beard first recommended himself to the public. He also composed the music for the tragedy of Oedipus, which had before been set by Purcell. This was never printed, but is in the library of the Academy of ancient Music. Mr. Galliard was a great contributor by songs of his composition to the Musical Miscellany, in six volumes, printed by Watts, and mentioned in a preceding page. He also published, about 1740, in a separate volume, twelve songs composed by him at sundry times.

A letter from Mr. Galliard to Mr. John Hughes is printed in the preface to Mr. Hughes's Poems in two volumes, duodecimo, published in the year 1735.

About the year 1745 he had a concert for his benefit at Lincoln's-Inn-fields theatre, in which were performed the chorusses to Sheffield duke of Buckingham's two tragedies of Brutus and Julius Cæsar, set to music by Mr. Galliard, and an instrumental piece for twenty-four bassoons, and four double basses.

Mr. Galliard died in the beginning of the year 1749, leaving behind him a small, but very curious collection of music, containing, among other things, a great number of scores of valuable compositions in his own hand-writing, which has been inspected for the purpose of compiling this article; and an Italian opera of his composition, not quite completed, entitled 'Oreste e Pilade, ovvero la Forza 'dell' Amicizia.' This collection, together with his instruments, was sold by auction at Mr. Prestage's, a few months after his decease.

The following duet in the hymn of Adam and Eve is inserted as a specimen of that natural and elegant style which distinguishes the compositions of this ingenious master.

YE that in waters glide,  
and ye that walk the

earth, and stately tread or lowly creep, witness if I be

witness if I be silent morn or even  
silent morn or even, to hill, or valley,

fountain, or fresh shade made vocal by my  
made vocal by my song

fong - - - and - - taught his praise; witness if I be

- - - and - - taught his praise

silent morn or even morn or even,

witness if I be silent morn or even, to hill, or,

fountain or fresh shade, made

valley made vocal by my.

vocal by my fong - - - and - - taught his

fong by my fong - - - and - - taught his

The musical score consists of two systems, each with three staves (treble, alto, and bass clef). The key signature is one sharp (F#). The first system contains the lyrics: "praise; made vocal by my song by my song" on the top staff, "praise; made vocal by my song" on the middle staff, and "praise; made vocal by my song" on the bottom staff. The second system contains the lyrics: "-- and -- taught his praise." on the top staff, "-- and -- taught his praise." on the middle staff, and "-- and -- taught his praise." on the bottom staff. The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 5, 6, 4, 5, #).

praise; made vocal by my song by my song

praise; made vocal by my song

-- and -- taught his praise.

-- and -- taught his praise.

JOHN ERNEST GALLIARD.



JOHANNES CHRISTOPHORUS PEPUSCH

MUS. DOCT. OXON.

JOHN CHRISTOPHER PEPUSCH, one of the greatest theoretic musicians of the modern times, was born at Berlin about the year 1667. His father, a minister of a protestant congregation in that city, discovering in him an early propensity to music, employed at the same time two different masters to instruct him, the one in the theory, the other in the practice of the science; the former of these was

Klingenberg, the son of Gottlieb Klingenberg, composer and organist of the churches of St. James and St. John, at Stettin in Pome-

Pomerania, the latter, one Groſſe, a Saxon, and an exceeding fine performer on the organ\*.

Under the care of theſe two maſters Pepuſch continued but the ſhort ſpace of one year, the ſtrait circumſtances of his father not affording him the means of farther inſtruction; but labouring inceſſantly at his ſtudies, he profited ſo greatly under them, that he acquired an early reputation for his ſkill and performance; for at the age of fourteen he was ſent for to court, and by accompanying one of the ladies who ſung before the queen, ſo recommended himſelf, that he was immediately appointed to teach the prince, the father of the preſent king of Pruſſia, on the harpſichord, and that very day gave him a leſſon.

Encouraged by a patronage ſo honourable, Pepuſch proſecuted his ſtudies with unremitting diligence; nor were his purſuits confined to that kind of knowledge, which is ſufficient for a practical compoſer. He had an inquiſitive diſpoſition, that led him to investigate the principles of his art; and being competently ſkilled in the learned languages, he applied himſelf to the ſtudy of the ancient Greek writers, and acquired the character of a deep theorist in muſic. He continued at Berlin a profeſſor of muſic, and in the ſervice of the court, till about the thirtieth year of his age, when, being in the royal palace, he became an eye-witneſs of a tranſaction which determined him to quit the country of his nativity: An officer in the ſervice of his Pruſſian majeſty had at a levee made uſe of ſome expreſſion which ſo exaſperated the king, that he ordered the offender into immediate cuſtody, and, without a trial, or any other judicial proceeding, his head was ſtruck off. Mr. Pepuſch, who was preſent, conceived the life of every ſubject ſo precarious in a country where in the puniſhment of offences the forms of public juſtice were diſpenſed with, that he determined to abandon it, and put himſelf under the protection of a government founded on better principles.

In purſuance of this reſolution he quitted Berlin, and arriving in England about the year 1700, was retained as a performer, at Drury-lane. It is probable that he aſſiſted in fitting the operas for the ſtage that were performed there, for in that of *Thomyris* is an

\* Probably Severus Groſſe of Hildesheim, a biſhoprick in the circle of Lower Saxony. He was organist of the cathedral church at Groningen, a town ſituate in the principality of Halberſtadt.

additional song of his composition, to the words 'How blest is a soldier.'

While he was thus employed, he forbore not to prosecute his private studies, and these led him to an enquiry into the music of the ancients, and the perusal of the Greek writers, in which he persisted so inflexibly, that he arrived at a greater knowledge of the ancient system, than perhaps any theorist since the time of Salinas; and at length entertained an opinion that the science, instead of improving, had for many years been degenerating, and that what is now known of it, either in principle or practice, bears little proportion to that which is lost. Nevertheless this persuasion wrought not so upon his mind, as to prevent him from the exercise of his inventive faculty, nor of directing his studies to that kind of composition which was best suited to gratify the public ear, as appears by the works published by him at different times.

It is well known that at the beginning of this century the state of dramatic music was very low; and of the opera in particular, that it was scarce able to stand its ground against the ridicule of Mr. Addison, and other writers in the *Spectator*. Nevertheless there were so many who affected to discover charms in the Italian music, particularly that novel species of it, Recitative, as gave great encouragement to the composers of the time to study it: Trusting to this disposition in its favour, Mr. Pepusch set to music six Cantatas for a voice and instruments, the words whereof were written by Mr. John Hughes; and afterwards six others by different authors. The several compositions contained in these two collections are evidently in the style of the Italian opera, as consisting of airs intermixed with recitative; and he must be but very moderately skilled in music who cannot discover between them and the cantatas of Aleffandro Scarlatti a very near resemblance. They were received with as much applause as the novelty of this kind of music could well entitle them to; but the remembrance of this work exists only in the cantata 'See from the silent grove,' which is yet heard with delight.

The abilities of Pepusch as a practical composer were not likely to become a source of wealth to him; his music was correct, but it wanted variety of modulation; besides which Mr. Handel had gotten possession of the public ear, and the whole kingdom were forming their taste for harmony and melody by the standard of his compositions.



positions. Pepusch, who soon became sensible of this, wisely betook himself to another course, and became a teacher of music, not the practice of any particular instrument, but music in the strict sense of the word, that is to say, the principles of harmony and the science of practical composition; and this not to children or novices, but in very many instances to professors of music themselves.

In the year 1713, at the same time with Croft, Mr. Pepusch was admitted to the degree of doctor in music in the university of Oxford\*, and continued to prosecute his studies with great assiduity. Having taken upon himself to teach the rudiments of music, and the art of composition, he reverted to the system of Guido, and revived the practice of solmisation by the hexachords, which for almost a century had been disused in favour of a method far less certain and perfect, viz. that in which only the syllables SOL, LA, MI, FA, were used †.

His manner of inculcating the precepts of musical composition, and the method he took with his pupils to form their style, was somewhat singular: From the time that the works of Corelli first became known to the public, he entertained a most exalted opinion of their merit; and conceiving that they contained the perfection of melody and harmony, he formed a kind of musical code, consisting of rules extracted from the works of this his favourite author; and the exer-

\* To assist in the performance of the exercise for his degree, he took from London many of the performers from the theatres, and had concerts in the city for his benefit, which was censured as a very unacademical practice, and unwarranted by any precedent. His conduct in this respect being contrasted with that of Croft, whose exercise was performed by singers from the chapel royal, and who declined all pecuniary emoluments on the occasion, gave great offence to the university.

† Touching the syllables used in solmisation, it may not be amiss to remark that they were originally six, UT, RE, MI, FA, SOL, LA. See vol. I. page 424, et seq. The Italians finding the syllable UT rather difficult to pronounce, rejected it, and instead of it, made use of DO; and we find it adopted in the *Armonia Gregoriana* of Gerolamo Cantone, published in 1678. Some years before this, that is to say, upon the Restoration, when the masters throughout this kingdom were employed in training up children for cathedral service, which had been abolished in the time of the usurpation, they, as thinking it more easy, introduced a practice of solfa-ing by the tetrachords, using only the syllables SOL, LA, MI, FA; which method Dr. Wallis has followed in the several examples by him given in his Appendix to Ptolemy; but it having been found in some respects less true and certain than the former, Dr. Pepusch revived the practice of solmisation by the hexachords; which at first appeared so difficult, that few could be prevailed on to learn it. Stanesby, the flute-maker, a very ingenious man, in the year 1736, declared that besides Dr. Pepusch he never met with but one person who could solfa by the hexachords, namely Mr. John Grano, the author of fundry Trumpet-tunes, and a celebrated performer on that instrument. Since that time the boys of St. Paul's choir have been taught to do it with great facility.

cises which he enjoined his disciples were divisions on, and harmonies adapted to, basses selected from his works.

In the course of his studies Dr. Pepusch had discovered the error of those, who seemed to resolve the efficacy of music and its influence on the human mind solely into novelty; he saw with concern persons who made pretensions to great skill in the science, treat with indifference and contempt the music of the preceding century; and being himself persuaded of its superior excellence, he laboured to retrieve and exhibit it to public view. To this end, about the year 1710, he concerted with some of the most eminent masters then living, and a number of gentlemen distinguished for their performance on various instruments, the plan of an academy for the practice of ancient vocal and instrumental music. The origin of this institution has already been spoken of; the farther history of it is reserved for another part of this work.

About the year 1712, the duke of Chandos having built himself a house near Edgware in Middlesex, which he named Cannons, in pursuance of a plan which he had formed of living in a state of regal magnificence \*, determined on having divine service performed in his

\* The very short period that intervened between the time of the erection and demolition of that fabric, Cannons, affords an example of the instability of human grandeur that history can hardly parallel.

James Bridges, duke of Chandos, was paymaster of the forces during queen Anne's war; and having accumulated an immense sum of money, determined on the building of two magnificent houses, the one for a town, the other for a country residence: For the situation of the former he made choice of Cavendish-square, but proceeded no farther in that design than the building of two pavilions, which are the two houses at the extremities of the north side of that quadrangle, and may be distinguished by the similarity of their form, and the roofs, which are somewhat singular. For the site of his country house, the place he first fixed on was a little west of Brentford, about half a mile north of the great road, and on the right hand side of the lane where lord Holderness's house now stands; and there are yet remaining the stone piers for the gates, and some other erections, which mark the very spot fixed on; but upon some disagreement with Charles, duke of Somerset, who did not choose that in his manor of Sion a mansion should be erected that was likely to vie with Sion-house itself, the duke of Chandos changed his intention, and went to Edgware in the county of Middlesex, from which place he had married his duchess, and there erected that splendid edifice, which for a few years was known by the name of Cannons. Three architects were employed in the design of it, namely Gibbs, James, of Greenwich, and one Sheppard, who had been a plaisterer, but having built in and about Grosvenor-square with some success, professed himself an architect, and designed Goodman's fields theatre, and after that Covent-Garden. The fabric, the costly furniture, and the mode of living at this place, subjected the owner of it to the censure of Mr. Pope, who has been pretty free in pronouncing, that, unless for vain expence and inelegant profusion, the duke had no taste at all; he might have included in the exception his grace's taste for music, of which he gave the best proofs; but panegyric and satire fort

chapel, with all the aids that could be derived from vocal and instrumental music : To this end he retained some of the most celebrated performers of both kinds, and engaged the greatest masters of the time to compose anthems and services with instrumental accompaniments, after the manner of those performed in the churches of Italy. It is well known that Mr. Handel's anthems, to the number of near twenty, were made for the duke's chapel. It is also certain that the morning and evening services performed there were for the most part the compositions of Dr. Pepusch ; many of these, among which is a very fine Magnificat, as also some anthems composed by him at the request of the duke, are now in the library of the Academy of ancient Music, and are occasionally performed in that society.

About the year 1722 Signora Margarita de l'Pine having quitted the stage with a large sum of money, Dr. Pepusch married her, and went to reside in Boswell-court, Carey-street. Her mother also lived with him. The house where they dwelt was sufficiently noted by a parrot, which was used to be set out at the window, and had been taught to sing the air ' Non e si vago e bello,' in Julius Cæsar. The farther particulars respecting Dr. Pepusch are referred to a future page.

but ill together. It may be said that Mr. Pope, in one of his letters to Mr. Aaron Hill, has denied that his Epistle on Taste is a satire on the duke of Chandos ; but how far he may be credited, they only can judge who are able to point out, who but his Grace is meant by Lord Timon. Mr. Pope had the comfort to see the cause of his uneasiness removed in the change of the duke's circumstances, occasioned by the misfortunes of the year 1725, which in a short time obscured the splendor of Cannons ; and had he lived to the year 1747, he might have enjoyed the pleasure of seeing this magnificent structure, which cost 200,000*l.* erecting and furnishing, sold at such a price, as afforded the purchaser a temptation to pull it down, and dispose of the materials in lots, one of which, namely, the marble staircase, was bought by the late earl of Chesterfield for his house near Hyde park, and is now there.

Of the order and oeconomy of his grace's expenditure it is not so difficult to judge, as of the proportion which it bore to his fortune ; this however is certain, that when the plan of living at Cannons was originally concerted, the utmost abilities of human prudence were exerted to guard against profusion. One of the ablest accountants in England, Mr. Watts, master of the academy in Little Tower-street, was employed by the duke to draw a plan which ascertained, and by inspection declared, the total of a year's, a month's, a week's, and even a day's expenditure. The scheme was engraved on a very large copper plate ; and those who have seen impressions from it, pronounce it a very extraordinary effort of oeconomical wisdom.

G E N E R A L   H I S T O R Y  
O F   T H E  
S C I E N C E   a n d   P R A C T I C E  
O F  
M   U   S   I   C.

B O O K   I I I .   C H A P .   I .

**I**N the year 1715 was published ‘*Histoire de la Musique, et de ses Effets, depuis son Origine jusqu’ à présent.*’ The editor of this work was Bonnet, paymaster of the salaries of the lords of the parliament of Paris, who finding among the manuscripts of his uncle the Abbé Bourdelot, and also among those of his own brother Bonnet Bourdelot, physician to the king of France, certain memoirs on the subject of music, was induced to publish them \*. The first edition of the book, and which was printed in 1705, seems to contain only so much as was written by the Abbé, but a later, printed in 1715, and at Amsterdam in 1725, extends it to four volumes, and comprehends the papers of Bonnet Bourdelot.

The author begins his history with an account of the invention of the lyre by Mercury, and the establishment of a system by Pythagoras, founded on a division of the monochord. The relation which he gives is taken chiefly from Boetius, and needs not here to be repeated. In tracing the subsequent improvements by Gregory the Great, Guido Aretinus, and De Muris, he agrees in general with other writers.

\* Of the authors that cite this book, some, not adverting to the circumstances of its publication, refer to it as the work of Bonnet, who was in truth but the editor.

It is to be observed that this work is written in a very desultory manner, by no means containing a regular deduction of the history of the science: All the use therefore that will be here made of it, will be to give from it such particulars respecting music as are worth noticing, and are not to be found elsewhere, and of these there are many.

In delivering the sentiments of the ancient philosophers, poets, and musicians, touching the use of music, and its effects on the passions, the author takes occasion to mention the marriage of our Henry VIII. with Anne Boleyn, who, he says, and cites Mezeray for his purpose, could sing and dance too well to be wise or staid, of which the king was well convinced when he discovered an intrigue between her and Mark Smeton, one of her musicians\*. He cites from the memoirs of the Abbé Vitorio Siry, a relation that queen Elizabeth of England, in the hour of her departure, ordered her musicians into her chamber, and died hearing them: And says that he had been informed by a friend of his, one of the attendants on the prince of Orange, afterwards king William III. that in the year 1688, the prince being then at the Hague, and, as it may be supposed, deeply engaged in reflections on the critical situation of his affairs at that time, had three choice musicians to play to him whenever he was disposed to be melancholy or over thoughtful.

Another instance, and that a very affecting one, of the power of music to assuage grief, he cites from the life of the emperor Justinian to this effect: Ricimer, king of the Vandals†, having been defeated in a great battle by Belisarius, was constrained to fly to the mountains, and was there with his army invested by him. Overwhelmed with grief, he made to the general this moving request: ‘Send me,’ says he, ‘a loaf of bread, lest I perish with hunger; a sponge to dry up my tears; and a musical instrument to console me under my afflictions.’

\* Of this supposed intrigue Burnet has given the circumstances, which amount to no more, than that Smeton was used to play on the virginals to the queen; that one day standing in a window of her apartment, very pensive, she asked him why he was so sad; he said it was no matter. She answered, ‘You must not expect I should speak to you as if you were a nobleman, since you are an inferior person.’ ‘No, no, Madam,’ says he, ‘a look suffices me.’ Vide Burn. Hist. Reform. vol. I. page 199.

† The author seems to have mistaken this name for Gilimer, one of the nephews of Genferic, king of the Vandals, who claimed to be successor to his uncle. Justinian engaged in a war with him in behalf of Yldeericus, another nephew of Genferic, and a competitor for his crown, and drove Gilimer into the mountains of Numidia. Of such a person as Ricimer we meet with no mention in the history of those times.

Other particulars respecting music in general occur in this order. The ancient chronicles of France mention that Cherebert, king of Paris, about the year 562, married successively two of the maids of honour of his queen Ingoberge; their names were Meroflede and Marcouefe, his inducement to it being that they were both fine fingers \*. Dagobert, king of France, in the year 630 divorced his queen Gomatrude upon pretence of barrenness, and married Nantilde, a nun, and a fine finger. William, duke of Normandy, in his expedition to England had fingers at the head of his army. Francis I. king of France had music both for his chamber and his chapel: The musicians of his chapel followed him to Milan, and, jointly with those of pope Leo X. sung high mass, in the year 1515, at Bologna. Great numbers of Italian musicians followed Catherine de Medicis into France, upon her marriage with Henry II. and raised an emulation among the French, which contributed greatly to the improvement of their music. In the reign of Charles IX. king of France, Jean-Antoine de Baif established an academy of music in his house, to which the king resorted once a week, and assisted at it in his own person, as did also his successor Henry III. till the civil wars of France obliged Baif to break up the academy. At this time Eustache du Corrois, a native of Beauvais, was chapel-master to Charles IX. who dying, he was continued in his employment by his successor †. In the year 1580, Baltzarina, an Italian, afterwards called Beaujoyeux, came into France with a band of violins, and was made first valet de chambre to the queen. He was esteemed the finest performer on the violin then in Europe. Lewis XIII. of France is said to have composed a book of airs ‡. In 1630 a musician named Du Manoir, a fine performer on the violin, was by letters patent appointed King of the Violins, with power to licence performers on that instrument in all the provinces in France. In 1684, cardinal Mazarine having sent for musicians from Italy, entertained the court at the Louvre with a representation of an Italian opera; the subject of it was the amours of Hercules: Lully composed the Entrées, and thereby gave proofs of his genius for music. In 1660 Lambert,

\* Cherebert had by his queen Ingoberge, a daughter, named Bertha, who was married to Ethelbert, king of Kent, and greatly favoured the arrival of Austin the monk, when he came to teach the Christian religion.

† Some compositions of his are to be found both in the French and the Latin work of Merfennus.

‡ This may be true, for see an air of his composition in vol. IV. page 213.

master of the king's music, brought singing to perfection in France, by introducing the shake, and other graces, to which the French till his time were strangers. In 1669 the king granted to Cambert his letters patent for an opera, he having a short time before set to music a pastoral of Perrin, which was represented at Vincennes with great applause: The dialogues in the operas performed under the direction of Cambert, were composed by Lambert, Martin, Pordigal, Boiffet, and himself, and were the models after which the French recitative was formed. Lewis XIV. understood music in perfection; he was also the best dancer in his court; cardinal Mazarine sent to Italy for a master to teach him the guitar, and in eighteen months the king excelled his master. All the foreign ambassadors at the court of France allowed that the music of the king's chapel, as also of his chamber, excelled that of any prince in Europe. Few nations have a greater passion for music than the Spaniards; there are few of them that do not play on the guitar, and with this instrument at night they serenade their mistresses: At Madrid, and in other cities of Spain it is common to meet in the streets, young men equipped with a guitar and a dark lanthorn, who taking their station under the windows, sing, and accompany themselves on their instrument; and there is scarce an artificer or labourer in any of the cities or principal towns, who when his work is over does not go to some of the public places and entertain himself with his guitar: Nevertheless few Spaniards are composers of music; their operas are Italian, and the performers come chiefly from Milan, Naples, or Venice. Upon the marriage of the king of Spain, Charles II. with Mademoiselle d'Orleans, sundry operas of Lully were represented at Madrid, but the Spaniards were but little pleased with them. The emperor Charles V. was a great lover and judge of music. Guerrero, the best musician in all Spain, composed motets, and, with a licence which some great masters have at times used, had made free with the compositions of others; this the emperor discovered, although none of the musicians of his court were able to do it. The court of Vienna was the last that admitted the Italian music: Upon the marriage of the emperor Leopold in the year 1660, an Italian opera was represented; the subject was the story of Orpheus and Eurydice; and since that time the emperor's musicians have been Italians. The marquis Santinella, an excellent musician, composed five or six Italian operas, one whereof was represented at the emperor's own expence, and was therefore

entitled *Opera Regia*. Scarlatti composed an opera for the birthday of the electoral prince of Bavaria; the subject of it was 'The Triumph of Bavaria over Heresy.' The English are said to owe their music to the French, for in 1668 Cambert left France, and went into England, and at London performed his opera of *Pomone*; but although he was favoured by the king, he was envied by the English musicians, envy being inseparable from merit. Some Englishmen had composed music to operas in their own language, but these not succeeding, the Italian opera has taken place in that kingdom. Some years ago certain French musicians attempted an opera at London, which was well received by the audience; but the English musicians being determined to interrupt the performance, began a quarrel, in which five or six were killed on one side or the other, and the survivors of the French musicians went back to their own country \*. In England are concerts at all the places resorted to for the benefit of mineral waters. The king of England's band of music is either good or otherwise, accordingly as he cares for the expence of it. That of James II. was very indifferent, for this reason, that the king chose rather to employ his superfluous money in charity than in music.

These and other particulars contained in the first tome of this work, make the whole of the history of music, as given by the author; the remainder of it has not the least pretence to that character, it being a miscellaneous collection of dissertations, dialogues, discourses, and reflections on the subject of music, without the least regard to the order and course of historical narration. Many of those it is to be suspected are not the work of the author, seeing that the second tome begins with, and contains the whole of the '*Comparaison de la Musique Italienne et de la Musique Françoise*,' written by Mons. de la Viéuville de Freneuse, in answer to the '*Paralele des Italiens et des François*,' &c. and mentioned in a preceding page of this volume.

The first of these detached pieces, and which makes the twelfth chapter of the first tome of the '*Histoire de la Musique et de ses Effets*,' is entitled '*Dissertation sur le bon Goût de la Musique d'Ita-*

\* Of this quarrel no mention is made in any of the accounts extant of the English drama, nor any traces of it to be met with in any of the news-papers of the time, which we allow to comprehend all that interval between the first publication of the *Gazette* in king Charles the Second's reign and the year 1715, when the book now citing was first published.



'lie, de la Musique François, & sur les Opera.' It begins with a remark that the admirers of the Italian music are a small sect of demi-sçavans in the art, notwithstanding they are persons of condition, and that they absolutely condemn the French music as insipid. But that there is another party more deeply skilled in the science, who are faithful to their country, and cannot without indignation suffer that the French music should be despised; and these look upon the Italian music as wild, capricious, and contrary to the rules of art. Between these two parties the author professes to be a moderator: Of his impartiality a judgment may be formed from the following sentiments. The harmony of the Italian musicians is learned, especially in their Cantatas and Sonatas; but the style of the French is more natural: Besides that the French performers exceed the Italians in point of execution. The music of the Italians is like Gothic architecture, abounding with ornaments that obscure the work. The Italians express all the passions alike; their symphonies are but echos of the song. They change the key too frequently, and repeat the same passages too often. Their Cantatas are fit only for the chamber, and their Sonatas of two parts should be played by one violin only. Their thorough-basses doubled and chorded, and their Arpeggios are calculated to deceive the ignorant; and they are like dust thrown into the eyes of men to prevent their seeing; with a deal more to the same purpose. He says that the Abbé de la Louette made certain compositions for a concert at Rome, performed at the palace of the princess Colonna in 1689, which were so difficult to execute, that the famous Francisci was twice out in playing them; from hence he says it appears that the Italian performers are not infallible when they attempt to play or sing at sight.

In the thirteenth and last chapter of the '*Histoire la Musique et de ses Effets*,' that is to say, the history of music properly so called, the author treats of the sensibility of some animals, and of the effects of music upon many of them. He says that being in Holland in the year 1688, he went to see a villa of Milord Portland, and was struck with the sight of a very handsome gallery in his great stable. 'At first,' says he, 'I concluded it was for the grooms to lye in, but the master of the horse told me that it was to give a concert to the horses once a week to cheer them, which they did, and the horses seemed to be greatly delighted therewith.' He says that naturalists observe

observe that hinds are so ravished with the sound of a fine voice, that they will lye down to hearken to it with the more attention; and that some of them are so enraptured with music, as to suffer themselves frequently to be taken without resistance\*. It is not uncommon, he adds, to see nightingales, at the time of their making love, assemble themselves in a wood when they hear the sound of instruments, or the singing of a fine voice, which they will answer by warbling with so much violence, as often to fall down expiring at the feet of the performer; and as a proof of this fact, he relates that in the month of May the people of Paris go to play in the gardens of the Tuilleries upon lutes and guitars, and that the nightingales and linnets there will perch upon the necks of the instruments, and listen with great attention and delight.

The second tome begins with, and contains the whole of the *Comparaison de la Musique Italienne et de la Musique Françoise*, with a letter of the author to one of his friends on the same subject.

The third tome contains a letter to a lady on the subject of music and the French opera, with some songs adapted to well-known airs in the French operas; and a pastoral drama entitled *L'Innocente*. This is followed by several dialogues on music in general, containing many curious particulars respecting the French musicians, more particularly Lully, of which a due use has been made in the memoir herein before inserted of that musician.

In tome IV. the author re-assumes the style of history, interspersing a variety of observations, upon church-music, on the qualifications of a master of music, and on music in general; and relates that Henry II. of France sung with the chanters of his chapel, as did also Charles IX. who, as Brantome asserts, sung his part very well; and for an encouragement to the study and practice of church-music, founded the school of St. Innocent. He adds that Henry III. also sung, and that both he and his predecessor Henry II. were composers of music.

The rest of this tome is taken up with an examen of the Italians and French with respect to the music of each: And herein the author

\* That horses are sensible of the effects of music is remarked by the duke of Newcastle in his treatise of Horsemanship; and that deer are rendered tame by it, is no less confidently asserted: Playford relates that he saw a herd of stags, twenty in number, who were drawn by the sound of a bagpipe and a violin, from Yorkshire to Hampton-Court, See vol. III. page 117, in not.

takes occasion to observe on the liberty which some of the Italian musicians have assumed in the composition of motets, to alter the words of the vulgate translation ; and of this he gives as an instance a motet of Carissimi, ' *Peccavi Domine,*' &c. in which he severely censures him for the use of the word *Culpas*, though he allows the motet to be a beautiful one. Again he remarks that the Italian musicians seldom regard the expression of the words ; as an instance whereof he refers to the *Judicium Salomonis* of this author, upon which he observes, that the setting of the word *Discernere*, in the prayer of Solomon, is shocking, as containing a melody in which all the chords are taken, which he condemns as a puerile effort. Nevertheless he commends very highly other parts of this composition, particularly the chidings of the two mothers ; and above all the dignity and majesty with which Solomon is made to pronounce his decree. The author adds, that this composition is the finest of Carissimi's works that he had ever seen ; and that he looks upon this musician as the least unworthy adversary whom the Italians have to oppose Lully :

He observes that, for want of attention, the expression of a particular word in music may become ridiculous, and may even be a burlesque of the sentiment. And to this purpose he relates the following story : ' In 1680 or 82, when Dumont died, and Robert retired, instead of the two masters of music which the king had at his chapel, he chose to have four ; and to the end that these places should be filled by musicians that were worthy of them, he sent into the provinces a circular letter, by which all the masters at cathedrals were invited to Versailles, in order to give proofs of their several abilities. Among many that offered themselves was Le Sueur, chapel-master of the church of Notre Dame at Rouen, a man of a happy and fruitful genius, one who had a very good knowledge of the Latin tongue, and merited this post as well as any. As he had no great patrons, he endeavoured to recommend himself by the performance of a studied composition, previous to that which was to be the test of his abilities : To that end he prepared a piece to be sung one day at the king's mass : It was the seventieth psalm " *Qui habitat in adjutorio,*" &c \*. an admirable one, and equal to the text ; and the king and all his court heard it with great attention.

\* This is a mistake of the author, the psalm is the ninetieth in the Vulgate, and the ninety-first in our translation.

' At the seventh verse, " Cadent a latere tuo," &c. Le Sueur had represented the falling, signified by the word Cadent, by a chorus in fugue, which made a rumbling through seven or eight notes descending; and when the deep basses had run over the noisy octave, resting upon the last note, there was no auditor but must be supposed, according to Le Sueur, whom this invention had charmed, to have represented to himself the idea of a man rolling down stairs, and falling with great violence to the bottom. This description struck but too much one of the courtiers, who, upon hearing the rumblings of the fugue, at one of those Ca-a-a-dents, cried out, " There is somebody down that will never get up again." This pleasantry disturbed the gravity and the silence of the whole assembly. The king laughed at it, and the rest appeared to wait only for permission to second him. A long uninterrupted hearty laugh ensued, at the end whereof the king made a sign with his hand, and the music went on. At the tenth verse, " Et flagellum non appropinquabit," &c. poor Le Sueur, whose misfortune was that of not having exalted himself above those puerilities, had set a new fugue upon the word Flagellum, in notes that represented the lashing of scourges, and that in so lively a manner, that a hearer must have thought himself in the midst of fifty Capuchins, who were whipping each other with all their might. " Alas !" cried another courtier, tired with this hurly burly, " these people have been scourging each other so long, that they must be all in blood." The king was again taken with a fit of laughter, which soon became general. The piece was finished, and Le Sueur was in hopes that the exceptionable passages in it would have been forgot. The time of trial drawing on, the candidates were shut up in a house, and for five or six days maintained at the king's expence, but under a strict command that none of them should be permitted to communicate with any person. Each tried his utmost efforts upon a psalm appointed for the competition, which was the thirty-first, " Beati quorum remissæ sunt," &c. But as soon as those of the chapel began to sing the work of Le Sueur, instead of attending to the beauties of the composition, the courtiers recalling to mind the idea of the two obnoxious passages in his former master-piece, and the jests passed thereupon, cried out, " This is the Ca-a-a-dent," and a general laughter ensued: The consequence was, that Colasse,

• La Lande, Minoret, and Couppillet were chosen; the three first  
• worthy without a doubt, of this post, the last not \*; and Le Sueur  
• returned home melancholy to his house, to execute in the choir of  
• his church an excellent “*Beati quorum*,” which no one would  
• hear at Versailles, though it received a thousand applauses at Rouen.  
• This adventure, which Le Sueur after recounted with a very lively  
• resentment against the court, had nevertheless so well cured him of  
• trifling and false expression, that he passed over almost to the oppo-  
• site extreme. He threw all his old music into the fire, fine and  
• pleasing as it was; and, during the remainder of his life, composed  
• new upon every occasion, sober even to dryness.

Throughout his book the author takes every occasion that offers to  
censure the practice of fugue; and, taking advantage of the story  
above related, he says that although in their church-music, and in  
their opera, fugues are the delight of the Italians, they are tiresome,  
and in church-music improper; for that there are few passages in  
scripture which allow us to repeat them so many times as the fugue  
would demand. It is even difficult, adds he, for one to find words in  
the church-service with which these frequent repetitions can agree:  
As to double fugues, which are made to differ at the same time, good  
sense requires that they should be sung by two choirs.

He says of the profane music of France, that it was originally too  
intricate and elaborate; but that Lully reformed it, and left a shining  
example of that medium, which ought ever to be preserved between  
the extremes of simplicity and refinement. Yet he observes that the  
music of Dumont, who flourished before Lully, though his motets  
were not printed till 1688, is of an extreme simplicity. He farther  
says of this author, that it was he who brought in, or at least esta-  
blished in France, the use of continued basses; and that the art and  
high skill which appear in the more modern compositions, have not  
rendered those of Dumont contemptible, but that they are yet bought;  
their respective graces are yet felt; and his dialogue between an angel  
and a sinner, “*Peccator ubi es?*” is still heard with pleasure:

He says that Desmarests, author of the fine opera, *Æneas and Dido*,  
ought to be reckoned among the church musicians, it being certain  
that he composed all that music which Couppillet caused to be per-

\* For a reason that will be given hereafter.

formed; as a proof whereof he relates the following fact. ‘After  
 ‘Coupillet had been named for the king’s chapel, merely because  
 ‘Madam the Dauphiness, whom Monsr. Bossuet had solicited, de-  
 ‘fired it; he soon became sensible of his inability to discharge the  
 ‘duties of it, and had recourse to Desmarets, a young man then  
 ‘needy and unknown. A bargain was made between them, and dur-  
 ‘ing ten or a dozen years Coupillet held his employment with repu-  
 ‘tation and esteem, till upon breach of the agreement on the part of  
 ‘Coupillet, Desmarets made a discovery of the secret, and Coupil-  
 ‘let retired.’

Towards the close of this work we meet with a tract, that appears to be an answer to a reply of the Abbé Ragueneau to the *Comparaison de la Musique Italienne et de la Musique Française*; and by this author’s recognition of the *Comparaison*, we know it to be the work of Monsr. de la Viéuville de Freneuse. In this answer it appears that the applauses which in the *Parallel* are given to the Italians, more particularly Corelli and Bononcini, had greatly irritated him, and even bereft him of every source of argument, excepting personal reflection. Of Corelli he does but repeat the censures contained in the *Comparaison*, but Bononcini is made the subject of a distinct tract, entitled ‘*Eclaircissement sur Buononcini*.’ In this senseless libel, for it deserves no better a name, the author enters into an examination of the duets and cantatas of Bononcini, which he says have no other fault than that they cannot be sung; which impossibility he makes to arise from the use of fugues, counter-fugues, and intervals but little used, most of them false and irregular; objections, he says, which are equally to be made against the compositions both of Corelli and Bononcini. He then proceeds to examine a Cantata of Bononcini, as he has done a Sonata of Corelli, that he may equally satisfy, as he professes to do, the friends of these two heroes in different kinds of music. To this end he remarks on a cantata of Bononcini, ‘*Arde il mio petto amante*’; for the choice whereof he gives this notable reason, that it is very short, and therefore one of the best of the many which that author had composed: And after a great number of idle objections to the expression of the poet’s sentiments, the conduct of the melody and harmony, and the use of the tritone in the recitatives, he expresses his sentiments in the following modest terms: ‘*Ces jolis traits de Corelli & de Buononcini, dont vous êtes enchantez, cho-*  
 ‘quent,

‘quent, renversent toutes les règles & de la musique & du bon sens :  
 ‘on vous défie de trouver quio que ce soit de pareil dans Boesset, Lambert, Camus, dans tous les ouvrages de Lulli, & dans les ouvrages de  
 ‘Campra, de Desmarets, de M. des Touches, qui ont eu du succès :  
 ‘toute la France, les gens de la cour, les connoisseurs ont jusqu’ici  
 ‘méprisé, abhorré de si fausses beautés.’

He concludes his invective with an assertion, that, let his adversary, with all his skill in music, chuse any sonata of Corelli, or cantata of Bononcini, and correct it at his pleasure, he will not be able to accommodate it to the taste of a Frenchman ; which assertion may be very true, and no reflection on the merit of either of these two persons.

And lastly, to express his contempt, he exhorts the people, as it seems is the custom in Italy, to throw apples, medlars, and oranges at the heads of such musicians as those whom he has so freely censured in the passage above quoted.

Traits du peuple en courroux, pommes, nesses, oranges,  
 Sifflets de toute espèce & de toute grandeur,  
 Volez sur ce compositeur,  
 Célébrez ses louanges.

No one that reflects on this controversy can wonder that nothing decisive is produced by it, seeing that in questions of this kind, those of one party generally reason upon principles which are denied by the other. In such a case there can be no appeal but to the general sense of mankind, which has long determined the question, and given to the Italian music that preference, which upon principles universally admitted, is allowed to be its due.

## C H A P. II.

**B**ARON DE ASTORGA was eminently skilled in music, and a celebrated composer. Of his history little is known, save that he was a Sicilian by birth, and was at the court of Vienna at the beginning of this century, where he was greatly favoured by the emperor Leopold, from whence it is presumed he went to Spain \*, and had that title conferred upon him, which, for want of his family name, is the only known designation of him. He was at Lisbon some time, and after that at Leghorn, where being exceedingly caressed by the English merchants there, he was induced to visit England, and passed a winter or two in London, from whence he went to Bohemia; and at Breslaw, in the year 1726, composed a pastoral intitled *Daphne*, which was performed there with great applause. He excelled altogether in vocal composition; his cantatas in particular are by the Italians esteemed above all others. He never travelled without a great number of them, and, though very short-sighted, was used to sing them, accompanying himself on the harpsichord. The anonymous author of *Remarks on Mr. Avison's Essay on Musical Expression*, says that the Cantatas of the Baron d'Astorga have in general too much of that extravagant gusto, which he condemns, at the same time that he celebrates a *Stabat Mater* of his as a composition to which he says he scarcely ever met with an equal. This hymn, he adds, had lately been performed at Oxford with universal approbation. The Academy of Ancient Music are in possession of it, and it now frequently makes a part of their entertainment on Thursday evenings.

\* Astorga is a city in the province of Leon in Spain, and a bishop's see.





EFFIGIES ANTONII VIVALDI.

ANTONIO VIVALDI, Maestro de' Concerti del Pio Ospitale della Pieta in Venetia, and Maestro di Capella dà Camera to Philip, landgrave of Hesse Darmstadt, was a celebrated composer for the violin, as also a great master of that instrument. He composed Solos, Sonatas, and Concertos to a great number; but his principal works are his third and eighth operas; the latter of these consists of two books of concertos, entitled 'Il Cimento dell' Armonia e dell' Inventione;' but the common name of them is the Seasons. The plan of this work must appear very ridiculous; for the four first concertos are a

pretended paraphrase, in musical notes, of so many sonnets on the four seasons, wherein the author endeavours, by the force of harmony, and particular modifications of air and measure, to excite ideas correspondent with the sentiments of the several poems. The subsequent compositions have a similar tendency, but are less restrained; whether it be that the attempt was new and singular, or that these compositions are distinguished for their peculiar force and energy, certain it is that the Opera VIII. is the most applauded of Vivaldi's works. Indeed the peculiar characteristic of Vivaldi's music, speaking of his Concertos, for as to his Solos and Sonatas, they are tame enough, is, that it is wild and irregular; and in some instances it seems to have been his study that it should be so; some of his compositions are expressly entitled Extravaganzas, as transgressing the bounds of melody and modulation; as does also that concerto of his, in which the notes of the cuckoo's song are frittered into such minute divisions as in the author's time few but himself could express on any instrument whatsoever. From this character of his compositions it will necessarily be inferred that the harmony of them, and the artful texture of the parts, is their least merit; but against this conclusion there are a few exceptions; the eleventh of his first twelve Concertos, being, in the opinion of the judicious author of Remarks on Mr. Avifon's Essay on Musical Expression, a very solid and masterly composition, and an evidence that the author was possessed of a greater degree of skill and learning than his works in general discover. For these his singularities, no better reason can be given than this, Corelli, who lived a few years before him, had introduced a style which all the composers of Italy affected to imitate: As Corelli formed it, it was chaste, sober, and elegant, but with his imitators it degenerated into dulness; this Vivaldi seemed to be aware of, and for the sake of variety, gave into a style which had little but novelty to recommend it\*.

The account herein before given of the progress of music in England, respects solely this island, where only it had been cultivated as

\* The Opera terza of Vivaldi, containing twelve Concertos for violins, was reprinted in England, and published by Walsh and Hare, with the following title, which is here inserted as a proof of the assertion in page 108, of this volume, that they were both illiterate men; 'Vivaldi's most celebrated Concertos in all their parts for Violins and other Instruments, with a Thorough-Bass for the Harpsicord. Compos'd by Antonia Vivaldi. Opera terza.'

a liberal science. Mention has occasionally been made of the state of music in Wales, in Ireland, and in Scotland; and a particular account has been given of the origin of those melodies which distinguish the music of this latter kingdom from that of every other country. In the principality of Wales, and the kingdom of Ireland, it appears that music derived very little assistance from those precepts which it had been the endeavour of learned and ingenious men to disseminate throughout Europe; the consequence whereof has been, that, submitting to no regulation but the simple dictates of nature, the music of those countries has for many centuries remained the same; and can hardly be said to have received the least degree of improvement.

In Scotland the case has been somewhat different: a manuscript is now extant\*, written in the Scottish dialect, entitled 'The Art of Music collectit out of all ancient Doctouris of Music,' wherein all the modern improvements respecting the composition of music in parts are adopted; and the precepts of Franchinus, Zarlino, and other eminent writers, are enforced by arguments drawn from the principles of the science, and the practice of those countries where it had been first improved, and has continued to flourish in the greatest degree. The study of the mathematics has in these later years been cultivating in Scotland; and at the beginning of this century some faint essays were made in that country towards an investigation of the principles of music: The result of these we are strangers to; but of the success of the pursuit in general we are enabled to form a judgment by means of a learned and valuable work, entitled 'A Treatise of Music, speculative, practical, and historical, by ALEXANDER MALCOLM,' printed at Edinburgh in 1721, of which it is here proposed to give an account.

This book contains fourteen chapters, subdivided into sections.

Chap. I. contains an account of the object and end of music, and the nature of the science. In the definition and division of it under this head, the author considers the nature of sound, a word he says that stands for every perception that comes immediately by the ear; and which he explains to be the effect of the mutual collision, and consequent tremulous motions in bodies, communicated to the circumambient fluid of the air, and propagated through it to the organs

\* Penes Authorem.

of hearing. He then enquires into the various affections of sound, so far as they respect music, of which he makes a two-fold division, that is to say, into

I. The knowledge of the *Materia Musica*.

II. The art of Composition.

Chap. II. treats of tune, or the relation of acuteness and gravity in sounds. The author says that sounds are produced in chords by their vibratory motions, which, though they are not the immediate cause of sound, yet they influence those insensible motions that immediately produce it; and, for any reason we have to doubt of it, are always proportional to them; and therefore he infers that we may measure sounds as justly in these as we could do in the other, if they fell under our measures; but as the sensible vibrations of whole chords cannot be measured in the act of producing sound, the proportion of vibrations of different chords must be sought in another way, that is to say, by chords of different tensions, or grossness, or lengths, being in all other respects equal. And for the effect of these differences he cites *Vincenzio Galilei*, who asserts that there are three ways by which we may make the sound of a chord acuter, viz. by shortening it, by a greater tension, and by making it smaller, *cæteris paribus*. By shortening it, the ratio of an octave is 1 : 2; by tension it is 1 : 4; and by lessening the thickness it is also 1 : 4; meaning in the last case when the tones are measured by the weights of the chord.

The vibrations of chords in either of the cases above put, in order to ascertain the degrees of acuteness and gravity, are insensible; and being by necessary consequence immeasurable, can only be judged by analogy. In order however to form some conclusion about them, the author cites from *Dr. Holder's* treatise, the following passage; on which he says the whole theory of his natural grounds and principles of harmony is founded. 'The first and great principle upon which  
' the nature of harmonical sounds is to be found out and discovered is  
' this: That the tune of a note (to speak in our vulgar phrase) is  
' constituted by the measure and proportion of vibrations of the sonorous body; I mean of the velocity of these vibrations in their  
' recourses; for the frequenter these vibrations are, the more acute  
' is the tune: the slower and fewer they are in the same space of  
' time, by so much more grave is the tune. So that any given note  
' of

\* of a tune is made by one certain measure of velocity of vibrations,  
 \* viz. such a certain number of courses and recourses, e. g. of a chord  
 \* or string in such a certain space of time, doth constitute such a de-  
 \* terminate tune.\*

Upon this passage Malcolm observes, that though we want experiments to prove that the difference of the numbers of vibrations in a given time is the true cause on the part of the object of our perceiving a difference of tune, yet we find by experience and reason both, that the differences of tunes are inseparably connected with the number of vibrations; and therefore these, or the lengths of chords to which they are proportional, may be taken for the true measure of different tunes.

Chap. III. contains an enquiry into the nature of concord and discord. The several effects of these on the mind are too obvious to need any remark; but the causes of those different sensations of pleasure and distaste severally excited by them, he resolves into the will of God, as other philosophers do the principle of gravitation. Yet upon what he calls the secondary reason of things, arising from the law or rule of that order which the divine wisdom has established, he proceeds to investigate the ratios of the several intervals of the diatonic, distinguishing them into concords and discords: and concludes this chapter with a relation of some remarkable phenomena respecting concord and discord; such as the mutual vibration of consonant strings; the breaking of a drinking-glass by the sound of the human voice adjusted to the tune of it, and gradually encreased to the greatest possible degree of loudness\*; and to these, which are the effects of concord, he adds an instance of a different kind, that is to say, of an effect produced by discordant sounds: The relation is taken from Dr. Holder, a person of sound judgment in music, and of unquestionable veracity, and is well worthy of attention.

\* Being in an arched sounding room near a shrill bell of a house-  
 \* clock, when the alarm struck I whistled to it, which I did with  
 \* ease in the same tune with the bell; but endeavouring to whistle a  
 \* note higher or lower, the sound of the bell and its cross motions  
 \* were so predominant, that my breath and lips were checked so,

\* It is said that Mr. Francis Hughes, a gentleman of the royal chapel in the reign of king George I. who had a very strong counter-tenor voice, could with ease break a drinking-glass in this manner.

• that I could not whistle at all, nor make any sound of it in that discording tune. After, I founded a shrill whistling pipe, which was out of tune to the bell, and their motions so clashed that they seemed to sound like switching one another in the air\*.

Chap. IV. is on the subject of harmonical arithmetic, and contains an explanation of the nature of arithmetical, geometrical, and harmonical proportion, with rules for the addition, subtraction, multiplication, and division of ratios and intervals.

Chap. V. contains the uses and application of the preceding theory, explaining the nature of the original concords, and also of the compound concords.

Chap. VI. explains the geometrical part of music, and the method of dividing right lines, so as their sections or parts one with another, or with the whole, shall contain any given interval of sound.

Chap. VII. treats of harmony, and explains the nature and variety of it, as it depends upon the various combinations of concurring sounds.

Chap. VIII. treats of concinnous intervals, and the scale of music, and herein are shewn the necessity and use of discords, and their original dependence on the concords. Farther it explains the use of degrees in the construction of the scale of music.

Chap. IX. treats of the mode or key in music, and of the office of the scale of music.

Chap. X. treats of the defects of instruments, and of the remedy thereof in general, by the means of sharps and flats.

In order to shew these defects he exhibits in the first place the series of tones and semitones in the Systema Maxima, taking it from C, and extending it to cc, as hereunder given; upon which it is to be observed that the colon between two letters is the sign of a greater tone, 8 : 9; a semicolon the sign of a lesser tone, 9 : 10; and a point the sign of a semitone, 15 : 16; supposing the letters to represent the several notes of an instrument tuned according to the relations marked by those tones and semitones.

C : D; E. F; G; A : B. c : d; e. f; g; a : b. cc.

Upon which he makes the following observation: 'Here we have the diatonick series with the 3d and 6th greater proceeding from C;

\* Treatise of the Natural Grounds and Principles of Harmony, page 34.

‘ and therefore if only this series is expressed, some songs composed  
‘ with a flat melody, i. e. whose key has a lesser 3d, &c. could not  
‘ be performed on the organ or harpsichord, because no one of the  
‘ octaves of this series has all the natural intervals of the diatonick  
‘ series, with a 3d lesser.’

To remedy these and other defects of instruments whose intervals depend not upon the will of the performer, but are determined by the tuning, he says a scale of semitones was invented, which he exhibits in this form :

c.	c#.	d.	d#.	e.	f.	f#.	g.	g#.	a.	b.	h.	cc.
$\frac{15}{16}$	$\frac{128}{135}$	$\frac{15}{16}$	$\frac{24}{25}$	$\frac{15}{16}$	$\frac{128}{135}$	$\frac{15}{16}$	$\frac{15}{16}$	$\frac{24}{25}$	$\frac{15}{16}$	$\frac{128}{135}$	$\frac{15}{16}$	

And upon it he observes that it contains the diatonic series in the key C, with both the greater and lesser third, with their accompanymments all in their just proportions ; and that it corrects the errors of the tritone between F and h, and the defective fifth between h and F.

This division corresponds in theory with the Systema Participato mentioned by Bontempi, and spoken of vol. III. page 155, and elsewhere in the course of this work.

Malcolm also gives a second division of the octave into semitones in the following form :

c.	c#.	d.	d#.	e.	f.	f#.	g.	g#.	a.	b.	h.	cc.
$\frac{16}{17}$	$\frac{17}{18}$	$\frac{18}{19}$	$\frac{19}{20}$	$\frac{15}{16}$	$\frac{16}{17}$	$\frac{17}{18}$	$\frac{18}{19}$	$\frac{19}{20}$	$\frac{16}{17}$	$\frac{17}{18}$	$\frac{15}{16}$	

being that invented by Mr. Thomas Salmon, and inserted in the Philosophical Transactions ; upon which Malcolm observes, that having calculated the ratios thereof, he found more of them false than in the preceding scale, but that their errors were considerably less ; so that upon the whole the merits of both seem to be nearly equal.

This chapter of Malcolm’s book contains many curious observations upon the necessity of a temperature, arising from that surd quantity, which for many centuries, even from the time of Boetius, it has been the study of musicians to dispose of. The author concludes with a general approbation of the semitonic division, and of the present practice in tuning the organ and harpsichord, corresponding as nearly to it as the judgment of the ear will enable men. As to the pre-

tences of the nicer kind of musicians, he demonstrates that they tend to introduce more errors than those under which the present system labours.

Chap. XI. describes the method and art of writing music, and shews how the differences in tune are represented. Under this head the author explains the nature and use of the cliffs; as also the nature of transposition, both by a change of the cliff and of the key or mode. He also explains the practice of solmisation, and makes some remarks on the names of notes. Lastly he enters into an examination of Salmon's proposal for reducing all music to one cliff, as delivered in his Essay to the Advancement of Music. This proposal Malcolm not only approves of, but expresses himself with no little acrimony against that ignorance and superstition which haunts little minds, and the pride and vanity of the professors of the art; all which he says have concurred in the rejection of so beneficial an invention.

Chap. XII. treats of the time or duration of sounds in music, and herein, 1. Of time in general, and its subdivision into absolute and relative; and particularly of the names, signs, and proportions in relative measures of notes as to time. 2. Of absolute time, and the various modes or constitution of parts of a piece of melody, on which the different airs in music depend; and particularly of the distinction of common and triple time; and the description of the Chronometer for measuring it. 3. Concerning rests and pauses of time, with some other necessary remarks in writing music.

The Chronometer mentioned in this chapter is an invention of Mons. Loulie, a French musician, and is described in the account herein before given of him, and of a book of his writing, entitled 'Elemens ou Principes de Musique.'

Chap. XIII. contains the general rules and principles of harmonic composition.

The whole of this chapter, as Malcolm acknowledges in the introduction to his work, was communicated to him by a friend, whom he is forbidden to name. The rules are such as are to be found in almost every book on the subject of musical composition.

The account given in Chap. XIV. of the ancient music, is, considering the brevity of it, very entertaining and satisfactory. Speaking of the tones or modes, he says there are four different senses in which



which the term is accepted, that is to say, it is used to signify, 1. a single sound, as when we say the lyre had seven tones. 2. A certain interval, as for example, the difference between the diatessaron and diapente. 3. The tension of the voice, as when we say one sings with an acute or a grave voice \*. 4. A certain system, as when they say the Doric or Lydian mode or tone.

In the consideration of this latter sense of the word Mode, he observes that Boetius has given a very ambiguous definition of the term; for, to give the remark in his own words, Malcolm says he first tells us ' that the modes depend on the seven different species of the diapason, which are also called Tropi; and these, says he, are "Constitutiones in totis vocum ordinibus vel gravitate vel acumine differentes." Again he says, "Constitutio est plenum veluti modulationis corpus, ex consonantiarum conjunctione consistens, quale est Diapason, &c. Has igitur constitutiones, si quis totas faciat acutiores, vel in gravius totas remittat secundum supradictas Diapason consonantiæ species, efficiet modos septem." This is indeed a very ambiguous determination, for if they depend on the species of 8ves, to what purpose is the last clause? and if they differ only by the tenor or place of the whole 8ve, i. e. as it is taken at a higher or lower pitch, what need the species of 8ves be at all brought in? His meaning perhaps is only to signify that the different orders or species of 8ves lie in different places, i. e. higher and lower in the scale. Ptolemy makes them the same with the species of diapason; but at the same time he speaks of their being at certain distances from one another.'

Upon this seeming ambiguity it may be remarked, that the two definitions of a mode or tone above cited from Boetius, are reconcilable with each other; for the proof whereof we refer to a dissertation on this subject by Sir Francis Haskins Eyles Stiles, published in the Philosophical Transactions, vol. LI. part ii. for the year 1760, and abridged in vol. I. book II. chap. 1, 2, of this work.

In a short history of the improvements in music, which makes part of the fourteenth chapter, the author takes particular notice of the

\* Acuteness and gravity are affections of sound: And note of tone, that both the grave and acute pipes of any given stop in an organ, the vox humana and cornet, for instance, have, comparing pipe with pipe, the same tone, or rather that peculiarity of sound which distinguishes the voice of one person from another, or the sound of the cornet from another instrument.

reformation of the ancient scale by Guido, and adopts the sentiments of some very ingenious man, who scruples not to say of his contrivance of six syllables to denote the position of the two semitones, in the diatonic series of an octave, that it is 'Crux tenellorum ingeniorum \*.'

In the comparison between the ancient and modern music, contained in this chapter, this author says that the latter has the preference; and upon that controverted question, whether the ancients were acquainted with music in consonance or not, he cites a variety of passages from Aristotle, Seneca, and Cassiodorus, to the purpose, and scruples not to determine in the negative.

From this general view of its contents, it must appear that the work abovementioned is replete with musical erudition. Extensive as the subject is, the author has contrived to bring under consideration all the essential parts of the science. His knowledge of the mathematics has enabled him to discuss, with great clearness and perspicuity, the doctrine of ratios, and other abstract speculations, in the language of a philosopher and a scholar. In a word, it is a work from which a student may derive great advantage, and may be justly deemed one of the most valuable treatises on the subject of theoretical and practical music to be found in any of the modern languages.

### C H A P. III.

**J**OHAN FRANCIS DE LA FOND, a singing-master, and a teacher of the principal instruments, and also of the Latin and French tongues, published in 1725, at London, an octavo volume, entitled 'A new System of Music both theoretical and practical, and yet not mathematical,' wherein he undertakes to make the practice of music easier by three quarters, and to teach a new and easier method than

\* This censure is grounded on the opinion of some very ingenious man, whom Malcolin has not thought fit to name, and probably never heard of. Great pains have been taken to find out the author of it, but to no purpose. All that can be said of it is, that it occurs in Brossard's Dictionnaire de Musique, voce SYSTEME, as the sentiment of an illustrious writer of the last age. Dr. Pepusch has given it an answer in his Treatise of Harmony, edit. 1731, page 70.

any yet known of figuring and playing thorough, or, as he affects to call it, compound bass.

The first of these ends he attempts to effect by an indiscriminate charge of folly and absurdity on all that had written on music before him, and an assertion that mathematics have little or nothing to do with music; the second by an argument tending to prove, what no one ever yet denied, to wit, that in the semitonic scale, which divides the octave into tones and semitones, there are twelve intervals. His proposition of teaching thorough-bass consists not in the rejection of the figures with which it is necessarily encumbered, but in the assigning to them severally, powers different from what they now possess; it is conceived in the following terms: 'Nature teaches us to call the first or unison, the unison; the flat 2d the 2d; the sharp 2d the 3d, the flat 3d the 4th; the sharp third the 5th, the 4th the 6th, the flat 5th the 7th, the natural 5th the 8th, the sharp 5th or flat 6th, the 9th, the sharp 6th the 10th, the flat 7th the 11th, the sharp 7th the 12th; the 8th, which according to their notions should be either natural, flat, or sharp, or sometimes one of them, and sometimes another; the 8th I say is the 13th, the flat 9th the 14th, and the sharp 9th the 15th, all which I mark thus, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, u, d, t, q, Q, using letters for the five last, not only for the sake of keeping to one figure only, but because those letters are the initials of the proper names of those concords; and I make the last a capital, to distinguish it from the last but one. The concords I think proper to call by the Latin names, as being more musical than the English ones. And these terms I write here at length for the sake of the Non-Latinists; Unison or Prime, Second, Terce, Quart, Quint, Sexte, Septime, Octave, None, Decime, Undecime, Duodecime, Tredecime, Quatuordecime, and Quindecime. Nor can this be thought a great innovation, for three of those names are received already:

All these denominations are plain, self-consistent, and free from the very shadow of ambiguity. The scholar, counting his concords from the bass note, as is now done, and minding his plain figures, without troubling himself about the naturalness, flatness, or sharpness of any note, will at once find all his concords, let the mode be soft or gay; or the piece run over all their flats and sharps \*.

To illustrate this whimsical scheme of notation, the author gives

an example in the sixth Sonata of the fourth opera of Corelli, figured according to the above directions.

Another improvement of music suggested by this author, and which he means to refer to the first head, of an easier practice, is the rejection of the cliffs, for which innovation the following is his modest apology. ‘ At my first setting out, I have complained of a veil  
‘ that has for many ages hung before the noble science of music.  
‘ This complaint I have repeated since; but this is the place where  
‘ it ought to be repeated with the most passionate tone. For indeed  
‘ the business of clefs is the thickest part of that thick veil. This  
‘ veil, or rather this worst part of it, is so much the more intolerable, as it seems to have been wilfully made. We have seen that  
‘ the authors of the seven pretended notes, &c. have probably been  
‘ misled into that absurd notion, by their idle remark that the voice  
‘ naturally sings eight notes. But I think it impossible to assign any  
‘ cause of mistake in the introducing of the clefs into the tablature \*.’ His proposal for getting rid of the cliffs is in truth a notable one, and is nothing more than that we should suppose the three parts of a musical composition to be comprehended within the compass of one cliff, viz. the treble, in which case, to use his own words, ‘ I call the note  
‘ upon the second line G, (as it is now called in the trebles) not only  
‘ in the treble, but likewise in the tenor and the bass \* \* \* In short, I  
‘ reduce both the tenor and the bass to the treble, because there are  
‘ a great many more trebles played than there are tenors and basses,  
‘ both put together †.’

With regard to his system, as he calls it, so far as it tends to establish a division of the octave into twelve notes, omitting the blunder of notes for intervals ‡, it is not his own, but is the *Systema participato*, mentioned by Bontempi, explained in the foregoing part of this work, and referred to at the bottom of the page. His method of figuring thorough-bass is less intelligible than that now in use; and as to his proposal for rejecting the cliffs, there is no end to the

\* Page 40. The *Tablature* is that method of notation in which the sounds are signified by the letters of the alphabet, and not by the musical notes: Here the author substitutes the term in the place of the word *Scale*, and adds one instance more to the many others that occur in his book, of his ignorance of the subject he is writing on.

† The *Systema participato*, or *semitonic scale*, divides the octave into thirteen sounds or notes, comprehending twelve intervals of a semitone each. See vol. III. page 116, in not. 155, in not. vol. IV. 259, in not.

‡ Page 146.

confusion which it has a tendency to introduce ; nor can any one without the cliffs be capable of understanding the nature and office of the scale of music. And, after all, the arguments urged in favour of these several innovations, are none of them of weight sufficient to justify them, seeing, that with all the difficulties imputed to it, the modern system of notation is a language that we find by experience

‘ Girls may read, and boys may understand.’ POPE.

But allowing it to be otherwise, it might admit of a question what would be gained by an innovation that would render the compositions of all former musicians as generally unintelligible as is at this day a Saxon manuscript.

To enumerate all the arrogant assertions in favour of his own notions; and the contemptuous expressions with respect to the discoveries and improvements of others, that occur in the course of this work, would be in effect to transcribe the whole of a book now deservedly consigned to oblivion.

In the year 1724, the lovers of music were gratified with a work, the only one of the kind, and which, for the circumstances attending it, may be considered as the grandest and most splendid of any musical publication at this day extant : The title of it, to give it at length, is as follows : ‘ *Estro poetico-armonico Parafrasi sopra li primi venticinque Salmi. Poesia di Girolamo Ascanio Giustiniani, Musica di Benedetto Marcello, Patrizi Veneti.*’ This work, consisting of no fewer than eight volumes in folio, has the recommendation of some of the most eminent musicians of the time in all the several countries of Europe ; and these accompany not only the first, but each of the several volumes, in such sort, that it appears to have been the occasion of a correspondence, in which some of the most eminent poets and musicians were engaged, ultimately tending to celebrate the work and its author. The letters that passed on this occasion, and are prefixed to the several volumes, abound with a variety of curious particulars respecting music, and have the signatures of the following persons, viz. Domenico Lazzarini, Francesco Gasparini, Antonio Bononcini, Francesco Conti, Francesco Rosellini, Carlo Baliani, Francesca-Antonio Calegari, Giovanni Bononcini, Tommaso Carapella, Domenico Sarri, John Mattheson, Stefano Andrea Fiorè,

Giuseppe Bencini, Geminiano Jacomelli, and George Philip Telemann. Thus much must serve for a general character of the work, a particular account of it is referred to a memoir of the author, which it is here proposed to give.

BENEDETTO MARCELLO, a noble Venetian, was born on the twenty-fourth day of July, 1686. His father, Agostino Marcello, was a senator of Venice; his mother, Paolina, was of the honourable family of Cappello, being the daughter of Girolamo Cappello, and the aunt of Pietro Andrea Cappello, ambassador from the state of Venice to the courts of Spain, Vienna, and Rome, and who also was resident in England in that capacity about the year 1743, and afterwards.

The male issue of these two persons were Alessandro, a son next to him whose Christian name is unknown, and the abovementioned Benedetto Marcello: The elder of them addicted himself to the study of natural philosophy and the mathematical sciences, as also music, in which he attained to great proficiency; his younger brother Benedetto had been well instructed in classical literature, and having gone through a regular course of education under proper masters, was committed to the tuition of his elder brother, and by him taken into his house, with a view to his farther improvement in philosophy and the liberal arts.

Alessandro Marcello dwelt at Venice; he had a musical academy in his house, holden regularly on a certain day in every week, in which were frequently performed his own compositions. Being a man of rank, and eminent for his great endowments, his house was the resort of all strangers that came to visit the city. It happened at a certain time that the princes of Brunswick were there, who being invited to a musical performance in the academy abovementioned, took particular notice of Benedetto, at that time very young, and among other questions, asked him, in the hearing of his brother, what were the studies that most engaged his attention; 'O,' said his brother, 'he is a very useful little fellow to me, for he fetches my books and papers; the fittest employment for such a one as he is.' The boy was nettled at this answer, which reflected as much upon his supposed want of genius, as his youth, he therefore resolved to apply himself to music and poetry; which his brother seeing, committed him to the care of Francesco Gasparini, to be instructed in the principles

ciples of music \*; for poetry he had other assistances; and at length became a great proficient in both arts.

In the year 1716, the birth of the first son of the emperor Charles VI. was celebrated at Vienna with great magnificence; and upon this occasion a *Serenata*, composed by Benedetto Marcello, was performed there with great applause. In the year 1718 he published a little collection of Sonnets under the title of 'Driante, Sacreo Pastor Arcade,' which he dedicated to the celebrated Giovanni Mario Crescimbeni of Macerata, by his assumed name of Alfesibeo Cario, one of the founders of the Academy of Arcadians, into which Benedetto, from his great reputation, had been some time before elected †.

In the year 1722 he published an elegant little work, intitled 'Teatro alla moda,' of which there have been many editions. The judgment which the Marquis Scipio Maffei has given of this excellent performance, which is in the gay, lively, and facetious style, may be seen in the third volume of his *Literary Observations*, page 308, of the Verona edition, printed in 1738, and in the letters of Apostolo Zeno, both of them to the honour of the author.

Benedetto Marcello also published a collection of Sonnets intitled 'Sonetti a Dio,' with various other compositions on sacred subjects, of which there were two numerous impressions in a short time. This work he published as a forerunner of a greater, which he did not live to finish. To prepare himself for this learned and sublime undertaking, he employed some years in the study of theology and the holy fathers.

As to his musical compositions, they were many and various; two Cantatas of his, the one intitled 'Il Timoteo,' the other 'La Cassandra,' are celebrated by Signor Abbate Conti, in a letter to Girolamo Ascanio Giustiniani, to this effect: 'Dryden, a celebrated English poet, in an ode for music introduces Timotheus, who singing to Alexander, one while of wars and victories, another of tenderness and love; then of the slain in battle, and their ghosts, and of other subjects which move terror or pity, raises in him by turns all the softest and most furious passions. I was so pleased with the

\* See a letter of this person prefixed to the first volume of Marcello's *Psalms*, wherein he mentions that Marcello prosecuted his studies under him.

† Vide *Le Vite degli Arcade Illustri*, in the *Istoria della Volgar Poesia* of Crescimbeni, printed at Venice in 1730, vol. VI. page 378.

newness of this thought, that so long ago as when I was in France, I translated the ode out of English into Italian verse, changing the lyric form of the poem into the dramatic, by introducing the chorus and two persons, one of whom explains the subject of the song, the other is Timotheus himself, who sings. \*Benedetto Marcello being pleased with the poem, set it to music in the form of a Cantata, displaying therein the fruitfulness, and at the same time the depth of his art. Afterwards he desired to have the whole variety of passions expressed in Timotheus, brought into a poem by means of some other fable or story, in which one person only should speak; and recollecting that first Euripides, and afterwards Lycophron, had introduced Cassandra to foretell the misfortunes that should befall, in the one case the Greeks, in the other the Trojans, I undertook to imitate them; and to give magnificence and beauty to the imaginations of poetry, I put into the mouth of Cassandra, in the form of a prophecy, the most remarkable events celebrated by Homer in the Iliad. Marcello was pleased with the invention, and adorned it with all those colours of harmony which are most interesting, surprising, and delightful; and I think I say every thing when I compare the music of the Cassandra, making due allowance for the deficiency of the subject, to that of the Psalms paraphrased by your excellence, and sung with so much applause at Venice, Vienna, and Padua.'

Marcello made also a composition for a mass, which is highly celebrated, and was performed for the first time in the church of Santa Maria della Celestia, on occasion of Donna Alessandra Maria Marcello, his brother's daughter, taking the veil in that monastery. He also set to music the Lamentations of Jeremiah, the Miserere, and the Salve: These, with many other sacred compositions he gave to the clergy of the church of Santa Sophia, and was at the pains of instructing them in the manner in which they were to be performed.

For many years Marcello was a constant member of a musical academy held at the house of Agostino Coletti, organist of the church of the Holy Apostles, in which he always sat at the harpsichord; and by his authority, which every one acquiesced in, directed and regulated the whole performance.

In the year 1724 came out the first four volumes of the Paraphrase of the Psalms by Giustiniani, in Italian, set to music for one, two, and



and three voices, by Benedetto Marcello; and in the two subsequent years four more, including in the whole the first fifty of the Psalms. Before the work is a prefatory address of the poet and the musical composer, explaining the nature and tendency of the work, wherein they observe that it is the first of its kind, and is introduced into the world without the advantage of any precedent that might have directed the method and disposition of it. Of the Paraphrase they say, that, although embellished with the ornaments of poetry, it is rather literal than allegorical; and that where the poet has ventured to dilate upon the text, he has followed those interpreters, who have most closely adhered to the letter. Farther, it is said that the verse is without rhyme, and of various metres; in which latter respect it corresponds with that of the Psalms as they stand in the Hebrew text, to which, notwithstanding that the Paraphrase is chiefly founded on the Vulgate translation, as also to the Septuagint version, the poet has in some instances had recourse.

In what regards the music, we must suppose the preface to speak the sentiments of Marcello himself. And herein he observes, that as the subject requires that the words and sentiments be clearly and properly expressed, the music for the most part is composed for two voices only. It was, he says, for this reason, and to move the passions and affections the more forcibly, that the music of the ancients, as namely the Hebrews, the Phœnicians, and Greeks, was altogether unisonous; but in these our days, and now that our ears are accustomed to the harmony of many parts, an attempt to approach too nearly to the happy and simple melody of the ancients, might prove no less difficult than dangerous. It was therefore, he says, judged not improper to compose these Psalms, as he had done, for two, and sometimes for three and four parts; but, after all, the author confesses that this kind of composition, which is rather to be called an ingenious counterpoint, than natural melody, is more likely to please the learned reader, who peruses it in writing, than the ordinary hearer; as well by reason of the perpetual conflict of fugues and imitations in the different parts, as from the multiplicity of mixed consonances which accompany them, in order to fill and complete the chorus; and which in fact are not real consonances, according to the undeniable geometric and arithmetic experiments of the ancient  
Greek

Greek philosophers, who in the investigation of what is to be admired in this science, have discovered great skill.

On the other hand this author remarks, that during a long series of years, new laws have been given both to the theory and practice of music, to which it is necessary to render obedience.

From this observation the author digresses to the music of the ancient Greeks, which he commends for its simplicity; ascribing to it more power to affect the passions than that of the moderns with all its laboured and artificial ornaments. For this, as also for other reasons, Marcello professes that in his work he has not always affected the modern style, though he would not take upon him to reform it; yet he owns that he has sometimes transgressed against the rules of it, in order to attain to the true simplicity and manly gravity which characterizes that of the ancients.

After lamenting the debasement of music, by its association with vain and trivial poetry; and the abuse of the science, not only in the theatre, but in places of sacred worship, the author professes that his design is to restore it to its primitive dignity. And that to that end he has chosen for his subject the Psalms of David, which, though by him composed for the most part for two voices, he says may and ought to be sung by a great number, agreeable to the practice recorded in the holy scriptures, which speak of psalms and hymns sung by many companies or chorusses.

He gives his reader to understand that he has introduced in the course of his work several of the most ancient and best known intonations of the Hebrews, which are still sung by the Jews, and are a species of music peculiar to that people. These, which for want of a better word, we are necessitated to call Chants, he says he has sometimes accompanied according to the artificial practice of the moderns, as he has done by certain Cantilenas of the ancient Greeks; the latter, he says, he has interpreted with the utmost diligence; and, by the help of those two ancient philosophers, Alypius and Gauden-tius, has reduced them to modern practice.

To those mysterious and emphatic sentences, in which the royal prophet has denounced the terrors of divine justice, he says he has thought it not inexpedient to adapt a peculiar kind of music, that is to say, a modulation in the Madrigalese style, with a commixture of the diatonic and chromatic genera. And in this respect he compares his

his present labours to those of a pilot, who in a wide and tempestuous ocean avails himself of every wind that may conduct him to his port, yet in a long and dangerous voyage is constrained to vary his course.

A few brief directions for the performance of the several compositions, and a modest apology for the defects in the work, conclude this preface, which, though written under the influence of strong prejudices, is an ingenious and learned dissertation on the subjects of poetry and music.

In the year 1726 this great work was completed by the publication of four volumes more, containing a paraphrase of the second twenty-five psalms; and as an evidence of the author's skill in that kind of composition, in which some of the most eminent musicians have endeavoured to excel, viz. Canon, he has, at the end of the last volume, given one of a very elaborate contexture.

For the character of this work we must refer to the letters and testimonies of those eminent musicians and other persons above named, who have joined in the recommendation of it in their several addresses to the author. Mattheson of Hamburg, in a letter to him, prefixed to the sixth volume, says that the music to some of the Psalms had been adapted to words in the German language, and had been performed with great applause in the cathedral of that city. And are farther told, that for the satisfaction of hearing these compositions, the Russians had made a translation of the Italian paraphrase into their own language, associating to it the original music of Marcello \*, and that some sheets of the work had been transmitted to the author in his life-time. At Rome these compositions were held in the highest estimation by all who professed either to understand or love music: at the palace of Cardinal Ottoboni was a musical academy holden on Monday in every week, in which Corelli performed; at this musical assembly one of the psalms of Marcello made constantly a part of the entertainment; and for the purpose of performing them there, the author composed to them, instrumental parts †. When the news of Marcello's death arrived at Rome, his eminence, as a public testi-

\* Life of Marcello prefixed to the English Psalms adapted to the music of Marcello.

† A copy of these was in the collection of the late Mr. Smith, the English consul at Venice, and was sold as part of his library by Messieurs Baker and Leigh, bookfellers. in York-street, Covent-Garden.

mony of affection for his memory, ordered that on a day appointed for the usual assembly, there should be a solemn musical performance : The room was hung with black ; the performers and all present were in deep mourning ; Father Santo Canal, a Jesuit, made the oration ; and the most eminent of the learned of that time rehearsed their respective compositions upon the occasion in various languages, in the presence of the many considerable personages there assembled. Nor has this country been wanting in respect for the abilities of this great man ; Mr. Charles Avison, organist in Newcastle, had celebrated this work in an Essay on Musical Expression, and had given out proposals for publishing by subscription an edition of it revised by himself ; but it seems that the execution of this design devolved to another person, Mr. John Garth, of Durham, who was at the pains of adapting to the music of Marcello suitable words from our own prose translation of the Psalms, with a view to their being performed as anthems in cathedrals ; and with the assistance of a numerous subscription, the work was completed and published in eight folio volumes.

From the foregoing account of his studies and pursuits it might be supposed that Marcello had wholly devoted himself to a life of ease and retirement ; but in this opinion it seems we should be mistaken, for we find that he held several honourable posts in the state, and as a magistrate was ever ready to contribute his share of attention and labour towards the support of that government under which he lived. He was for many years a judge in one of the councils of forty : From thence he was removed to the charge of Proveditor of Pola. Afterwards he was appointed to the office of chamberlain or treasurer of the city of Brescia, where he gained the affection and esteem of all orders of men, and, above all, of his eminence Cardinal Quirini, who encouraged frequent visits from him in the most familiar manner : and had once a week a literary conference with him.

Marcello died at Brescia in the year 1739. He was buried in the church of the fathers, Minor Observants of St. Joseph of Brescia, with a degree of funeral pomp suited to his rank. On his tomb-stone of marble, in the middle of the church, is engraved the following inscription.

BENEDICTO MARCELLO PATRITIO VENETO  
PIENTISSIMO PHILOLOGO POETÆ MUSICES PRINCIPI  
QUESTORI BRIXIENSI UXOR MOESTISSIMA  
POSUIT  
ANNO MDCCXXXIX VIII KALENDAS AUGUSTI  
VIXIT ANNOS LII MENSES XI DIES XXVIII.

While he was at Brescia he wrote a very elegant poem, which he entitled *Volo Pindarico Eroico-comico*, in which, feigning himself to be carried with a sudden flight to the coffee-house in the square of St. Felice at Venice, which he used to frequent, to meet the many friends he had there, he describes, in a pleasing and lively strain of humour, the peculiar manners and characters of them severally; and then gives them the like information of his own way of life at Brescia, and of the most respectable of those persons whose friendship he there enjoyed.

He left in manuscript some admonitions in prose to his nephew, Lorenzo Aleffandro, a son of his brother Aleffandro, a young man of great genius and learning: These consist of counsels and precepts that bespeak as well the piety as the wisdom of their author; twenty-five cantos of the poem abovementioned; a treatise of proportions; another of the musical system; another of the harmonical concords; and a great number of poetical compositions, the manuscripts whereof are in the possession of his abovementioned nephew.

Of the noble family of Marcello mention is made by all the historians of Venice, and in the oldest chronicles in manuscript. Battista Nani celebrates Lorenzo Marcello, captain of the Venetian Gallies, who in an engagement at sea, with the fleet of Amurath IV. had his arm broke, and was afterwards by the senate raised to a post of great honour. Among the moderns Casimire, Frescoth, Bruzen, La Martiniere, in his *Geographical Dictionary*, under the article Venice; and Marco Foscarini, in his excellent treatise of the Italian literature, speak of this family in terms of the greatest respect.

To the foregoing account of the works of Marcello may be added from the Dutch catalogues, VI. Sonate a violoncello solo e basso continuo, opera prima. XII. Sonate a flauto solo e basso continuo, opera seconda; and VI. Sonate a tre, due violoncelli o due viole da gamba, e violoncello o basso continuo, called opera seconda.

Mr. Avifon, as well in certain remarks on the Psalms of Marcello, prefixed to the English version adapted to his music, as in the proposals for the publication thereof, printed at the end of the second edition of his Essay on Musical Expression, has represented this work as a most perfect exemplar of the grand, the beautiful, and the pathetic in music; with sundry other epithets, not less proper, as applied to music, than fanciful: Notwithstanding which, and the numerous testimonies of authors, that accompany the original work, there have not been wanting in this country men of sober judgment, and of great eminence for skill in the science of practical composition, who object to the Psalms of Marcello, that the levity of these compositions in general renders the work a fitter entertainment for the chamber, than an exercise for church service\*. That they abound in the evidences of a fertile invention, improved to a high degree by study, all must allow; but whoever shall contemplate that style in music, which in the purest ages has been looked upon as the best adapted to excite devout affections, and understands what in musical speech is meant by the epithets, sublime and pathetic, will be apt to entertain a doubt whether these can with greater propriety be applied to them than to many less celebrated compositions.

The following specimen of Marcello's style is selected from the forty-second of his Psalms.

\* See Remarks on Mr. Avifon's Essay on Musical Expression, Lond. 1743, pag. 113, et seq. The author of these Remarks, in proof of his assertion, has referred to the eighth of Marcello's Psalms, than which a more injudicious association of sound and sentiment can hardly be found: In this poem the psalmist celebrates the power and goodness of God, as manifested in his works of creation and providence; and to one of the most sublime sentiments contained in it, the musical composer has adapted an air in minuet time, the lightest that can be conceived. This psalm, which as it stands in the English version, begins, 'O Lord our governor, how excellent is thy name in all the world!' is now frequently sung as an anthem; and there are persons that will give a boy half a guinea to sing it, who can scarce lend their attention to Gibbons's 'Hosanna,' or Purcell's 'O give thanks.'

Grave

DAL Tribunal' au-gusto, ove tu fie - di o digiuf.

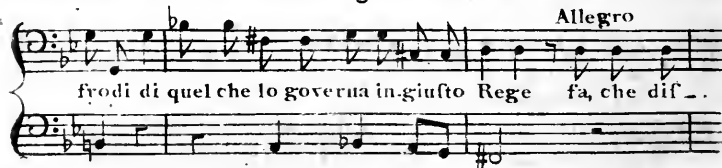
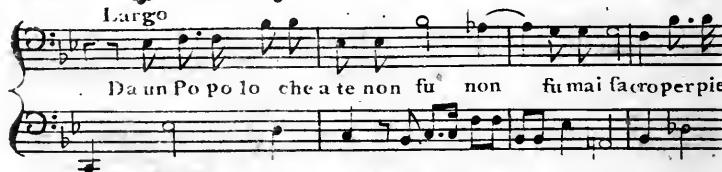
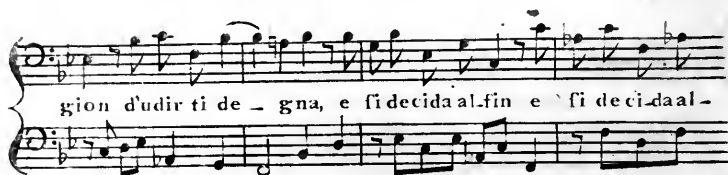
tizia Fonte, o Fonte di cle.menza l'alto giudizio af - pet

to l'alto giudizio aspet - to dal Tribunal' au-

gusto ove tu fie - di o di giusti-zia Fonte o Fonte

di cle.menza l'alto giudizio af - pet - - to l'alto giu-

dizio l'alto giu-dizio aspet - to Di la la mia ra-





ciolto che difciol - - to fa, che difciolto che difciol - -

*Allegro*

to fa, che difciol - -

- - to tua merce de tua merce de io ref - - ti

fa che difciol - -

- to tua mercede tua mercede io ref - - ti fa che difciolto

che difciolto tua mercede io io ref. ti.

BENEDETTO MARCELLO.

## C H A P. IV.



FRANCESCO GEMINIANI.

**F**RANCESCO GEMINIANI, a native of Lucca, was born about the year 1680. He received his first instructions in music from Alessandro Scarlatti, and after that became a pupil of Carlo Ambrosio Lunati, surnamed Il Gobbo \*, a most celebrated performer on the vio-

\* Vide ante, page 131.

lin ; after which he became a disciple of Corelli, and under him finished his studies on that instrument.

In the year 1714 he came to England, where in a short time he so recommended himself by his exquisite performance, that all who professed to understand or love music, were captivated at the hearing him ; and among the nobility were many who severally laid claim to the honour of being his patrons ; but the person to whom he seemed the most closely to attach himself was the Baron Kilmansegge, chamberlain to king George I. as elector of Hanover, and a favourite of that prince. In the year 1716 he published and dedicated to that nobleman twelve Sonatas, a Violino Violone e Cembalo : The first six with fugues and double stops, as they are vulgarly called ; the last with airs of various measures, such as Allemandes, Courants, and Jigs.

The publication of this work had such an effect, that men were at a loss to determine which was the greatest excellence of Geminiani, his performance or his skill and fine style in composition ; and, with a due attention to his interest, there is no saying to what degree he might have availed himself of that favour, which his merits had found in this country : This at least is certain, that the publication of his book impressed his patron with such a sense of his abilities, as moved him to endeavour to procure for him a more beneficial patronage than his own ; to this end he mentioned Geminiani to the king as an exquisite performer, and the author of a work, which at the same time he produced and the king had no sooner looked over, than he expressed a desire to hear some of the compositions contained in it performed by the author. The Baron immediately communicated the king's pleasure to Geminiani, who, though he was gladly disposed to obey such a command, intimated to the Baron a wish that he might be accompanied on the harpsichord by Mr. Handel, which being signified to the king, both masters had notice to attend at St. James's, and Geminiani acquitted himself in a manner worthy of the expectations that had been formed of him.

It is much to be doubted whether the talents of Geminiani were of such a kind, as qualified him to give a direction to the national taste ; his compositions, elegant and ornate as they were, carried in them no evidences of that extensive genius which is required in dramatic music ; nor did he make the least effort to shew that he was pos-  
sessed

possessed of the talent of associating music with poetry, or of adapting corresponding sounds to sentiments: The consequence hereof was, that he was necessitated to rely on the patronage of his friends among the nobility, and to depend for subsistence upon presents, and the profits which accrued to him by teaching, upon terms which himself was permitted to make.

A situation like this must appear little better than humiliating, to one that considers the ease and affluence, and, comparatively speaking, independent situation of Corelli, who through his whole life seems to have enjoyed the blessings of ease, affluence, and fame. Corelli for some years led the orchestra in the opera at Rome; we find not that Geminiani occupied a similar situation at London, nor that he was at any time of his life a public performer: It may therefore be a wonder what were his means of subsistence during his long stay in this country. All that can be said to this purpose is, that he had very many bountiful patrons and pupils, as many in number as he could possibly attend.

The relation between the arts of music and painting is so near, that in numberless instances, those who have excelled in one have been admirers of the other. Geminiani was an enthusiast in painting, and the versatility of his temper was such, that, to gratify this passion, he not only suspended his studies, and neglected the exercise of his talents, but involved himself in straits and difficulties, which a small degree of prudence would have taught him to avoid. To gratify his taste, he bought pictures; and, to supply his wants, he sold them; the necessary consequence of this kind of traffic was loss, and its concomitant, necessity.

In the distress, which by this imprudent conduct he had brought on himself, Geminiani was necessitated, for the security of his person, to avail himself of that protection which the nobility of this country have power to extend in favour of their servants. The late earl of Essex was a lover of music, and had been taught the violin by Geminiani, who at times had been resident in his lordship's family; upon this ground the earl was prevailed on to inroll the name of Geminiani in the list of those servants of his whom he meant to screen from the process of the law.

The notification of the security which Geminiani had thus obtained was not so general as to answer the design of it. A creditor for a small sum of money arrested him, and threw him into the prison of  
the

the Marshalsea, from whence, upon an application to his protector he was however in a very short time discharged \*.

A series of conduct such as that of Geminiani was, the neglecting the improvement of those advantages which would have resulted from his great abilities in his profession; his contracting of debts, and neglect in payment of them, seem to indicate as well a want of principle as discretion: nevertheless that he was in an eminent degree possessed of the former, will appear from the following anecdote.

The place of master and composer of the state music in Ireland had been occupied for several years by John Sigismund Couffer, a German musician of great eminence, who will be spoken of hereafter. This person died in the year 1727; and notice of his decease coming to the earl of Essex, he, by means of lord Percival, obtained of the minister, Sir Robert Walpole, a promise of the place; which he had no sooner got, than lord Essex immediately sent for Geminiani, and told him that his difficulties were now at an end, for that he had provided for him an honourable employment, suited to his profession and abilities, and which would afford him an ample provision for life; but upon enquiry into the conditions of the office, Geminiani found that it was not tenable by one of the Romish communion, he therefore declined accepting of it, assigning as a reason that he was a member of the catholic church; and that though he had never made great pretensions to religion, the thought of renouncing that faith in which he had been baptized, for the sake of worldly advantage, was what he could in no way answer to his conscience. Upon this refusal on the part of Geminiani, the place was bestowed on Mr. Matthew Dubourg, a young man who had been one of his pupils, and was a celebrated performer on the violin.

Some years had now elapsed since the publication of his Solos, and as well with a view to advantage, as in compliance with his inclinations, he set himself to compose parts to the first part of the Opera quinta of Corelli, or, in other words, to make Concertos of the first six of his Solos. This work he completed, and, with the help of a sub-

\* Immediately upon his confinement he sent, by one Forest, an attorney, a letter to a gentleman in lord Essex's family, who, upon shewing it to his lordship, was directed to go to the prison and claim Geminiani as the servant of the earl of Essex, which he did, and the prisoner was accordingly discharged. This fact, together with many others above-mentioned, was communicated by the person to whom the letter was sent.

scription, at the head of which were the names of the royal family, he published it in the year 1726. A short time after, he made the remaining six of Corelli's Solos also into Concertos; but these having no fugues, and consisting altogether of airs, afforded him but little scope for the exercise of his skill, and met with but an indifferent reception.

He also made Concertos of six of Corelli's Sonatas, that is to say, the ninth in the first opera, and the first, third, fourth, ninth, and tenth of the third. This seems to have been a hasty publication, and is hardly now remembered: In the year 1732 he published what he styled his Opera seconda, that is to say, V4. Concerti grossi con due Violini, Violoncello, e Viola di Concertino Obligati, e due altri Violini, e basso di Concerto grosso ad arbitrio, with a dedication to Henrietta, duchess of Marlborough. The first of these compositions is celebrated for the fine minuet with which it closes; the first idea of the Concerto was the following Solo, which the author had composed many years before, and has never yet appeared in print.

Allegro

5 6

5 6 5 6

6

b2 3/2 7 7 4 3

1 2

6

Handwritten musical score for piano, consisting of seven systems of two staves each. The music is in G major (one sharp) and 3/4 time. The first six systems contain complex melodic and harmonic passages with various ornaments and fingerings. The seventh system begins with the tempo marking "Andante" and features a more rhythmic, repetitive pattern in the bass line. The notation includes many accidentals, ornaments, and specific fingering numbers (e.g., 6, 7, 2, 6, 6, 2, 6, 3).



The musical score consists of eight systems of staves. The first system is marked **Allegro** and includes fingerings such as 9, 8, 4, 3, 7, 4,  $b_3$ ,  $b_7$ , 4, 3, and 7. The second system is marked **Adagio** and **Allegro**. The third system is marked **Adagio** and **Allegro**. The fourth system is marked **Adagio** and **Allemanda**, with fingerings 5, 4, 2, 6, 4, 7,  $b_7$ , and 4. The fifth system is marked **Adagio** and **Allemanda**, with fingerings 5, 4, 2, 6, 4, 7,  $b_7$ , and 4. The sixth system is marked **Adagio** and **Allemanda**. The seventh system is marked **Adagio** and **Allemanda**. The eighth system is marked **Adagio** and **Allemanda**.



FRANCESCO GEMINIANI.

The publication of this work was soon followed by another of the same kind, that is to say, his *Opera terza*, consisting of six Concertos for violins, the last whereof is looked upon as one of the finest compositions of the kind in the world.

Geminiani was now in the highest degree of estimation as a composer for instruments; for, to say the truth, he was in this branch of music without a rival; but his circumstances were very little mended by the profits that resulted from these several publications. The manuscript of his *Opera seconda* had been surreptitiously obtained by Walsh, who was about to print it, but thinking it would be the better for the corrections of the author, he gave him the alternative of correcting it, or submitting it to appear in the world with such faults as would have reflected indelible disgrace on the author.

An offer of this kind was nothing less than an insult, and as such Geminiani received it. He therefore not only rejected it with scorn, but instituted a process in the court of chancery for an injunction against the sale of the book, but Walsh compounded the matter, and the work was published under the inspection of the author.

The *Opera terza* he parted with for a sum of money to Walsh, who printed it, and in an advertisement has given the lovers of music to understand that he came honestly by the copy.

As Geminiani lived to a great age, and published at different times many other of his compositions, the farther particulars of his life are referred to a subsequent part of this volume.

The refinements that resulted from the association of music with the drama, were successively adopted by the English and the French; by the former at the restoration of Charles II. and by the latter in the year 1669, when Lewis XIV. established the Royal Academy of Music at Paris. Germany at that time abounded with excellent musicians, viz. deep theorists, and men profoundly skilled in the principles of harmony, and the practice of musical composition; but, excepting the organists of that country, and they must be acknowledged to have been at all times excellent, we hear of few that were distinguished for their performance on any particular instrument; and of still fewer of either sex that were celebrated as fine singers; and it seems that without those adventitious aids, which in other countries were thought necessary to the support of music, that is to say, the blandishments of an effeminate and enervated melody, and the splendor of scenic deco-

decoration, in Germany both the science and the practice continued to flourish for many ages in the simple purity of nature, and under regulations so austere, as seemed to bid defiance to innovations of any kind.

It happened notwithstanding, that the emperor Leopold, being a great lover of music, began to discover an early propensity to the style of the Italians : The recitative of Carissimi exhibited to him a species of composition, in which the powers of eloquence derived new force by the association to speech, of sounds that corresponded to the sense, and were of all others the most melodious. As soon therefore as a cessation from the toils of war gave him leisure to cultivate the arts of peace, he set himself to introduce the Italian music into Germany ; accordingly we find that he had Italian composers in his court ; that he gave pensions and rewards to the most excellent of them, as namely, Caldara, Ziani, Lotti, Bononcini, and others ; that he had also representations of Italian operas, and that some of the most celebrated singers performed in them, and requited his patronage and bounty with their usual ingratitude and insolence.

Nor was it alone at Vienna that Italian music and the opera were thus introduced and encouraged ; the same passion influenced other princes of Germany, and in other cities, namely, Berlin, Hanover, and Hamburg, we find that the Italian musicians were greatly caressed ; that the works of some of the most eminent of them, that is to say, Pistocchi, Corelli, Vivaldi, and many others, are dedicated to German princes ; that operas were represented in the principal cities in Germany, some whereof were written in the German language ; and, lastly, that the German musicians themselves became composers of operas.

From these circumstances we are enabled to ascertain the origin of dramatic music in Germany, and having fixed it, it becomes necessary to give an account of some of the most celebrated composers in the theatric style, natives of that country, including one who chose this kingdom for his residence, and whose loss will long be deplored by its inhabitants.

## C H A P.      V.

**J**OHANN SIGISMUND COUSSER, born about the year 1657, was the son of an eminent musician of Presburg in Hungary; and being initiated by his father in the rudiments of music, and also in the practice of composition, he travelled for improvement into France, and at Paris became a favourite of Lully, and was by him assisted in the prosecution of his studies. After a stay of six years in Paris, Cousser visited Germany, where he was so well received, that in two cities, viz. Wolffenbittel and Stutgard, he was successively chosen chapel-master; but, being of a roving disposition, he quitted the latter charge, and went to settle at Hamburg, where being chosen director of the opera, he, about the year 1693, introduced the Italian method of singing, to which the Germans had till that time been strangers. About the year 1700 he took a resolution to visit Italy, and made two journies thither in the space of five years. Upon his last return to Germany, failing of that encouragement which he thought due to his merit, he quitted that country, and came to England, and, settling in London, became a private teacher of music; by which profession, and also by the profits arising from an annual public concert, he was enabled to support himself in a decent manner. In the year 1710 he went to Ireland, and obtained an employment in the cathedral church of Dublin, which, though our ecclesiastical constitution knows no such officer, he looked upon as equivalent to that of chapel-master in foreign countries. After some continuance in that city, his merits recommended him to the place of master of the king's band of music in Ireland; which he held till the time of his death. From the time of his first settlement in Ireland, Cousser applied himself to the study of the theory of music, with a view, as it is said, to his attainment of the degree of doctor in that faculty of the university of Dublin. His works in print are *Erindo*, an opera, 1693; *Porus*, and *Pyramus and Thisbe*, 1694; *Scipio Africanus*, 1695; and *Jafon*, 1697. These several operas had been performed at Hamburg. There was also published at Nuremberg, in 1700, a work of Cousser, entitled '*Apollon enjoué, contenant six Overtures de Theatre*,

‘ accompagnées de plusieurs airs ;’ and in the same year an opera entitled *Ariadne* ; as also a collection of airs from it, entitled *Heliconische Musen-Lust*. He was resident in London at the time of the death of Mrs. Arabella Hunt, and set to music an ode written on that occasion by one William Meres, Esq. beginning ‘ Long have I fear’d that you, my sable muse.’

The last of his publications was, *A Serenade* represented on the Birth-day of Geo. I. at the castle of Dublin, the 28th of May, 1724, in the title whereof he styles himself ‘ master of the musick attending his Majesty’s state in Ireland, and chapel-master of Trinity-college, Dublin.’

Cousser died at Dublin in the year 1727 ; and, having recommended himself to the people of that city by his great abilities in his profession, and the general tenor of his deportment, his loss was greatly lamented. His successor in the office of master of the king’s band was Mr. Matthew Dubourg, a pupil of Geminiani, and a celebrated performer on the violin.

REINHARD KEISER was a native of Saxe-Weissenfels, and chapel-master to the duke of Mecklenburg. He was a most voluminous writer, and is said to have exceeded Scarlatti in the number of operas composed by him ; which may probably be true, for in the preface to an opera of his, published at Hamburg in 1725, that work is said to be the hundred and seventh opera of his composing. The operas of Keiser were written in the German language, the music was nevertheless in the style of the Italians ; they were performed at Hamburg, and many of them were by the author himself published in that city. He had the direction of the opera at Hamburg from the time when it was first established, till, being a man of gaiety and expence, he was necessitated to quit it ; after which the composers for that theatre were successively Steffani, Mattheson, and Mr. Handel. From Hamburg Keiser went to Copenhagen ; and, in 1722, being royal chapel-master in that city, he composed an opera for the king of Denmark’s birth-day, entitled *Ulysses*. An imperfect catalogue of his works, containing an account of such only of them as are printed, is given by Walther in the article KEISER ; they consist of Operas, Oratorios, Hymns, and Cantatas, amounting to an incredible number.

Keiser is ranked with Scarlatti and other the most eminent musicians who flourished at the beginning of this century ; and although  
his

his compositions could derive but little advantage from the poetry with which his music was associated, such was the native ease and elegance of his style, and such his command over the passions of his hearers, that all became susceptible of their effects.

DIETRICH BUXTEHUDE, son of Johann Buxtehude, organist of St. Olaus at Elsinour, was a disciple of John Thiel, and organist of the church of St. Mary at Lubec. Mattheson, in his *Vollkommenen Capellmeister*, page 130, celebrates him as a famous organist and composer, and speaks of six Suites of Lessons for the harpsichord of his, in which the nature of the planets is represented or delineated. With these are printed a choral composition to German words, being a lamentation on the death of his father. In 1696 he published two operas of Sonatas a Violino, Viola da Gamba, e Cembalo.

JOHANN MATTHESON, a native of Hamburg, was born the twenty-eighth day of September, 1681. In the seventh year of his age he was by his parents placed under the care of different masters, and was by them instructed in the rudiments of learning and the principles of music, in which science he improved so fast, that at the age of nine he was able to sing to the organ at Hamburg, compositions of his own. At the same time that he pursued the study of music he made himself master of the modern languages, and applied himself to attain a knowledge of the civil law; to which purpose he became a diligent attendant on the public lectures successively read by two eminent doctors in that faculty. At the age of eighteen he composed an opera, and in it performed the principal part. In 1703 an offer was made him of the place of organist of the church at Lubec, but, not liking the conditions of the appointment, which was that he should submit to the yoke of marriage with a young woman whom the magistrates had chosen for him \*, he thought proper to decline it. In 1704 he visited Holland, and was invited to accept the place of organist at Harlem, with a salary of fifteen hundred florins a year; but he de-

\* This expedient to get rid of a burgher's daughter, by yoking her with the town organist, suggests to remembrance a practice nearly similar to it in this country. The road from Putney to Richmond lies through common fields, at the entrance whereof are sundry gates, at each of which a poor man is stationed, who upon opening the gate for passengers, is generally rewarded with a halfpenny. The appointment of these persons is by the parish officers, who, considering that the profits thus arising are more than adequate to the wants of a poor man, annex to their grant a condition that the person appointed shall marry a poor woman out of their workhouse, and rid the parish of the expence of maintaining her.

clined it, chusing to return to his own country, where he became secretary to Sir Cyril Wych, resident at Hamburgh for the English court. In this station he made himself master of the English tongue; and, without abandoning the study of music, took up a resolution to quit the opera stage, on which he had been a singer for fifteen years. In 1709 he married Catherine, a daughter of Mr. Jennings, a clergyman, nearly related to the admiral Sir John Jennings.

In the course of his employment as secretary to the resident, he was intrusted with several important negotiations, and made frequent journies to Leipzig, Bremen, and divers parts of Saxony, from which he reaped considerable advantages. Upon the death of Sir Cyril Wych, in the year 1712, the care of the English affairs in the circle of Lower Saxony devolved to Mattheson, and he occupied the office of resident till the son of the late minister was appointed to it. Upon the accession of king George I. to the crown of England, he composed a memorable *Serenata*; and in the year 1715 obtained the reversion of the office of chapel-master in the cathedral of Hamburg, with certain other preferments annexed to it. During all this time he continued his station of secretary to the British resident; and, upon many occasions of his absence, he discharged in his own proper person the functions of the minister. Amidst that multiplicity of business which necessarily sprang from such a situation, Mattheson found means to prosecute his musical studies; he composed music for the church and for the theatre, and was ever present at the performance of it: He practised the harpsichord at his own apartments incessantly, and on that instrument, if not on the organ, was unquestionably one of the first performers of his time. He wrote and translated books to an incredible number, and this without an exclusive attachment to any particular object; and the versatility of his temper cannot be more strongly marked than by observing that he composed church-music and operas, wrote treatises on music, and upon the longitude; and translated from the English into the German language, the Chevalier Ramsay's *Travels of Cyrus*, and the *History of Moll Flanders*, written by Daniel De Foe. Of his musical treatises his *Orchestre*, his *Critica Musica*, his *Musicalische Patriot*, and his *Vollkommenen Capellmeister*, are the best known. His writings in general abound with intelligence communicated in a desultory manner, and are an evidence that the author possessed more learning than judgment.

Mat-



Mattheson was very well acquainted with Handel. Before the latter came to settle in England they were in some sort rivals, and solicited with equal ardour the favour of the public. Mattheson relates that he had often vied with him on the organ both at Hamburg and Lubec. The terms upon which these two great men lived when they were together, must appear very strange. Handel approved so highly of the compositions of Mattheson, particularly his lessons, that he was used to play them for his private amusement \*; and Mattheson had so great a regard for Handel, that he at one time entertained thoughts of writing his life. In the years 1735 and 1737 he published a work entitled *Die wol-klingende Finger-Sprache*, i. e. 'The well-sounding Finger Language,' consisting of twelve fugues for the organ, on two and three subjects, and dedicated it to Handel, who, upon the publication of it, wrote him a letter, in which is the following passage:

' —à présent je viens de recevoir votre dernier lettre avec votre ouvrage, je vous en remercie Monsieur, & je vous assure que j'ai toute l'estime pour votre merite.—L'ouvrage est digne de l'attention des connoisseurs,—& quant a moi je vous rends justice.'

And yet these two men were in one moment of their lives at so great enmity, that each had the other opposed to the point of his sword: In short, they, upon a dispute about the seat at the harpsichord at the performance of one of Mattheson's operas, fought a duel in the market-place of Hamburg, which a mere accident prevented from being mortal to one or both of them. Mattheson died at Hamburg in the year 1764. At the beginning of the sixth volume of Marcello's *Psalms* is a letter of his to the author, in the Italian language, dated Hamburg, 6 Oct. 1725, with this subscription, ' Giovanni Mattheson di S. A. R. il Duca d' Holstein, Secretario Britannico. Canonico minore della Chiesa d'Amburgo, e Direttore della Musica Catedrale.'

\* Mattheson had sent over to England, in order to their being published here, two collections of lessons for the harpsichord, and they were accordingly engraved on copper, and printed for Richard Meares, in St. Paul's church-yard, and published in the year 1714. Handel was at this time in London, and in the afternoon was used to frequent St. Paul's church for the sake of hearing the service, and of playing on the organ after it was over; from whence he and some of the gentlemen of the choir would frequently adjourn to the Queen's Arms tavern in St. Paul's church-yard, where was a harpsichord: It happened one afternoon, when they were thus met together, Mr. Weely, a gentleman of the choir, came in and informed them that Mr. Mattheson's lessons were then to be had at Mr. Meares's shop; upon which Mr. Handel ordered them immediately to be sent for, and upon their being brought, played them all over without rising from the instrument.

JOHANN BERNHARD BACH, eldest son of Giles Bach, senior musician to the senate of Erfurth, was born November 23, 1676, and was at first organist in the merchants' church there. Afterwards he went to reside at Magdeburg, and in the year 1703 to Eisenach, where he became chamber-musician to the duke.

JOHANN CHRISTOPHER BACH, of the same family, was organist at Eisenach, and continued in that function thirty-eight years. He died in the year 1703, leaving behind him three sons, all musicians, namely JOHANN NICOLAUS, organist at Jena in the year 1695, and a celebrated maker of harpsichords. JOHANN CHRISTOPHER, who resided first at Erfurth, afterwards at Hamburg, and after that at Rotterdam and London, in which cities his profession was teaching; and JOHANN FREDERIC, organist of the church of St. Blase at Muhlhausen.

JOHANN MICHAEL BACH, brother of the abovementioned John Christopher Bach, of Eisenach, was organist, and also town-clerk of Gehren, a market-town and bailiwick near the forest of Thuringia. He has composed a great many church pieces, concertos, and harpsichord lessons, of which none have ever yet been printed.

JOHANN SEBASTIAN BACH, son of John Ambrose Bach, formerly musician to the court and senate of Eisenach, and a near relation of him last named, was born in that city on the twenty-first day of March, 1685. He was initiated in the practice of the harpsichord by his eldest brother John Christopher Bach, organist and professor of music in the school of Ohrdruff; and in 1703 was appointed first organist of the new church at Arnstadt, which station he quitted in 1707, for the place of organist of the church of St. Blase at Muhlhausen. Here also he stayed but a short time, for in 1708 he went to settle at Weimar, and became chamber-musician, and also court-organist to the duke; and in 1714 was appointed concert-master to that prince. In 1717 he was preferred to the office of chapel-master to the prince of Anhalt Cothen; and in 1723, upon the decease of Kuhnau, to that of music-director at Leipzig; and about the same time was appointed chapel-master to the duke of Weissenfels. Amongst a great variety of excellent compositions for the harpsichord, he published, in 1726, a collection of lessons entitled *Clavier-Übung*, or Practice for the Harpsichord. He composed a double fugue in three subjects, in one of which he introduces his name\*.

\* Walther relates that he had observed that the notes Bb, A, C, and B are melodious in their order; the last is by the Germans signified by the letter *H*: Taking there-  
fore

This person was celebrated for his skill in the composition of canon, as also for his performance on the organ, especially in the use of the pedals. Mattheson says that on this instrument he was even superior to Handel. His son, Mr. John Christian Bach, now in London, who has furnished some of the anecdotes contained in this article, relates that there are many printed accounts of his father extant in the German language; as also that he had a trial of skill with Marchand, the famous French organist, and foiled him. The particulars of this contest are as follow: Marchand being at Dresden, and having shewn himself superior to the best organists of France and Italy, made a formal notification that he was ready to play extempore with any German who was willing to engage with him. Upon which the king of Poland sent to Weimar for John Sebastian Bach, who accepting the challenge of Marchand, obtained, in the judgment of all the hearers, a complete victory over him.

John Sebastian Bach died about the year 1749, leaving four sons, who, as if it had been intended that a genius for music should be hereditary in the family, are all excellent musicians: The eldest, Frederic William, is at this time organist of Dresden; the second, Charles Philip Emanuel, is now an organist and music-director at Hamburg; the third, John Frederic Christian, is in the service of the Count de la Lippe; and the fourth, John Christian, after having studied some years in Italy, has chosen London for the place of his residence; and in his profession has the honour to receive the commands of our amiable queen †.

The following composition of John Sebastian Bach is among his lessons abovementioned.

For this succession of notes for a point or subject, he wrought it into a fugue, as above is mentioned. Mr. John Christian Bach being applied to for an explanation of this obscure passage in Walther's memoir of his father, gave this account of it, and in the presence of the author of this work, wrote down the point of the fugue.

† Her majesty's master for the harpsichord upon her arrival in England was Mr. Kellway, an Englishman; as is also the dancing-master of the present queen of France, a circumstance so singular as to merit remembrance. At Layton Stone in Essex dwells an eminent dancing-master, Mr. Jay; a few years ago he had an apprentice, the son of a neighbour, a diligent and ingenious lad, and who was generally called by the familiar appellation of Harry Bishop. A person of distinction, who had a seat near Layton Stone, had taken notice of him, and conceiving him to be a youth of great hopes, sent him for improvement to Paris, and in a short time he excelled the most celebrated masters there; and, such are his abilities in a profession in which the French are generally allowed to exceed all Europe, that the queen of France is at this time the scholar of Mr. Bishop, an Englishman, and at the royal palace of Versailles receives from him a stated number of lessons in every week.

## A R I A.



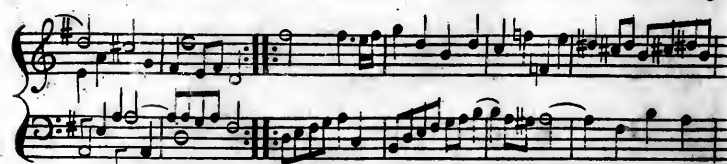




## Variatio



## Fugetta



JOHANN SEBASTIAN BACH.

## C H A P. VI.

**G**EORGE PHILIPP TELEMANN was born at Magdeburg on the fourteenth day of March, 1681. His father was a minister of the Lutheran church, who dying in the infancy of this his son, left him to the care of his mother. As the child grew up he discovered a strong propensity to music, which his mother endeavoured to get the better of, intending him for the university; but she finding that her son, who had been taught the rudiments of music, as other children in the German schools usually are, was determined to pursue the study of it, gave way to his inclination. As a proof of the early abilities of Telemann, it is said that he composed motets, and other pieces for the church service, in his infancy; and that by the time he was twelve years of age, he had composed almost the whole of an opera.

Having taken a resolution to yield to this inclination of her son, and seeing the progress he had already made in music, the mother of Telemann was easily prevailed on by the friends of the family to encourage him in this course of study; accordingly she placed him first in the school of Zellerfelde; and after four years stay there, removed him to the Gymnasium at Hildesheim, where he perfected his studies in literature; and in music made such great improvements that he was appointed director of the church-music in the monastery of the Godchardins, and in the performance thereof was indulged with the liberty of employing musicians of the Lutheran persuasion.

This was but the beginning of his fame; soon after a wider field opened for him to exhibit his uncommon talents in, for in the year 1701, being sent to Leipzig to study the law, he was appointed to the direction of the operas, and was also chosen first music-director and organist in the new church.

Anno 1704 he became chapel-master to the count of Promnitz, which post, in 1709, he exchanged for that of secretary and chapel-master to the duke of Eisenach. In 1712 he was chosen chapel-master to the Carmelite monastery at Francfort on the Mayne. Shortly after he obtained the music direction in St. Catherine's church, and was appointed chapel-master at the court of Saxe Gotha.

In the year 1721, the city of Hamburg, desirous of having such an extraordinary man amongst them, prevailed on him to accept the place of director of their music, as also of the office of chanter in the church of St. John. He had hardly been a year at Hamburg, when an offer was made him of the post of music-director at Leipzig, which by the decease of Kuhnau was then lately become vacant; but being so well settled, he declined accepting it, and it was thereupon conferred on John Sebastian Bach. All this time Telemann continued in the service of the duke of Eisenach, who found him sufficient employment, not only in the way of his profession, but in his post of secretary, to which he had formerly appointed him. The few leisure hours which these his employments left him, he devoted to the service of the Margrave of Bareith, to whom for some years he had presented his compositions, and who had appointed him his chapel-master. However all these numerous avocations could not detain him for pursuing a design, which for many years he had entertained, of seeing Paris; and accordingly about Michaelmas, 1738, he made a journey thither; and as his fame had reached that country, he met upon his arrival there with all the distinguishing marks of esteem due to his character. After a stay of about six months at Paris, he returned to Hamburg, where he spent the remainder of his days. The time of his death is variously reported, but the better opinion is that it was about the year 1767.

Telemann was a very voluminous composer, and the greatest church musician in Germany. Handel, speaking of his uncommon skill and readiness, was used to say that he could write a church piece of eight parts with the same expedition as another would write a letter. Telemann was twice married; by both his wives he had ten children, of whom it is remarkable that none of them ever discovered the least genius for music; six of them were living at the time of his decease. To testify his regard for the city of Leipzig, to which he was indebted for his first preferments, he founded a music-school there, which still exists. His successor in the office of music-director at Hamburg is the celebrated Charles Philip Emanuel Bach, mentioned in the preceding article.

JOHANN GOTTFRIED WALTHER was one of a family that from the time of Luther downwards, had produced many excellent musicians. The person here spoken of flourished in the present century,  
and



and was organist of the church of St. Peter and Paul in the city of Weimar, and is by Mattheson, in his *Vollkommenen Capellmeister*, ranked among the most famous organists and composers for the organ of his time.

Of his musical compositions little is here to be said, the titles of none of them occurring in any of the catalogues, whence information of this kind has been derived in the course of this work; but the friends of music have the highest obligation to him, as the author of a laborious and most valuable book compiled by him, and published at Leipzig in 1732, entitled *Musicalisches Lexicon, oder Musicalische Bibliothek*, in a large octavo volume, containing not only an explanation, in the manner of Brossard, of all the terms used in music, but memoirs of musicians in all ages and all countries, from the first institutors of the science down to his own time. Of the exactness and precision with which this work is executed, a clearer proof cannot be given, than that there is scarce a musician of any eminence, or a parish organist at all celebrated for his performance in this our country, for whom he has not an article.

The book is written in the German language; and no one that is sensible of the copious fund of knowledge contained in it, and the great variety of information it is capable of affording, but must regret that it is not extant in every language in Europe.

The Lexicon of Walther, unlike the History of Music of Printz, contains no account of the author himself, and therefore we are to seek for the particulars of his life. Considering the great variety of learning, and the evidences of long and laborious research displayed in this his work, we cannot suppose him a young man at the time of its publication, and that being now forty-three years ago, it is probable that he has long been at rest from his labours.



GEORGE FREDERIC HANDEL.

GEORGE FREDERIC HANDEL, or, if we would recur to the original spelling of his name, HENDEL, was a native of Halle, a city in the circle of Upper Saxony, and born on the twenty-fourth day of February, 1684. His mother was the second wife of his father, then a man advanced in years, being upwards of sixty; a physician, and also a surgeon in that city.

From the time that Handel began to speak he was able to sing, or at least to articulate musical sounds; and as he grew up, his father, who almost from the time of his birth had determined him for the pro-

profession of the law, was very much concerned to find in the child such a strong propensity to music, as was at one time or other likely to thwart his endeavours for his welfare. To prevent the effects of this growing inclination, he banished from his house all musical instruments, and by every method in his power endeavoured to check it. As yet Handel, an infant under seven years of age, having never been sent, as most of the German children are, to the public schools, where they learn music as they do grammar, had no idea of the notes or the method of playing on any instrument: He had perhaps seen a harpsichord or clavichord, and, with the innocent curiosity of a child, may be supposed to have pressed down a key, which producing a sound, affected him with pleasure; be this as it may, by the exercise of that cunning, which is discoverable very early in children, Handel found means to get a little clavichord conveyed into a room at the top of his father's house, to which he constantly resorted as soon as the family retired to rest; and, astonishing to say! without any rules to direct his finger, or any instructor than his own ear, he found means to produce from the instrument both melody and harmony.

The father of Handel had a son by his former wife, who was valet de chambre to the duke of Saxe-Weissenfels, and by the time that Handel had nearly attained the age of seven years, he had determined on a journey to see him: His intention was to have gone alone, but Handel having a strong desire to see his half-brother, pressed to be taken with him; his father refused, and accordingly set out by himself; the boy however contrived to watch when the chaise set off, and followed it with such resolution and spirit, as to overtake it; and begging with tears to be taken up, the tenderness of a father prevailed, and Handel was made a companion in the journey. Being arrived at the court of the duke, Handel being suffered to go about the apartments, could not resist the temptation to sit down to a harpsichord wherever he met with one. One morning he found means, when the service was just over, to steal to the organ in the duke's chapel, and began to touch it before the people were departed; the duke himself was not gone, and hearing the organ touched in an unusual manner, upon his return to his apartments enquired of his valet what stranger was at it, and was answered his brother; the duke immediately commanded him to be sent for, as also his father: It is needless to repeat the conversation between them,  
for

for it terminated in a resolution in the father to yield to the impulse of nature, and give up his son to the profession of music; and accordingly on his return to Halle he placed him under the care of Frederic William Zachau, a sound musician, and organist of the cathedral church of that city \*. After having taught him the principles of the science, Zachau put into the hands of his young pupil the works of the greatest among the Italian and German composers, and, without directing his attention to any of them, left him to form a style of his own. Handel had now been under the tuition of Zachau about two years, during which time he had frequently supplied his place, and performed the cathedral duty; the exercises which he had been accustomed to were the composition of fugues and airs upon points or subjects delivered to him from time to time by his master †. At the age of nine he actually composed motets for the service of the church, and continued to make one every week for three years, with scarce any intermission. By the time he was arrived at the age of thirteen, Handel began to look upon Halle as a place not likely to afford him opportunities of much farther improvement; he determined to visit Berlin, and arriving in that city in the year 1698, found the opera there in a flourishing condition, under the direction of Bononcini and Attilio; the former of these, a most admirable musician, was yet a haughty and insolent man; the other, his inferior, was of a modest and placid disposition, a proof whereof he gave in the affection shewn by him to this young stranger, whom he would frequently set upon his knee, and listen to with delight while he played on the harpsichord.

Handel had been but a short time at Berlin before the king, the grandfather of the present king of Prussia, took notice of him, and signified to him an intention to send him to Italy; but by the advice of his friends, Handel declined the offer, and returned home to Halle; soon after which he had the misfortune to be deprived of his father. Being by this accident less attached to the city of his nativity than before, Handel began to think of another place of residence.

\* See an account of him in vol. IV. page 234.

† This in Germany is the mode of exercise for young proficients in music, and is also the test of a master. When an organist was to be chosen for the new church of St. George, Hanover-square, Mr. Handel, who lived in the parish, Geminiani, Dr. Pepusch, and Dr. Croft were the judges to determine of the pretensions of the candidates; they gave them each the same subject for a fugue; and Roseingrave, who acquitted himself the best in the discussion of it, was elected.

There.

There was at that time an opera at Hamburg, little inferior to that at Berlin : Steffani had composed for it, and Conradina and Mattheson were the principal singers ; the former of these was the daughter of a barber at Dresden, named Conradine, but, according to custom, she had given her name an Italian termination \*. Mattheson was an indifferent singer, but he was a very good composer, and played finely on the harpsichord and organ.

## C H A P. VII.

UPON Handel's arrival at Hamburg he found the opera under the direction of a great master, Reinhard Keiser, a native of Weissenfels, and chapel-master to the duke of Mecklenburgh, who being a man of gaiety and expence, was reduced to the necessity of absconding, to avoid the demands of his creditors. Upon occasion of his absence the person who had played the second harpsichord thought he had a good title to the first, and accordingly placed himself at it ; but Handel, who had hitherto played the violin in the orchestra, and, as it is said, only a Ripieno part, with a promptitude, which his inexperience of the world will hardly excuse, put in his claim to Keiser's place, and urged his ability to fill it. The arguments of Handel were seconded by the clamours of a numerous audience, who constrained the substitute of Keiser to yield to his competitor. For the name of this person we are to seek ; it is said he was a German ; he was deeply affected with the indignity that had been shewn him : His honour had sustained an injury, but he comforted himself with the thought that it was in his power to repair it by killing his adversary, a youth but rising to manhood, and who had never worn, nor knew the use of a weapon ; and at a time too when none were near to assist him. Accordingly one evening, when the opera was over, this assassin followed Handel out of the orchestra, and at a convenient place made a pass at him with his sword ; and, had it not been for the score of the opera which Handel was taking home with him, and had placed in his bosom, under his coat, there is little doubt but that the thrust would have proved mortal.

\* She was both a fine singer and an excellent actress. She sung in the opera at Berlin in 1708, and in 1711 was married to Count Gruzewka.

The absence of Keiser, the merits of Handel, and the baseness of this attempt to deprive him of life, operated so strongly, that those who had the management of the opera looked upon Handel as the only fit person to compose for it : He was then somewhat above fourteen years of age, and being furnished with a drama, he in a very few weeks brought upon the stage his first opera, namely *Almeria*, which was performed thirty nights without intermission.

Handel having continued at Hamburg about three years, during which time he composed and performed two other operas, namely, *Florinda* and *Nerone*, resolved to visit Italy. The prince of Tuscany, brother to the grand duke John Gaston de Medicis, had been present at the performance of the operas of *Almeria* and *Florinda*, and had given Handel an invitation to Florence; as soon therefore as he found himself in a situation to accept it, he went thither, and composed the opera of *Roderigo*, being then in his eighteenth year, for which he was honoured by the grand duke with a present of one hundred sequins and a service of plate. The grand duke's mistress, Vittoria, sung the principal part in it; and, if some say true, conceived such a passion for Handel, as, if he had been disposed to encourage it, might have proved the ruin of them both. After about a year's stay at Florence, Handel went to Venice, and there composed the opera of *Agrippina*, which was performed twenty-seven nights successively; from thence he went to Rome, where being introduced to Cardinal Ottoboni, he became acquainted with Corelli and Alessandro Scarlatti; the first of these had apartments in the cardinal's palace, and played the first violin in a concert which the cardinal had there on Monday in every week. From Rome he went to Naples, and after some stay there, having seen as much of Italy as he thought necessary, he determined to return to Germany. He had no particular attachment to any city, but having never seen Hanover, he bent his way thither. Upon his arrival he found Steffani in possession of the place of musician to the court; he might perhaps be styled chapel-master, a title which the foreign musicians are very ambitious of; but he could not be so in fact, for the service in the electoral chapel was according to the Lutheran ritual, and Steffani was a dignitary in the Romish church. The reception which Handel met with from Steffani was such as made a lasting impression upon his mind : The following is the manner

ner in which he related it to the author of this work. ‘ When I first arrived at Hanover I was a young man, under twenty; I was acquainted with the merits of Steffani, and he had heard of me. I understood somewhat of music, and, putting forth both his broad hands, and extending his fingers, could play pretty well on the organ; he received me with great kindness, and took an early opportunity to introduce me to the princess Sophia and the elector’s son, giving them to understand that I was what he was pleased to call a virtuoso in music; he obliged me with instructions for my conduct and behaviour during my residence at Hanover; and being called from the city to attend to matters of a public concern, he left me in possession of that favour and patronage which himself had enjoyed for a series of years.’

The connection between the court of Hanover and that of London at this time was growing every day more close, and Handel, prompted perhaps by curiosity to see a city which was likely one time or other to become the place of his residence, determined to visit London. At the time that he was preparing for his departure, a nobleman at the court of Hanover, Baron Kilmansegge, was actually soliciting with the elector the grant of a pension to Handel of fifteen hundred crowns per annum, which he having obtained, Handel hesitated to accept, being conscious of the resolution he had taken to visit England. Upon this objection the Baron consulted his highness’s pleasure, and Handel was then acquainted that he should not be disappointed in his design by the acceptance of the pension proposed, for that he had permission to be absent for a twelvemonth or more, if he chose it, and to go whithersoever he pleased. On these easy conditions he thankfully accepted the elector’s bounty. Before he left Germany he made a visit to his mother at Halle, whom he found labouring under the accumulated burthen of old age and blindness; he visited also his preceptor Zachau, and some other of his friends; and passing through Dusseldorp to Holland, embarked for England, and arrived at London in the winter of the year 1710.

The state of the opera in England at this time has already been spoken of; Mr. Aaron Hill was concerned in the management of it; he gave to Rossi, an Italian poet, the story of Rinaldo from Tasso’s *Gierusalemme*; and Rossi having wrought it into the form of an opera, Mr. Handel set the music to it, and Hill published it with an English translation.

As to the poem itself, it is neither better nor worse than most compositions of the kind; Mr. Addison, in the *Spectator*, No. 5, is very arch on it, and has extracted from the preface the following curious passage: ‘Eccoti, benigno Lettore, un Parto di poche Sere, che se ben nato di Notte, non e’ però aborto di Tenebre, mà si farà conoscere Figliolo d’Apollo con qualche Raggio di Parnassè;’ that is, ‘Behold, gentle reader, the birth of a few Evenings, which though it be the offspring of the Night, is not the abortive of darkness, but will make itself known to be the son of Apollo, with a certain ray of Parnassus.’ The following is the author’s apology for the imperfections of the work.—‘Gradisci, ti prego, discreto lettore, questa mia rapida fatica, e se non merita le tue lodi, almeno non privarla del tuo compatimento, chi dirò più tosto giustizia per un tempo così ristretto, poiche il Signor Hendel, Orfeo del nostro secolo, nel porla in musica, a pena mi diede tempo di scrivere; e viddi con mio grande stupore, in due sole settimane armonizzata al maggior grado di perfezzione un opera intiera.’ Mr. Handel is said to have composed the opera of *Rinaldo* in the short space of a fortnight; in it is an air, ‘*Cara sposa*,’ sung by Nicolini, which the author would frequently say was one of the best he ever made. The success of this opera was greater than can be imagined; Walsh got fifteen hundred pounds by the printing it.

After this specimen of his abilities, the lovers of music here, used every motive to prevail on Handel to make London the place of his residence; but, after a twelvemonth’s stay in England, he determined to return to Hanover. He took leave of the queen, and, upon expressing his sense of the obligations which he had to the English nation, and her majesty in particular, she made him some valuable presents, and intimated a wish to see him again. Upon his return to Hanover he composed for the electoral princess, Caroline, afterwards queen of England, twelve chamber duets, in imitation, as he professed, of those of Steffani, but in a style less simple, and in other respects different from those of that author. The words of these compositions abound with all the beauties of poetry, and were written by Abbate Hortensio Mauro.

After two years stay at Hanover, Mr. Handel obtained leave of the elector to revisit England, upon condition of his returning within a reasonable time. He arrived at London about the latter end of the  
year



year 1712, at which time the negociations of the peace of Utrecht were in great forwardness. In the following year the treaty was concluded; a public thanksgiving was ordered for the occasion, and Mr. Handel received from the queen a command to compose a *Te Deum* and *Jubilate*, which were performed at St. Paul's cathedral, her majesty herself attending the service. The queen died in 1714, and the elector of Hanover immediately came over. On his arrival here, he had two grounds of resentment against Handel, the one the breach of his engagement to return to Hanover after a reasonable stay here; the other his having lent the assistance of his art towards the celebrating as happy and glorious, an event which by many was looked upon as detrimental to the interests, not only of this kingdom, but of all the protestant powers of Europe. To avert the king's displeasure, Baron Kilmansegge contrived an expedient, which nothing but his sincere friendship for Handel could have suggested; the Baron formed a party, who were to take the pleasure of a fine summer's day on the Thames, and the king condescended to be of it: Handel had an intimation of the design, and was advised by the Baron to prepare music for the occasion; and he composed for it that work, consisting of an overture and a variety of airs and other movements, which we know by the name of the *Water Music*. It was performed in a barge, attendant on that in which the king and his company were, and Handel himself conducted it. The king being little at a loss to guess who was the composer of music so grand and original as this appeared to be, anticipated the relation that Mr. Handel was the author of it. From this time the Baron waited with impatience for an intimation from the king of his desire to see Handel; at length an opportunity offered, which he with the utmost eagerness embraced; Geminiani had been in England a short time, during which he had published and dedicated to Baron Kilmansegge his *Opera prima*, consisting of those twelve Solos for the violin, which will be admired as long as the love of melody shall exist, and the king was desirous of hearing them performed by the author, who was the greatest master of the instrument then living; Geminiani was extremely pleased with the thought of being heard, but was fearful of being accompanied on the harpsichord by some performer, who might fail to do justice both to the compositions and the performance of them: In short, he suggested to the Baron a wish that Mr. Han-

del:

del might be the person appointed to meet him in the king's apartment; and upon mentioning it to his majesty, the Baron was told that Handel would be admitted for the purpose, and he attended accordingly; and upon expressing his desire to atone for his former misbehaviour, by the utmost efforts of duty and gratitude, he was re-instated in the king's favour; and soon after, as a token of it, received a grant of a pension of 200*l.* a year, over and above one for the same sum which had been settled on him by queen Anne.

Being now determined to make England the country of his residence, Handel began to yield to the invitations of such persons of rank and fortune as were desirous of his acquaintance, and accepted an invitation from one Mr. Andrews, of Barn-Elms, in Surrey; but who had also a town residence, to apartments in his house. After some months stay with Mr. Andrews, Handel received a pressing invitation from the earl of Burlington, whose love of music was equal to his skill in architecture and his passion for other liberal studies; to make his house in Piccadilly the place of his abode. Into this hospitable mansion was Handel received, and left at liberty to follow the dictates of his genius and invention, assisting frequently at evening concerts, in which his own music made the most considerable part. The course of his studies during three years residence at Burlington-house, was very regular and uniform: His mornings were employed in study, and at dinner he sat down with men of the first eminence for genius and abilities of any in the kingdom. Here he frequently met Pope, Gay, Dr. Arbuthnot\*, and others of that class: The latter was able to converse with him on his art, but Pope understood not, neither had he the least ear or relish for music; and he was honest enough to confess it. When Handel had no particular engagements, he frequently went in the afternoon to St. Paul's church, where Mr. Greene, though he was not then organist, was very assiduous in his civilities to him: By him he was introduced to, and made acquainted with the principal performers in the choir. The truth is, that Handel was very fond of St. Paul's organ, built by father Smith, and which was then almost a new instrument; Brind

\* Dr. Arbuthnot was not only a passionate lover of music, but was well skilled in the science: An anthem of his composition, 'As pants the hart,' is to be found in the books of the chapel royal. See *Divine Harmony, or a new Collection of select Anthems.* Lond. octavo, 1712.

was then the organist; and no very celebrated performer: The tone of the instrument delighted Handel; and a little intreaty was at any time sufficient to prevail on him to touch it, but after he had ascended the organ-loft, it was with reluctance that he left it; and he has been known, after evening service, to play to an audience as great as ever filled the choir. After his performance was over it was his practice to adjourn with the principal persons of the choir to the Queen's Arms tavern in St. Paul's church-yard, where was a great room, with a harpsichord in it; and oftentimes an evening was there spent in music and musical conversation\*.

After three years residence at Burlington-house, during which time he composed three operas, namely, *Amadis*, *Theseus*, and *Pastor Fido*, Mr. Handel received a pressing invitation from the duke of Chandos to undertake the direction of the chapel at his superb mansion, Cannons. Pepusch had had for some years the direction of it, and had composed services and anthems for it to a great number; but, like most other of his compositions, they were merely correct harmony, without either melody or energy; and it suited but ill with the duke's ideas of magnificence, and the immense expence he had been at in building such a house, and furnishing his chapel, to have any other than the greatest musician in the kingdom for his chapel-master. We may suppose that the offers made to induce Handel to exchange the patronage of one nobleman for another, and to enter into engagements that rendered him somewhat less than master of himself and his time, were proportioned as well to the munificence of his new patron as his own merits: Whatever they were, he complied with the invitation, and in the year 1718 went to reside with the duke at Cannons, where he was no sooner settled, than he set himself to compose a suite of anthems for the duke's chapel. In the course of these his studies, he seems to have disdained all imitation, and to have looked with contempt on those pure and elegant models for the church style, the motets of Palestrina, Allegri, and Foggia, and for that of the chamber the Cantatas of Cesti and Pier Simone Agostino; for these he thought, and would sometimes say, were stiff, and void of that sweetness of melody, which he looked upon to be essential as

\* At one of these meetings, word being brought that Mattheson's lessons, which had been engraved and printed in London, were just come from the press; the book was immediately sent for, and Handel, without hesitation, played it through.

well to choral as theatrical music; much less would he vouchsafe an imitation of those milder beauties which shine so conspicuously in the anthems of the English composers for the church, namely, Tallis, Bird, Gibbons, and others; or, to come near to his own time, those of Wise, Humphrey, Blow, and Purcell: In short, such was the sublimity of his genius, and the copiousness of his invention, that he was persuaded of his ability to form a style of his own: He made the experiment, and it succeeded.

The establishment of the chapel at Cannons consisted in a sufficient number of voices of various pitches, including those of boys, for the performance of any composition merely vocal; but, in imitation of the practice in the chapels of foreign countries, the duke retained a band of the best instrumental performers; the anthems composed by Mr. Handel were made for voices and instruments, and in number are supposed to be little short of twenty: As they have never been printed, it may be some satisfaction to the curious to be told that in the library of the Academy of ancient Music in London, are the following: ‘O praise the Lord,’ ‘As pants the hart,’ ‘O sing unto the Lord,’ ‘Have mercy upon me,’ ‘O come let us sing,’ ‘I will magnify thee,’ ‘The Lord is my light,’ ‘My song shall be alway,’ ‘In the Lord put I my trust,’ ‘The king shall rejoice,’ and ‘Let God arise.’

The Academy have also an anthem of his, ‘Sing unto God,’ performed at the marriage of Frederic, prince of Wales.

He also composed for the duke of Chandois, his serenata of *Acis and Galatea*, the words whereof are said to have been written by Mr. Gay. Handel while at Naples had composed and performed a serenata entitled *Acige and Galatea*; and it is probable that he might have adapted many parts of the original composition to the English words; however this particular is to be remarked in the *Acis and Galatea*, that the fine chorus, ‘Behold the monster Polypheme,’ so much admired for expressing horror and affright, is taken from one of his duets, in which the self-same notes are set to words of a very different import.

During the last year of his residence with the duke of Chandois, the principal nobility and gentry of the kingdom formed themselves into a musical academy for the performance of operas at the theatre in the Haymarket, to be composed by Mr. Handel, and performed under

der his direction. To this end a subscription was raised, amounting to 50,000*l*. The king subscribed 1000*l*. and permitted the society thus formed to be dignified with the title of the Royal Academy. It consisted of a governor, deputy governor, and twenty directors, whose names were as follow: Thomas, duke of Newcastle, governor; lord Bingley, deputy governor; directors, the dukes of Portland and Queensberry, the earls of Burlington, Stair, and Waldegrave, lord Chetwynd, lord Stanhope, James Bruce, Esq. colonel Blathwayt \*, Thomas Coke, of Norfolk, Esq. Conyers D'Arcy, Esq. brigadier-general Dormer, Bryan Fairfax, Esq. Colonel O'Hara, George Harrison, Esq. brigadier-general Hunter, William Pulteney, Esq. Sir John Vanbrugh, major-general Wade, and Francis Whitworth, Esq.

Handel being thus engaged, found it necessary to seek abroad for the best singers that could be procured. Accordingly he went to Dresden; and, having secured Senesino and Signora Margarita Durastanti, returned with them to England. It has been asserted that at this time Bononcini and Attilio were in possession of the opera stage; but this can no otherwise be true, than that the compositions of those two masters, or rather operas made up of songs selected from Italian operas composed by them, were represented here: That this was the case with respect to Bononcini, is most evident from what has already been related touching the operas of Camilla and Thomyris. Besides which it may be observed that Bononcini came first to reside in London upon the invitation of the Academy; and the first entire opera of his, namely *Astartus*, was performed in the year 1720, and *Coriolanus*, the first of Attilio, in 1723: The fact seems to stand thus, Bononcini, though he had never been in England, had a strong party among the nobility; and at the institution of the Royal Academy it seems to have been the design of the directors that the entertainment should have all the advantages that could be derived from the studies of men of equal abilities, but different talents, and accordingly Bononcini was included in the resolutions, and Attilio engaged about three or four years after.

\* This gentleman, an officer in the army, had when a child been a pupil of Alessandro Scarlatti. His proficiency on the harpsichord at twelve years of age astonished every one. There is a picture of him by Kneller, painted when he was about that age, in the music-school, Oxon.

## C H A P. VIII.



GIOVANNI BUONONCINI

DA MODENA .

COMPOSITORE .

**G**IOVANNI BONONCINI, or as he affected to spell his name, BUONONCINI, was one of the sons of Giovanni Maria Bononcini, of whom an account has already been given \*, and a native of Modena. After having finished his musical studies, probably under his father, who, to judge from the works published by him, particularly a treatise entitled *Musico Prattico*, must have been an able instructor ; he went to

\* Vol. IV. page 276.

Vienna,

Vienna, and, having a very fine hand on the violoncello, was entered in the band of the emperor Leopold, and retained with a very large salary. At this time Alessandro Scarlatti had gained great reputation by the operas which he had composed; and Bononcini, desirous to emulate him, though but eighteen years of age, composed one entitled *Camilla*, which was performed at Vienna, and also at divers of the Italian theatres, with greater applause than had ever been given to any work of the kind.

The introduction of the Italian opera into England, and the feeble attempts of Mr. Clayton to recommend it, have already been mentioned; Mr. Haym, convinced of the merit of *Camilla*, and of the possibility of adapting it to the taste of an English audience but little sensible of the charms of Italian melody, contrived to fit it with English words; and, notwithstanding the disadvantages arising from this conjunction, it is said to have been received no less favourably here than abroad. This was about the year 1707; and so deep was the impression which the music of Bononcini had made upon the minds of the people here, that till the year 1710, the managers found themselves reduced to a kind of necessity of introducing into every opera they exhibited, more than an equal proportion of Bononcini's airs, selected from a variety of works, which by that time he had composed. In the year abovementioned Mr. Handel arrived in England, and soon after gave to the English the opera of *Rinaldo*, and thereby laid the foundation for that fame which he afterwards acquired, and so long enjoyed in this country, and indeed throughout Europe; but his connexions at Hanover did not allow of his making London his residence, wherefore, after a twelvemonth's stay here, he returned.

The nobility and gentry, who were now become sensible of the charms of dramatic music, began to associate in its behalf, and themselves became conductors of the opera. Mr. Handel returned again to England; but having entered into engagements with the earl of Burlington and the duke of Chandois, he was for some years but an occasional composer of operas: As soon as these were determined, the foundation of a royal academy was laid in the manner above related; Bononcini was then at Rome, and, as he himself expressly asserts, was called from thence to the service of the Royal Academy\*. About three years after, Attilio was also sent for from

\* In the dedication of his *Cantatas* to King George I.

Bologna,

Bologna, and, in virtue of their engagements with the directors, and during an interval of about seven years, they composed and exhibited the following operas; that is to say, Bononcini composed the operas of *Astartus*, *Crispus*, *Grifelda*, *Pharnaces*, *Erminia*, *Calphurnia*, and *Astyanax*; and *Attilio*, those of *Coriolanus*, *Vespasian*, *Artaxerxes*, *Darius*, and *Lucius Verus*.

It was hardly possible that men possessed of talents so different as were those of Handel and Bononcini, should be equally admired and patronized by the same persons: The style of Bononcini was tender, elegant, and pathetic; Handel's possessed all these qualities, and numberless others, and his invention was inexhaustible. For some or other of these considerations, and perhaps others of a very different kind, two parties were formed among the nobility, the one professing to patronize Handel, and the other Bononcini: As to *Attilio*, he was an ingenious and modest man, and was therefore left to make his way as he could. Handel was honoured with the favour of the electoral family; and this might be one, among other reasons, that induced the Marlborough family, as it stood affected at that time, to take his rival under their protection; and yet, so strange and capricious are the motives of party opposition, Handel was espoused by the Tories, and Bononcini by the Whigs. Upon the death of John, duke of Marlborough, in 1722, Bononcini was employed by the family to compose an anthem, which was performed at his interment in Henry the Seventh's chapel, Westminster-abbey, and published in score\*; and soon after the countess of Godolphin, who upon the decease of her father, by a peculiar limitation of that title, was now become duchess of Marlborough, took him into her family, and settled on him a pension of five hundred pounds a year†. Her dwelling was in the Stable-yard near St. James's palace, in the house lately inhabited by her husband the earl of Godolphin; and there she had concerts twice a week, in which the music was solely the composition of this her favourite master, and the principal singers in the opera performed in it.

\* The initial sentence of it is as follows, 'When Saul was king over Israel, thou wast he that leddest out and broughtest in Israel.' This composition, though a fine one, is not uniformly excellent; but allowances must be made for the short interval to which the author was confined.

† This circumstance is mentioned by Rolli in the notes on his translation of the comedy of the *Conscious Lovers*, and is confirmed by a lady of high rank, the daughter of the duchess, now living, who communicated many of the particulars contained in this memoir.



In this easy and honourable situation, Bononcini had leisure and opportunity to pursue his studies; here he composed most of his operas, as also twelve Sonatas or Chamber Aires for two violins and a bass, printed in the year 1732.

That subscription of the nobility and gentry, which has been already mentioned, and which laid the foundation of what was called the Royal Academy of Music, was calculated with a view to the improvement of the science; but, unluckily for Bononcini, the views of this association were chiefly directed towards Handel, and accordingly he was the first retained in their service, and this notwithstanding that Bononcini had for his friend the governor of the academy, the late duke of Newcastle, who had married the daughter of the countess of Godolphin, his patroness.

The academy was no sooner established, than a contest began between the friends of Handel on the one part, and those of Bononcini on the other, which was brought to a crisis by the performance of the opera of Muzio Scævola, of which Handel, Bononcini, and Attilio composed each an act: The judgment of the public in favour of Handel put an end to the competition, and left him without a rival for the public favour. This dispute, although it determined the point of precedence between Handel and Bononcini, did not operate in the total exclusion of the latter from the academy. He continued to perform operas there till the year 1727; after which he retired, and pursued a life of study and ease in that noble family which had so long afforded him protection; but, being a man of a haughty and imperious temper, he at length rendered himself unworthy of this honourable patronage; and finding that he had ruined his fortunes in the Marlborough family, and by a singular instance of folly and dissingenuity, forfeited the esteem of his friends in the musical world, he associated himself with a common sharper; and, finding England no abiding place for them, they took leave of it together. The motives to this retreat, so far as respected Bononcini, were as follow:

The Academy of ancient Music, of the establishment whereof an account has been given in a preceding page, continued to flourish, and was become the resort of the most eminent masters, as well foreigners as natives, of the time, and Bononcini himself was a member of it. About the beginning of the year 1731, one of the members had received from Venice a book intitled 'Duetti, Terzetti & Madrigali, Consecrati alla Sacra Cesarea Real Maestà di Giuseppe I.

‘Imperatore : Da Antonio Lotti Veneto, Organista della Ducale di San Marco, Venezia, 1705;’ and, having looked it over, he appointed the eighteenth madrigal in the book, beginning ‘In una siepe ombrosa,’ to be sung in the course of the next evening’s performance, which was done accordingly : This madrigal had about four years before, by Dr. Greene, been produced in manuscript as a composition of Signor Giovanni Bononcini, who was then in England, and one of their members ; and he, hearing that it was now performed as the work of another author, writes a letter to the Academy, wherein he makes grievous complaints, accuses the pretended author of plagiarism, and affirms that he himself composed it thirty years before, exactly as it is printed in the book, at the command of the emperor Leopold ; for a proof of which assertion he appeals to the archives of that emperor. This obliged the Academy to write by their secretary to Signor Lotti, who in his answer assures them that he was the author of the madrigal in question, and had formerly given a copy of it to Sig. Ziani, chapel-master to the emperor Leopold, before whom it had been performed ; and that it seemed incredible to him that Signor Bononcini should, in the ‘gayeté de coeur,’ as he expresses himself, adopt his defects for his own. This letter was delivered into Bononcini’s own hands ; but he not thinking fit to answer it, the Academy wrote again to Venice, and procured from Lotti an instrument under the seal of a public notary, wherein, after an invocation of the name of the eternal God, it is certified that four of the most eminent masters of Venice\*, and an officer of the emperor, had appeared before him, and, having voluntarily taken their oath, ‘*tactò pectore, et tactis Scripturis,*’ had deposed that they knew the madrigal ‘In una siepe ombrosa,’ to be the work of the above-named Signor Antonio Lotti ; some of them having seen it composing in the rough draught ; others having sung it, and others having heard it practised before it went to the press. Besides this certificate, there were at the same time transmitted to London divers attestations of persons of undoubted credit living at Vienna, one of whom was the Abbate Pariati, author of the words of the above madrigal,

\* Their names and titles were as follow, viz. the most reverend Antonio Bisi, maestro di capella of the most serene republic of Venice ; Girolamo Melari, musician of the ducal chapel of St. Mark ; Claudio Severo Frangioni, also musician of the said ducal chapel ; the reverend Sig. D. Clemente Leopoldo de Taxis & Ottavio, late chamberlain of the Golden Key to his Imperial majesty, and hereditary postmaster general of the empire at Venice, and Gorgio Gentili, first violin of the said ducal chapel.

to the same effect. These letters, for the satisfaction of the public, were soon after printed, and thus this remarkable contest ended \*.

The consequence of this dispute was very fatal to the interests of Bononcini; it was thought a very dishonest thing in him to assume, and that in terms so positive and express, the merit of a composition, which he could not but know was the work of another; to palliate this, it is said that the score of the madrigal delivered in to be sung at the Academy, was not subscribed with the name of Bononcini, as others of his compositions had invariably been; and to this fact a gentleman of undoubted veracity, now living, speaks with great certainty, who was present at the performance, and perused the manuscript of the score; but whether the letters above referred to are not evidence of his claim, and also of the injustice of it, will hardly bear a question †.

Notwithstanding the variety and strength of the evidence against Bononcini, it does not appear that he ever retracted his claim to the madrigal in question, or apologized for his behaviour in any one instance during the contest, but with a sullen kind of pride left his adversaries to pursue their own measures; all which conduct must seem unaccountable to such as are acquainted with his great abilities; and the more so, as there are extant sundry compositions of his of this very kind, that is to say, madrigals for five voices, not only equal to this of Lotti, but to any that we know of.

From this time the reputation of Bononcini began to sink in the world; and, what was worse, he found that his disgrace began to operate upon his interest in the Marlborough family; indeed his behaviour in it had at no time been such as suited with that generous protection which it had invariably afforded him, for he was haughty and capricious, and was for ever telling such stories of himself as were incredible. From a propensity, that must seem unaccountable, he

\* Vide Letters from the Academy of ancient Music at London, to Signor Antonio Lotti of Venice, with his Answers and Testimonies, octavo, Lond. 1732.

† Dr. Greene, who had introduced the madrigal in question into the Academy, notwithstanding the evidence to the contrary, was one of the last to believe that it was a composition of any other than his friend Bononcini; but finding himself almost singular in this opinion, he withdrew from the society, carrying with him the boys of St. Paul's; and, calling in to his assistance Mr. Festing, the first violin of the king's band, he established a concert at the Devil tavern, Temple Bar, which being performed in the great room called the Apollo, was named the Apollo Society; and the joke upon this occasion among the academicians was, that Dr. Greene was gone to the Devil.

affected to be thought a much older man than he was; and in the year 1730, when every circumstance in his person and countenance bespoke the contrary, he scrupled not to assert that he was on the verge of fourscore. About the year 1733 his affairs were come to a crisis in England: There was at that time about the town a man, who with scarce any other recommendation than fine cloaths, and a great stock of impudence, appeared at court, and assumed the title of Count Ughi; it is said that he was a friar, but his pretence here was that he was an Italian nobleman, and a natural son of our king James II. being a man of parts, and well accomplished, he on the footing of relation, such as it was, gained an easy admission to the duchess of Buckingham, and became so much her favourite, that those who were not aware of the supposed consanguinity between them, hesitated not to say she meant to make him her husband.

This fellow, among various other artifices, pretended to be possessed of the secret of making gold, and Bononcini, who had never in his life known the want of it, was foolish enough to believe him. In short, he was prevailed on to leave the hospitable roof under which he had so long been sheltered, and became a sharer in the fortunes of this egregious impostor; they quitted the kingdom together, but it is probable that this connection lasted not long, and that Bononcini was constrained to recur for a livelihood to the exercise of his profession; for a few years after his leaving England, he was at Paris, and composed for the royal chapel there, a motet, in which was a solo, with an accompaniment for the violoncello, which he himself performed in the presence of the late king of France. This composition was printed at Paris.

Upon the conclusion of the peace of Aix la Chapelle, Bononcini was sent for to Vienna by the emperor of Germany, and composed the music for that occasion, and was rewarded with a present of eight hundred ducats. This was in the year 1748; and soon after the rejoicings for the peace were over, he, together with Monticelli, a singer who had appeared in the opera at London, set out for Venice, the one having been engaged as composer, the other as principal singer there. Mr. Carrington the messenger was at Vienna at the same time, and saw them both set off in the same post-chaise.

## C H A P. IX.

THE merits of Bononcini as a musician were very great; and it must be thought no diminution of his character to say that he had no superior but Handel; though, as the talents which each possessed were very different in kind, it is almost a question whether any comparison can justly be made between them. Handel's excellence consisted in the grandeur and sublimity of his conceptions, of which he gave the first proofs in his *Te Deum* and *Jubilate*; Bononcini's genius was adapted to the expression of tender and pathetic sentiments. His melodies, the richest and sweetest that we know of, are in a style peculiarly his own; his harmonies are original, and at the same time natural: In his recitatives, those manifold inflexions of the voice, which accompany common speech, with the several interjections, exclamations, and pauses proper thereto, are marked with great exactness and propriety.

Whoever reflects on the divisions and animosities occasioned by the competition between the two great masters Handel and Bononcini, must wonder at the infatuation of the parties that severally espoused them, in that they were not able to discern in the compositions of both beauties, of different kinds it is true, but such as every soul susceptible of the charms of music must feel and acknowledge. This animosity may seem to have been owing to the determination of an over refined judgment; but such as have a true idea of the ridiculous character of an opera connoisseur, or are sensible of the extravagant length, to which the affectation of a musical taste will carry silly people of both sexes, will justly impute it to ignorance, and an utter inability to form any judgment or well grounded opinion about the matter.

But where was the reason for competition? Is it not with music as in poetry and painting, where the different degrees of merit are not estimated by an approximation to any one particular style or manner as a standard, and where different styles are allowed to possess peculiar powers of delighting? And, to apply the question to the present

case, why was it to be assumed as a principle, that to an ear capable of being affected with the sublimity and dignity of Handel's music, the sweetness and elegance of Bononcini's must necessarily be intolerable? and, vice versa. Milton and Spenser were not contemporaries; but had they been so, could the admirers of one have had any reason for denying praise to the other? In this view of the controversy, the conduct of the parties who severally espoused Handel and Bononcini can be resolved only into egregious folly and invincible prejudice; and that mutual animosity, which, men when they are least in the right, are most disposed to entertain.

The long residence of Handel in this country, the great number of his compositions, and the frequent performance of them, enable us to form a competent judgment of his abilities; but the merits of Bononcini are little known and less attended to. Such as form their opinion of him by his early operas, such as *Camilla*, and those others from which the airs in *Thomyris* were taken, will greatly err in the estimation of his talents, these being but puerile essays, while he was under twenty years of age. The works of his riper years carry in them the evidences of a mature judgment; and though his characteristic be elegance, softness, and a fine, easy, flowing fancy, there are compositions of his extant in manuscript, particularly a mass for eight voices, with instruments, a *Laudate Pueri*, and sundry madrigals for five voices, from which we must conclude that his learning and skill were not inferior to those powers of invention, which in an eminent degree he was allowed to possess.

A person now living, and at the head of the profession of music, and who perfectly remembers Bononcini, inclines to the opinion, that, notwithstanding the suspicions to the contrary, the reports which he made of his very advanced age were founded in truth; and calculates that in the year 1748 he could be but little short of a hundred. He says that his merit in his profession may be inferred from that respect and deference with which he was treated by the singers in the opera, particularly *Senesino*; as also by the principal instrumental performers, *Carbonelli*, the elder *Castrucci*, and *Giuseppe San Martini* \*. A letter of Bononcini, dated from London, in the year 1725,

\* Of these severally an account will hereafter be given.

is printed in the fifth volume of Marcello's *Psalms*, and contains a commendation of that work and its author.

The works of Bononcini published in England are, *Cantate e Duetti, dedicati alla sacra Maestà di Giorgio Re della Gran Bretagna*, &c. Londra, 1721 \*. The subscription to this book was two guineas: It was honoured with the names of many of the principal nobility, who were very liberal to the author; the duke and duchess of Queensberry subscribed each for twenty-five books; and the countess of Sunderland alone for fifty-five; and many others for ten and five; and it is computed that this work produced the author near a thousand guineas. The operas of *Astartus* and *Grifelda*, *Divertimenti da Camera pel Violino o Flauto, dedicati all' eccellenza del Duca di Rutland*, &c. Londra, 1722. The funeral anthem for John, duke of Marlborough, and Twelve Sonatas for the Chamber, for two violins and a bass, dedicated to the duchess of Marlborough, London, 1732. Of these the first seems to be the chief; and as it was the produce of those leisure hours of study, when, without being goaded by the call of the public, he was at liberty to wait the returns of his fancy, and to take advantage of those moments in which he found the powers of his genius and invention at the highest. Certain it is that the Cantatas and Duets contained in the above collection have long been held in high estimation by all good judges of music; and it is some proof thereof, that the preludes to them, consisting of airs for two violins and a bass, till within about the last twelve years, were alternately, with Corelli's Sonatas, the second music before the play at one or other of the theatres.

The following air of Bononcini, taken from his opera of *Astyanax*, was, at the time when that opera was performed, greatly admired for the sweetness of the air, and the originality of the accompaniment; it was never printed, and may be esteemed a curiosity.

\* Some copies of the book are abroad, with a title-page expressing barely the name of the book and of the author, and with no dedication.

Staccato, Smorzato, e Dolce

Lento for pia f p

Cembalo

Contrabasso

f

DEH lascia o



core di fospirar per un momen-to deh lascia o.

core di fospirar per un mo-

men to deh lascia o core di fospi

rar deh lascia o core di fospirar per un mo

Violino 2<sup>o</sup>

men - to deh lascia o cor di sospirar per un mo -

men - to torna

for pia for

Handwritten musical score for a vocal piece, likely an aria or song, in G major (one sharp). The score is divided into two systems. The first system includes the lyrics "e torna poi con piu dolore a lacrimar chio mi con - ten". The second system includes the lyrics "to e torna poi con piu dolore a lacrimar chio mi contento chio mi con". The music is written for a voice part (treble clef) and piano accompaniment (grand staff). The piano part features a prominent sixteenth-note melody in the right hand and a supporting bass line in the left hand. The lyrics are written in Italian.

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ten - to con più dolore a lacrimar chio mi conten - to.

chio mi conten - to Deh lascia o.

Allegro

Deh lascia o.

GIOVANNI BONONCINI.



ATTILIO ARIOSTI BONONIENSIS.

ATTILIO ARIOSTI, an ecclesiastic, and therefore usually called in England and elsewhere Padre Attilio \*, was a native of Bologna, and chapel-master to the electress of Brandenburg. In the year 1700, on the anniversary of the nuptials of Frederic, hereditary prince of Hesse Cassel, with the electoral princess of Brandenburg, Louisa Dorothea Sophia, being the first day of June, he performed at Lutzen-

\* It is said that he was a Dominican friar, but that he had a dispensation from the pope that exempted him from the rule of his order, and left him at liberty to follow a secular profession.

burg, a villa of the princefs at a small diftance from Berlin, a ballet, and on the fixth of the fame month, an opera, both of his compofition, which were received with great applaufe. In the former he affected to imitate the ftyle of Lully; but in the latter, following the dictates of his own genius and invention, he exceeded the higheft expectations. The title of the opera was *Atys*, in which a fhepherd of that name is reprefented in the extremity of rage and defpair, to which paffions *Attilio* had adapted a compofition called *Sinfonia Infernale*, the modulation whereof was fo fingular, and wirthal fo mafterly, that the audience were alternately affected with terror and pity, in an exact correſpondence with the sentiments of the poet and the defign of the reprefentation. He alfo compoſed a muſical drama entitled ‘*Amor tra Nemici*,’ which was performed on the birth-day of the emperor *Joſeph* in that year. The words of this drama were printed for the perufal of the audience during the time of performance; and it is from the title-page of this publication only, that the fact of his being an eccleſiaſtic is aſcertained; for as to his profeſſion, it was altogether ſecular, and he never pretended to the exerciſe of any eccleſiaſtical function. *Attilio* was a celebrated performer on the violoncello; but he was moſt diſtinguiſhed for his performance on an inſtrument, of which if he was not the inventor, he was the great improver, namely, the *Viol d'Amore*, for which he made many compoſitions. The reſidence of *Attilio* at Berlin in the year 1698, the time when *Handel*, then but a child, arrived at that city, gave him an opportunity of knowing him, and laid the foundation of a friendſhip, which, notwithstanding a competition of intereſts, ſubſiſted for many years after. The occaſion of his leaving Berlin was an invitation from the directors of the opera here to come and ſettle at London; upon his arrival he joined with *Bononcini*: the conſequences of that aſſociation are related in the account herein before given of his colleague and his rival *Handel*, and leaves little to be ſaid of him farther than regards his works, and his general character as a muſician.

Of ſundry operas compoſed by *Attilio*, only *Coriolanus* and *Lucius Verus* are in print, though many of the airs in others of them are to be found in collections published by *Walſh*. Of his operas *Coriolanus* was beſt received, and is the moſt celebrated; the priſon ſcene in particular is wrought up to the higheſt degree of perfection that  
muſic:

music is capable of, and is said to have drawn tears from the audience at every representation : One of the Newgate scenes in the Beggar's Opera is apparently a parody on it, and Mr. Gay seems to intimate no less in his preface.

The success of Mr. Handel in the composition of operas, and the applause with which his productions were received, not only silenced all competition against him, but drove his opponents to the necessity of relinquishing their claim to the public favour. Bononcini, upon his ceasing to compose for the opera, found a comfortable retreat, and a sovereign remedy for the pangs of disappointed ambition, in the Marlborough family ; the lot of Attilio was less happy, and we know of no patronage extended to him. Pressed by the necessity which followed from his want of encouragement, he not so properly solicited as begged, a subscription from the nobility and gentry to a book of Cantatas, in which he purposed to display the utmost of his abilities. Before this time Bononcini had made the like attempt in a proposal to publish his Duettoes and Cantatas; the subscription to the work was two guineas; and he succeeded so well, that the profits of the publication were estimated at near a thousand guineas. Attilio, in the hope of like success, applied himself to such as he thought his friends, and, as well where he failed of a promise, as where he obtained one, he enrolled the name of the person applied to, in his list of subscribers, and his book was published with the strange title of ' Alla Maestà di Giorgio Rè della Gran Britagna, &c. &c. &c.' and only the initials of his name to the dedication. The work consists of six Cantatas, the words whereof are conjectured to have been written by Paolo Rolli; and a collection of lessons for the Viol d'Amore.. The compositions of both kinds contained in it abound with evidences of a fertile invention, and great skill in the art of modulation and the principles of harmony; and, upon the whole, may be said to have merited a better reception than the public vouchsafed to give them. After the publication of this book Attilio took leave of England.



## C H A P. X.

THE account which it is proposed to give of the opera, and of those contentions among the singers, that, in the subsequent history of it will be found to have greatly embarrassed the directors, and divided the supporters of it into parties, will convince every one who reads it, that the profession of an opera singer was become of great importance; and that the caresses of princes and other great personages, who were slaves to their pleasures, had contributed to make them insolent; and this consideration makes it necessary to recur some years backwards, and take a view of the profession in its infancy, and to assign the causes that contributed to aggrandize it.

The profession of a public singer was not unknown to the ancient Romans; but among that people those that followed it were in general the slaves or domestic servants of the Patricians. In after-times it was followed for a livelihood by persons of both sexes, and with the greatest emolument by males, who in their infancy had undergone an operation, which seldom fails to improve the vocal organs: Of the general character and behaviour of this latter class of singers, we have no clear intimation till about the year 1647, when Doni published his treatise *De Præstantia Musicæ veteris*, in which he gives many instances of their arrogant and licentious behaviour to their superiors, and their general disposition to luxury and extravagance. Of the women the above writer says little but what is to their honour; two the most celebrated female singers of his time, *Adriana Baroni*, and *Leonora* her daughter, he represents as virtuous and modest women.

The same author informs us, that in his time singers with remarkable fine voices were hired at great rates to sing at the public theatres; but so servile in his estimation does the profession seem to appear, that he has forbore, except in the instances above mentioned, to distinguish even the most celebrated of them by their names. In proportion as theatric music improved, these people became more and more conspicuous; but not till the close of the last century were any of the singers in the Italian opera known by their names; the first that can be readily recalled to memory is *Sifacio*, who, after having sung

abroad for many years with great applause, came into England, and was a singer in the chapel of James II. soon after whom appeared Francesco Antonio Pistocchi, who, to borrow a term from the painters, was the founder of a school, which has produced some of the most celebrated singers in these latter ages. The school of Pistocchi is called the School of Bologna; but it seems that there was also one more ancient, called the School of Tuscany; and to this seminary Milton seems to allude in the following lines, part of a sonnet inscribed to Mr. Lawrence:

What neat repast shall feast us, light and choice,  
Of Attic taste, with wine; whence we may rise  
To hear the lute well toucht, or artful voice  
Warble immortal notes and Tuscan air?

Mr. Martinelli, in two letters by him written to an English nobleman, on the origin of the Italian opera\*, would insinuate that the style of the Tuscan school, even down to the beginning of the present century, retained much of that natural simplicity and austerity which characterized the songs of the church; and that Sifacio†, and La Tilla, both natives of Tuscany, and of this ancient school, determined the epocha of this grave and simple music; and farther that Pistocchi corrupted it. His character of this person is, ‘that he sung at first upon the theatre, but being obliged, because of his disagreeable voice and ungraceful figure, to quit the stage, he turned priest, and undertook to teach an art which he was judged unable to practice with success.’

To this opinion of Mr. Martinelli, so far as it respects Pistocchi, we have to oppose that of a much better judge, namely, Mr. Galliard, who gives the following account of him, viz. ‘That he refined the manner of singing in Italy, which was then a little crude; and that his merit in this is acknowledged by all his countrymen, and contradicted by none: That when he first appeared to the world, and a youth, he had a very fine treble voice, but by a dissolute life lost it: That after some years he recovered a little glimpse of voice, which by time and practice turned into a fine contralto; that he

\* Lettere Familiari e Critiche di Vincenzo Martinelli. Londra, 1758.

† This was a name of distinction given to him on his performing the character of Syphax in an opera, and in consequence thereof his true name was forgotten.

‘took

‘ took care of it, and, travelling all Europe over, where hearing different manners and tastes, he appropriated them to himself, and formed that agreeable mixture which he produced in Italy, where he was imitated and admired.’ Mr. Galliard concludes this character of Pistocchi with the mention of a remark, which he seems to acquiesce in, viz. that though several of his disciples shewed the improvement they had from him, yet others made an ill use of it, having not a little contributed to the introduction of the modern taste.

To proceed with the school of Bologna. Mr. Martinelli adds, the most celebrated scholars of Pistocchi were Bernacchi \* and Pasi, both of Bologna, and his countrymen; the former he says has acquired the applause of a few enthusiasts, who are fond of difficulties, by his skill and ingenuity in running over the most hard passages of music in the short space of an Arietta; but that he was never so successful as to please the generality, because he often neglected the sentiment which he had to express, in order to give a loose to his fancy; besides, he adds, his voice was little pleasing, and his figure wanted consequence. On the contrary, he says, that Pasi retained none of the lessons of his master, but what were necessary in order to set off a voice, which, though weak, was exceedingly agreeable; a circumstance, that, joined to an advantageous figure, procured him in a short time the reputation of the most perfect singer that had appeared upon the stage. The same author mentions Porpora as the instructor of Farinelli and other celebrated singers, and who, as he taught his pupils a manner of singing till then unknown, is, as well as Bernacchi, considered as the founder of a school which will be mentioned in a future page †.

While the proposal for an academy was under consideration, and to accelerate the carrying of it into execution, Mr. Handel set himself to compose the opera of Radamistus, and caused it to be represented at the Haymarket theatre in the winter of the year 1720: The applause with which it was received cannot be better related than in the words of the anonymous author of *Memoirs of the Life*

\* Antonio Bernacchi: One of that name sung at London in the opera of *Lotharius*, represented in the year 1729, but with little applause, though he was allowed to be a great master.

† The cant of all professions is disgusting, and that of the musical connoisseurs most so, as it is ever dictated by ignorance and affectation. Nevertheless as the term school, as applied to musical performance, may be thought technical, we choose rather to adopt it than express it by a periphrasis.

of Mr. Handel, published in the year 1760, which are as follow : ‘ If persons who are now living, and who were present at that performance, may be credited, the applause it received was almost as extravagant as his Agrippina had excited ; the crouds and tumults of the house at Venice were hardly equal to those at London. In so splendid and fashionable an assembly of ladies, to the excellence of their taste we must impute it, there was no shadow of form or ceremony, scarce indeed any appearance of order or regularity, politeness or decency : Many, who had forced their way into the house with an impetuosity but ill suited to their rank and sex, actually fainted through the excessive heat and closeness of it ; several gentlemen were turned back who had offered forty shillings for a seat in the gallery, after having despaired of getting any in the pit or boxes.’

The performance of the opera of *Radamistus* had impressed upon the friends of Handel, and indeed upon the public in general, a deep sense of his abilities. It received great advantages from the performance ; for *Senesino* sung in it that admirable air, ‘ *Ombra Cara,*’ and *Durastanti* others ; but, to remove all suspicion that the applause of the public was paid to the representation, and not to the intrinsic merit of the work, Handel published it himself, having previously obtained a licence under the sign manual, dated 14 June, 1720, for securing to him the property in that, and such other of his works as he should afterwards publish\*.

Whoever peruses the opera of *Radamistus*, will find abundant reason to acquiesce in the high opinion that was entertained of it. The airs in it are all excellent, but those of chief note are, ‘ *Deh fuggi un traditore,*’ ‘ *Son contenta di moire,*’ ‘ *Doppo torbide procelle,*’ ‘ *Ombra Cara,*’ ‘ *Spero placare,*’ ‘ *La forte il ciel amor,*’ and ‘ *Vanne sorella ingrata*†.’ The performance and the publication jointly operated in bringing the interests of the three rivals to a crisis : Nei-

\* It was in the title-page said to be published by the author, and printed and sold by Richard Meares, musical instrument maker, and music printer in St. Paul’s church-yard, and by Christopher Smith, at the Hand and Music-book in Coventry-street, near the Haymarket, and no where else in England.

† There is in this opera a short air, ‘ *Cara Spofa,*’ in the key of A, with the greater third, which is to be distinguished from one with the same beginning in the opera of *Rinaldo* in E, with the lesser third, which is a studied composition, for this reason that Mr. Handel looked upon the two airs, ‘ *Cara Spofa,*’ and ‘ *Ombra Cara,*’ as the two finest he ever made, and declared this his opinion to the author of this work.

ther was disposed to yield, and the friends of each concurred in a proposal that Handel, Bononcini, and Attilio should in conjunction compose an opera, that is to say, each of them an act, as also an overture: The opera was Mutius Scavola; Bononcini set the first act, Attilio the second, and Handel the third, the songs and the overture in the first and third are in print, and we are enabled to make a comparison between Handel and Bononcini, but of Attilio's part of the work we can say nothing.

The issue of this contest determined the point of precedence between Handel and his competitors: His act in Mutius Scævola was pronounced superior to the others, and Bononcini's next in merit. This victory however was not productive of those consequences that some might hope for; it did not reduce the adversaries of Handel to the necessity of a precipitate retreat, nor even leave the conqueror in possession of the field of battle, for both Bononcini and Attilio continued to compose for the opera after the dispute; and indeed the finest compositions of each, as namely, Astartus, Crispus, Griselda, Pharnaces, Calphurnia, Erminia, Astyanax, by the former; and Coriolanus, Vespasian, Artaxerxes, Darius, and Lucius Verus, by the latter, were composed and performed with the applause severally due to them, between the years 1721 and 1727\*.

Of the singers in the Royal Academy two only have as yet been particularly mentioned, that is to say, Senesino and Durastanti; and these had the greatest share in the performance: There were others however of such distinguished merit, as to deserve to be noticed, as namely, Signor Gaetano Berenstadt, whom Mr. Handel had brought from Dresden with the two former, and Boschi, for whom were composed those two celebrated bass songs, 'Del minacciar del vento,' in Otho, and 'Deh Cupido,' in Rodelinda; and when these went off, their places were supplied by Pacini, Borosini, Baldi, Antenori, Palmieri, and others. Of female singers there were also some whose merits were too considerable to be forgotten: there were two of the same name, viz. Robinson, though no way related to each other; one of them, Mrs. Anastasia Robinson, afterwards countess of Peterborough, will be spoken of hereafter; the other was the daughter of Dr. William Turner, and the wife of Mr. John Robinson, organist

\* Elpidia and Elisa were performed in the year 1725, but by whom they were composed is not known.

of Westminster-abbey, already mentioned; for which reason, and to distinguish her from the former, she was called Mrs. Turner Robinson \*. Soon after the establishment of the Royal Academy Mr. Handel had engaged Signora Cuzzoni, who sung with unrivalled applause till the year 1726, when Signora Faustina came hither, and became a competitor with her for the public favour, and succeeded so well in her endeavours to obtain it, as to divide the musical world into two parties, not less violent in their enmity to each other than any that we read of in history.

An account of the dispute between these two famous singers, equally excellent, but in different ways, will be reserved for a future page: In the interim it is to be remarked, that the establishment of the opera gave a new turn to the sentiments and manners of the young nobility and gentry of this kingdom: Most of these were great frequenters of the opera; they professed to admire the music, and next to that the language in which they were written; many of them became the scholars of the instrumental performers, and by them were taught the practice of the violin, the violoncello, and the harpsichord. Others, who were ambitious of being able to converse with the singers, especially with the females; to utter with a grace the exclamations used to testify applause, and to be expert in the use of all the cant phrases which musical connoisseurs affect, set themselves to learn the Italian language; and in proportion to their progress in it were more or less busy behind the scenes, and in other respects troublesome and impertinent.

Who was the first writer in England of Italian operas is now only known in the instance of *Etearctus*, written by Haym, and represented in 1711; unless it can be supposed that *Rossi*, the author of *Rinaldo*, had been sufficiently encouraged to a second attempt of that kind; however, at the time of the establishment of the Academy the directors took care to engage in their service one whose abilities as a poet were never questioned, namely, Paolo Antonio Rolli. This person was a Florentine by birth, and, notwithstanding his pretensions to an honourable descent, was, as it is asserted by a gentleman who knew him in England, originally of a very mean occupation, that is to say, a maker of vermicelli; in plain English a pastry-

\* She is so called in the opera of *Narcissus*, composed by Domenico, the son of Alessandro Scarlatti, with additional songs by Roseingrave, and performed at the theatre in the Haymarket in 1720.

cook; but having a talent for poetry, he cultivated it with great assiduity; and in some little songs, cantatas, and occasional poems, by him published from time to time, gave proofs of his genius. He came into England about the year 1718, and wrote for the managers the opera of *Narcissus*; Rolli wrote also *Mutius Scævola*, *Numitor*, *Floridante*, *Astartus*, *Grifelda*, and *Crispus*\*, and, in short, most of the operas exhibited under the direction of the Royal Academy: *Elpidia*, represented in 1725, was written by *Apostolo Zeno*. Finding in the English that frequented the opera a propensity to the study of the Italian language, Rolli became a teacher of it to those who were able to make him such gratifications, as men possessed with a high sense of their own merits are wont to require. Being a man of assiduity, he applied himself to the publication of valuable books written in his own language, as namely, the *Decameron* of *Boccace*, the *Satires* of *Ariosto*, the *Opere burlesche* of *Francesco Berni*, *Giovanni della Casca*, and other Italian poets, and the translation of *Lucretius* by *Alessandro Marchetti*. For the improvement of his scholars he also translated into Italian two of *Sir Richard Steele's* comedies, viz. the *Conscious Lovers* and the *Funeral*, and also the *Paradise Lost* of *Milton*; upon which it is to be remarked, that, being of the *Romish* communion, he has left out the *Limbo* of *Vanity*, and that some of the copies were printed on blue paper. In the year 1744 he quitted England, and retired, as it is said, to the enjoyment of a patrimonial estate in the *Campania* of *Rome*,—assuming the title of a *Roman senator*.

Besides the singers, the instrumental performers in the opera deserve some notice; *Corbett* played the first violin at the time when they were first introduced: To him succeeded *Claudio*, an Italian, a sound and judicious performer; but when the entertainment was put upon a new and better footing, *Carbonelli* was placed at the head of the orchestra. He continued in that station about seven years, and was succeeded by *Pietro Castrucci*. *Mr. Galliard* played the first hautboy, and *Kenny*, mentioned before in the life of *Purcell* by the mistaken name of *Kennedy*, the bassoon.

\* The subject of the opera of *Grifelda* is the well known story of the marquis of Saluzzo and *Grifelda*, related by *Boccace*, and is the Clerk of Oxford's tale in *Chaucer*. See vol. II. page 29. It is known to the vulgar by an old ballad entitled *Patient Grisel*, beginning 'A noble marquis as he did ride a hunting.' It seems that at the time of performing the operas of *Grifelda* and *Crispus*, their comparative merits were the subject of a dispute that divided the ladies into parties, one whereof preferred the former, the other the latter. This difference of opinion is taken notice of by *Sir Richard Steele* in his comedy of the *Conscious Lovers*, Act II.

A

G E N E R A L   H I S T O R Y

O F   T H E

S C I E N C E   and   P R A C T I C E

O F

M   U   S   I   C.

B O O K   I V .   C H A P .   I .

**M**R. Handel continued to fulfil his engagements with the directors, until the year 1726, when, having composed a new opera, entitled *Alessandro*, and engaged a new singer, namely Signora Faustina, he laid the foundation of a dispute, that terminated in the ruin of the whole undertaking.

But before we proceed to relate the circumstances of this event, it may be observed that it seemed to be no more than the necessary consequence of that extravagant applause which the opera audience had shewn itself ever ready to bestow on their favourites among the singers. Senesino was one of the first that discovered this benevolent propensity in the English, and he laboured by a vigorous exertion of all his powers, to cultivate and improve that good opinion which had been conceived of him on his first appearance among us; and it was not long before he began to feel his own importance. Handel was not a proud man, but he was capricious: In his comparison of the merits of a composer and those of a singer, he estimated the latter at a very low rate, and affected to treat Senesino with a degree of indifference that the other could but ill brook; in short, they were upon very ill terms almost from the time of their first coming together; but in a year or two after Faustina's arrival,

the



the flame of civil discord burst forth, and all was disorder and confusion. The two women were soon sensible, from the applause bestowed upon Senefino, that the favour of an English audience was worth courting; and in proportion as it appeared desirable, each of them began to grow jealous of the other: Senefino had no rival, but each of the women was possessed of talents sufficient to engage a very strong party. To render the history of this contest intelligible will require a short digression.



MRS. ANASTASIA ROBINSON.

AFTERWARDS COUNTESS OF PETERBOROUGH.

Mrs. ANASTASIA ROBINSON was descended from a good family in the county of Leicester; her father was brought up to the profession of a portrait painter, and having, to perfect himself in

his studies, travelled to Rome, he returned to England, and settling in London, married a woman of some fortune, by whom he had one only child, the subject of the present article. In the infancy of this his daughter, Mr. Robinson had the misfortune to lose his wife. By a second marriage with a young gentlewoman of the name of Lane, he had another daughter, who was baptized Margaret. Mr. Robinson had for some time laboured under a disorder in his eyes, which terminated in the loss of his sight, and deprived him of the means of supporting himself and his family by the exercise of his pencil. Under the heavy pressure of this calamity, he and his wife reflecting on their inability to make a provision for them, resolved to bring up both the children to a profession: Anastasia, the elder, having discovered in her childhood an ear for music, was designed by them for a singer; and other motives, equally cogent at the time, determined them to make of Peggy a miniature painter: The story of this younger daughter is but short, and is, against the order of precedence, here inserted, to prevent a digression in that which is more to our purpose, the history of her sister.

The second Mrs. Robinson was possessed of a small income, which, under the direction of her husband, was appropriated to the instruction of the two children in the professions they were severally intended for; but all the endeavours of the parents in favour of the younger were in vain; she slighted her studies, and, deviating into her sister's track, would learn nothing but music: Yielding therefore to this strong propensity, Mr. Robinson placed her under Bononcini, and afterwards sent her to Paris, where, being committed to the tuition of Rameau, and having a most delicate ear, and great powers of execution, she attained to such a degree of perfection in singing, as set her upon a level with the most celebrated performers of the time; but having a natural bashfulness, which she could never overcome, and being besides lower in stature than the lowest of her sex, she could never be prevailed on to become a public singer, but spent her life in obscurity. On the other hand, Anastasia, who had been committed to the care of Dr. Croft, but was rather less indebted to nature for the gift of a voice than her sister, prosecuted her studies with the utmost industry. With the assistance of her father she became such a mistress of the Italian language, that she was able to converse in it, and to repeat with the utmost propriety passages from the poets. To remedy some defects in her singing, to mend if possible her shake, which

which was not altogether correct, and, above all, to make the Italian modulation familiar to her, the assistance of Sandoni, a celebrated teacher \*, was called in ; but all that could be done by him, and the lady called the Baroness, a singer in the opera, then greatly caressed, in these respects was but little ; she had a fine voice, and an extensive compass, but she wanted a nice and discriminating ear to make her a perfect singer. Her first public appearance was in the concerts performed at that time in York-buildings, and at other places, in which she sung, and generally accompanied herself on the harpsichord. Her father had carefully attended to her education, and had exerted his utmost efforts in the improvement of her mind ; the advantages she derived from these instances of his affection, added to her own good sense and amiable qualities, consisting in a strictly virtuous disposition, a conduct full of respect to her superiors, and an undissembled courtesy and affability to others, mixed with a cheerfulness that diffused itself to all around her, were visible in the reception she met with from the public, which was of such a kind, as seemed to ensure her success in whatever she undertook. Encouraged by the favour of the public to his daughter, and more especially by the countenance and bounty of some persons of high rank of her own sex, Mr. Robinson took a house in Golden-square, and had concerts, and also conversations on certain days in every week, which were the resort of all who had any pretensions to politeness.

At the time when Mrs. Tofts and Margarita retired from the stage, scarce any female singers worth hearing were left ; Mrs. Linsey, Mrs. Cross, Signora Isabella Girardeau, and the Baroness abovementioned, are the only names that we meet with, except the two former, and Signora Maria Gallia, who sung the part of Rosamond in Mr. Addison's opera of that name, between the time of the first introduction of the opera and the year 1718. Under these favourable circumstances, and the several others above enumerated, Mrs. Robinson was prevailed on to appear on the opera stage : The first opera she sung in was that of Narcissus mentioned in a preceding page to have been composed by Domenico Scarlatti, and brought on the stage by Roseingrave ; in this she sung the part of Echo with great applause. In the succeeding operas of Mutius Scævola, Crispus, Gri-

\* Pier-Giuseppe Sandoni ; he published, and dedicated to the countess of Pembroke, a work of his entitled '*Cantate da Camera e Sonate per il Cembalo.*'

felds, Otho, Floridante, Flavius, Julius Cæsar, Pharnaces, Coriolanus, and Vespasian she also sung, and, together with Cuzzoni and Senesino, contributed greatly to the support of the entertainment. Her salary was a thousand pounds, and her emoluments arising from benefits and presents of various kinds, were estimated at nearly as much more. She continued to sing in the opera till the year 1723: At the end whereof she retired from the stage, in consequence, as it is supposed, of her marriage with the earl of Peterborough; for she at that time went to reside at his house at Parson's Green, and appeared there the mistress of his family; and the marriage was announced some years after in the public papers, in terms that imported it to be a transaction some years precedent to the time of notifying it, which was not till the year 1735. During this critical interval, in which the earl, for the same reasons that restrained him from publishing his marriage, studiously avoided the styling her his countess, she was visited by persons of the highest rank, under a full persuasion, founded on the general tenor of her life and conduct, that she could be no other than the mistress of the mansion in which she did the family honours; and that she had a legal title to a rank, which, for prudential reasons, she was content to decline. This nobleman had a seat called Bevis Mount, situate near Southampton. By a letter from the earl to Mr. Pope, written about the year 1728, it appears that Mrs. Robinson then lived with him, for she is there mentioned by the appellation of the Farmerefs of Bevis; and in others from the same person, of a later date, are sundry expressions alluding to the severities which at stated seasons she practised on herself, and plainly indicating that she was of the Romish communion\*.

\* Works of Alexander Pope, Esq. Lond. 1739, vol. VI. page 210, et seq. It is conjectured that all her family were of the same persuasion; at least it is certain that Mr. Robinson's second wife was, and that her brother, Mr. Lane, resided in the family of the earl of Peterborough, from the time of his marriage with Mrs. Robinson, in the avowed character of a Romish ecclesiastic.

The general character of the abovementioned nobleman, who is equally celebrated for his bravery and his parts, is well known; he wrote those exquisitely neat and elegant lines in Pope and Swift's Miscellany, beginning, 'I laid to my heart between sleeping and waking;' four letters in Pope's collection, and a few other things of small account, mentioned in Mr. Walpole's Catalogue of Royal and Noble Authors; but Mrs. Howard, afterwards countess of Suffolk, the subject of the above verses, had seen and read in the manuscript three volumes of his lordship's memoirs, which it is feared are irrecoverably lost. That lady, who knew him very well, used to relate a story, which she had from his own mouth, so singular, that the mention of it here may merit an excuse. Lord Peterborough, when a young man, and about the time of the Revolution, had a passion for a lady who was fond of birds; she had seen and heard a fine canary bird at a coffee-house near Charing-cross, and

In this exalted station of life she forgot not her obligations to Bononcini; he had improved her manner of singing, and in most of his operas, particularly *Crispus* and *Grifelda*, had composed songs peculiarly adapted to her powers of execution; for him she obtained the pension of five hundred pounds a year, granted him by the dukes of Marlborough; and for his friend Greene she procured the places of organist and composer to the royal chapel, vacant by the decease of her master Dr. Croft.

The earl was very far advanced in years at the time when he married Mrs. Robinson; in 1735, being advised to go to Lisbon for the recovery of his health, he went thither, and on the twenty-fifth day of October, in the same year, died at the advanced age of seventy-seven. The countess surviving him, continued to reside at Bevis Mount till the year 1750, when she also died.

During the residence of Mrs. Robinson at Parson's Green she had a kind of musical academy there, in which Bononcini, Martini, Tosi, Greene, and others of that party, were frequent performers. His lordship had also frequent dining parties, whom he entertained with music, and, what was little less delightful, the recital of his adventures during his long residence abroad, particularly while he commanded in Spain. In that kingdom, while he was upon journeys he was frequently in danger of perishing for want of food; and when he could get it, was so often constrained to dress it himself, that he became a good cook; and, such was the force of habit, that, till disabled by age, his dinner was constantly of his own dressing. Those who have dined with him at Parson's Green say that he had a dress for the purpose, like that of a tavern cook; and that he used to retire from his company an hour before dinner time; and, having dispatched his culinary affairs, would return properly dressed, and take his place among them.

and entreated him to get it for her; the owner of it was a widow, and lord Peterborough offered to buy it at a great price, which she refused: Finding there was no other way of coming at the bird, he determined to change it; and getting one of the same colour, with nearly the same marks, but which happened to be a hen, went to the house; the mistress of it usually sat in a room behind the bar, to which he had easy access; contriving to send her out of the way, he effected his purpose; and upon her return took his leave. He continued to frequent the house to avoid suspicion, but forbore saying any thing of the bird till about two years after; when taking occasion to speak of it, he said to the woman, 'I would have bought that bird of you, and you refused my money for it, I dare say you are by this time sorry for it.' 'Indeed, Sir,' answered the woman, 'I am not, nor would I now take any sum for him, for, would you believe it? from the time that our good king was forced to go abroad and leave us, the dear creature has not sung a note.'

## C H A P. II.



FRANCESCO BERNARDO SENESINO.

**F**RANCESCO BERNARDO SENESINO, a native of Sienna, as his surname imports, was a singer in the opera at Dresden in the year 1719, at the same time with Signora Margarita Durastanti. In consequence of his engagement with the directors of the academy, Mr. Handel went to Dresden, and entered into a contract with both these persons, as also with Berenstadt, to sing in the opera at London,

London, the former at a salary of fifteen hundred pounds for the season. Senesino had a very fine even-toned voice, but of rather a narrow compass; some called it a mezzo soprano, others a contralto, it was nevertheless wonderfully flexible: Besides this he was a graceful actor, and in the pronunciation of recitative had not his fellow in Europe. His first appearance was in the opera of Mutius Scævola, represented in the year 1721.

It has been already mentioned, that notwithstanding Senesino was so excellent and useful a singer, as to be in a great measure the support of the opera, Handel and he agreed but ill together; and that a short time after the arrival of Faustina, the disputes among the singers rose to such a height, as threatened the ruin of the opera. Handel suspected that the example of Senesino had given encouragement to that refractory spirit which he found rising in the two contending females; and being determined to strike at the root of the evil, he proposed to the directors to discard Senesino; but they refusing to consent, Handel refused also to compose for him any longer, or indeed to have any further concern with him. A year or two afterwards the academy broke up, after having flourished for more than nine years.

The academy being thus dissolved, some of the nobility raised a new subscription for an opera at Lincoln's-Inn fields, in which Porpora was engaged to compose, and Senesino to sing. The success of this undertaking will be the subject of a future page; Senesino continued in the service of the nobility, singing at Lincoln's-Inn fields theatre, and afterwards at the Haymarket, which Handel had quitted, till about the year 1735, when, having acquired the sum of fifteen thousand pounds, he retired to Sienna, the place of his nativity, and built a handsome house, which, upon his decease, he bequeathed, together with the whole of his fortune, to his relations.

Signora MARGARITA DURASTANTI was engaged by Mr. Handel at the same time with Senesino, and came with him into England. She sung in the operas composed by Handel, Bononcini, and Attilio, till the year 1723. For the reason of her quitting England we are to seek, unless we may suppose that the applause bestowed on Cuzzoni, who appeared on the stage for two or three winters with her, was more than she could bear. However she made a handsome retreat, and, as it seems, took a formal leave of the English nation by singing on the stage a song written for her in haste by Mr.

Pope, at the earnest request of the earl of Peterborough, which, together with a burlesque of it by Dr. Arbuthnot, were lately printed in some of the public papers from a volume of poems among the Harleian manuscripts in the British Museum. Both poems are here inserted.

Generous, gay, and gallant nation,  
 Bold in arms, and bright in arts;  
 Land secure from all invasion,  
 All but Cupid's gentle darts!  
 From your charms, oh who would run?  
 Who would leave you for the sun?

Happy foil, adieu, adieu!  
 Let old charmers yield to new.  
 In arms, in arts, be still more shining;  
 All your joys be still encreasing;  
 All your tastes be still refining;  
 All your jars for ever ceasing:  
 But let old charmers yield to new:  
 Happy foil, adieu, adieu!

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Puppies, whom I now am leaving,  
 Merry sometimes, always mad,  
 Who lavish most when debts are craving,  
 On fool, and farce, and masquerade!  
 Who would not from such bubbles run,  
 And leave such blessings for the sun?

Happy foil, and simple crew!  
 Let old sharpers yield to new;  
 All your tastes be still refining;  
 All your nonsense still more shining:  
 Blest in some Berenstadt or Boschi,  
 He more aukward, he more husky;  
 And never want, when these are lost t'us,  
 Another Heidegger and Faustus.  
 Happy foil, and simple crew!  
 Let old sharpers yield to new!  
 Bubbles all, adieu, adieu!





FRANCESCA CUZZONI SANDONI,

DA PARMA.

FRANCESCA CUZZONI SANDONI, a native of Parma, became a singer in the opera at London soon after the arrival of Senesino; for it appears that she sung in the opera of Otho, which was performed in the year 1722. She continued to sing the principal songs till the year 1726, when Faustina arrived, and becoming a competitor with her for the public favour, gave rise to a contest, which more properly belongs to the next article.



SIGNORA FAUSTINA.

SIGNORA FAUSTINA, a Venetian by birth, and a young woman with a handsome face, and of a pleasing form, had sung abroad with such applause, that, as it is said, persons labouring under the tortures of the gout left their beds, and resorted to the theatres to hear her; and at Florence, in particular, medals in honour of her were struck. It was thought that the accession of such a distinguished singer would tend greatly to the advantage of the opera in England; accordingly, in the year 1726, she was engaged, and appeared first in the opera of *Alexander*. In the powers of execution, and a distinct manner of sing-

singing quick passages, she exceeded Cuzzoni : The merit of her rival consisted in a fine-toned voice, and a power of expression that frequently melted the audience into tears. For the circumstances of this famous dispute recourse has been had to some persons of distinguished rank, leaders of the two parties which it gave rise to ; and as all animosity between them is now subsided, the relation of each appears to be such as may safely be relied on.

Till the time of Faustina's arrival, Cuzzoni as a female singer was in full possession of the public favour ; the songs which Mr. Handel gave her were composed with the utmost solicitude to display her talents to advantage, as appears by the songs ' Affanni del pensier,' in Otho, ' Da tanti affanni oppressa,' ' Sen vola lo sparvier,' and ' E per monti e per piano,' in Admetus, and others. She had driven Durastanti out of the kingdom ; Mrs. Robinson quitted the stage about the same time, so that for three seasons she remained without a rival. The consciousness of her great abilities, and the stubborn resistance of Senesino to Handel, had no small effect on the behaviour of Cuzzoni : She too could at times be refractory ; for some slight objection that she had to the song ' Falsa imagine,' in Otho, she at the practice of it refused to sing it ; when Mr. Handel referring to other instances of her stubbornness, took her round the waist, and swore, if she persisted, to throw her out of the window. It was high time therefore to look out for the means of quieting this rebellious spirit, and, to effect his purpose, nothing seemed to bid so fair as the engagement of Faustina.

As Handel had taken the pains to compose songs peculiarly adapted to the powers and excellencies of Cuzzoni, he was not less solicitous to display those of Faustina ; accordingly he made for her the airs, ' Alla sua gabbia d'oro,' in Alexander, in the performance whereof she emulated the liquid articulation of the nightingale, and charmed the unprejudiced part of her hearers into extasy ; as also ' Vedeste mai sul prato,' in Siroe, ' Gelosia spietato alletto,' in Admetus, and many others.

From the account above given of Cuzzoni and Faustina, it appears that they were possessed of very different talents. The design of the directors in producing them both on the same stage, was to form a pleasing contrast between the powers of expression and execution, that of Handel was to get rid of Cuzzoni ; but the town no

sooner

sooner became sensible of the perfections which each was possessed of, than they began to compare them in their own minds, and endeavour to determine to whom of the two the greatest tribute of theatrical applause was due. Some ladies of the first quality entered very deeply into the merits of this competition; a numerous party engaged to support Cuzzoni, and another not less formidable associated on the side of Faustina. Thus encouraged, the behaviour of the rivals to each other was attended with all the circumstances of malevolence that jealousy, hatred, and malice could suggest; private slander and public abuse were deemed weapons too innoxious in this warfare, blows were made use of in the prosecution of it, and, shame to tell! the two Signoras fought. The countess of Pembroke\* headed the Cuzzoni party, and carried her animosity to such lengths, as gave occasion to the following epigram:

Upon Lady Pembroke's promoting the catcalling of Faustina.

Old poets sing that beasts did dance,  
Whenever Orpheus play'd,  
So to Faustina's charming voice  
Wife Pembroke's asses bray'd.

The chief supporters of Cuzzoni among the men are pointed out in the following epigram, which with that above given is extracted from a volume of poems among the Harleian manuscripts now in the British Museum, Numb. 7316, pages 394, 399.

Epigram on the Miracles wrought by Cuzzoni.

Boast not how Orpheus charm'd the rocks,  
And set a dancing stones and stocks,  
And tygers' rage appeas'd;  
All this Cuzzoni has surpass'd,  
Sir Wilfred † seems to have a taste,  
And Smith ‡ and Gage || are pleas'd.

Faustina's friends among the ladies were Dorothy, countess of Burlington, and Charlotte, lady Delawar; the men in general were on her side, as being by far a more agreeable woman than Cuzzoni.

\* Mary Howe, third wife of earl Thomas.

† Sir Wilfred Lawson, Bart.

‡ Simon Smith, Esq.

|| Sir William Gage, Bart. all subscribers to the Royal Academy.

The directors, greatly troubled with the dispute, and foreseeing the probable consequences of it, fell upon an odd expedient to determine it. The time for a new contract with each of these singers was at hand, and they agreed among themselves to give as a salary to Faustina one guinea a year more than to her rival. Lady Pembroke and some others, the friends of Cuzzoni, hearing this, made her swear upon the holy gospels never to take less than Faustina, and the directors continuing firm in their resolution not to give her quite so much, Cuzzoni found herself ensnared by her oath into the necessity of quitting the kingdom. The following lines were written by Ambrose Phillips on her departure.

Little syren of the stage,  
Charmer of an idle age,  
Empty warbler, breathing lyre,  
Wanton gale of fond desire;  
Bane of every manly art,  
Sweet enfeebler of the heart;  
O! too pleasing is thy strain,  
Hence to southern climes again:  
Tuneful mischief, vocal spell,  
To this island bid farewell;  
Leave us as we ought to be,  
Leave the Britons rough and free.

About the year 1748 she was engaged to sing at the Haymarket, and appeared in the opera of *Mitridate*, composed by Terradellas, but, being far advanced in years, she gave but little satisfaction. She returned to Italy at the end of the season, and, as we have been informed, was living about five years ago in a very mean condition, subsisting by the making of buttons.

A better fate attended Faustina. She remained in England a short time after Cuzzoni, and in 1728 sung in the operas of *Admetus* and *Siroe*; but, upon the disagreement between Handel and the directors of the opera, which terminated in the dissolution of the Royal Academy, she too left England, and went to Dresden, where she was married to Hasse, a musician of some eminence there, and is now living at Vienna.

## C H A P. III.

THE singing of Senesino, Cuzzoni, and Faustina had captivated the hearers of them to such a degree, that they forgot the advantages which the human voice derives from its association with instruments, so that they could have been well content with mere vocal performance during the whole of the evening's entertainment. The cry was that these persons were very liberally paid, and that the public had not singing enough for their money; and from a few instances, such as occur in the song 'Lusinghe piu care,' in Alexander, 'Luci care,' in Admetus, and some others, in which the song part seems to be overcharged with symphony, it was complained of that compositions thus constructed were not so properly songs as sonatas. In favour of this notion an anonymous pamphlet was published in the year 1728, entitled 'Avviso ai Compositori, ed ai Cantanti,' with an English translation; the design of it was to rectify the errors, real or supposed, in the composition of opera songs, but without any such particular instances as might lead to a suspicion that it was written to serve the interests of either of those masters who had for some time divided the opinion of the public; in the general drift of it it seems calculated to add as much as possible to the importance of the singers, and to banish from the stage those aids of instrumental performance, which serve as reliefs to the vocal, and enable the singer to display his talent to greater advantage.

To this purpose the author expresses himself in these words: 'Another irregularity is that of encumbering and overcharging the composition with too many symphonies. This custom has so much grown upon us within these late years, that if a stop be not put to it, the singer will be made to give place to the instruments, and the orchestra will be more regarded than the voices. It cannot be denied, that if symphonies are well intermixed with the songs, it will have a very good effect, especially if the composer rightly understands how to make use of them, and is a compleat master; but then he must take particular care that they do not make his composition any ways confused, and must guard himself against running into excess in the use of them, remembering that most useful saying of Terence, "Ne quid nimis".'

At

At the time when the opera was in its most flourishing state, that is to say, in the year 1727, was brought on the stage the Beggar's Opera, written by Mr. John Gay. Dean Swift says that this comedy expofeth with great juſtice that unnatural taſte for Italian muſic among us \*, which is wholly unſuitable to our northern climate. But there is nothing to warrant this aſſertion, unleſs Macheath's appearing in Newgate in fetters can be ſuppoſed a ridicule of the priſon ſcene in Coriolanus, which had been repreſented at the Haymarket a few years before † : It was in truth a ſatire, and that ſo general, as to include in it all ſtations and characters, and, in ſhort, every claſs of men whoſe rank or ſituation of life was above that of the author. The motive for writing this piece, and for the many acrimonious expreſſions and bitter invectives againſt ſtateſmen, lawyers, prieſts, and others, contained in it, was the diſappointment of Mr. Gay in his application for preferment at court. He had been brought up to the trade of a mercer, but did not chuſe to follow it; for, having a genius for poetry, he became acquainted with Pope and Swift, who might probably tell him that he was a man of genius, and that ſuch men had a right to places and preferments; and that from the time of the Revolution it had been a matter of contention between the leaders of the Whig and Tory parties, which ſhould provide beſt for the writers of verſes on either ſide reſpectively ‡. The poor man took their advice, and wrote his Fa-

\* Intelligencer, No. 3, in Swift's works, printed by Faulkner, vol. I. page 284.

† The trueſt burleſque of the Italian opera is a mean ſubject, affording a mock hero, wrought into the form of a drama, in a ſtyle of bombast, ſet in recitative, with airs intermixed, in which long diviſions are made on inſignificant words. In a book entitled the Touchſtone, or Hiſtorical, Critical, Political, Philoſophical, and Theological Eſſays on the reigning Diverſions of the Town, written by Mr. James Ralph; the Dragon of Wantley, Robinhood and Little John, the London Prentice, Tom Thumb, and Chevy Chace, are propoſed as ſubjects for a mock opera: The plan recommended by this writer was purſued by the facetious Henry Carey, who wrote the Dragon of Wantley, and got it ſet by Lampe, a Saxon, who was here ſome years ago, and compoſed for Covent Garden theatre; and by the author of Tom Thumb, taken from Fielding's Tragedy of Tragedies, and made into an opera, and ſet to muſic, but with leſs ſucceſs than the former. The Beggar's Opera is nothing like either of theſe; the dialogue is common ſpeech, and the airs are old ballad-tunes and country-dances; and yet it is ſaid, but without any foundation in truth, that it contributed more to bring the Italian opera into contempt, than the invectives of the poets and the friends of the drama, and the writings of Dennis, who had been labouring all his life to convince the world of the abſurdity of this exotic entertainment.

‡ In the writings of Swift, particularly in his letters, there occur many ſuch ſentiments. In conſequence of an opinion that men poſſeſſed of a talent for poetry were beſt qualified for public employment, Mr. Addiſon was made ſecretary of ſtate, Prior was ſecretary to the Engliſh plenipotentiaries at the Hague, after that under-ſecretary of ſtate, and, laſtly, a lord of trade; and Congreve, Stepney, Steele, and others, had ſeats at ſome of the public boards; the error of this opinion was evinced in the caſe of Mr. Addi-

bles for the use and instruction of the duke of Cumberland, then a child. He also wrote a tragedy called the Captives, which he was permitted to read to queen Caroline, and which was acted at Lincoln's-Inn fields, in 1720, with tolerable success. As a reward of these his merits, and upon the solicitation of some persons of high rank about the court, an offer was made him of the place of gentleman-usher to the princess Louisa, which he rejected with contempt, and, in the greatness of his soul, preferred to it a life of ease, and servile dependence on the bounty of his friends and the caprice of the town.

The Beggar's Opera had a run of sixty-three nights, during which the operas of Richard I. and Admetus were performing at the Haymarket, and, as it is said, but to thin audiences. The malevolence of the people, and the resentment which they had been taught to entertain against that conduct of administration, which they were equally unqualified to approve or condemn, were amply gratified by the representation of it; but the public were little aware of the injury they were doing to society, by giving countenance to an entertainment, which has been productive of more mischief to this country than any would believe at the time; for, not to mention that the tendency of it, by inculcating that persons in authority are uniformly actuated by the same motives as thieves and robbers, is to destroy all confidence in ministers, and respect for magistrates, and to lessen that reverence, which, even in the worst state of government, is due to the laws and to public authority, a character is exhibited to view, of a libertine endowed with bravery, generosity, and the qualities of a gentleman, subsisting by the profession of highway robbery, which he defends by examples drawn from the practice of men of all professions. In this view Macheath is as much a hero as the principal agent in an epic poem; but lest this character should not be sufficiently fascinating to young minds, he is farther represented as having at-

son, who, with all those talents for which he is justly celebrated, not only made a very mean figure in the office of secretary of state, but shewed himself to be as little fit for active life, as an excess of timidity, even to sheepishness, could render a man. Though a minister, he attempted to speak in the house of commons, but was not able to do it, and was very deservingly removed to make room for one that could. Dr. Mandeville, the author of the Fable of the Bees, who, though of very bad principles, was a man of understanding, and that knew the world, was very frequently with the lord chief justice Parker, afterwards earl of Macclesfield, whom Mr. Addison visited, and expressed to the chief justice a desire to meet him; his lordship brought them together, and, after an evening's conversation, asked the doctor what was his opinion of Mr. Addison; 'I think,' answered the Doctor, 'he is a parson in a tye-wig.'

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tained to some degree of wealth, to keep good company, that is to say, gamesters of fashion; to be a favourite with the women, and so successful in his amours, that one is with child by him, and another he marries. In short, his whole life is represented as an uninterrupted pursuit of criminal gratifications, in which he has the good fortune to succeed, and in the end to escape with impunity. Nevertheless the vox populi was in favour of this immoral drama; and Dr. Herring, the late archbishop of Canterbury, for presuming to censure it in a sermon delivered before the honourable society of Lincoln's-Inn, while he was preacher there, was by dean Swift stigmatized with the appellation of a stupid, injudicious, and prostitute divine\*.

The effects of the Beggar's Opera on the minds of the people, have fulfilled the prognostications of many that it would prove injurious to society. Rapine and violence have been gradually increasing ever since its first representation: The rights of property, and the obligation of the laws that guard it, are disputed upon principle: Every man's house is now become what the law calls it, his castle, or, at least it may be said that, like a castle, it requires to be a place of defence; young men, apprentices, clerks in public offices, and others, disdaining the arts of honest industry, and captivated with the charms of idleness and criminal pleasure, now betake themselves to the road, affect politeness in the very act of robbery; and in the end become victims to the justice of their country: And men of discernment, who have been at the pains of tracing this great evil to its source, have found that not a few of those, who, during these last fifty years have paid to the law the forfeit of their lives, have in the course of their pursuits been emulous to imitate the manners and general character of Macheath.

It has been already mentioned that the consequence of the dispute between the nobility and Mr. Handel, and the determination of the former to support Senesino, was the utter dissolution of the academy; but the nobility raised a new subscription for an opera to be represented at the theatre in Lincoln's-Inn Fields, and established a direction of twelve of their own body, who in the conduct thereof

\* *Intelligencer*, No. 3. Dublin edition of Swift's works, vol. I. page 284. This paper is a laboured defence of the Beggar's Opera, addressed to the people of Ireland; and the sentiments therein delivered do very well consist with the character of a man, of whom it may with justice be said, that scarce any one of his profession, whose writings are of equal bulk with those of Swift, has, as an author, contributed less than he to the promotion of religion, virtue, or the general interests of mankind.

resolved to act without the controul of such as should be retained to assist in it, whether composers or singers; although of these latter, Senesino was one, and indeed the chief. Seeing this formidable association, Handel had nothing left but to enter into an agreement with Heidegger, who, though old, was yet living, for carrying on an opera in conjunction, for the short term of three years, at the Haymarket. Upon the conclusion of this agreement, Handel found himself under a necessity of going to Italy for the purpose of engaging singers. After a short stay abroad, he returned with Fabri, and another Castrata; Strada, surnamed del Po, and Bertolli; the two last were women, and the former of them a very fine singer. He also engaged a German named Reimschneider, a bass singer, and some other persons of less account. The winter after his arrival Handel began his contest with the nobility by the representation of his opera of *Lotharius*, on the sixteenth of November, 1729. This was succeeded by *Parthenope*, with which he closed the season.

Handel continued at the Haymarket till the expiration of the term for which he stood engaged with Heidegger, during which he composed and performed successively the operas of *Porus*, *Sofarines*, *Orlando*, and *Ætius*: At the end thereof he, together with old Mr. Smith, went abroad in quest of singers: In Italy he heard *Farinelli*, a young man of astonishing talents, and also *Carestini*, and, which is very strange, preferring the latter, he engaged with him, and returned to England. With this assistance he ventured to undertake an opera at the Haymarket on his own bottom.

During all this time the adversaries of Handel went on with but little better success; they performed a variety of operas, composed by sundry authors whose names are now forgotten, but to audiences that were seldom numerous enough to defray the ordinary expences of the representation. At length they entered into engagements with *Porpora*, a musician who had distinguished himself abroad, and *Farinelli*, and, took possession of the Haymarket theatre, which Handel at the end of the season had abandoned. Of the success of this new association there will be farther occasion to speak: at present it may suffice to say, that, having two such singers as *Farinelli* and *Senesino* at their command, the nobility had greatly the advantage, and for one season at least were great gainers. It is true they were losers in the end, for *Cibber*, who was living at the time, and kept a watch-  
ful

ful eye on the theatres, asserts that Farinelli during his stay here had been known to sing to an audience of five and thirty pounds \*.



CARLO BROSCHI,  
DETTO FARINELLI.

CARLO BROSCHI FARINELLI was the nephew of that Farinelli whom we have before mentioned to have been concert-master or director of the elector's music at Hanover. He was born at Naples in the year 1705, and derived great advantage from the instructions of Porpora. He had sung at Rome and at Bologna, at the latter of which cities he had heard Bernacchi; and also at Venice; when the fame of his great talents reaching England, he was engaged to sing in the opera at London, and in the year 1734 came over hither. His arrival in this country was in the news-papers announced to the public as an event worthy

\* Apology for his Life, page 243.

of notoriety: As soon as he was enough recovered from the fatigue of his journey, he was introduced to the king at St. James's, and had the honour to sing to him; the princess royal, afterwards princess of Orange, accompanying him on the harpsichord. At the same time with Farinelli arrived in England Porpora, who had been his instructor, and was the companion of his fortunes; and Giacomo Amiconi the painter\*. These three persons seem to have been united together in the bonds of a strict friendship and a communion of interests: At the same time that the nobility under the new subscription engaged with Farinelli, they also agreed with Porpora as a composer for the opera, and with Amiconi to paint the scenes. The operas in which Farinelli sung were, *Ariadne* and *Polifemo* set by Porpora, and *Artaxerxes* by Haffé, who had acquired some reputation in Germany by his compositions for the theatre. He sung also in the oratorio of *David*, composed by Porpora, and in an opera entitled *Demetrius*, by Pescetti, both performed at the Haymarket. The world had never seen two such singers upon the same stage as *Senesino* and *Farinelli*; the former was a just and graceful actor, and in the opinion of very good judges had the superiority of *Farinelli* in respect of the tone of his voice; but the latter had so much the advantage in other respects, that few hesitated to pronounce him the greatest singer in the world; this opinion was grounded on the amazing compass of his voice, exceeding that of women, or any of his own class; his shake was just, and sweet beyond expression; and in the management of his voice, and the clear articulation of divisions and quick passages, he passed all description. Such perfections as these were enough for one singer to possess, and indeed they were so evident, and their effects so forcible on the minds of his hearers, that few were disposed to reflect that his person was

\* Amiconi found employment here as a portrait, and also as a history painter. In the former capacity it was the fashion among the friends of the opera and the musical connoisseurs to sit to him; in the latter he exercised his talent in the painting of halls and stair-cases; and this, notwithstanding that Kent, who, because he was a bad painter himself, had, as an architect, in his construction of stair-cases driven that kind of painting out of the kingdom, Amiconi painted the stair-case of Powis-house in Grmond-street with the story of *Judith* and *Holofernes*, in three compartments; and the hall in the house at *More-park* in *Hertfordshire*, with that of *Jupiter* and *Iö*. Of this house the following is a brief history: In 1617 it was granted by the crown to the earl of Bedford, and he by a deed, declaring the uses of a fine, limited the inheritance thereof to himself for life, remainder to *Lucy* his wife and her heirs. See *Chauncy's Historical Antiquities of Hertfordshire*, page 479. This *Lucy* was the famous countess of Bedford, celebrated by Sir *Toby Matthews*, *Dr. Donne*, and other writers of those times; and she it is said laid out  
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tall and slender to excess, and by consequence his mien and action ungraceful.

Upon what terms Farinelli was engaged to sing here, is not known to a degree of certainty; his salary however, be it what it might, bore but a small proportion to the annual amount of his profits, which, by a benefit, and rich presents of various kinds, were estimated at five thousand pounds a year. The excessive fondness which the nobility discovered for this person, the caresses they bestowed on, and the presents they made him indicated little less than infatuation; their bounty was prodigality, and their applause adoration \*.

That unmanly propensity in persons of high rank to promote and encourage this last refinement of modern luxury which they manifested in these and various other instances, was loudly complained of as derogating from the national character: It was urged that the reputation of this country abroad was founded on the disposition of the people to arms, and their love of letters; and that we were adopting the manners of a people who have long since ceased to be distinguished for either. Indeed it was ridiculous to see a whole people in such a state of fascination as they were in at this time; many pretended to be charmed with the singing of Farinelli, who had not

the gardens in such a manner as induced Sir William Temple, in his Essay on Gardening, to say it was the perfectest figure of a garden he ever saw. Many years after the decease of the countess of Bedford, the duke of Ormond became the owner of More-park; and, after his attainder, Mr. Stiles; who employed Amiconi to paint the hall: The succeeding proprietor of this mansion was lord Anson, and the present, Sir Laurence Dundas. The fondness of Sir William Temple for this place, induced him to give the name of it to his seat near Farnham in Surrey. Hence has arisen a mistaken notion that the More-park mentioned in his Essay on Gardening was in Surrey.

\* Mr. Hogarth, in his *Rake's Progress*, has ridiculed this folly with great humour; in the second plate of that work he represents his rake at his levee in a circle, consisting of a bravo, a jockey, a dancing-master, a fencing-master, a gardener, and other dependents. In a corner of the room sits an opera composer at a harpsichord, with a long roll hanging from the back of his chair, on which is the following inscription: 'A list of the rich presents Signor Farinelli the Italian singer condescended to accept of the English nobility & gentry for one night's performance in the opera of *Artaxerxes*. A pair of diamond knee-buckles, presented by

a diamond ring by

A bank-note enclosed in a rich gold case by  
A gold snuff-box chased with the story of Orpheus charming the brutes by T. Rakewell, Esq. 100l. 200l. 100l.' Many of the above presents were actually made to Farinelli during his stay among us, and were mentioned in the daily papers. On the floor lies a picture representing Farinelli seated on a pedestal, with an altar before him, on which are several flaming hearts; near which stand a number of people with their arms extended, offering him presents: at the foot of the altar is one lady kneeling, tendering her heart, from whose mouth a label issues, inscribed 'One God, one Farinelli'; alluding to a lady of distinction, who being charmed with a particular passage in one of his songs, uttered aloud from the boxes that impious exclamation.

the least ear for music; and who could not, if they had been left to themselves, have distinguished between him and an inferior singer. However the experiment of a few years was sufficient to convince the world of this truth at least, that two operas at a time were more than this metropolis could support; and determined Farinelli to try his success in another country. The particulars of his retreat will be mentioned in a subsequent page. Mr. Martinelli has given the following short character of him, which naturally leads us to give an account of his master Porpora, and also of Haffé, the joint composer with him for the opera, during the residence of Farinelli in London. ‘He had a voice proportioned to his gigantic stature, extending beyond the ordinary compass near an octave, in notes equally clear and sonorous. At the same time he possessed such a degree of knowledge in the science of music, as he might be supposed to have derived from the instructions of the skilful Porpora, bestowed on a diligent and favourite pupil: With unexampled agility and freedom did he traverse the paths which Bernacchi had trod with success, till he became the idol of the Italians, and at length of the harmonic world \*.’

## C H A P. IV.

NICOLO PORPORA is celebrated among the modern musicians, not less as the instructor of some of the most applauded singers, than as a musical composer of the dramatic class. In the early part of his life he was in the service of Augustus, king of Poland, but quitting it, he made a temporary residence in sundry of the German courts, and afterwards in the principal cities of Italy. At Naples he became acquainted with Farinelli, who was then very young, and having a very promising voice, was endeavouring to acquire that style and manner of singing, which it is said Antonio Bernacchi of Bologna took from Pistocchi, and which gave rise to the denomination of the Bernacchi school. Porpora seeing this, and being desirous of correcting those extravagancies which Bernacchi had introduced into vocal practice, he laboured to form a style of greater simplicity, such as was calculated rather to affect than to astonish the hearers: As to Farinelli in particular, he set himself with all his might to improve those great talents which he had discovered in him, and in the end made him

\* Lettere familiari e critiche, Carte 361.

the finest finger that had then or has ever since been heard : A degree of success, alike proportioned to their several abilities, had he in the tuition of Salimbelli, Caffarelli, and Mingotti, all of whom were the pupils of Porpora.

The attachments of Porpora to Farinelli were of such a friendly kind, as determined him to become, if not a sharer in his fortunes, at least a witness of that applause which was bestowed on him whithersoever he went : with this view he was the companion of his travels ; and it may well be supposed that the English nobility, when they engaged Farinelli to sing here, considered Porpora as so intimately connected with him, that an attempt to separate them would go near to render a treaty for that purpose abortive ; accordingly they were both engaged and arrived in England together.

The operas of Porpora, as musical compositions, had little to recommend them : That of *Ariadne* was looked upon as inferior to the *Ariadne* of Handel, in which, excepting the minuet at the end of the overture, there is scarce a good air. Dr. Arbuthnot however, in a humorous pamphlet written on occasion of the disputes about the opera, entitled *Harmony in an Uproar*, calls that of Handel the *Nightingale*, the other the *Cuckoo* \*.

In the year 1735 Porpora published and dedicated to Frederic, prince of Wales, who had taken part with him in the dispute with Handel, Twelve Italian Cantatas, which at this day are greatly esteemed. He also published Six Sonatas for two violins and a bass ; these compositions are mere symphonies, and, having in them very little of design or contrivance, are now scarcely remembered.

GIOVANNI ADOLFO HASSE was born near Hamburg, and received his first instructions in music in that city. At the age of eighteen he composed an opera entitled *Antigono* ; but, being desirous of farther improvement, he went to Naples, and for a short time was under the tuition of Porpora, but afterwards became a disciple of Alessandro Scarlatti. Upon his return to Germany he became *maestro di cappella* to the elector of Saxony, and at Dresden composed operas, some in the German, and others in the Italian language. In the composition of operas he was esteemed abroad the first of the German masters ; and the fame of his abilities reaching England at the time of the rupture between Handel and the English nobility, he was employed by them, and composed the opera of *Artaxerxes*, written by Metastasio, and

\* Miscellaneous Works of the late Dr. Arbuthnot, vol. II. page 21.

some others, which were represented here, and received great advantage from the performance of Farinelli. He married Faustina soon after her return from England: It does not appear that he was ever here himself; it seems he was strongly pressed at the time above-mentioned to come to London, but Mr. Handel being then living, he declined the invitation, not choosing to become a competitor with one so greatly his superior.

The abilities of Hasse seem to have been greatly over-rated by some of our countrymen who have taken occasion to mention him; Six Cantatas for a voice, with an accompaniment for the harpsichord, a *Salve Regina* for a single voice with instruments, a single concerto for French horns, and other instruments, and a few airs selected from his operas performed here, are all of his compositions that have been published in England; and these are so far from affording evidence of any extraordinary talent, that they are a full justification of the author of the Remarks on Mr. Avison's Essay on musical Expression, who has not hesitated to assert that the distinguishing characteristic of Hasse's compositions is effeminacy.

The contest between Handel and the nobility was carried on with so much disadvantage to the former, that he found himself under the necessity of quitting the Haymarket theatre at the time when his opponents were wishing to get possession of it; and in the issue each party shifted its ground by an exchange of situations. The nobility removed with Farinelli, Senesino, and Montagnana, a bass singer, who had sung for Handel in *Sofarmer* and other of his operas; and Handel, with Strada, Bertolli, and Waltz, a bass singer, who had been his cook, went to Lincoln's-Inn fields. Here he continued but for a short time; for, finding himself unable singly to continue the opposition, he removed to Covent Garden, and entered into some engagements with Rich, the particulars of which are not known; save that in discharge of a debt that he had contracted with him in consequence thereof, he some years after set to music an English opera entitled *Alceste*, written by Dr. Smollett, and for which Rich was at great expence in a set of scenes painted by Servandoni; but it was never performed. Handel afterwards adapted this music to Dryden's Song for St. Cecilia's Day, 1687, printed in the fourth part of his Miscellaneous Poems, and performed it together with Alexander's Feast.

Such as are not acquainted with the personal character of Handel, will



will wonder at his seeming temerity, in continuing so long, an opposition which tended but to impoverish him; but he was a man of a firm and intrepid spirit, no way a slave to the passion of avarice, and would have gone greater lengths than he did, rather than submit to those whom he had ever looked on as his inferiors: But though his ill success for a series of years had not affected his spirit, there is reason to believe that his genius was in some degree damped by it; for whereas of his earlier operas, that is to say, those composed by him between the year 1710 and 1728, the merits are so great, that few are able to say which is to be preferred; those composed after that period have so little to recommend them, that few would take them for the work of the same author. In the former class are *Radamistus*, *Otho*, *Tamerlane*, *Rodelinda*, *Alexander*, and *Admetus*, in either of which scarcely an indifferent air occurs; whereas in *Parthenope*, *Porus*, *Sofarmes*, *Orlando*, *Ætius*, *Ariadne*, and the rest down to 1736, it is a matter of some difficulty to find a good one.

The nobility were no sooner settled at the Haymarket, than *Farinelli* appeared in the meridian of his glory; all the world resorted thither, even aldermen and other citizens, with their wives and daughters, to so great a degree, that in the city it became a proverbial expression, that those who had not heard *Farinelli* sing and *Foster* preach, were not qualified to appear in genteel company\*.

\* *Mr. James Foster* was a dissenting minister of the Anabaptist denomination. In the Old Jewry, during the winter season, on Sunday evenings, he preached a lecture, in which with great clearness and strength of reasoning he enforced the obligations of religion and virtue, chiefly from principles in which all mankind are agreed. The Freethinkers, as they are called, took him for a Deist, and his audiences were somewhat the larger for them; but they were greatly mistaken: On the contrary he was a devout and sincere Christian, as the author of this work can testify, who lived many years with him on terms of strict friendship; and gave ample proof of his faith in an excellent answer to a worthless book, Christianity as old as the Creation; and contributed to put to confusion its more worthless author, *Dr. Matthew Tindal*. *Pope* was acquainted with *Foster*, and, having frequently resorted to the Old Jewry purposely to hear him, complimented him with the following lines:

Let modest *FOSTER*, if he will, excel  
Ten metropolitans in preaching well.

Epilogue to the Satires, Dialogue I.

*Lord Bolingbroke* expressed to *Mr. Pope* a great desire to know *Foster*, and an appointment was made for a meeting of all the three; but an accident prevented it. Most of the sermons preached at the Old Jewry lecture are extant in four volumes, published by the author himself: They were also preached to a congregation of which he was pastor, in a place situated between Red-Cross-street and Barbican; but such was the fashion of the time, and such was the different effects of the same discourses at different places, that few but his own congregation resorted to the one, and people, at the risk of their limbs, struggled to get in at the other. In consideration of his great merit, and the estimation in which he was held throughout this kingdom, the university of Aberdeen honoured him with the degree

But it fared far otherwise with Handel, who, after his engagement with Rich, performed to almost empty houses; and, after a contest, which lasted about three years, during which time he was obliged to draw out of the funds almost the whole of what in his prosperous days he had there invested, he gave out; and discovered to the world that in this dreadful conflict he had not only suffered in his fortune but his health \*. To get rid of that dejection of mind, which his repeated disappointments had brought on him, he was advised to the use of the waters at Tunbridge, and a regimen calculated to assist their operation; but his disorder was so deeply rooted, that by several particulars in his behaviour, which it would give the reader no pleasure to be informed of, he discovered that his mental powers were affected; and, to complete his distress, one of those hands, which had frequently administered such delight to others, was now become useless to himself; in a word, the palsy had seized his right arm, and the whole of the limb was by a sudden stroke rendered incapable of performing its natural functions.

Medicines having been found ineffectual to remove his disorder, he was prevailed on, but with great difficulty, to resort to Aix la Chapelle; accordingly he went thither, and submitted to such sweats, excited by the vapour baths there, as astonished every one. After a few essays of this kind, during which his spirits seemed to rise rather than sink under an excessive perspiration, his disorder left him; and in a few hours after the last operation he went to the great church of the city, and got to the organ, on which he played in such a manner that men imputed his cure to a miracle. Having received so much benefit from the baths, he prudently determined to stay at Aix la Chapelle, till the end of six weeks from the time of his arrival there, and at the end thereof returned to London in perfect health.

Farinelli, during the interval of a few winters, had accumulated great wealth, but it arose chiefly from presents, and crowded houses gree of doctor in divinity. In the year 1746 he was requested to assist in preparing lord Kilmarnock for a submission to that sentence, which, for having been active in the rebellion of 1745, he was doomed to suffer. Dr. Foster complied with this request, and was necessitated to be a spectator of his end; the unspeakable anguish of mind which he felt upon this occasion, and the frequent reflection on all the circumstances of the execution, made such a deep impression on him, as could never be effaced; his mental faculties forsook him, and on the fifth day of November, in the year 1753, he died.

\* Upon occasion of this his distress, Strada and others of the singers were content to accept of bonds for the payment of their arrears, and left the kingdom upon Mr. Handel's assurances that they should be discharged; and he paid a due regard to his engagement by remitting them the money.

at his benefits; and as he had experienced what it was to sing to an audience of thirty-five pounds, he began to suspect that his harvest in this country, which, as Mattheson terms it, was a golden one, was pretty well over, and began to think of trying his success in another: He had visited France in the year 1736, and finding at his return to London but little encouragement to engage at the opera, he finally quitted England the following summer, and on the ninth of July, 1737, appeared at Versailles, hoping to derive great advantages from the solemnities which were expected to attend the approaching birth of the duke of Anjou; but in this he was disappointed.

It happened about this time that the king of Spain laboured under a melancholy disorder, for which no relief could be suggested but music; his queen contrived to entertain him with frequent concerts: To make these as delightful to him as possible, she sent for Farinelli, and upon his arrival at Madrid attached him to the service of that court by a pension of 1400 piastres, or 3150l. per annum, and a coach and equipage maintained at the king's expence. Over and above his salary, considerable presents were made him; the king gave him his picture set with diamonds, valued at 5000 dollars; the queen presented him with a gold snuff-box, with two large diamonds on the lid; and the prince of Asturias gave him a diamond button and loop of great value. Upon the death of Philip V. Farinelli was continued in his station by his successor Ferdinand VI. and in 1750 was honoured with the cross of Calatrava, the badge of an order of knighthood in Spain of great antiquity. He continued, with the assistance of the best composers and singers, and of Metastasio and Amiconi the painter, which latter had followed him into Spain, to conduct the opera till about the year 1761, when he took a resolution to return to Italy; accordingly he went thither, and had an audience of Benedict XIV. to whom, upon his recounting the riches and honours that had been showered down upon him here and in Spain, the pope made this remark: 'In other words you mean to say, that you found abroad what you left here.'

His pension from the court of Spain being still continued to him, Farinelli chose the neighbourhood of Bologna for his residence; and in a house of his own building, near that city, he is now living in ease and great affluence.

It is now necessary to recur to a former period, and in an orderly course of narration to relate such other particulars respecting the sub-

ject of this history, as were necessarily postponed to make way for the above account of Mr. Handel.

Greene, who already has been mentioned as an ingenious young man, was got to be organist of St. Paul's; and having, upon the decease of Dr. Croft, in 1727, been appointed organist and composer to the royal chapel in his room, was thereby placed at the head of his profession in England. He courted the friendship of Mr. Handel with a degree of assiduity that, to say the truth, bordered upon servility; and in his visits to him at Burlington-house, and at the duke of Chandos's, was rather more frequent than welcome. At length Mr. Handel discovering that he was paying the same court to his rival, Bononcini, as to himself, would have nothing more to say to him, and gave orders to be denied whenever Greene came to visit him.

Some particulars respecting Greene and his first appearance in the world have been given in the foregoing part of this volume. The busy part he acted at this time, his attachment to Bononcini, and his opposition to Mr. Handel, make it necessary in this place to resume his history.

In the year 1730 he took the degree of doctor in music in the university of Cambridge: His exercise for it was Mr. Pope's ode for St. Cecilia's day, which he set very finely to music \*. It was performed

\* Mr. Pope, to answer Greene's purpose, condescended to make considerable alterations in this poem, and at his request to insert in it one entire new stanza, viz. the third. As he thereby rendered it greatly different from the ode originally published, and as with the variations it has never yet appeared in print, it is here given as a curiosity.

#### O D E for St. CECILIA'S DAY:

As altered by Mr. Pope for Dr. Greene.

##### I.

Descend ye Nine! descend and sing;  
The breathing instruments inspire;  
Wake into voice each silent string,  
And sweep the sounding lyre!  
In a sadly-pleasing strain  
Let the warbling lute complain:  
In more lengthen'd notes and flow,  
The deep, majestic, solemn organs blow.  
Hark! the numbers soft and clear,  
Gently steal upon the ear;  
Now louder they sound,  
'Till the roofs all around  
The shrill echoes rebound:  
'Till, by degrees, remote and small,  
The strains decay,  
And melt away,  
In a dying, dying fall.

with great applause ; and, as an additional testimony to his merit, he was honoured with the title of professor of music in the university of Cambridge.

II.

By music minds an equal temper know,  
     Nor swell too high, nor sink too low.  
 If in the breast tumultuous joys arise,  
 Music her soft, assuasive voice applies ;  
     Or when the soul is sunk in cares,  
     Exalts her with enlivening airs.  
 Warriors the fires by sprightly sounds ;  
 Pours balm into the lover's wounds :  
 Passions no more the soul engage,  
 Ev'n factions hear away their rage.

III.

Amphion thus bade wild dissension cease,  
 And soften'd mortals learn'd the arts of peace:  
     Amphion taught contending kings,  
     From various discords to create  
     The music of a well-tun'd state ;  
 Nor slack nor strain the tender strings,  
     Those useful touches to impart,  
     That strike the subject's answering heart ;  
 And the soft silent harmony that springs  
 From sacred union and consent of things.

IV.

But when our country's cause provokes to arms,  
 How martial music every bosom warms !  
     When the first vessel dar'd the seas,  
     The Thracian rais'd his strain,  
     And Argo saw her kindred trees  
     Descend from Pelion to the main :  
     Transported demi-gods stood round,  
     And men grew heroes at the sound,  
     Inflam'd with glory's charms !  
 Each chief his sev'nfold shield display'd,  
 And half unsheath'd the shining blade :  
 And seas, and rocks, and skies rebound  
     To arms, to arms, to arms !

V.

But when thro' all th' infernal bounds,  
 Which flaming Phlegeton surrounds,  
 Sad Orpheus sought his consort lost :  
     The adamantine gates were barr'd,  
     And nought was seen and nought was heard  
 Around the dreary coast ;  
     But dreadful gleams,  
     Dismal screams,  
     Fires that glow,  
     Shrieks of woe,

The following duet, taken from the doctor's own manuscript, was part of the performance.

Sullen moans,  
Hollow groans,  
And cries of tortur'd ghosts !  
But hark ! he strikes the golden lyre ;  
And see ! the tortur'd ghosts respire,  
See, shady forms advance !  
And the pale spectres dance !  
The Furies sink upon their iron beds,  
And snakes uncurl'd hang list'ning round their heads.

## VI.

By the streams that ever flow,  
By the fragrant winds that blow  
O'er th' Elysian flow'rs ;  
By those happy souls that dwell  
In yellow meads of Asphodel,  
Or Amaranthine bow'rs,  
By the heroes' armed shades,  
Glitt'ring thro' the gloomy glades,  
By the youths that dy'd for love,  
Wand'ring in the myrtle grove,  
Restore, restore Eurydice to life,  
Oh take the husband, or return the wife !

## VII.

He sung, and hell consented  
To hear the poet's pray'r ;  
Stern Proserpine relented,  
And gave him back the fair.  
Thus song could prevail  
O'er death and o'er hell,  
A conquest how hard and how glorious ?  
Tho' fate had fast bound her  
With Styx nine times round her,  
Yet music and love were victorious.

*Siciliana*

The musical score is titled "Siciliana" and is written for a grand staff. It consists of five systems, each containing five staves. The notation includes treble and bass clefs, a 12/8 time signature, and various musical notes and rests. The piece is marked "Siciliana" at the beginning.

BY the streams that ever

flow, by the fragrant winds that blow o'er th' elysian flow'rs

The musical score consists of two systems, each with five staves. The first system includes a vocal line (soprano and alto) and a piano accompaniment (piano and bass). The second system continues the vocal and piano parts. The lyrics are written below the piano staves. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.



o'er th'elysian flow'rs

By those happy souls who dwell in yellow meads of Aspho-

The musical score consists of two systems. The first system has five staves: a vocal line (treble clef, key of B-flat major) and four piano accompaniment staves (treble and bass clefs, key of B-flat major). The second system has five staves: four piano accompaniment staves (treble and bass clefs, key of B-flat major) and one vocal line (treble clef, key of B-flat major). The lyrics are written below the vocal staves.

- del or Amaranthine bow's or Amaranthine bow's;

By the hero's armed shades glittering thro' gloomy

glades

By the youths that dyd for love wand'ring in the myrtle.

Restore restore Eurydice to life, oh take y<sup>e</sup> husband or re-

grove Restore restore Eurydice to life; oh take y<sup>e</sup> husband or re-

Detailed description: This is a handwritten musical score on aged paper. It consists of two systems of music. The first system has five staves: three treble clefs and two bass clefs. The lyrics 'glades' and 'By the youths that dyd for love wand'ring in the myrtle.' are written between the staves. The second system also has five staves, with lyrics 'Restore restore Eurydice to life, oh take y<sup>e</sup> husband or re-' and 'grove Restore restore Eurydice to life; oh take y<sup>e</sup> husband or re-'. The handwriting is in an old style, and the ink is dark. There are some corrections and annotations in the lyrics, such as 'y<sup>e</sup>' for 'the' and 're-' for 'rest'.

turn return the wife! By the

turn return the wife.

streams that ever flow by the fragrant winds that blow

The musical score is written on ten staves, organized into two systems of five staves each. The first system includes the lyrics '-turn return the wife!' and 'By the'. The second system includes the lyrics 'turn return the wife.' and 'streams that ever flow by the fragrant winds that blow'. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as treble and bass clefs, notes, rests, and bar lines.

o'er th'elysian flow'rs o'er th'elysian flow'rs

By those happy souls who dwell in yellow

meads of Aspho-del or Amaranthine bow'rs or Amaranthine

By the hero's armed shades glitt'ring

bow'rs

thro' the gloomy glades

By the youths that dy'd for love wand'ring

reftore Eurydice to life oh take the

in the myrtle grove reftore Eurydice to life oh take the

hufband or return return the wife      reftore Eu-

hufband or return return the wife      reftore Eu-

rydice to life oh take the hufband or return return the

rydice to life oh take the hufband or return return the



The musical score is written on ten staves. The first two staves are for the vocal melody, and the remaining eight staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

Lyrics:  
 wife oh take the husband or return return the wife return the  
 wife oh take the husband or return return the wife return the  
 wife!  
 wife!

DOCTOR MAURICE GREENE.

In the disputes between Handel and Bononcini, Greene had acted with such duplicity, as induced the former to renounce all intercourse with him; and from that time no one was so industrious as he in decrying the compositions of Handel, or applauding those of his rival. He was a member of the Academy of ancient Music, and, with a view to exalt the character of Bononcini, produced in the year 1728 the madrigal *'In una siepe ombrosa,'* which gave rise to a dispute that terminated in the disgrace of his friend. Not able to endure the slights of those who had marked and remembered his pertinacious behaviour in this business, Dr. Greene left the academy, and drew off with him the boys of St. Paul's cathedral, and some other persons his immediate dependents; and fixing on the great room called the Apollo at the Devil tavern, for the performance of a concert, under his sole management, gave occasion to a saying not so witty as sarcastical, viz. that Dr. Greene was gone to the Devil.

Dr. Greene was happy in the friendship of Bishop Hoadley and his family: He set to music sundry elegant pastoral poems, namely, *Florimel*, *Phæbe*, and others, written, as it is said, by Dr. John Hoadley, a son of that prelate. He had also an interest with the late duke of Newcastle, probably through the duchess, who had frequent musical parties at Newcastle-house, at which Greene used to assist; and whose mother, Henrietta, duchess of Marlborough, was the patroness of Bononcini, with whom, as has been related, Greene had contracted a close intimacy. With such connexions as these, Greene stood fair for the highest preferments in his profession, and he attained them; for, upon the decease of Dr. Croft, through the interest of the countess of Peterborough, he succeeded to his places of organist and composer to the royal chapel; and, upon that of Eccles, about 1735, was appointed master of the royal band.

Greene had given some early specimens of his abilities in the composition of a set of lessons for the harpsichord, which he probably meant to publish; but a copy having been surreptitiously obtained by one Daniel Wright, a seller of music and musical instruments near Furnival's Inn, who never printed any thing that he did not steal, they were published by him in so very incorrect a manner, that the doctor was necessitated to declare that they were not his compositions; and Wright, no less falsely than impudently, asserted in the public papers that they were. Notwithstanding that he was an excellent

cellent organist, and not only perfectly understood the nature of the instrument, but was a great master of fugue, he affected in his voluntaries that kind of practice on single stops, the cornet and the vox-humana for instance, which puts the instrument almost on a level with the harpsichord; a voluntary of this kind being in fact little more than a solo for a single instrument, with the accompaniment of a bass; and in this view Greene may be looked on as the father of modern organists. This kind of performance, as it is calculated to catch the ears of the vulgar, who are ever more delighted with melody, or what is called air, than harmony, was beneath one, whose abilities were such, that Mattheson, a man but little disposed to flattery, and who was himself one of the first organists in Europe, has not scrupled to rank him among the best of his time.

## C H A P. V.

**T**He conduct of Pepusch was very different from that of Greene. Upon Mr. Handel's arrival in England, he acquiesced in the opinion of his superior merit, and chose a track for himself in which he was sure to meet with no obstruction, and in which none could disturb him without going out of their way to do it. He had been retained by the duke of Chandos, and assisted as composer to his chapel, till he gave place to Handel; after that he professed the teaching of the principles of musical science, and continued so to do till about the year 1724, when a temptation offered of advancing himself, which he was prevailed on to yield to: Few persons conversant in literary history are unacquainted with the character and benevolent spirit of Dr. George Berkeley, the late excellent bishop of Cloyne; or that this gentleman, upon his promotion to the deanery of Londonderry, formed a plan for the propagation of religion and learning in America, in which was included a scheme for erecting a college in the Summer Islands, otherwise called the Isles of Bermudas. With a view to carry this project into execution, Dr. Berkeley obtained permission to found and endow such a college, and also engaged divers persons of distinguished eminence in the several professions and faculties to accompany him, and become professors in  
his

his intended college; of these Dr. Pepusch was one. He and his associates embarked for the place of the intended settlement, but the ship was wrecked, and the undertaking frustrated; immediately after which such difficulties arose as put a final end to the design.

Being returned to England, Dr. Pepusch married Signora Margarita de l'Epine, and went to reside in Boswell-court, Carey-street, taking, together with his wife, her mother, a woman as remarkably short as her daughter was tall. The fortune which Margarita had acquired was estimated at ten thousand pounds, and the possession thereof enabled the doctor to live in a style of elegance, which till his marriage he had been a stranger to: This change in his circumstances was no interruption to his studies; he loved music, and he pursued the knowledge of it with ardour. He, at the instance of Gay and Rich, undertook to compose, or rather correct, the music to the Beggar's Opera. Every one knows that the music to this drama consists solely of ballad tunes and country dances; it was nevertheless necessary to settle the airs for performance, and also to compose basses to such as needed them; this the doctor did, prefixing to the opera an overture, which was printed in the first, and has been continued in every succeeding edition of the work.

The reputation of the doctor was now at a great height; he had perused with great attention those several ancient treatises on harmonics which Meibomius had given to the world about the middle of the last century, and that of Ptolemy published by Dr. Wallis with his own learned appendix. In the perusal of these authors, the difficulties which occurred to him were in a great measure removed by his friend Mr. Abraham De Moivre, an excellent mathematician, who assisted him in making calculations for demonstrating those principles which are the foundation of harmonic science; and in consequence of these his studies, Pepusch was esteemed one of the best theoretic musicians of his time.

About the year 1730 he took a house in Fetter-lane, the next door but one to the south corner of the passage leading from thence into Bartlett's-Buildings, and fitted up a large room in it for the reception of his books and manuscripts, which were very many, and had been collected by him with great labour and expence. His wife had long quitted the opera stage, and, though rather advanced in years, retained her hand on the harpsichord, and was in truth a fine performer:

The

The doctor had in his library a book which had formerly been queen Elizabeth's, containing a great number of lessons for the harpsichord, composed by Dr. Bull; of the merit of these pieces he entertained a very high opinion; and though they were much more difficult to execute than can be well conceived by those who reflect on their antiquity, yet by a regular course of practice she attained to such perfection in playing them, that great was the resort of persons to hear her. He had one only son, whom he determined to qualify for his own profession, a child of very promising parts; the doctor laboured incessantly in his education, but he lived not to attain the age of thirteen.

Among the many that resorted to him for instruction, lord Paisley, afterwards earl of Abercorn was one; and to him the doctor had communicated lessons in writing for his private study, with no other obligation not to impart them to the world, than is implied in the mutual relation of teacher and disciple; which it seems was so ill understood, that in the year 1730 the substance of the doctor's lessons was by his pupil given to the world with the following title: 'A short treatise on harmony, containing the chief rules for composing in two, three, and four parts, dedicated to all lovers of music. By an admirer of this noble and agreeable science.'

The publisher of this little book had studiously avoided inserting in the book any of those examples in musical notes, which the precepts contained in it made it necessary to refer to, for which omission he makes a kind of apology.

The doctor affected to speak of the publication of this book as injurious both to his character and interest; however it did not long, if at all, interrupt the friendship between lord Paisley and him. For proof of the fact that his lordship and the doctor were upon very good terms after the publishing the short treatise on harmony, recourse has been had to the doctor's papers, among which has been found a diary in his own hand-writing, containing an account of the daily occurrences in his life for a series of years, and, among others, a relation of a visit he made to lord Paisley at his seat at Witham in Essex, in the summer of the year 1733, and of his entertainment during a week's stay there; which may serve to shew, either that the surreptitious publication of the book was not the act of his lordship, or that the lapse of less than three years had effaced from his remembrance all sense of injury resulting from it.

The book, as published in the manner above related, was of very little use to the world. It wanted the illustration of examples, and was in other respects obscure and most affectedly perplexed; besides all which, it was written in a style the meanest that can be conceived: The motto in the title-page was that trite passage of Horace, 'Si quid novisti rectius istis,' &c. and the sentence intended to supply the omission of the author's name, contains in it the flattest anticlimax that ever disgraced a literary production.

The doctor spoke the English language but indifferently, and wrote it worse than many foreigners do that have long resided in this country; and it may be doubted whether the lessons which he used to give his pupils were ever digested into the form of a treatise; but seeing that the book could not be recalled, and that he was looked upon by the world as responsible for the subject matter of it, he thought it prudent to adopt it; and accordingly in the year 1731 published a genuine edition, retaining the language of the former, but considerably altered and enlarged, and also illustrated with those examples in notes, which were in truth an essential part of it. The precepts delivered, and the laws of harmonical combination contained in this book, are such only as are warranted by the practice of modern composers; and the rules of transition from key to key are evidently extracted from the works of Corelli; but the most valuable part of the book is the chapter treating of solmisation, which practice is explained with the utmost precision and perspicuity\*. In forming the diagrams it is said that the doctor was assisted by Brooke Taylor, LL.D. author of a well-known treatise on Perspective, who, besides being an excellent mathematician, was eminently skilled in the theory of music.

It has already been mentioned that Pepusch was one of the founders of the Academy of ancient Music. That society, with his assistance, continued to flourish until the year 1734, when, upon some disgust taken by Mr. Gates, master of the children of the royal chapel, it was deprived of the assistance which it was wont to receive.

\* That of the hexachords, with directions for the mutations by the arrows and daggers, is a great stroke of invention. But the table adjoining to it, for reducing a composition in a transposed key to its natural one, by the help of the slider, is a dissingenuous artifice, and calculated rather to blind than enlighten those whom the author professes to teach. Had he, as Loubie has done in his *Elements ou Principes de Musique*, given the rule to call the last sharp, in the case of sharp keys, B, and the last flat in the flat keys F; and sol-fa upwards and downwards accordingly, the wretched contrivance of a slider to be cut off, and which being lost, would render the table useless and the book imperfect, would have been unnecessary. See vol. I. page 163, 164, in not.

from them, and left without boys to sing the soprano parts\*. After trying for one winter what could be done without treble voices, and finding that their endeavours amounted to nothing, the managers determined to enlarge the plan, and make the Academy a seminary for the instruction of youth in the principles of music and the laws of harmony. Invitations to parents, and offers of such an education for their children as would fit them as well for trades and businesses as the profession of music, were given by advertisements in the public papers; these brought in a great number of children, and such of them as were likely to be made useful were retained†. Upon this occasion Dr. Pepusch generously undertook the care of their instruction, for a stipend greatly disproportionate to his merit, though the largest the circumstances of the Academy could afford, and succeeded so well in his endeavours, that many of those his pupils became afterwards eminent professors in the science.

The above memoir of Dr. Pepusch continues the history of the Academy down to about the year 1735, when the managers had recourse to the expedient of educating boys for their purpose, and that of admitting auditor members, both which answered their ends; and upon that footing, excepting the difference of an increased subscription, the society subsists at this day.

\* Dr. Greene, upon the dispute about the author of the madrigal, 'In una siepe omni brosa,' three years before, had retired, and taken with him the boys of St. Paul's choir.

† Among the children who were thus taken into the service of the Academy, was one whose promising genius and early attainments in music render him worthy of notice in this place. His name was Isaac Pearson; his father, a poor man, and master of the charity school of the parish of St. Giles without Cripplegate, dwelt in the school-house in Redcross-street, and being, as he was used to style himself, a lover of divine music, or, in other words, a singer of psalm-tunes after the fashion of those who look upon Playford as one of the greatest among musicians, he gladly laid hold of the opportunity which then offered, and got his son, about seven years old, admitted into the Academy. A very few months tuition of the doctor enabled him to sing his part; and in less than a twelvemonth he had attained to great proficiency on the organ, though his fingers were so weak that he was incapable of making a true shake, and instead thereof was necessitated to make use of a tremulous motion of two keys at once, which he did so well, that the discord arising from it passed unnoticed. In the instruction of this child the doctor took uncommon pains, and shewed great affection, making him the associate of his own son in his studies. He endeavoured to inculcate in him the true organ-style, and succeeded so well, that his pupil, before he was full nine years of age, rejecting the use of set voluntaries, began upon his own stock, and played the full organ extempore, with the learning and judgement of an experienced master. The circumstances of his parents co-operating with his irresistible propensity, determined him to music as a profession; he was therefore taught the violin, and soon became able to execute the most difficult of Geminiani's concertos with great facility. With these attainments, singularly great for one of his years, and a temper of mind in every respect amiable, he gave to his parents and friends the most promising assurances of his becoming a great musician; but his death defeated their hopes before he had quite attained the age of twelve years.

The Academy made it their constant care to keep up a correspondence with the most eminent masters and professors of music in foreign countries; and Steffani having desired to be admitted a member of their society, and having from time to time presented them with compositions of great value, bearing the name of Gregorio Piva, his secretary or copyist, but which were in truth his own, they unanimously chose him their president; and, upon occasion of the dispute about the madrigal 'In una siepe ombrosa,' mentioned in the foregoing memoir of Bononcini; they entered into a correspondence with Signor Antonio Lotti, with which he thought himself so honoured, that he presented them with a madrigal and a mass of his composition, and they in return sent him, as a specimen of the English music, two motets, the one 'Domine quis habitabit,' for five voices, by Tallis, the other 'Tribulationes Civitatum \*,' also for five voices, by Bird, both which were thankfully accepted.

As an institution designed for the improvement of music, the Academy was generally visited by foreigners of the greatest eminence in the faculty. Many of the opera singers and celebrated masters on particular instruments, by the performance of favourite airs in the operas, and solos calculated to display their various excellencies, contributed to the variety of the evening's entertainment. Tosi frequently sung here; and Bononcini, who was a member, played solos on the violoncello, on which he ever chose to be accompanied by Waber on the lute. Geminiani was a frequent visitor of the Academy, and would often honour it with the performance of his own compositions previous to their publication.

And here it may not be improper to mention an anecdote in musical history, which reflects some credit on this institution. In the interval between the secession of Dr. Greene and Mr. Gates, viz. in the month of February, 1732, when the conflict between Mr. Handel and the nobility had rendered the situation of the former almost desperate, the Academy being in possession of a copy of the oratorio of Esther, originally composed for the duke of Chandois by Mr. Handel, performed it by their own members and the children of the chapel royal; and the applause with which it was there received, suggested to the author the thought of performing it himself, and of exhibiting in future during the Lent season, that species of musical

\* The first of these is not in print; the latter is the twenty-fourth motet in the *Sacræ Cantiones* of Bird, printed by Tho. Este in 1589.



entertainment. So that to this accident it may be said to be in a great measure owing, that the public for a series of years past have not only been delighted with hearing, but are now in possession of, some of the most valuable compositions of that great master.

The advantages that resulted to music from the exercises of the Academy were evident, in that they tended to the establishment of a true and just notion of the science; they checked the wanderings of fancy, and restrained the love of novelty within due bounds; they enabled the students and performers to contemplate and compare styles; to form an idea of classical purity and elegance; and, in short, to fix the standard of a judicious and rational taste. One of the principal ends of the institution was a retrospect to those excellent compositions of former ages, which its very name implies; and in the prosecution thereof were brought forth to public view, the works of very many authors, whose names, though celebrated with all the applauses of panegyric, had else been consigned to oblivion: Nor was this all; the spirit that directed the pursuits of this society diffused itself, and gave rise to another, of which here follows an account.

Mr. John Immyns, an attorney by profession, was a member of the Academy, but, meeting with misfortunes, he was occasionally a copyist to the society, and amanuensis to Dr. Pepusch; he had a strong countertenor voice, which, being not very flexible, served well enough for the performance of madrigals. Of this species of music he in a short time became so fond, that in the year 1741 he formed the plan of a little club, called the Madrigal Society; and got together a few persons who had spent their lives in the practice of psalmody; and who, with a little pains, and the help of the ordinary solmisation, which many of them were very expert in, became soon able to sing, almost at sight, a part in an English, or even an Italian madrigal. They were mostly mechanics; some, weavers from Spitalfields, others of various trades and occupations; they met at first at the Twelve Bells, an alehouse in Bride-lane, Fleet-street, and Immyns was both their president and instructor; their subscription was five shillings and six-pence a quarter, which defrayed their expences in books and music paper, and afforded them the refreshments of porter and tobacco. After four or five years continuance at the Twelve Bells, the society removed to the Founders' Arms in Lothbury; and from thence, after a short stay, to the Twelve Bells again, and after that to the Queen's Arms in Newgate-street, a house that had been formerly a tavern,

tavern, but was now an alehouse. In it was a room large enough for the reception of the society, who were about five and twenty in number, with a convenient recess for a large press that contained their library : The meetings of the society were on Wednesday evening in every week ; their performance consisted of Italian and English madrigals in three, four, and five parts ; and, being assisted by three or four boys from the choir of St. Paul's, they sung compositions of this kind, as also catches, rounds, and canons, though not elegantly, with a degree of correctness that did justice to the harmony ; and, to vary the entertainment, Immyns would sometimes read, by way of lecture, a chapter of Zarlino translated by himself.

The persons that composed this little academy, were men not less distinguished by their love of vocal harmony, than the harmless simplicity of their tempers, and their friendly disposition towards each other. Immyns was a man of a very singular character ; and as he was one of the most passionate admirers of music of his time, merits to be taken particular notice of : He had a cracked countertenor voice, and played upon the flute, the viol da gamba, the violin, and the harpsichord, but on none of them well : In his younger days he was a great beau, and had been guilty of some indiscretions, which proved an effectual bar to success in his profession, and reduced him to the necessity of becoming a clerk to an attorney in the city. The change in his circumstances had not the least tendency to damp his spirits ; he wrote all day at the desk, and frequently spent most part of the night in copying music, which he did with amazing expedition and correctness. At the age of forty he would needs learn the lute, and by the sole help of Mace's book, acquired a competent knowledge of the instrument ; but, beginning so late, was never able to attain to any great degree of proficiency on it : Having a family, he lived for some years in extreme poverty, the reflection on which did not trouble him so much as it did his friends ; Mr. George Shelvocke, secretary to the general post-office, was one of the number, and, upon the decease of Mr. Serjeant Shore, by his interest obtained for Immyns the place of lutenist of the royal chapel, the salary whereof is about forty pounds a year. The taste of Immyns was altogether for old music, which he had been taught to admire by Dr. Pepusch ; and this he indulged to such a degree, that he looked upon Mr. Handel and Bononcini as the great corrupters of the science. With these prejudices, it is no wonder that he entertained a relish for madrigals,  
and

and music of the driest style: Vincentio Ruffo, Orlando de Lasso, Luca Marenzio, Horatio Vecchi, and, above all, the prince of Venosa, were his great favourites: He was very diligent in collecting their works, and studied them with incredible assiduity; nevertheless he was but meanly skilled in the theory of the science, considering the opportunities which his intimacy with Dr. Pepusch afforded him. He was the founder, and chief support of the Madrigal Society, and, being a man of great good-humour and pleasantry, was much beloved by those that frequented it. In the latter part of his life he began to feel himself in tolerable circumstances, but the infirmities of old age coming on him apace, he died of an asthma at his house in Cold-Bath-fields on the fifteenth day of April, 1764.

Mr. Samuel Jeacocke, another member of this fraternity, was a man not less remarkable for singularities of another kind; this man was a baker by trade, and the brother of Mr. Caleb Jeacocke, now living, and who for many years was president of the Robin Hood disputing society. The shop of Samuel was at the south-west corner of Berkeley street, in Red-lion street, Clerkenwell. He played on several instruments, but mostly the tenor-violin; and at the Madrigal Society usually sung the bass part. In the choice of his instruments he was very nice, and when a fiddle or a violoncello did not please him, would, to mend the tone of it, bake it for a week in a bed of saw-dust. He was one of the best ringers and the best swimmer of his time; and, even when advanced in years, was very expert in other manly exercises; he was a plain, honest, good-humoured man, and an inoffensive and chearful companion, and, to the grief of many, died about the year 1748.

The Madrigal Society still subsists, but in a manner very different from its original institution; they meet at a tavern in the city, but under such circumstances, as render its permanency very precarious.

## C H A P. VI.

**T**HE music with which the public in general had been formerly entertained, was chiefly that of the théâtre, and such as was occasionally performed at concerts; but, in proportion to the increase of wealth in the metropolis, the manners of the people began to relax; the places of public entertainment increased in number, and to these music seemed to be essential. It is curious to reflect on the parsimony

of.

of our ancestors in all their recreations and amusements; the play-houses afforded them entertainment during the winter season, and the length of the summer days afforded leisure for a walk in the gardens of the inns of court, the Park, or to the adjacent villages. Besides these there were several Mulberry-gardens about the town; and places at the extremities of it distinguished by the name of Spring Gardens and the World's End: Some of these were frequented by the better sort of persons of both sexes, for purposes that may be guessed at.

The World's End is mentioned in Congreve's comedy of *Love for Love*, in a scene where Mrs. Foresight rallies Mrs. Frail for having been seen with a man in a hackney-coach: There is a place so called between Chelsea and Fulham\*, another a little beyond Stepney, and another opposite St. George's Fields, in the road to Newington. The reason of this appellation is, that the houses of this sort were generally the last in the neighbourhood; the sign was usually a man and a woman walking together, with the following distich underwrote:

I'll go with my friend  
To the World's End.

A kind of intimation what sort of company were most welcome there.

Barn-Elms and Vauxhall were also places of great resort for water parties; of the latter of these the history is but little known; all we can learn of it is, that the house so called was formerly the habitation of Sir Samuel Moreland. Aubrey, in his *Antiquities of Surrey*, gives this account of it: 'At Vauxhall Sir Samuel Moreland built a fine room, anno 1667, the inside all of looking-glass, and fountains very pleasant to behold, which is much visited by strangers; it stands in the middle of the garden, ——— foot square, ——— high, covered with Cornish slate; on the point whereof he placed a Punchanello, very well carved, which held a dial, but the winds have demolished it.' Vol. I. page 12.

The house seems to have been rebuilt since the time that Sir Samuel Moreland dwelt in it. About the year 1730, Mr. Jonathan Tyers became the occupier of it; and, there being a large garden belonging to it, planted with a great number of stately trees, and laid out in shady walks, it obtained the name of Spring Gardens; and the house being converted into a tavern, or place of entertainment,

\* The sign of the house at this time is the globe of the world in that state of conflagration which is to put an end to its existence; a pun in painting as singular as the title of a well-known song, *The Cocker's End*.

it was much frequented by the votaries of pleasure. Mr. Tyers opened it with an advertisement of a Ridotto al Fresco, a term which the people of this country had till that time been strangers to. These entertainments were several times repeated in the course of the summer, and numbers resorted to partake of them; and this encouraged the proprietor to make his garden a place of musical entertainment for every evening during the summer season; to this end he was at great expence in decorating the gardens with paintings; he engaged a band of excellent musicians; he issued silver tickets for admission at a guinea each; and, receiving great encouragement, he set up an organ in the orchestra, and in a conspicuous part of the garden erected a fine statue of Mr. Handel, the work of Mr. Roubiliac.

The success of this undertaking was an encouragement to another of a similar kind; a number of persons purchased the house and gardens of the late earl of Ranelagh; they erected a spacious building of timber, of a circular form, and within it an organ, and an orchestra capable of holding a numerous band of performers: The entertainment of the auditors during the performance is either walking round the room, or refreshing themselves with tea and coffee in the recesses thereof, which are conveniently adapted to that purpose. Mr. Festing, during his life-time, led the band; the performance here, as at Vauxhall, is instrumental, intermixed with songs and ballad airs, calculated rather to please the vulgar, than gratify those of a better taste.

The account given of Mr. Handel in the preceding pages, has been continued down to the year 1736, at which time the restoration of his health, which had suffered greatly in the contest with the nobility, engrossed his whole attention. Having happily got the better of that disorder, which boded little less than a privation of his mental faculties, he returned to England, and at Covent-Garden made an effort to regain the public favour by the performance of the operas of *Atalanta*\*, *Justin*, *Arminius*, and *Berenice*; these succeeded but ill; and the indifference of the town towards him may be judged of by the fruitless endeavours of his friends to render the publication of the above compositions beneficial to him, evidenced by a subscription to them severally, that hardly defrayed the expence of printing.

\* Originally performed on occasion of the marriage of the prince of Orange with our princess royal.

In the composition of the two subsequent operas of *Faramond* and *Alexander Severus*, performed in 1737, he was indemnified against all risque of loss by an engagement with the late duke of Dorset, then earl of Middlesex, in virtue whereof he composed them both, and was paid by his lordship the sum of one thousand pounds. Three other operas, namely *Xerxes*, *Hymen*, and *Deidamia*, of his composition, were represented between the years 1737 and 1740, after which Handel gave another direction to his studies, better suited, as he himself used to declare, to the circumstances of a man advancing in years, than that of adapting music to such vain and trivial poetry as the musical drama is generally made to consist of. This resolution led him to reflect on that kind of representation, the *Concerto Spirituale*, so frequent in the Romish countries, and which, by the name of the *Oratorio* is nearly of as great antiquity as the opera itself, and determined him to the choice of sacred subjects for the exercise of his genius. He was well acquainted with the Holy Scriptures, and was sensible that the sublime sentiments with which they abound would give opportunities of displaying his greatest talents: He had made the experiment in the anthems which he had composed for the duke of Chandos, and in four others performed at the coronation of the late king; and as to the risque that an entertainment so little known in this country as the oratorio would be disrelished, of that too he was able to form some judgment, for in the year 1733, upon occasion of the solemnization of a public act in the university of Oxford, he performed the oratorio of *Athaliah*, and the profits thereof were so considerable as in some degree to repair the damage his fortunes had sustained in that dreadful conflict in which he was then engaged.

Other considerations suggested to him the almost certain benefit of such an undertaking: The performance of a sacred drama would consist with the solemnity of the Lent season, during which stage representations in this as in other Christian countries are in general forbidden; but, above all, this served to recommend it, that it could be conducted at a small expence: No costly scenery was required, nor dresses for the performers, other than a suit of black, with which all persons that appeared in public were supposed to be provided\*. Instead of airs that required the delicacy of Cuzzoni, or the

\* It is a trivial circumstance to remark upon, but it serves to shew a great change of manners, and the little regard to the decencies of religion in this country of liberty: Neither

volubility of Faustina to execute, he hoped to please by songs, the beauties whereof were within the comprehension of less fastidious hearers than in general frequent the opera, namely, such as were adapted to a tenor voice, from the natural firmness and inflexibility whereof little more is ever expected than an articulate utterance of the words, and a just expression of the melody; and he was happy in the assistance of a singer \* possessed of these and many other valuable qualities. He knew also that he could attach to him the real lovers and judges of music by those original beauties, which he was able to display in the composition of fugue and chorus †; and these being once gained, the taste of the town was likely to fall in, as it frequently does, with the opinion of those who are best qualified to give a direction to it. To such a performance the talents of a second-rate singer, and persons used to choir service were adequate. Signora Francesina, and afterwards Signora Frasi, and some others in succession, were engaged on terms comparatively easy; and the chapel royal and the choir of St. Paul's furnished boys and chorus singers sufficient in abilities and number to answer his purpose.

The former performances of the oratorios of Athaliah, Deborah, and Esther, were but essays towards the introduction of this kind of entertainment; and it is upon very good authority asserted, that Mr. Handel was induced to this attempt by the performance of Esther at the Academy of ancient Music in the month of February, 1731, which was so greatly applauded, that in the following year, in the Lent season, he performed it, as also Deborah, at Covent Garden theatre. Upon this occasion he also gratified the public with a species of music of which he may be said to be the inventor, namely, the organ-concerto. Few but his intimate friends were sensible that on this instrument he had scarce his equal in the world; and he could not but be conscious that he possessed a style of performing on it that at least had the charm of novelty to recommend it. From the third of his Sonatas for two violins or hautboys, which he had composed some years before, he had made an overture to Esther; and of

ther the singers in the oratorio, nor their hearers, make any distinction in their dress between Lent and a season of festivity.

\* Mr. Beard.

† The chorusses of Mr. Handel's oratorios are of a cast very different from those in his operas; the latter are simply counterpoint, and are destitute of all art and contrivance; the former answer to the sublime in poetry; they are of his own invention, and are the very basis of his reputation.

the last movement in the same composition inserting in it sundry solo passages adapted to the instrument, and adding to it a prelude and an air singularly elegant; he now formed a concerto, the beauties whereof he displayed by his own masterly performance. It must be confessed that this was not that true organ-style which a profound judge of music would admire, and of which Handel had shewn himself a complete master in the voluntaries and fugues for the organ published by him; but the full harmony of the instrumental parts in this composition, contrasted with those eloquent solo passages interspersed in it, protracting the cadences, and detaining the ear in a delightful suspense, had a wonderful effect.

Having thus made an experiment of the disposition of the town towards these entertainments, Handel determined to rest his future fortunes on the success of them; accordingly, on his return to London from Aix la Chapelle, he set to music Mr. Dryden's ode for St. Cecilia's Day, entitled *Alexander's Feast*, and therein introduced a trio, which he had formerly set to the words 'Quel fior che al alba ride,' which, with the addition of another part, he adapted so well to the chorus 'Let old Timotheus yield the prize,' that most men took it for an original composition. The success of this performance determined him in his resolution to addict himself for the future to this species of composition, and accordingly he persisted in it with a few occasional deviations for the remainder of his life. And finding that his own performance on the organ never failed to command the attention of his hearers, he set himself to compose, or rather make up, concertos for that instrument\*, and uniformly interposed one in the course of the evening's performance.

The applause bestowed on the oratorios of Handel, was at least equal to that of the best of his operas; but, such was the taste of the town, that he was constrained to give these entertainments a dramatic form; for he was used to say, that, to an English audience, music joined to poetry was not an entertainment for an evening, and that something that had the appearance of a plot or fable was necessary to keep their attention awake. Perhaps he might be mistaken in this opinion; and the success of *Israel in Egypt*, *L'Allegro ed Il Penseroso*,

\* Of his first six organ concertos, only the first and fourth are original compositions; both the second and third are taken from his Sonatas; the fifth was a lesson for the harp, composed for the younger Powel, a fine performer on that instrument; and the sixth is a solo



and Messiah, seem to indicate the contrary; nevertheless it determined his conduct with respect to these entertainments, and frequently induced him to have recourse to some small poet for his assistance in forming a drama, which, without regard to sentiment or language, or indeed any thing but the conduct of the drama, was to be the mere vehicle of his music; and such, for instance, are the oratorios of Esther, Saul, Susanna, and many others. Some of the pretended admirers of music were for carrying the illusion still farther, and offered many reasons, such as they were, in favour of a real representation of the history which was the subject of the entertainment; and would have had, to give one instance as an example of the rest, Jacob and Joseph and his brethren personated on the stage, with all the aids of action and scenic decoration. In some of his performances, included under the general denomination of oratorios, such as Alexander's Feast, Israel in Egypt, and L'Allegro ed Il Penseroso, and others equally unsuceptible of a dramatic form, the idea of personal representation would have been absurd, and therefore the audience acquiesced in that disposition of words and sentiments, which in the judgment of the musical composer was best

solo for the flute, as is apparent from the compass of it, and was made for the practice of a gentleman, one of Handel's friends. The second set of organ concertos is evidently made out of his grand concertos.

There were two persons of the name of Powel, father and son, who played finely on the harp; the elder was patronized by the duke of Portland, and when that nobleman was appointed governor of Jamaica, went with him thither. The younger stayed in England, and Mr. Handel being desirous to make him known, composed for him the lesson above-mentioned, and introduced it in one or two of his oratorios; as also the song in Esther, 'Tune your harps to cheerful strains,' which has an accompaniment for the harp.

Besides the Powels there was at the same time in London a performer on the harp, who merits to be had in remembrance: His name was Jones, a Welchman, and blind; the old duchess of Marlborough would have retained him with a pension, but he would not endure confinement, and was engaged by one Evans, who kept a home-brewed ale-house of great repute, the sign of the Hercules Pillars, opposite Clifford's-Inn passage in Fleet-street, and performed in a great room up-stairs during the winter season. He played extempore voluntaries, the fugues in the Sonatas and Concertos of Corelli, as also most of his Solos, and many of Mr. Handel's opera songs with exquisite neatness and elegance. He also played on the violin, and on that instrument imitated so exactly the irregular intonation, mixed with sobs and pauses, of a quaker's sermon, that none could hear him and refrain from immoderate laughter. The man of the house dying, his widow took Cuper's Garden, in Surrey, opposite Somerset-house, and erected therein an orchestra and an organ, intending it as a place of entertainment for the summer evenings, like Vauxhall, with the addition of fireworks. It subsisted for four or five summers, but, failing at length, Jones, who was supported by her all the time, was turned adrift, and, about the year 1738, died. He was buried in Lambeth church-yard, and his funeral, which was celebrated with a dead march, was attended by a great number of the musical people.

calculated to display the powers of his art; and these never appeared to so great advantage as when he made use of passages selected from Holy Writ for the subjects of his compositions; of this there needs no other evidence than his *Israel in Egypt* and the *Messiah*, concerning which latter work there are some particulars, which for his honour deserve to be remembered. It was performed for the first time at Covent Garden in the year 1741, by the name of a Sacred Oratorio. As it consisted chiefly of chorus, and the airs contained in it were greatly inferior to most in his operas and former oratorios, it was but coldly received by the audience; the consciousness whereof, and a suspicion that the public were growing indifferent towards these entertainments, determined him to try the temper of the people of Ireland; accordingly he went to Dublin in the year 1741, and gave a performance of the *Messiah* for the benefit of the prisoners in that city. He returned to London in the year 1741-2, and performed an oratorio, consisting of passages selected from the *Samson Agonistes* of Milton, which was received with such applause, as seemed to insure him success in his future attempts of that kind.

About this time he published by subscription twelve grand Concertos. To this undertaking Handel was probably encouraged by the good success of a former publication of the like kind, namely, Six Concertos composed on occasion of the marriage of the prince of Orange with the princess royal, and distinguished by the name of his Hautboy Concertos, which being made up of fugues taken from his lessons, and from six fugues for the organ, composed by him as studies, had great merit. But as to these twelve Concertos, they appear to have been made in a hurry, and in the issue fell very short of answering the expectations that were formed of them, and inclined men to think that the composition of music merely instrumental, and of many parts, was not Handel's greatest excellence.

In the succeeding year he had a slight return of that disorder which had driven him to seek relief from the baths of Aix la Chapelle; and, to add to this misfortune, an opposition to him and his entertainment was set on foot by some persons of distinction, who by card assemblies, and other amusements, at that time not usual in the Lent season, endeavoured to make his audiences as thin as possible. The effects of this association he felt for a season or two, in the course whereof he frequently performed to houses that would not

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pay his expences; but at length a change of sentiment in the public began to manifest itself; the Messiah was received with universal applause, and has ever since been considered as one of the most sublime of his compositions. In gratitude for the favour shewn him by the public, and actuated by motives of benevolence, he performed the Messiah for the benefit of an institution, which then stood in need of every assistance, the Foundling-hospital; and this he not only continued to do for several years, but, by presenting the charity with a copy of the score and parts of this composition, gave them such a title to it as seemed to import an exclusive right to the performance of it. This act of bounty was so ill understood by some of the governors of that foundation, that they formed a resolution for an application to parliament to establish their supposed right; in short, to prohibit, under penalties, the performance of the Messiah by any others than Mr. Handel and themselves. To facilitate the passing of a law for the purpose, Mr. Handel's concurrence was asked, but he was so little sensible of the propriety of it, that upon the bare mention of it he broke out into a furious passion, which he vented in the following terms: 'For vat sal de Fondlings put mein oratorio in de Parlement? Te Teuffel! mein musik sal nat go to de Parlement.'

The retreat of Handel to Ireland, and the favourable reception he met with at Dublin, awakened the people of this country to a sense of his merit, and was a kind of reproach on those who had necessitated him to seek protection in that kingdom; so that his return hither was facilitated with every testimony of esteem and respect, and the strongest assurances of future encouragement. His Messiah was frequently performed to such audiences, as he could no otherwise accommodate than by erecting seats on the stage, to such a number as scarcely left room for the performers. In this prosperous state did his affairs go on, till he was afflicted with the misfortune of blindness, which, great as it was, did not totally incapacitate him from study, or the power of entertaining the public. The circumstances of this misfortune, as also of his death, are reserved for that which is meant to be the last period of the memoir here given of him.

## C H A P. VII.

STEFANO CARBONELLI had studied the practice of the violin under Corelli; and coming hither from Rome, was received into the family of the duke of Rutland, a great patron of music. During his residence with this nobleman, he published and dedicated to him twelve Solos for a violin and a bass of his composition, which he frequently played in public with great applause. Upon the institution of the Royal Academy, Carbonelli was placed at the head of the opera band, and soon became so celebrated for his excellent hand, as to give Sir Richard Steele, in his comedy of the *Conscious Lovers*, occasion of making him a very handsome compliment: The manner of it was this; Carbonelli led the orchestra at the Haymarket in the year 1721, when Bononcini's opera of *Griselda* was performed there; and in a discourse between Young Bevil and Indiana, the lady is made to commend that opera, particularly the air in it, 'Dolce Sogno;' upon which a conversation ensues on the subject of the opera in general, which is interrupted by a servant, who enters and informs his master that Signor Carbonelli waits his commands in the next room; upon this Bevil tells the lady that she had mentioned the day before, her desire to hear him; accordingly he is introduced, and plays a solo\*. About the year 1725 Carbonelli quitted the opera-house, and went to Drury-lane theatre, where he led, and frequently played select pieces between the acts. His successor at the opera-house was Pietro Castrucci. After continuing a few years at Drury-lane, Carbonelli quitted his station there in favour of Mr. Richard Jones, and attached himself to Mr. Handel at the time when he began to perform oratorios. For a series of years he played at the rehearsal and performance at St. Paul's for the benefit of the sons of the clergy.

At his first coming into England, Carbonelli professed himself to be of the Romish persuasion, but after his arrival he became a protestant, and married the daughter of Mr. Warren, parish-clerk of St. James's, Westminster. In the latter part of his life he in

\* Rolli, who translated the *Conscious Lovers* into Italian in the year 1724, has a note on this passage, indicating that Carbonelli was then in the service of the duke of Rutland.

some measure declined the profession of music, and betook himself to that of a merchant, and an importer of wines from France and Germany. By the interest of a powerful friend he obtained the place of one of the purveyors of wine to the king; and died in that employment in the year 1772.

Among the performers on the violin at the time when the Italian opera was first introduced into England, were some whose names are now scarcely remembered; of these Signor Claudio, a native of Lucca, was the chief: He played the second violin at the Haymarket many years; and was the author of six Solos for that instrument, published a few years before his death, that is to say, in or about 1740. Others there were of greater eminence, of whom here follows an account.

PIETRO CASTRUCCI, by birth a Roman, was an excellent performer on the violin. He succeeded Corbett as first violin at the opera-house, and led the opera for many years; but growing old, Handel had a mind to place a young man, named John Clegg, a scholar of Dubourg, at the head of his orchestra: Castrucci being in very necessitous circumstances, and not in the least conscious of any failure in his hand, was unwilling to quit his post; upon which Handel, in order to convince him of his inability to fill it, composed a concerto, in which the second concertino was so contrived, as to require an equal degree of execution with the first\*; this he gave to Clegg, who in the performance of it gave such proofs of his superiority, as reduced Castrucci to the necessity of yielding the palm to his rival. Oppressed with years, he immediately sunk into oblivion, and at the age of eighty, upon the merit of his past services, became a suppliant to the public for a benefit, at which he performed a solo, and soon after died. He published two sets of Solos for a violin, with a thorough-bass, and twelve Concertos for violins, which, though hardly known, have great merit. He had a brother, younger than himself, named Prospero, who for some years led the concert at the Castle tavern in Paternoster-row, and was author of six Solos for a violin and a bass; but as a musician he was in no respect equal to Pietro.

Clegg succeeded to the favour of Handel, and under his patronage enjoyed the applause of the town. This person had been a pupil of Dubourg in Ireland, and travelling with lord Ferrers to Italy, so

\* It is printed in the fourth collection of Concertos, entitled *Select Harmony*, published by Walsh.

greatly improved himself, that at his return he excelled in the leading of a concert, all in England : The strength of his tone, and the most rapid and distinct execution that had ever been heard in this country, were the qualities that recommended him. His intense application and incessant practice had such an effect on his mind, that he became a lunatic, and was confined in the hospital of Bedlam. During his continuance there, he was at times permitted the use of his instrument, and drew crowds to hear him.

RICHARD CHARKE was a performer on the violin, and, succeeding as first violin in the band at Drury-lane one who was called Dicky Jones, attained to some degree of eminence. He married Charlotte, the youngest daughter of Colley Cibber, and by his illness of her gave occasion to those reflections on him contained in a narrative of her most extraordinary life, written by herself, and published in 1755. Charke was famous for playing the eleventh of Carbonelli's Solos in A#. Being a loose extravagant fellow, and deeply involved in debt, he was necessitated to quit this country : Jamaica was his asylum, and he died there in the prime of his age. He was the first that composed medley-overtures, which are overtures made up of passages taken from well-known airs and common popular tunes ; and among three or four that are extant, his is reckoned the best : This, and a hornpipe that bears his name, are the only compositions of Charke extant.

MATTHEW DUBOURG was a scholar of Geminiani, and by him was taught the practice of the violin. Upon the death of Couffer, in the year 1728, Geminiani having declined the offer of his place of master and composer of the state music in Ireland, it was conferred on Dubourg. As the duties of this employment did not require his constant residence in that kingdom, he passed much of his time in England, and had the honour to be the instructor in music of the late prince of Wales and the duke of Cumberland. There is nothing of his composition extant that we know of, excepting a set of variations on a minuet of Geminiani, to which the song, ' Gently touch the warbling lyre,' is adapted, and these have never yet been printed ; nay it does not appear that he ever composed solos for his own practice, contenting himself with performing those of Corelli and his master Geminiani\*.

\* Dubourg must have had some instructor before he became a pupil of Geminiani ; he played a solo, standing upon a joint-stool at Britton's concert : Britton died in 1714, and Geminiani arrived in England in the same year.

Dubourg's performance on the violin was very bold and rapid; greatly different from that of Geminiani, which was tender and pathetic; and these qualities it seems he was able to communicate, for Clegg his disciple possessed them in as great perfection as himself. He had many admirers, and among them Mrs. Martin: this woman was a native of Holland, and the widow of a Dutch burgo-master, but having married an Englishman, and being possessed of a large fortune, she came to reside in London, and dwelt in the house in Sherborn-lane, formerly Sir Gilbert Heathcote's, where during the winter season she had frequent concerts, which were resorted to by citizens of the first rank, and at times by sundry of the nobility. A picture of Dubourg, painted when he was a boy, was a conspicuous object in Mrs. Martin's concert-room, which was very large and splendid, two sides of it being lined with looking-glass. He died on the third day of July, 1767, aged sixty-four, and lies buried in the church-yard of Paddington, under a monumental stone, whereon is the following inscription:

Tho' sweet as Orpheus thou could'st bring  
Soft pleadings from the trembling string,  
Uncharm'd the king of terror stands,  
Nor owns the magic of thy hands.

MICHAEL CHRISTIAN FESTING, a master of the violin, and a very elegant composer for that instrument, was at first a scholar of Dicky Jones, abovementioned, the successor of Carbonelli at Drury-lane theatre; but was perfected in his musical studies by Geminiani, under whom he acquired such a degree of skill, as, cultivated by his own natural genius, enabled him, at least so far as regards composition for the violin, to form a style original as it was elegant. Being a man of understanding and knowledge of the world, he found means throughout his life to form such connexions, and attach to him such patrons of music among the nobility, as were his constant support. He also derived considerable advantage from the friendship of Dr. Greene; and, being of the royal band, led the performance in the odes of his composing performed at court. He played the first violin in what was called the Philharmonic Society, consisting of noblemen and gentlemen performers, who met on Wednesday nights during the winter season, at the Crown and Anchor tavern in the Strand; and upon the building of the rotunda in the garden of Ranelagh house at Chelsea,

sea, besides that he led the band, he had the sole conduct of the musical performances there. By his interest and indefatigable industry he contributed greatly to the establishment and increase of the fund for the support of decayed musicians and their families, and for some years discharged gratis the duty of secretary to that institution. He had a brother named John, who played on the hautboy, and was a teacher of the German flute, for which latter instrument he had more scholars than any master in London: This brother died about forty years ago.

The works of Festing in print were all published by himself, that is to say, he took subscriptions for them, and was not beholden for the circulation of them through the kingdom to the keepers of music-shops; the consequence whereof is, that they are less known than the compositions of any other master of his time. He died in the year 1752, leaving a son, a clergyman, who married the daughter of Dr. Greene. His goods, books, and instruments were sold at his house in Warwick-street near Golden-square in the month of September, in the year abovementioned.

As a performer on the violin, Festing was inferior to many of his time; but as a composer, particularly of solos for that instrument, the nature and genius whereof he perfectly understood, he had but few equals.

LEWIS MERCY or MERCI, an Englishman by birth, though his name imports him to have been of French extraction\*, was a celebrated performer on the flute abec, and an excellent composer for that instrument. He published six Solos, with a preface, containing a very brief history of the scale, and of Guido's reformation of it, taken from Brossard: and after that his Opera seconda, containing also six solos for the same instrument. Mercy lived at the time when the flute was becoming an unfashionable recreation for gentlemen, and the German flute was growing into favour; he therefore concerted with the younger Stanesby, the wind-instrument-maker, the scheme of a new system, and of making the flute a concert instrument, without an actual transposition, by changing the denomination of the lower note from F to C, by which contrivance a flute of the fifth size was precisely an octave above the other treble instruments. He published twelve Solos, the first six whereof are said to be for the

\* He seems to have been fearful of being mistaken for a Frenchman, for in the title-page of one of his publications he styles himself *di Nazione Inglese*.



Traverse-Flute, Violin, or English Flute, according to Mr. Stanesby's new system, with a preface in recommendation of it, in which he refers to Merfennus, de Instrumentis Harmonicis, and asserts that Stanesby's is in truth the ancient system of the flute; and so upon a reference to the book it appears to be \*. He also makes a comparison between the flute abec and the German flute, and asserts that the former of the two is the best in tune, and in other respects to be preferred. But all the endeavours of Stanesby and Mercy to restore this instrument seem to have failed of their end. Mercy lived in Orange-Court in Castle-street near Leicester-fields, and advertised that his works were there to be had. His solos for the flute may be ranked among the best compositions for that instrument extant.

JONATHAN MARTIN had his education in the royal chapel under Dr. Croft, and soon after his decease was committed to the tuition of Roseingrave, then organist of St. George's, Hanover-square; and having under him attained to a great proficiency on the organ, and, with other assistances, qualified himself for choral duty, he became the deputy of Weldon as organist of the chapel; and, upon his decease in the year 1736, his places of organist and composer to the chapel becoming vacant, Martin was appointed to one, and Dr. William Boyce to the other. Martin had the misfortune to labour under a pulmonic indisposition that suffered him to enjoy his preferment but a short time. In the year 1737, and a few months before his decease, he had a concert for his benefit at Stationers'-hall, at which were present almost every person in London that pretended to any skill in music, and where, though he had scarcely strength to sit upright, by two voluntaries on the organ he gave such proofs of a fine invention and a masterly hand, as astonished all his hearers. His manual performance was his greatest excellence, there being nothing of his composition extant, save the song in Tamerlane, 'To thee O gentle sleep,' which ever since his decease has been sung to his music at the performance of that tragedy. Martin lies buried in the cloister of Westminster-abbey, but without a stone to point out the place of his interment.

JOHN HUMPHRIES, a young man of promising parts, and a good performer on the violin, published, before he was twenty, Six Solos for that instrument; a puerile effort of a genius that was approach-

\* See vol. IV. page 131.

ing to maturity. His success in that publication encouraged him to farther attempts, and in the year 1728 he published by subscription twelve Sonatas for two violins and a bass, of a very original cast, in respect that they are in a style somewhat above that of the common popular airs and country-dance tunes, the delight of the vulgar, and greatly beneath what might be expected from the studies of a person at all acquainted with the graces and elegancies of the Italians in their compositions for instruments. To this it must be attributed that the sonatas of Humphries were the common practice of such small proficients in harmony, as in his time were used to recreate themselves with music at alehouse clubs, and places of vulgar resort in the villages adjacent to London: Of these there were formerly many, in which six-pence at most was the price of admission\*.

Humphries died about the year 1730. Cooke, of New-street, Covent-Garden, a seller of music, published twelve Concertos of Humphries, precisely in the same cast with his sonatas.

JOHN RAVENSCROFT was one of the waits, as they are called; of the Tower Hamlets, and in the band of Goodman's Fields playhouse was a Ripieno violin, notwithstanding which, he was a performer good enough to lead in any such concerts as those above described; and, to say the truth, was able to do justice to a concerto of Corelli, or an overture of Handel. He was much sought after to play at balls and dancing parties; and was singularly excellent in the playing of hornpipes, in which he had a manner that none could imitate. It seems that this was a kind of music which of all others he most affected; so that by mere dint of a fancy accommodated to these little essays, he was enabled to compose airs of this kind equal to those of the ablest masters; and yet so little was he acquainted with the rules of composition, that for suiting them with basses he was indebted to others. As a singular instance of the powers of a limited genius, the following are selected from a collection of hornpipes published by Ravenscroft.

\* To such readers as are interested in the knowledge of low manners, it may be some gratification to mention that there were concerts of this kind at the following places, the Blacksmiths' Arms on Lambeth-hill, behind St. Paul's; the Cock and Lion in St. Michael's-alley, Cornhill; the Coachmakers' Arms in Windmill-street, Piccadilly; at sundry alehouses in Spitalfields, frequented by journeymen weavers; and at Lambeth Wells, and the Unicorn at Hoxton. The keepers of these houses were generally men that loved music.

The image displays a page of musical notation, likely for a piano, consisting of six systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and fingerings. The first system shows a treble staff with a melodic line and a bass staff with a supporting line, including fingerings like 6, 6<sup>4</sup>, and b. The second system continues the melody with more complex phrasing and fingerings like 7, b7, 6, and b. The third system features a more active bass line with fingerings 6, 6, 6, and 9. The fourth system shows a treble staff with a melodic line and a bass staff with a supporting line, including fingerings like 7, 6<sup>4</sup>, b, 5, and 4<sup>4</sup>. The fifth system continues the melody with fingerings like 6 and b7. The sixth system shows a treble staff with a melodic line and a bass staff with a supporting line, including fingerings like 7, 6, and b.



JOHN RAVENSCROFT.

Ravenscroft was a very corpulent man, a circumstance which made the neatness of his performance the more remarkable. He died about the year 1745.

GIUSEPPE SAN MARTINI was a native of Milan. He was a performer on the hautboy, an instrument invented by the French, and of small account, till by his exquisite performance, and a tone which he had the art of giving it, he brought it into reputation. Martini arrived in England about the year 1729, and was favoured by Bononcini, Greene, and others of that party, as also by Frederic, prince of Wales, who was his great patron. When Greene went to Cambridge to take his degree Martini attended him, and performed in the exercise for it; and had there a concert for his benefit, which produced him a considerable sum. He was an admirable composer; and, for instrumental music, may, without injury to either, be classed with Corelli and Geminiani. His first compositions were Sonatas for two flutes, and others for German flutes: These are scarcely known, but the greatness of his talents is manifested in six Concertos and twelve Sonatas, published by himself, the latter dedicated to the late princess of Wales. The first of these works was published in the year 1738, when the concertos of Corelli and Geminiani, and the overtures of Mr. Handel were become familiar, there being scarce any concert in which the compositions of these two masters did not make a considerable part of the evening's entertainment; and, with respect to those of Corelli, this had been the case for almost thirty years. Martini had therefore a ground to hope that the charm of novelty would recommend these his compositions to the public favour; but he was disappointed in the expectations he had formed of the immediate sale of the whole impression of his book, and in an evil hour destroyed not only a great number of the copies, but also the plates from which they were wrought. The work being thus rendered scarce, Johnson, of Cheapside, was tempted to republish it; and it was so well received, that the author soon found reason to repent his rashness, and was encouraged to prepare for the press eight overtures, and six grand concertos for violins, &c. but just as he had completed it he died; however it was published by Johnson after his decease, with an advertisement in the title-page, that the work was engraved for the author in his life-time, and was by him intended to be published by subscription. The overtures in this collection

are called *Opera decima*, and the concertos, *Opera XI* \*. Walfh also published eight overtures in eight parts, and six grand concertos for violins, &c. by Martini, which, notwithstanding they are a posthumous publication, carry with them undoubted evidence of their genuineness.

The merits of Martini as a composer of music in many parts, were unquestionably very great. He had a fertile invention, and gave into a style of modulation less restrained by rule than that of his predecessors, and by consequence affording greater scope for his fancy. Those who ascribe his deviation from known and established rules to the want of musical erudition, are grossly mistaken; he was thoroughly skilled in the principles of harmony; and his singularities can therefore only be ascribed to that boldness and self-possession which are ever the concomitants of genius; and in most of the licences he has taken, it may be observed that he is in a great measure warranted by the precepts, and indeed by the example, of Geminiani.

He performed on the hautboy in the opera till the time that Bononcini left it; after that he played at the Castle concert, and occasionally at others; but being patronized by Frederic, prince of Wales, he was at length received into his family upon the footing of a domestic, and appointed master or director of the chamber music to his royal highness. In the course of this employment he composed a great number of Sonatas for the practice of the chamber; and, upon the birth of the princess of Brunswick, set to music a drama written on occasion of that event. He also composed a musical solemnity, which was publicly performed at the chapel of the Bavarian minister. In the honourable and easy station abovementioned, Martini continued till about the year 1740, when he died.

As a performer on the hautboy, Martini was undoubtedly the greatest that the world had ever known. Before his time the tone of the instrument was rank, and, in the hands of the ablest proficients, harsh and grating to the ear; by great study and application, and by some peculiar management of the reed he contrived to produce such a tone, as approached the nearest to that of the human voice of any we know of †. It may well be supposed that he was

\* The intermediate publications of Martini between his first concertos and the *Opera decima*, are erroneously numbered; the sonatas are his *Opera terza*, the rest are sonatas and solos for German flutes, and are of small account.

† About the year 1735 an advertisement appeared in the public papers, offering a reward of ten guineas for a hautboy-reed that had been lost. It was conjectured to be Martini's,

not backward in communicating the improvements which he had made on this his favourite instrument, since a pupil of his, Mr. Thomas Vincent, is known to have possessed most of his excellencies in a very eminent degree; and we farther observe that the performers on the hautboy at this time are greatly superior to any that can be remembered before the arrival of Martini in England.

JOHN FREDERIC LAMPE was, as he affected to style himself, sometime a student of music at Helmstadt in Saxony; and arriving in England about the year 1725, obtained employment in the opera band. About the year 1730 he was engaged by Rich, of Covent Garden theatre, to compose the music to his pantomimes, and other entertainments performed there. Carey, who had received from him some instructions, had a high opinion of his abilities, and got him to set to music his burlesque opera of the Dragon of Wantley, as also the sequel to it, entitled Margery, and in his printed dramatic works the Dragoness, in both which he has happily ridiculed the extravagancies of the modern Italian music, and the affected manner of the opera singers. In 1737 he published, in a quarto volume, 'A plain and compendious method of teaching Thorough-bass after the most rational manner, with proper rules for practice,' and dedicated it to Col. Blathwayt, assigning as a reason for so doing, his elegant taste and sound knowledge of music. There are extant many single songs composed by Lampe at sundry times, some of which are printed in the Musical Miscellany, in six volumes, published by Watts. He set to music, in a burlesque style exactly suited to the words, a Cantata of Swift, beginning 'In harmony would you excel,' printed at the end of the eighth volume of Faulkner's edition of Swift's works\*. His wife was Isabella, one of the daughters of Mr. Charles Young, who, together with her sister Esther, sung in the Dragon of Wantley. Lampe died in London about twenty years ago.

FRANCESCO BARSANTI, a native of Lucca, born about the year 1690, studied the civil law in the university of Padua; but, after a

mini's, and savoured the opinion that he had some secret in preparing or meliorating the reeds of his instrument, though none could account for the offer of a reward so greatly disproportionable to the utmost conceivable value of the thing lost. It seems that the reed was found, and brought to the owner, but in such a condition as rendered it useless.

\* It was originally printed for Johnson, in Cheapside, with the title of 'The Force of Music and Poetry, a Pindaric Ode,' and, though an anonymous publication, is undoubtedly the work of Lampe.

short stay there, chose music for his profession. Accordingly he put himself under the tuition of some of the ablest masters in Italy, and having attained to a considerable degree of proficiency in the science of practical composition, took a resolution to settle in England, and came hither with Geminiani, who was also a Lucchese, in the year 1714. He was a good performer on the hautboy, and also on the flute; in the former capacity he found employment in the opera band; and in the latter derived considerable advantages by teaching. He published, with a dedication to the earl of Burlington, Six Solos for a flute, with a thorough-bass, and afterwards Six Solos for a German flute and a bass. He also made into sonatas for two violins and a bass, the first six solos of Geminiani. He continued many years a performer at the opera-house; at length, reflecting that there was a prospect of advantage for one of his profession in Scotland, he went thither; and, with greater truth than the same is asserted of David Rizzo, may be said to have meliorated the music of that country, by collecting and making basses to a great number of the most popular Scots tunes.

About the year 1750 Barfanti returned to England, but, being advanced in years, he was glad to be taken into the opera band as a performer on the tenor violin; and in the summer season into that of Vauxhall: At this time he published twelve Concertos for violins, and, shortly after, *Sei Antifone*, in which he endeavoured to imitate the style of Palestrina, and the old composers of motets; but from these publications so little profit resulted, that, towards the end of his life, the industry and œconomy of an excellent wife, whom he had married in Scotland, and the studies and labours of a daughter, whom he had qualified for the profession of a singer, but is now an actress at Covent-Garden, were his chief support\*.

PETER PRELLEUR, a person of French extraction, was, in the very early part of his life, a writing-master in Spitalfields; but, having a genius for music, and having been taught the harpsichord, he studied the science with great assiduity, and at length took to music as a profession. About the year 1728 he was elected organist of St. Alban,

\* This circumstance in the character of Miss Barfanti, as also her dutiful regard for her surviving parent, are well known; and, to the honour of the present age, it is here mentioned, that the public are not more disposed to applaud her theatrical merit, than to distinguish by their favour so illustrious an example of filial duty and affection.



Wood-street, London; and a short time after, upon the decease of Monro, was taken into the band at the theatre in Goodman's-fields, and there played the harpsichord, till that house was suppressed by the operation of the statute of the tenth of the late king, cap. 28, whereby the acting of plays is restrained to the city of Westminster, and the places of his majesty's residence. His skill in music enabled him to compose the dances, as also interludes of various kinds, for which there is ever a demand at a theatre, and in these his merits were apparent.

About the year 1730 he was employed by Clier and Dicey, music-printers in Bow church-yard, to compile an Introduction to Singing, as also instructions for the practice of most instruments; this work he completed, and added thereto a brief history of the science, extracted chiefly from Bontempi, containing sundry curious particulars.

About the year 1735, the parish of Christ-Church, Middlesex, had come to a resolution to erect an organ in their church, which is situated in Spitalfields, and Prelleur having many friends in that quarter, made an early interest for the place of organist, but was opposed by a young man who lived in that neighbourhood: The contest was carried on with such spirit by both parties, as was scarce ever known, but in popular elections to some great office. A scurrilous pamphlet was published by his competitor in support of his pretensions, and the inhabitants of the parish were set at enmity; but, notwithstanding all his endeavours and artifices, Prelleur was elected.

Upon the suppression of Goodman's-fields theatre, a place of entertainment was opened in the neighbourhood of it, of a similar kind with Sadler's Wells, and though there was no pretence of a well near it, it was called Goodman's-fields Wells: With the proprietor of this place Prelleur engaged, and, during a few seasons that it was suffered, he composed the songs and dances, and also a little interlude, called Baucis and Philemon, in which there is a good overture, and a few pretty songs.

JOHN JAMES, a celebrated organist, was for some years only a deputy, at a salary of about eight pounds a year; but after that was elected to the place of organist of St. Olave, Southwark, which he quitted about the year 1738 for that of St. George, Middlesex. In his performance he was distinguished by the singularity of his style, which was learned and sublime. He paid very little attention to his interest,

interest, and was so totally devoid of all solicitude to advance himself in his profession, as to prefer the company and conversation of the lowest of mankind to that of the most celebrated of his own profession. To the wonder of all that knew him, his love of an art, that has a general tendency to improve the mind, had not the least influence on his manners, which were to so great a degree fordid and brutal, that his associates were butchers and bailiffs, and his recreations dog-fighting and bull-baiting. In a perfect consistency with the character he most affected, which was that of a blackguard, he indulged an inclination to spirituous liquors of the coarsest kind, such as are the ordinary means of ebriety in the lowest of the people; and this kind of intemperance he would indulge even while attending his duty at church.

The sole merit of James was his extempore performance; he composed a few voluntaries, which are in the hands of every deputy-organist in London. Three or four songs of his setting are all of his works that are known to be in print. He died about the year 1745; his funeral was attended by great numbers of the musical profession, and was celebrated by the performance of a dead march composed by himself. He left behind him a son, baptized by the name of Handel, who now rows a sculler on the Thames.

## C H A P. VIII.

THE progress of music in Italy had been very rapid for more than a century, and it was thought that both the science and practice had received nearly the last degree of improvement in the studies of Corelli: It was no small argument in favour of this opinion, that for some years after his decease, such an uniformity of style prevailed, especially in the instrumental compositions of the time, as seemed to indicate that the topics of invention were exhausted. The succeeding race of musicians however gave proofs of the contrary, and, emancipating music from that state of bondage which imitation ever implies, by the introduction of new combinations they added to the fund of harmony, and laid the foundation of a new style.

To bring the proof of this assertion home to ourselves, we need do no more than consult the compositions of Geminiani, and the  
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later Italian musicians, namely, Pergolesi, Tartini, Vinci, Leo, Galuppi, and others which are recent in the memory of persons now living. To enumerate all of this class is unnecessary, but the two first are of such distinguished eminence as to merit a memorial.

GIOVANNI BATTISTA PERGOLESI was born at Naples about the year 1718; and at an age when he could be scarce supposed to have finished his studies, introduced a style of vocal composition, which, for its singular sweetness and power over the affections, has hitherto been inimitable. Those who have analysed his works resolve that original strain of modulation, which characterizes them, into a liberal use of the semitonic intervals, and a studious rejection of passages or musical phrases ready formed, which being adopted by succeeding writers, render a composition little better than a cento. Pergolesi died at the age of twenty-two, just as he had finished the last verse of a *Stabat Mater*, by which he will ever be remembered: His premature death, and the great reputation he had so suddenly acquired, furnished ground for a suspicion that, to remove him out of the way, his rivals for fame had recourse to poison; but others, better informed, attribute his death to a severe attack of a pleurisy that baffled all attempts to save him. His Cantatas, published at Rome in 1738; two comic interludes, the one entitled *La Serva Padrona*, the other *Il Maestro di Musica*, a *Salve Regina*, and his famous *Stabat Mater*, the last printed in England, are all of his works that have been published\*. There are in print twelve Sonatas for violins that bear his name; but evidence that they are genuine is wanting.

GIUSEPPE TARTINI, of Padua, the last great improver of the practice of the violin, and a most sweet and judicious composer for that instrument, was born in the year 1692, at Pirano, a sea-port town in Istria, a province in the Venetian territory. When he was very young he entertained a passion for a young woman, who being in circumstances inferior to those of his own family, was by his friends thought an improper match for him; and all arguments to induce him to divert his affection proving ineffectual, his father confined him to his room; and, to engage his attention, furnished him with books and musical instruments, in the use whereof he profited

\* In the library of the Academy of ancient Music are the following compositions of Pergolesi in manuscript, Two Masses, one for two choirs; A *Salve Regina*, *Domine adjuvandum*, *Confitebor*, *Laudate Pueri*, and a *Miserere*.

so greatly, that when, some time after, he had got the better of his passion, and determined to make music his profession, being committed to the care of proper instructors, he gave the most promising hopes of becoming, both of the theory and practice, a complete master.

Having effaced from his mind the image of that mistress who had been the innocent cause of his restraint, he settled his affections on another, whom he married; but the object of his choice being but slenderly endowed with those mental qualities that are essential to conjugal happiness, and having no children, nor a prospect of any, he still found himself in a state of solitude, from which he could find no relief but in the pursuit of his studies.

In remarking the improvements that have been made in the practice of instruments, it may be noted, that the later performers have begun, as it were, where their predecessors left off; and that the powers of execution have been amazingly increased of late years: This is no other way to be accounted for, than upon the supposition that those particular energies which constitute perfection on any instrument, have been carefully noted down, and made to serve as common places for succeeding practisers. That Tartini was very assiduous in his remarks of this kind, is manifest from the nature of his performance, which was regulated by such principles as lead to perfection by the shortest road; of his success in these his observations in particular one example shall suffice.

All men acquainted with music are sensible that the instruments of the fidicinal kind, which are those that are acted upon by a bow, are the most difficult of practice, and that the difference as well in respect of tone, and the powers of execution between one performer and another, is very great; but few have observed that this difference does almost solely arise from the action of the wrist of the right-hand, which being made to hang loose, will shoot the bow at right angles across the strings, and return it in the same line, producing a free and mellow tone, and giving power to execute the quickest passages; when this is not attended to, the shoulder becomes the centre of motion: the bow forms a curve in its passage, the weight of the arm prevents the vibration of the instrument, and by consequence damps the tone, and easy passages become difficult.

Tartini seems to have been the first that discovered this secret in the performance on the violin, and he made it a leading principle in the  
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the instruction of his pupils, who invariably adhere to it, and are the best performers in the world.

The perfection to which Tartini had attained on his favourite instrument, was alone sufficient to have established his character, as a master, but, following the example of Zarlino, he made the theory of his art his study. Of sundry treatises that he wrote, the most celebrated is one entitled '*Trattata di Musica secondo la vera Scienza dell' Armonia*,' printed at Padua in 1754, wherein from that well-known phenomenon, mentioned by Merfennus and Dr. Wallis, that a chord, besides the sound to which it is tuned, will produce its twelfth, seventeenth, and, as the former asserts, its twenty-second also, he deduces sundry observations, tending to explain the scale, and, in the opinion of some, to correct sundry of the intervals of which it is composed.

An attempt to explain the doctrines contained in this tract, which all allow to be very obscurely written, was lately made in a book entitled *Principles and Power of Harmony*, printed in 1771, upon which it may be observed, that wherever the commentator can catch a glimpse of the author's meaning, he is very diffuse in his illustrations; but in others, where the sense is too deep for his powers of investigation, and those occur but too frequently, he, to do him justice, candidly acknowledges the difficulty, or else he offers an explanation that fails of its end. Whoever peruses the preface and introduction to the *Principles and Power of Harmony*, would expect to find the book a commentary on Tartini's treatise, but instead thereof it is for the most part a collection of miscellaneous observations, made in the course of a transient view of some very able writers on music, whose sense the author has not so often illustrated as mistaken\*.

\* For instance, he asserts in Sect. 59 of his book, that the harp was formerly the favourite instrument of our ancestors; and Sect. 62, cites sundry passages from Spenser, Shakespeare, Milton, and others, in support of his opinion: That it was so with the Britons, and also with the Saxons, no one can doubt; but that it was ever in practice among the English, we are not warranted to say, much less that it was a favourite instrument in the time of any of these writers whose testimony is adduced for the purpose. What compositions have we extant for the harp, or who among the English musicians are celebrated for their performance on it? The truth is, that harp, like lyre, is a poetical term for a string musical instrument; and in the sense in which these appellatives are used, each is as vague and indefinite as the other. Sect. 85, he says that Tartini has not been more successful in his endeavours to discover the true enarmonic than others. Perhaps he has been less so, for, in the opinion of Dr. Pepusch, Salinas and others have

To explain the doctrines delivered in his book, Tartini has recourse to numerical and algebraical calculations, in which he discovers that he was but meanly skilled in even the first of those sciences. He seems clearly to declare his opinion that the ancient Greeks were unacquainted with music in consonance, in the following passage: ‘*La loro armonia era formata non come la nostra di note equitemporance, ma di note successeive* \*.’ And in the frequent comparisons which he occasionally makes between the ancient and modern music, generally decides in favour of the latter. To shew at least that, in respect of its influence on the passions, the modern is not inferior to the ancient music, he relates that in an opera represented at Ancona in the year 1714, he heard a passage of recitative, with no other accompaniment than that of the bass, which made himself and the others that heard it change colour, and caused a sensible commotion in their minds; he says that this effect was produced by notes that expressed indignation so forcibly, that they seemed to freeze the blood; and that it was uniformly the same in a representation thirteen times of the drama.

The residence of Tartini during almost the whole of his life was at Padua, to which city he was attached by the employment of director of the music in the great church of St. Anthony; thither resorted to him for instruction in music, but chiefly in the practice of the violin, great numbers of young men from various countries. In the early part of his life he published ‘*Sonate a Violino e Violoncello o Cimbalo, Opera prima,*’ with a dedication to Sig. Girolamo Giustiniani, the celebrated paraphrast of those Psalms which Marcello set.

determined this genus of ancient music accurately: See his letter to Mr. Abraham De Moivre in the Philosophical Transactions, Numb. 481, page 266. And again, neither Tartini, nor his expolitor, in their elucidation of the ancient modes, seem to have been aware of a passage in Ptolemy, and taken notice of by Dr. Wallis, viz. that they answered to the seven species of diapason, but that in each a particular tuning of the lyre was necessary, which could not be effected without a dislocation of the semitones. When he says, as he does Sect. 9, that the discoveries contained in the first chapter of Tartini’s book are fully sufficient to account for every thing practised or practicable in the art, we think he has asserted too much. And when in his Appendix he gives to the Kamsehateans as good a right to decide against the possibility of foretelling an eclipse, or of representing all the elements of speech by about twenty-four marks, as the moderns have to doubt of the effects of the ancient music, he seems rather to rave than reason. These strictures on a book, which, by an ostentatious display of deep and various reading, has raised in some a high opinion of its merit, would have been spared, had not the errors contained in it called for animadversion, and the exceeding confidence and self-sufficiency of the author for reprehension.

\* Trattato, pag. 143.

to music, and are spoken of in the memoir herein before given of him : These, as also his *Opera seconda*, being six Sonatas or Solos for the same instrument, and another work of his, entitled ' XVIII. Concerti a 5 Stromenti,' are all published by Le Cene of Amsterdam, and shew him to have been as able a composer as he was a theorist.

Towards the end of his life he was afflicted with the palsy : The time of his death is not precisely ascertained in any of the accounts extant that speak of him, but is supposed to be about the beginning of the year 1770.

Among the Germans the successive improvements in music, and the variations of style may be traced in the compositions of Buxtehude, Mattheson, Telemann, Bach, and Handel. The French continued for many years at a stand : Lully had formed a style, which in their opinion was incapable of improvement ; Couperin convinced them of the contrary. Of the true organ-style they had no conception, till Marchand and D'Andrieu displayed the powers of that instrument. Their symphonies and other compositions for violins were of a light and shadowy cast, destitute of invention and contrivance ; and as to theory, the study of it had been discontinued in France from the time of Merfennus and Des Cartes, who, in the general opinion of the musicians of that country, had nearly exhausted the subject. Of these errors they were however at length convinced by the studies of Le Clair and Rameau ; the first introduced among them a style of instrumental composition, in which the suggestions of a wild and irregular fancy were made to give place to a solid and substantial harmony, that spoke to the understanding : and the latter, by a deep investigation of the principles of harmony, and a variety of experiments and numerical calculations, taught them that much remained to be known. Of these eminent professors, as also of some others who flourished in France in the age immediately preceding the present, the following memoirs are extant.

NICOLAS BERNIER was born at Mante on the Seine, in the year 1664. By his merit in his profession he attained to be conductor of the music in the chapel of St. Stephen, and afterwards in that of the king. The regent duke of Orleans admired his works, and patronized their author. This prince having given him a motet of his own composition to examine, and, being impatient for his observations thereon, went to the house of Bernier, and, entering his study,

found the Abbé de la Croix there, criticising his piece, while the musician himself was in another room, carousing and singing with a company of his friends. The duke broke in upon and interrupted their mirth, with a reprimand of Bernier for his inattention to the task assigned him. This musician died at Paris in 1734. His five books of Cantatas and Songs for one and two voices, the words of which were written by Rousseau and Fufelier, have procured him great reputation. There are besides of his composition 'Les Nuits de Sceaux,' and many motets, which are still in great esteem.

MICHEL MONTECLAIR was born, in the year 1666, at Andelot, a town of Bassigny, about ten miles from Chaumont. He took his surname from an old castle near the place of his birth. He was at first a teacher of music at Paris; after that he was taken into the Royal Academy there; and is said to have first introduced the Violone or double bass into the orchestra of the opera. He died near St. Dennis in 1737. There are extant of his works 'Méthode pour apprendre la Musique,' 'Principes pour le Violon,' 'Trios de Violons,' Cantatas, Motets, and one Messé de Requiem. He also composed the music to an entertainment entitled 'Des Fêtes de l'Été,' and to the celebrated opera of Jephthé, written by Pellegrin, and represented at Paris in the year 1732.

JEAN-JOSEPH MOURET, born at Avignon in 1682, became remarkable from the age of twenty for his excellent musical compositions: His sense, wit, and taste for music rendered him a favourite with the great; the duchess of Maine employed him to compose music for the festivals so much celebrated under the name of the Nuits de Sceaux. Ragonde, or la Soirée de Village, represented at the opera-house in Paris with great applause, was one of those entertainments. The levity of Mouret's compositions, and the sprightliness of his airs, were the great recommendations of his music. Towards the close of his life he became subject to some mental disorders, and met with other misfortunes, which hastened his end. Of these the most considerable was the loss of an income of five thousand livres a year, which arose from the places of director of the Concert Spirituel, Superintendent of the music of the duchess of Maine, and musical composer to the Italian comedy. Mouret died at Charenton near Paris in the year 1738. He composed sundry operas, ballets, and other musical representations, namely, 'Les Fêtes de Thalie.'

' Les



'Les Amours des Dieux,' 'Le Triomphe des Sens,' 'Les Graces,' opera-ballets; and Ariane, and Pirithous, tragedies, the one represented in 1717, the other in 1723. He also composed three books of songs of various kinds, and other works of less account.

JEAN-FRANÇOIS DANDRIEU, a celebrated musician, was born in the year 1684. He was a masterly performer on the organ and harpsichord, nor were his compositions less excellent. He resembled the celebrated Couperin both in style and execution. Dandrieu died at Paris in 1740, leaving of his works, three volumes of pieces for the harpsichord, and one of pieces for the organ, 'avec un. suite de Noels \*,' all which are greatly esteemed.

HENRI DESMARETS, born at Paris in the year 1662, was page de la musique to the king, and enjoyed a pension of nine hundred livres a year. Being on a journey to Senlis, he became enamoured with the daughter of the President of Elections, and, without the knowledge of her friends, married her. The father of the young woman instituted a process against Desmarets for seducing and carrying off his daughter; in consequence of which, by a sentence du Châtelet, he was condemned to death. Desmarets fled into Spain, and from thence to Lorrain; but, at length succeeding in his solicitations to the parliament for a pardon, he returned to Paris, and became a composer to the opera. When he was a young man he composed those motets which go under the name of Coupillet †; but the most celebrated of his works are his operas of Didon and Iphigénie in Tauro, represented at Paris in the year 1704, with some alterations of Campra. Desmarets died at Luneville in the year 1741.

CHARLES-HUBERT GERVAIS was intendant of the band of the regent duke of Orleans, and afterwards master of the chapel royal. He died at Paris in the year 1744, aged seventy two. He composed three operas, namely Meduse, represented in 1702; Hypermnestre, in 1716; and Les Amours de Protée, in 1720. These, with sundry Motets, and a collection of Cantatas of his composition, are in print.

ANDRÉ-CARDINAL DESTOUCHES was born at Paris in the year 1672. He accompanied Father Tachard, a Jesuit, in a voyage to Siam, with an intention to enter himself of that society on his return. On his arrival however at Paris, he changed his mind, and betook himself

\* Carols or Songs celebrating the nativity of our Saviour. † Vide ante, page 209.

to the profession of a soldier ; but, being passionately fond of music, he quitted the military profession, and became an eminent composer of operas. His first essay of this kind was the opera of *Iffé*, represented at Paris in 1708, with which the king was so pleased, that he gave him a purse of two hundred Louis d'Ors, adding that he meant by that present only to attach him to his service ; for that, excepting the operas of Lully, he had never heard any that delighted him so much as this of *Iffé*. It is said with great confidence that at the time he composed this opera, Destouches had not the least knowledge of the rules of composition, but that nevertheless a happy coincidence of words and expression rendered the recitative part of it peculiarly excellent \*. To encourage him in his new profession, the king made him superintendant of his band, and inspector-general of the Royal Academy ; upon which Destouches set himself to study the rules of his art ; but it was observed that the restrictions which these laid him under, served but to check the flights of his genius, and had a bad effect upon his future compositions, which were the operas, or, as the French call them, the tragedies of *Amadis de Grece*, *Marthesie*, *Omphale*, *Télémaque*, and *Sémiramis*, and sundry Ballets, all which were represented in the Royal Academy, but with far less applause than was bestowed on his first production, the opera of *Iffé*. Destouches died in the year 1749 in the employments abovementioned, having for many years been favoured by the royal bounty with a pension of four thousand livres per annum.

LOUIS-NICOLAS CLERAMBAULT was a native of Paris, and, being a favourite of Louis XIV. was by him appointed director of the private concerts of Madam de Maintenon, and organist of St. Cyr. There are extant of his composition five books of Cantatas, in which there is one entitled *Orphée*, that is greatly admired ; and there are also attributed to him sundry Motets, and other vocal compositions for particular festivals, that shew him to have been a man of considerable abilities in his profession. He died at Paris in the year 1749.

JOSEPH-NICOLAS-PANCRACE ROYER, a native of Savoy, came to reside at Paris about the 1725, and there acquired much reputation for his manner of singing, and his excellent performance on the

\* This is a most unaccountable relation ; all that can be said in defence of it is, that it is taken from the *Nouveau Dictionnaire Historique*, originally written by *Monf. l'Advocat*, and improved on by a set of men who had opportunities of the best information.

organ and harpsichord. Being a well-bred man, and of an amiable character, he formed such connections as led him into the way of preferment at court. By the interest of his friends there, and his own merit, he obtained a reversionary grant of the place of music-master to the royal family of France, and came into the possession of it in the year 1746. In the following year he was appointed director of the Concert Spirituel. In 1754 he was appointed composer of the music for the king's chamber, and inspector-general of the opera. He lived not long to enjoy these lucrative employments, for he died on the eleventh of January, 1755, in the fiftieth year of his age. Royer composed the following operas, viz. *Pyrrhus*, *Zaïde*, *Le Pouvoir de l'Amour*, *Amalfis*, and *Prométhée*, and many lessons for the harpsichord, of which only one collection has as yet been published.

FRANÇOIS-COLIN DE BLAMONT was born at Versailles in the year 1690, and, for his merit in his profession, was made a chevalier of the order of St. Michael. He was a composer for the opera, and enjoyed the places of Superintendant of the king's music, and master of that of his chamber. The operas composed by him are *Didon*, and *Les Fêtes Grecques & Romaines*. He died in the year 1760.

JEAN-MARIE LE CLAIR was born at Lyons in 1697. His father was a musician, and with his instructions, and the assistance of able masters, he became a fine performer on the violin. He travelled abroad some years for improvement, and seemed disposed to settle in Holland; but, upon an invitation from the duke de Grammont, who had been his pupil, he went to Paris, and was favoured by him with a handsome pension. By the recommendation of this nobleman, and his own masterly performance, Le Clair attained to the place of symphonist to Louis XV. in which he laboured incessantly to improve the practice of the violin among his countrymen. With this view he composed and published in the year 1723, a collection of Solos for the violin; and soon after that another of the same kind, in both which the author has displayed a perfect knowledge of the instrument, and the powers of a rich and well-regulated fancy.

The character and demeanour of Le Clair were such as attracted the esteem of all that knew him; and, as he affected a retired and contemplative life, he had little reason to fear the shafts of envy: Nevertheless it seems that he fell a sacrifice to his own fame, for, without having given offence to any one, being abroad in the streets of

of Paris, in the evening of the twenty-second day of October, 1764, and returning to his own home, he was assassinated. Besides the two collections of Solos abovementioned, Le Clair was the author of Six Sonatas for two Violins and a bass, *Oeuvre IV.* which have this singular circumstance to distinguish them, that in the title-page they are said to be engraved by his wife, 'Gravée par Madam son Epouse \*.' Le Clair is celebrated for the spirit and energy of his manual performance, and these compositions are in some sort a proof of it. At least it may be said, that, for grandeur and dignity of style, there are no instrumental compositions of the French musicians, not even of Lully himself, that merit to be compared with them. It is true that they are difficult to be executed, and this for some time was a general objection to the compositions of Le Clair; but the French musicians, like those of other countries, have improved on the violin, and this difficulty has long since vanished. The other works of Le Clair in print are two books of Duos, two of Trios, two of Concertos, two under the title of *Récrèations*, and the opera of *Sylla and Glaucus*.

JEAN-PHILIPPE RAMEAU was born at Dijon on the twenty-fifth of September, 1683. After having learned the rudiments of music, his taste for the art led him while young to leave his native country, and wander about with the performers of a strolling opera. At the age of eighteen he composed a musical entertainment, which was represented at Avignon, and was received with as much applause as can be thought due to so puerile an essay: But as this applause was less than the author hoped for, he removed from thence, and, after travelling through a part of Italy and France, corrected his ideas of music by the practice of the harpsichord; on which instrument, by incessant application, he attained a degree of proficiency little inferior to that which distinguished the famous Marchand. In the course of his travels he stopped at Dijon, and performed on the organ of the Holy Chapel; he did the same at Clermont, and played on the organ of that cathedral; in both places to large audiences, composed of the members of the church, and other good judges of music. The reputation which he by these means acquired, brought Marchand to hear him, who upon that occasion is said to have made use of this expression, 'Rameau a plus de main que moi, mais j'ai plus de tête que lui.' Upon hear-

\* He is in the title-page styled *Monf. Le Clair l'aîné*, from which adjunct it is conjectured that he was the elder of two brothers of the same profession.

ing this, Rameau, with a view to satisfy himself touching the merits of Marchand's pretensions, went to Paris, where he had no sooner heard him than he became sensible of his own inferiority, and with great candour and modesty professed himself an humble hearer of Marchand, expressing at the same time an ardent desire to become his pupil. Marchand generously condescended to his request, and laboured to the utmost of his power in the improvement of a genius so capable of cultivation. Rameau, by a course of severe study, had in a great measure united the perfections of Marchand with his own; and upon the strength of these he became a candidate for the place of organist of the church of St. Paul in Paris; but failing to obtain it, he had almost determined to decline that branch of his profession, but was prevented by the offer of the place of organist of the cathedral church of Clermont in Auvergne, which he accepted. In this retirement he studied with the utmost assiduity the theory of his art. His investigations in the course of this pursuit gave birth to his '*Traité de l'Harmonie*,' printed at Paris in 1722; and to his '*Nouveau Systeme de Musique Theorique*,' printed at the same place in 1726. But the work for which Rameau is most celebrated is his '*Démonstration du Principe de l'Harmonie*.' Paris 1750, in which, as his countrymen say, he has shewn that the whole depends upon one single and clear principle, viz. the fundamental bass: and in this respect he is by them compared to Newton, who by the single principle of gravitation was able to assign reasons for some of the most remarkable phenomena in physics; for this reason they scruple not to style Rameau the Newton of Harmony.

With such extraordinary talents as these, and a style in musical composition far surpassing, in the opinion of some, that of the greatest among the French musicians, it had been a national reproach had Rameau been suffered to remain organist of a country cathedral. He was called to Paris, and appointed to the management of the opera; in which employment it was his care to procure the ablest performers of all kinds that could be found, and to furnish from the inexhaustible stores of his own invention, compositions worthy of so great a genius. His music was of an original cast, and the performers complained at first that it could not be executed; but he asserted the contrary, and evinced it by experiment. By practice he acquired a great facility in composing, so that he was never at a loss to adapt sounds to sentiments.

It was a saying of Quinault, 'that the poet was the musician's servant ;' but Rameau would say, ' Qu'on me donne la Gazette d'Hollande & je la mettrai en musique.' The king, to reward his extraordinary merit, conferred upon him the ribbon of the order of St. Michael ; and a little before his death raised him to the rank of the noblesse. Rameau was a man of pure morals, and lived happily with a wife whom he tenderly loved : There was much simplicity in his character ; and his temper, though not so philosophic as to render him altogether inirascible, was upon the whole mild and placid, and in the offices of friendship and humanity no man went beyond him.

This philosophical artist died at Paris on the twelfth day of September, in the year 1764. His exequies were celebrated by a musical solemnity in the church of the Oratory in the street of St. Honoré, the place of his sepulture, in which several extracts from his own compositions were introduced. Besides the tracts abovementioned, there are extant of Rameau's writing the following, ' Generation Harmonique,' Paris, 1737 ; and ' Nouvelles Reflexions sur la Démonstration,' &c. His musical compositions consist of sundry collections of lessons for the harpsichord, and his operas, the names whereof are as follow : Hyppolite et Aricie, les Indes Galantes, Castor et Pollux, les Fêtes d'Hébé, Dardanus, Platée, les Fêtes de Polhimnie, le Temple de la Gloire, les Fêtes de l'Himen, Zaïs, Pigmalion, Naïs, Zoroastre, la Guirlande, Acante et Céphise, Daphnis et Eglé, Lisés et Délie, les Sybarites, la Naissance d'Osiris, Anacréon, les Surprises de l'Amour, and les Paladins.

As a theorist, the character of Rameau stands very high ; and as a testimony to his merit in this particular, it is here mentioned as a fact, that Mr. Handel was ever used to speak of him in terms of great respect. As a musical composer his character remains to be settled ; while one set of men celebrate his works for the grace and spirit of them, others object to them that they are either stiff and laboured, or light and trifling even to puerility. Should the latter be the true characteristic of them, it would be no wonder, since a fine style of composition is by no means the necessary consequence of profound skill in the principles of harmony. The poetic faculty does not keep pace with our improvements in the niceties of grammar or the laws of prosody ; and the compositions of those deep theorists Zarlino and Pepusch do not rise above mediocrity. As to the French music in general,

neral, the merit of it has at different periods been a subject of controversy; many think that in the art of musical composition the French are an age behind the rest of Europe: And many more are of opinion that, having deviated from the path of nature, they may be two before they find their way back again.

Besides the above persons who were practical musicians, there were many among the French who are distinguished for general skill in the principles of the science; Pere Antoine Parran, a Jesuit, who flourished about the middle of the last century, is reckoned one of their best writers on the subject of music at large. He published at Paris, in the year 1646, '*Traité de la Musique Theorique et Pratique, contenant les Preceptes de la Composition.*' Some years after Claude Perrault, the architect, and for his great skill therein called the French Vitruvius, published a '*Dissertation de la Musique des Anciens,*' wherein he denies that the ancients were acquainted with music in consonance. In later times the Abbé Ragueneau distinguished himself by his Parallel between the French and Italian Music, and Mons. de la Viéville de Freneuse by his answer to it. Of both these tracts an account has already been given: The latter of these persons is also known by the name of Jean-Laurent le Cerf; he was keeper of the seals of the parliament of Normandy, and died in 1707. There are several dissertations of his writing in the Journals de Trevoux. The Abbé Chateaneuf in 1725 published a '*Dialogue sur le Musique des Anciens,*' others there are who have obliged the world by occasional discourses and dissertations on the subject of music in the Memoirs of the Academy of Inscriptions, printed at the Hague in duodecimo, with the title of '*Memoires de Litterature tires des Régistres de l'Académie Royal des Inscriptions, et Belles-Lettres.*' The papers respecting music in this collection most worthy of notice, are those that tend to obviate a doubt that had been raised of the genuineness of Plutarch's Dialogue on Music; and to settle a question the most embarrassing of all that have arisen on the subject of music, that is to say, whether the ancients were acquainted with, or ignorant of, the practice of music in consonance, polyphonous music, simultaneous harmony, or whatever else is to be understood by the term, music in parts.

The controversy touching Plutarch's Dialogue, as it arose from an inconsiderate remark of Amyot the French translator of his works,

made above a hundred years ago, and which no one till of late had thought worthy of a refutation, was terminated by Monf. Jean-Pierre Burette, a phyfician of Paris, and member of the Academy of Infcriptions, in favour of the piece in queftion; but thofe who difputed its authority, founding their objections upon the circumftance that the mention of mufic in confonance does not once occur in it, the determination of the queftion, as to the authenticity of the book, had no other effect than to bring on another of a greater latitude. They who contended that the dialogue was fpurious, affumed that the ancients were acquainted with mufic in confonance; and it was neceffary for them to get rid of a book which was negative evidence of the contrary; but the authority of it being once eftablifhed, their adverfaries made good ufe of their advantage, and infifted that the f Silence of fuch an author as Plutarch as to any fuch practice, was a very ftrong argument in favour of the contrary opinion.

It is not neceffary here to repeat what was urged in the courfe of this difpute, or to recapitulate thofe arguments refpecting the queftion itfelf which are ftated in the firft volume of this work. It may fuffice to fay, that Monf. Fraguier, a member of the academy, was the champion of the ancients, and Monf. Burette of the moderns, and that the latter in his ‘*Differtation fur la Symphonie des Anciens*,’ published in the Memoirs abovementioned, tom. V. page 151, gained a complete victory\*.

Two other French writers, namely, the fathers Bougeant and Cerceau, have in the principal queftion taken the fide of Burette, as appears by the papers of theirs published in the Journals de Trevoux for April and Oct. 1725, and Jan. and Feb. 1729. In a word this queftion to ufe a phrafe of Chaucer, has been ‘bolted to the bran;’ and there is very little probability remaining that any argument in favour of the affirmative can in future be adduced that has not been refuted.

\* Burette feems to have been lefs fenfible of the force of his own reafoning, than many of his readers; for after he had refuted his adverfary, he was provoked to refume the controverfy, and made fome few confeffions, that tended to weaken his former arguments; particularly, that befides the unifon and octave, the ancients made ufe of the third in confonance; the latter of which facts has never yet been proved. On the contrary, it is ftrongly infifted that they never ufed either the third or fixth, no fuch practice being mentioned, or even hinted at, in any of the old Greek writers.



## C H A P. IX.

THE termination of the dispute between Handel and his adversaries, as it left him in the quiet possession of that empire, in which it seems to have been his fixed resolution never to admit a rival, though it totally extinguished emulation, was in general favourable to music. Covent-Garden theatre was an excellent seminary; and by the performance of the oratorio there, the practice of music was greatly improved throughout the kingdom. As to its precepts, the general opinion was that they needed no farther cultivation: Dr. Pepusch had prescribed to the students in harmony a set of rules, which no one was hardy enough to transgress; the consequence thereof was a disgusting uniformity of style in the musical productions of the time; while these were adhered to, fancy laboured under the severest restrictions, and all improvement in the science of composition was at a stand.

That we are at this time in a state of emancipation from the bondage of laws imposed without authority, is owing to a new investigation of the principles of harmony, and the studies of a class of musicians, of whom Geminiani seems to have been the chief; and this consideration makes it necessary to resume the account of him, and to relate, among other particulars, the efforts made by him towards the improvement of the science of harmony.

It is observable upon the works of Geminiani, that his modulations are not only original, but that his harmonies consist of such combinations as were never introduced into music till his time: The rules of transition from one key to another, which are laid down by those who have written on the composition of music, he not only disregarded, but objected to as an unnecessary restraint on the powers of invention. He has been frequently heard to say, that the cadences in the fifth, the third, and the sixth of the key which occur in the works of Corelli, were rendered too familiar to the ear by the frequent repetition of them: And it seems to have been the study of his life, by a liberal use of the semitonic intervals, to increase the number of harmonic

monic combinations ; and into melody to introduce a greater variety than it was otherwise capable of.

In a full persuasion of the advantages that must result to music from the study of variety, he compiled an harmonical code, consisting of a great number of passages composed by himself, connected with and referring to others in a series almost infinite ; and published proposals for printing it, with the title of *Guida Armonica*, but it was not till several years after that it appeared in the world.

In the year 1739 he published his *Opera quarta*, consisting of twelve Sonatas for a violin and a bass ; and also a new edition of his *Opera prima*, with considerable additions and improvements ; and soon after, what he called ‘ *A Treatise on good Taste* ;’ and also ‘ *Rules for playing in Taste* ;’ a cant phrase much in use with the musical connoisseurs. These two publications contained, besides examples of such graces as himself was used to practice on the violin, variations on some well-known airs, such as that of Purcell in the opera of *Dioclesian*, ‘ *What shall I do to shew how much I love her* ;’ and some select Scots tunes.

About this time he also published the ‘ *Art of playing on the Violin*,’ containing the most minute directions for holding the instrument, and for the use of the bow, the graces, the various shifts of the hand \*, and a great variety of examples adapted to the rules.

About the year 1740 he published and dedicated to the Academy of ancient Music his *Opera settima*, consisting of six Concertos for violins. This work carries with it the evidence of great labour and study, but it is greatly inferior to his former works of the like kind.

In the month of April, 1742, came forth his long expected work, with the title of ‘ *Guida Armonica o Dizionario Armonico*,’ with a preface, wherein, after giving due commendation to Lully, Corelli, and Bononcini, as having been the first improvers of instrumental music, he endeavours to obviate an opinion that the vast foundations of universal harmony can be established upon the narrow and confined

\* There is reason to suppose that the practice of shifting on the violin was greatly improved by Geminiani ; Baltzar the Lubecker introduced it into England in the time of Charles I. but with him, and subsequent performers, it answered no other purpose than extending the compass of the instrument to D : The half shift, contrived to avoid the disgusting clangor of an open string, and enable the performer to shake with the third instead of the little finger, is but of late invention.

modulation of those authors, and remarks on the uniformity of modulation, apparent in the compositions that have appeared in different parts of Europe for forty years back.

The publication of this book was attended with circumstances that seemed but little to favour its reception ; some suspected that the author's chief view in the publication of it was the getting money to supply his necessities ; many had been made to believe that the author professed by it no less than to teach the art of musical composition to persons totally ignorant of the science, and of consequence ridiculed the attempt ; and there were very few that were able to comprehend either the motives to, or the tendency of, the work.

In one of those excursions which Geminiani was frequently making during his residence in England, that is to say, to Italy, France, Holland, and other countries, he visited at Paris a learned and ingenious Jesuit, Pere Castel, a man well skilled in music \* ; to whom he shewed his manuscript, and explained the nature and design of it : And with a view to obviate the prejudices that had been entertained against it, this person published in the *Journal des Sçavans* a dissertation on the *Guida Armonica*, which Geminiani upon his return hither got translated into English, and published in a pamphlet of about thirty pages.

The author of this dissertation says, that, upon a careful examination of the *Guida Armonica*, he found that any person able to read and write might by the help thereof become able to compose true, good, and well-modulated music, with proper figures to denote the

\* LOUIS-BERTRAND CASTEL was born at Montpellier in 1688, and entered into the society of the Jesuits in 1703. About the end of the year 1720 he removed from Thoulouse to Paris, where he became known to the world by his treatise on Gravitation, published in two volumes in duodecimo in 1727. According to his hypothesis, all things depend upon two principles, the gravity of bodies and the action of spirits ; by means of the former all things tend to rest, while motion proceeds from the latter principle. This system was attacked by the Abbé de St. Pierre, and the dispute was carried on between them for some time with a considerable degree of vivacity. His second work was a concise system of universal mathematics, in one volume quarto, which met with general applause, and procured him an admission into the Royal Society at London. In the course of his pursuits he had discovered a certain analogy between the laws of colours and sound. Upon this principle he proceeded to construct an instrument called by him the *Clavecin Oculaire*, which by a proper mixture and just succession of the different colours, should be the means of exciting in the mind of the spectator a pleasure similar to that derived from harmony. This attempt, visionary as it was, produced some useful discoveries. The other writings of Castel are of little importance, and are chiefly contained in the *Memoires de Trevoux*. His style is lively and full of affected refinements, but desultory and incorrect. He died in the year 1757, aged sixty-three.

accompaniment ; and that the execution of this contrivance was as simple and infallible as the plan of it was wonderful ; and that it is in reality a set of musical integers ready to be connected into a body.

The facility of this practice appearing at first suspicious, Pere Castel says he took the liberty of opposing it to the author as an objection to his scheme, comparing it to the German organ, which being turned by the most unskilful person, will nevertheless make excellent music. He also compared it in his own mind with an invention of Johannes Trithemius, abbat of Spanheim, who flourished about the year 1490, and wrote a treatise entitled *Steganographia*, the third book whereof professes to teach a man ignorant of letters, only knowing his mother-tongue, in the space of two hours to read, and understand Latin, and write it ornately and eloquently \*. But Castel says he thinks that in neither instance the comparison will hold ; and finally recommends the *Guida Armonica* to the students in music in the following terms :

‘ Mr. Geminiani’s book is then a useful work, and that even to  
 ‘ the masters themselves, since it contains all the musical passages,  
 ‘ whether regular, or of the class of licences and exceptions, that  
 ‘ may be, or have already been employed by the greatest masters,  
 ‘ with guides and references that serve to link them together in all  
 ‘ the various manners in which they can be connected. In a word,  
 ‘ it is a musical manual, a library, a repertory ; a kind of dictionary,  
 ‘ though not an alphabetical one, in which is always to be found a  
 ‘ musical phrase or periphrasis fit to be adapted, even with elegance  
 ‘ and variety, to any other already formed. By it we are enabled  
 ‘ to determine whether a phrase, a passage, a succession of harmony,  
 ‘ a certain progression of modulation, which the composer is desirous  
 ‘ of taking, be regular and allowable or not ; whether it has its  
 ‘ proper arithmetical figures, or is preceded by, and followed with,  
 ‘ proper consonances ; in short, what are the most eligible and elegant  
 ‘ modes of passage from one series or compages of sounds to

\* The *Steganographia* was condemned to the flames by the elector palatine Frederic II. This notable art is described by Trithemius himself, in an epistle to Arnoldus Bostius, in these words : ‘ *Tertius liber docet artem, per quam possum hominem idiotam, scientem tantum linguam maternam, qui nunquam novit verbum Latini sermonis, in duabus horis docere, scribere, legere et intelligere Latinum satis ornate et disertè, quantumcunque voluerit, ita ut quicunque viderint ejus literas laudent verba, intelligant Latina composita.*’

‘ another,

‘ another, and of returning again to those from which the deviation  
‘ was made.’

Castel’s dissertation is throughout an eulogium on the *Guida Armonica*; he was well skilled in music, but by no means a competent judge of musical composition. Such as had made it their study, were unanimously of opinion that it contains very little that was not known before, and is besides so very obscure as to be of small use to any one. The publication of the *Guida Armonica* was followed by that of a supplement, with examples shewing its use\*.

Of his performance it is very difficult to convey an idea, there being no master of the violin at this day living, with whom he can with any propriety be compared, Jackson excepted, who possesses many of his excellencies, but never came near him in point of tone. It must therefore suffice to say that he had none of the fire and spirit of the modern violinists, but that all the graces and elegancies of melody, all the powers that can engage attention, or that render the passions of the hearer subservient to the will of the artist, were united in his performance. The following solo of Corelli, written as Geminiani used to play it, and copied from a manuscript in his own hand-writing, is here inserted as the best specimen that can be given of the style and manner of his performance.

\* In the year 1760, *GIORGIO ANTONIOTTO*, an Italian musician, who had resided many years in London, published, in a thin folio volume, a work entitled ‘ *L’Arte Armonica*, or a Treatise on the composition of Music, originally written in Italian, and ‘ translated under the eye of the author into English.’ This, in the opinion of some very good judges, is a work of merit.

*Preludio Largo*

The musical score is written for piano and consists of eight systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and fingerings. The piece is written in a style characteristic of 19th-century piano literature.

The musical score is written for piano and consists of several systems of staves. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings. The piece is marked with 'p' (piano) and 'Giga Allegro'. The notation is complex, featuring many sixteenth and thirty-second notes, and is heavily ornamented with trills and grace notes. The piece is divided into sections by repeat signs and time signature changes. The notation is written in a style typical of 18th or 19th-century musical manuscripts.

*pia*

*Giga Allegro*





The musical score consists of ten systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1, 7, 8). The piece is marked with a tempo change to *Adagio* in the eighth system. The notation is written in a style typical of 19th-century musical publications.

*pia*

*Adagio*

Tempo di Gayotta

Allegro

pia

for

pia

for

This page contains ten systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). Dynamic markings include *pia* (piano) and *for* (forte). The piece concludes with a double bar line and repeat dots.

*pia* *for* *pia* *pia* *for*

## C H A P. X.

THE old musicians who were living at the time when Geminiani published his *Guida Armonica*, stood aghast at the licences which it allowed, and predicted little less from the work than the utter ruin of the musical science. Not choosing to deviate from the good and wholesome rules which they had been taught in choirs, and had extracted from the compositions of those who were looked on as the classics in harmony, they shook their heads, and hung their harps upon the willows. Pepusch had little at heart but the welfare of his favourite academy, and the investigation of the ancient Rhythmus; and for this and the like studies a favourable opportunity had presented itself in the year 1737, by a vacancy in the place of organist of the Charter-house, occasioned by the death of Mr. Thomas Love. The duchess of Leeds had been his scholar, and at her recommendation he was elected. To apartments assigned him in this venerable mansion, the Doctor, together with his wife, retired. In the year 1739 the place of Gresham professor of music becoming vacant, he solicited to succeed to it; but finding that his being a married man was a disqualification, he forbore offering himself as a candidate, and one Mr. Thomas Brome was elected\*.

\* The right of electing the Gresham music professor is in the mayor and commonalty and citizens of London, and it is curious to reflect on their conduct in the execution of this trust. The first professor, Dr. Bull, was a man eminent in his faculty, but, out of thirteen persons his successors, only two had the least pretence to skill in the science. Dr. Robert Shippen, principal of Brazen nose college, and rector of Whitechapel, was professor for some time, till he resigned in favour of his brother Edward, a physician, who was elected in his room; and both the brothers made no secret of declaring that they understood not a note of music. Concerning the election of Dr. Robert Shippen there goes the following story. His competitor it seems was a person every way qualified for the place: It happened some time after his disappointment that the place of astronomy professor became vacant, and the electors, conscious of the injury they had done him in rejecting his application for the music professorship, determined to repair it, and accordingly made him an offer of the astronomy lecture: But he assigned his reasons for declining it in a bitter sarcasm: 'Gentlemen,' says he, 'I am much obliged to you for your offer, but I cannot consent either with my conscience or my reputation accept it, for I understand astronomy as little as Dr. Shippen does music.' The other persons whose names appear in the list of professors, were men who had received an academical education, and might be supposed able to compose a lecture on music fit to be heard; but those who have of late years been elected to the office, grounded their pretensions solely on their being freemen of London; the last professor was a barber, and the predecessor of him an engraver; hopeful teachers of a liberal science!

About

About the year 1740 the Doctor's wife died, and he having before lost his son, an only child, had scarce any source of delight left, other than the prosecution of his studies, and the teaching a few favourite pupils, who attended him at his apartments. Here he drew up that account of the ancient genera which was read before the Royal Society, and is published in the Philosophical Transactions for the months of October, November, and December, in the year 1746, the substance whereof is given in the first volume of this work; and soon after the publication thereof he was elected a fellow of the Royal Society. During his residence in the Charter-house, notwithstanding his advanced age, he prosecuted his studies with unwearied application: His evening amusements were the game of chess, and the conversation of a few select friends, of whom Mr. John Immyns, the lutenist, mentioned in a preceding page; Mr. Travers, one of the organists of the royal chapel, and also organist of St. Paul, Covent-Garden; and Mr. Ephraim Kelner, of the band at Drury-lane theatre, were the most intimate. To the latter two of these persons the Doctor had some obligations; and shortly before his death he made a disposition which entitled them to his effects, and particularly his valuable library, whenever it should happen. He died in the month of July, in the year 1752, and was buried in the chapel of the Charter-house. By a voluntary subscription of some of his friends, a tablet was erected near the place of his interment, on which is the following memorial of him:

Near this Place lye the Remains  
of

JOHN CHRISTOPHER PEPUSCH  
Doctor of Music in the University of Oxford.

He was born at Berlin,  
And resided at LONDON, highly esteemed above Fifty Years,  
Distinguished as a most learned Master  
And Patron of his Profession.

In the Year 1737 he retired to the private Employment  
of

ORGANIST to this House  
Where he departed this life,  
July 20, 1752, Aged 85.

The ACADEMY of ANCIENT MUSIC, established in 1710,  
Of which he was one of the Original Founders,  
And to which he bequeathed a valuable Collection of Music,  
In grateful Respect to his Memory  
Caused this monument to be erected,

1767.

The history of his library, which contained in it the most valuable treatises on music in various languages that are any where extant, either in manuscript or in print; as also a noble collection of musical compositions, is attended with some singular circumstances. Immediately upon his decease, in virtue of the disposition which he had previously made of his effects, Travers and Kelner took possession of them, and divided his library into moieties. Travers survived the Doctor but a short time, and his part of it came to the hands of his representative, an old woman; and after that to a person, who dying, it was sold by auction in July, 1766, and produced a very inconsiderable sum of money. Kelner, who had long assisted the Doctor as his amanuensis, was a man of learning, and a sound musician. He lodged in a house in Martlet-court in Ruffel-street, Covent-Garden; having no relations, he gave a man named Cooper, who had been his copyist, and had done him many good offices, reason to hope for a share of the little he should leave at his decease; but, dying without making any written disposition of his effects, the woman of the house in which they were, laid hands on his instruments, books, and manuscripts, and insisted on keeping them as she had the possession, and there was no legatee or representative to claim them. It was in vain for Cooper to urge the friendly intention of Kelner to him, or, which was the truth, that he had assisted him with money at sundry times, and was therefore a creditor: The right of possession, and the vulgar maxim that it is eleven points of the law, was insisted on, and his claim set at defiance. The man upon this felt his spirit rise, and, taking the advice of a lawyer, applied for and obtained letters of administration as a creditor of the deceased; commenced a suit in Chancery against the woman, and in a few days time got into his possession the books and manuscripts to the amount of two cart loads; part of which were disposed of by private contract; the rest were sold by auction at Paterfons's in Essex-street; on Saturday the twenty-sixth of March, 1763. In this sale were two very curious articles, the

the one an Antiphonary, which, by a memorandum in an outer leaf of it, appeared to have been found, with almost a cargo of Romish service-books, on board a Spanish man of war, taken at the defeat of the Armada in 1588; the other a manuscript very richly bound, that formerly was queen Elizabeth's, most probably written for her own practice, in a fine character, and containing a collection of lessons by Dr. Bull; the book had been pretty well thumbed by Signora Margarita, who had for many years played out of it, but was otherwise in good preservation.

The manuscript papers of the Doctor, that is to say, his studies for a long course of years, came to the hands of the author of this work, who is sorry to say, that, after a very careful selection and diligent perusal of them, they appear to contain hardly any thing that can tend to the improvement of music, or the gratification of public curiosity. The Doctor for many years before his decease, from a persuasion, which seems to have been uppermost in his mind, that part of the science had been lost\*, had endeavoured to recover the ancient genera; and it appears by a passage in his diary above-mentioned, that he was upon that pursuit while on his visit to lord Paisley; but we see the whole of what he was able to effect towards it in his letter on that subject printed in the Philosophical Transactions. Towards the end of his life he had adopted the silly notions of Isaac Vossius respecting the rythmus, and endeavoured to introduce into music somewhat that should correspond with the practice of the ancients; but in this too he failed, for out of a vast number of essays which appear in his own hand-writing, nothing conclusive or satisfactory is deducible. The same may in a great measure be said of his numerous arithmetical calculations of ratios, of which he appears to have been too fond: Had he considered how little Salinas, Merfennus, Kircher, and Dr. Wallis have left unsaid on this part of musical science, he might possibly have turned his thoughts another way.

At the time when Pepusch came to settle in England, he found the practice of music in a very low state; very few but professors being able to play in concert: With a view to the improvement of it he published twenty-four airs for two violins in all the varieties

\* Vide Treatise on Harmony, first edit, page 24.

of measure that music is capable of: These seem to be but an introduction to Corelli's Sonatas, which were then deemed much too hard to be put into the hands of learners. To assist the students in music he published the Sonatas and Concertos of Corelli in score\*.

Pepusch was a voluminous composer, as appears by the Catalogue of Roger and Le Cene. Little of his music is printed in England; the Airs abovementioned, twenty-four Solos for a violin and a bass, two collections of Cantatas, and a few songs, are all that we know of. His manuscript compositions to a great number he directed to be given to the Academy of ancient Music, and they remain in the library of that society. He was a learned, but a dry composer, and was apparently deficient in the powers of invention. His cantata 'See from the silent grove,' is the only one of all he ever published that has any pretence to elegance. Of his manuscript compositions we know of only one that rises above mediocrity, viz. 'Rejoice in the Lord O ye righteous,' a full anthem, and in this all the various excellencies of harmony and melody are united.

The contests, which had long divided the votaries of harmony into factions, had in some measure subsided upon the retreat of Cuzzoni and the departure of Bononcini; but the ill success of the opera after the dissolution of the Royal Academy, and the shipwreck of some fortunes engaged in the support of it, induced the people to turn their eyes towards Mr. Handel, and to look on him as the only person from whom, in the way of musical performance, they were to expect any solid and rational entertainment. Greene was sensible of this; and there being in England no competitor of Mr. Handel to whom he could attach himself, he pursued his own track, and endeavoured as a cathedral musician to exalt his character to the utmost. With this view he published in score forty anthems, in a style of composition that furnishes occasion for some remarks. But first it is to be noted that the original formation of the church style, as applied to the English reformed service, was immediately consequent on the establishment of the first liturgy of Edward VI. and in the compositions of Marbeck, Tallis, Bird, Fairfax, Taverner, Shepherd, Redford, and many others, we have the clearest evidence that the whole of our reformed church musical service was borrowed from

\* In the title-page they are expressly said to be for the improvement of Practitioners in Concert.



that which was in use in the age immediately preceding the above-mentioned establishment. To speak more fully to the purpose, the book of Common Prayer noted, is formed on the model of the Roman ritual; and the services and anthems of the authors above named answer to those motets which then were, and at this day are used in the Romish service. This latter is so precisely the fact, that most of the music to the English anthems which bear the name of Tallis and Bird, will upon comparison be found to have been originally set to Latin words in the form of motets, and composed by them for the service of the chapel of Hen. VIII. and Mary; but upon the final settlement of the liturgy at the beginning of queen Elizabeth's reign, the authors thought they could not do better than to adapt the same music to English words, and accordingly these compositions now bear the form of anthems.

The style of these great men was adopted by Tye, Bull, Morley, Gibbons, and Tomkins, and continued to be the standard of church-music till the Restoration, when the king, who, during his abode in France, had entertained a liking for the music of that country, signified a desire that that of his chapel might partake of the imaginary excellencies of the French music as much as possible\*. The chapel composers, though they had no mind to take the French for their masters, relaxed somewhat of the ancient severity of church composition; and in the anthems of Humphrey, Blow, Purcell, Wise, Weldon, and most others, we find a richer vein of melody than in those of their predecessors, but no such resemblance of the French church-music as the king wished for. Most men were of opinion that by this union of melody and harmony our church-music was carried to its utmost degree of perfection; and consequently that in any future variations, the loss on one hand would be equal to the gain on the other. But Greene, who had carefully attended to all those refinements in melody which the opera had introduced, was of opinion that they led to a farther improvement of our church-music; accordingly he formed a style, neat and elegant it is true, but greatly deficient in that dignity and solemnity which are essential in compositions for

\* Charles II. was but little acquainted with the English church-music, and it is probable that upon his return to England he might conceive a dislike of it. Lock set the music for his public entry, and Capt. Cooke that for his coronation, as Sir Richard Baker asserts: The latter was but a dry composer.

the church. And this we may call the third, and at present the last, improved style of cathedral music.

The other works of Greene are single songs to a great number, a few Cantatas, Canons, and Catches, published in separate and detached collections; Overtures to his dramatic pastorals, mentioned in a preceding page, and to other of his compositions; the Amoretti of Spenser, that is to say, certain Sonnets selected from the work so called; and a collection of lessons for the harpsichord.

Greene was a man of understanding, and in the exercise of his profession was careful to form connections of the best kind: By his personal civilities to Mrs. Anastasia Robinson, he so recommended himself to her, that when she became countess of Peterborough she procured for him the places of organist and composer to the royal chapel in the room of Dr. Croft.

His wife was a young woman of the name of Dillingham; she, together with her sister, who was married to the Rev. Mr. George Carleton, subdean of the royal chapel\*, kept a milliner's shop in Paternoster-row, and had about five hundred pounds when Greene married her. He had but little besides to begin the world with, nevertheless, by industry and œconomy he was enabled to bring up a family of children, and make considerable savings. His uncle, Serjeant Greene, was a single man, and left a natural son of the name of John, who was bred to the bar, and was for some years steward of the manor of Hackney; the Serjeant had by his will devised to him an estate in Essex of about seven hundred pounds a year, called Bois-Hall. This person died about the year 1750, having left by his will to Dr. Greene the whole of his estate.

In the state of affluence to which Dr. Greene was raised by this event, he meditated on the corruptions of our church-music, occasioned by the multiplication of copies, and the ignorance and carelessness of transcribers; and resolved to correct, and also secure it against such injuries for the future; accordingly he began with collating a great number of copies of services and anthems, and reducing them into score. By the year 1755, he had made a considerable progress in the work; but his health failing him, he made his will, and remitted the farther prosecution of it to one that had been his disciple, his friend Dr. William Boyce, who, in a manner worthy

\* These two sisters were cousins of the wife of Mr. Charles King, almoner of St. Paul's, and she was a sister of Jerry Clark.

of himself, completed the work, and thereby gave to the public a collection that has not its fellow in the world. Dr. Greene died on the first day of September, 1755, leaving behind him only one child, a daughter, married to the Rev. Dr. Michael Festing, rector of Wyke Regis, in the county of Dorset, and a son of Mr. Michael Christian Festing, an eminent composer for the violin, and performer on that instrument, mentioned in a preceding chapter of this volume.

JOHN TRAVERS received his education in music in the chapel of St. George at Windsor; and, being a favourite boy of Dr. Henry Godolphin, dean of St. Paul's, and provost of Eton college, was by him put apprentice to Greene; and about the year 1725 became organist of St. Paul's church, Covent-Garden, and after that of Fulham. Upon the decease of Jonathan Martin in 1737, Travers was appointed organist of the royal chapel; soon after which, upon some disgust, he quitted his place at Fulham. Travers was a sound musician; he commenced an early acquaintance with Dr. Pepusch, and received some assistance from him in the course of his studies, which by a sedulous application he was very careful to improve. In the chapel books are sundry anthems of his composition; but as a composer he is best known to the world by eighteen Canzonets, being verses and songs chiefly taken from the posthumous works of Prior, which he set for two and three voices, in a style as elegant as it is original. Besides these he published the whole book of Psalms for one, two, three, four, and five voices, with a thorough-bass for the harpsichord. He died in the year 1758, and as organist of the royal chapel was succeeded by Dr. William Boyce.

We are now arrived at that which may be considered as the last period of Mr. Handel's life, commencing at that happy conjunction of events, which left him without a competitor, and disposed the public to receive with the utmost approbation whatever he should in future produce for their entertainment.

The oratorio of Sampson, performed in 1743, was followed in the succeeding year by Semele, written by Mr. Congreve, which, though not a sacred composition, but an opera founded on a poetical fiction, was suffered to be performed in that season, during which theatrical representations are forbidden. He had now given a permanent direction to his studies, and composed in succession the entertainments of Susanna, Belshazzar, Hercules, the Occasional Orato-

rio, Judas Maccabæus, Joseph, Alexander Balus, Joshua, Solomon, Theodora \*, the Choice of Hercules, Jephtha, and an entertainment called the Triumph of Time and Truth †, most of which were received with general applause. In these he took an ample scope for the exercise of that which was his greatest talent, the sublime in music, and this he displayed to the astonishment of every one in the chorusses to these entertainments.

In the beginning of the year 1751 he was alarmed by a disorder in his eyes, which, upon consulting with the surgeons, he was told was an incipient Gutta serena. From the moment this opinion of his case was communicated to him, his spirits forsook him; and that fortitude which had supported him under afflictions of another kind, deserted him in this, scarce leaving him patience to wait for that crisis of his disorder in which he might hope for relief. He had been prepared to expect a total privation of the sense of seeing, yet with hopes that it might prove only temporary, and that by the help of manual operation he might be restored to sight. He therefore, when the loss of it was confirmed, the more readily submitted to the hand of Mr. Samuel Sharp, of Guy's hospital; but the repeated attempts to relieve him were fruitless, and he was given to expect that a freedom from pain in the visual organs was all that he had to hope, for the remainder of his days. In this forlorn state, reflecting on his inability to conduct his entertainments, he called to his aid Mr. Smith, a son of him who had for many years been his copyist and faithful friend; and with this assistance oratorios continued to be performed even to that Lent season in which he died, and this with no other abatement in his own performance than the accompaniment by the harpsichord; the rich vein of his fancy ever supplying him with subjects for extempore voluntaries on the organ, and his hand retaining the power of executing whatever his invention suggested.

The loss of his sight, and the prospect of his approaching dissolution, wrought a great change in his temper and general behaviour. He was a man of blameless morals, and throughout his life manifested a deep sense of religion. In conversation he would frequently de-

\* Founded on the story of the martyrdom of Theodora and Didymus, related by Mr. Boyle in a little book with that title.

† Mostly taken from *Il Trionfo del Tempo*, composed by Handel at Rome, and there performed.

clare the pleasure he felt in setting the Scriptures to music; and how much the contemplating the many sublime passages in the Psalms had contributed to his edification; and now that he found himself near his end, these sentiments were improved into solid and rational piety, attended with a calm and even temper of mind. For the last two or three years of his life he was used to attend divine service in his own parish church of St. George, Hanover-square, where, during the prayers, the eyes that at this instant are employed in a faint portrait of his excellencies, have seen him on his knees, expressing by his looks and gesticulations the utmost fervour of devotion.

Towards the beginning of the year 1758 he began to find himself decline apace; and that general debility which was coming on him was rendered still more alarming by a total loss of appetite. When that symptom appeared he considered his recovery as hopeless, and, resigning himself to his fate, expired on the fourteenth day of April, 1759. He was buried in Westminster-abbey, the dean, Dr. Pearce, bishop of Rochester, assisted by the choir, performing the funeral solemnity. Over the place of his interment is a monument, designed and executed by Roubiliac, representing him at full length, in an erect posture, with a music paper in his hand, inscribed 'I know that my Redeemer liveth,' with the notes to which those words are set in his Messiah. He died worth about twenty thousand pounds, almost the whole whereof he bequeathed to his relations abroad.

Such as were but little acquainted with Handel are unable to characterize him otherwise than by his excellencies in his art, and certain foibles in his behaviour, which he was never studious to conceal: Accordingly we are told that he had a great appetite, and that when he was provoked he would break out into profane expressions. These are facts that cannot be denied; but there are sundry particulars that tend to mark his character but little known, and which may possibly be remembered, when those that serve only to shew that he was subject to human passions are forgotten. In his religion he was of the Lutheran profession; in which he was not such a bigot as to decline a general conformity with that of the country which he had chosen for his residence; at the same time that he entertained very serious notions touching its importance. These he would frequently express in his remarks on the constitution of the English govern-

ment ; and he would often speak of it as one of the great felicities of his life that he was settled in a country where no man suffers any molestation or inconvenience on account of his religious principles.

His attainments in literature cannot be supposed to have been very great, seeing that the studies of his profession absorbed him ; and the prodigious number of his compositions will account for a much greater portion of time than any man could well be supposed able to spare from sleep and the necessary recruits of nature ; and yet he was well acquainted with the Latin and Italian languages ; the latter he had rendered so familiar to him, that few natives seemed to understand it better. Of the English also he had such a degree of knowledge, as to be susceptible of the beauties of our best poets ; so that in the multiplicity of his compositions to English words, he very seldom stood in need of assistance in the explanation of a passage for the purpose of suiting the sense with correspondent sounds. The style of his discourse was very singular ; he pronounced the English as the Germans do, but his phrase was exotic, and partook of the idiom of the different countries in which he had resided, a circumstance that rendered his conversation exceedingly entertaining \*.

The course of his life was regular and uniform. For some years after his arrival in England his time was divided between study and practice, that is to say, in composing for the opera, and in conducting concerts at the duke of Rutland's, the earl of Burlington's, and the houses of others of the nobility who were patrons of music, and his friends. There were also frequent concerts for the royal family at

\* Among other particulars in his character, that rendered his conversation very pleasing, one was a talent that enabled him to tell a story with all the circumstances that tend to enliven it. Being one Sunday at court, he was seen engaged with the late Dr. Thomas, bishop of Peterborough, and afterwards of Lincoln : Their discourse was in the German language ; and as soon as it was over, and they were parted, a friend of Mr. Handel went up to him, and remarked on the facility with which the bishop spoke High Dutch ; upon which Mr. Handel answered, that, having been chaplain to the English factory at Hamburg, he had made himself master of it ; and that therefore whenever the king went to visit his German dominions, he chose that Dr. Thomas should attend him thither ; and this, says Mr. Handel, brings to my mind a pleasant story, which I will now tell you, and accordingly he related it to this effect. In one of the king's visits to Hanover, the Doctor walking upon deck, a squall of wind blew his hat overboard ; this loss made some diversion among the sailors, and the rumour of it coming to the king's ears, he, the next time they met, affected to condole him upon it ; upon which the Doctor seemed to make light of the accident, by remarking that it was in his majesty's power to repair the loss of his hat by a covering for the head of another kind. The king conceiving that he meant a mitre, answered him only with a smile ; but soon after his return to England nominated him to the vacant see of Peterborough.

the queen's library in the Green-Park, in which the princess royal, the duke of Rutland, lord Cowper, and other persons of distinction performed; of these Handel had the direction \*. As these connections dissolved, he gradually retreated into a state of privacy and retirement, and shewed no solicitude to form new ones. His dwelling was on the south side of Brooke-street, near Hanover-square, in a house now in the occupation of Sir James Wright, four doors from Bond-street, and two from the passage to the stable-yard. His stated income was six hundred pounds a year, arising from pensions; that is to say, one of two hundred pounds, granted him by queen Anne, another of two hundred pounds granted by Geo. I. and another of the same amount, for teaching the princesses. The rest was precarious; for some time it depended upon his engagements with the directors of the Academy, and afterwards upon the profits arising from the musical performances carried on by him on his own account. However he had at all times the prudence to regulate his expence by his income. At the time of his contest with the nobility he had ten thousand pounds in the funds, and of this he sold out the last shilling, and lived upon his pensions, which, by an interest that he had with the minister, were punctually paid him. Some years after, when he found himself in a state of affluence, and the produce of his oratorios amounted to more than two thousand pounds a season, he continued his wonted course of living, which was equally distant from the extremes of parsimony and profusion. In the latter part of his life he forbore yielding to a temptation, which few in such circumstances as he was then in would, in these times be able to resist, that of keeping a carriage. Indeed, when his sight failed him, he was necessitated occasionally to hire a chariot and horses, especially in his visits to the city for the purpose of investing his money, which he constantly disposed of at the end of the Lent season, under the direction of Mr. Gael Morris, a broker of the first eminence, whom he used to meet and confer with at Garraway's or Batson's coffee-house.

His social affections were not very strong; and to this it may be imputed that he spent his whole life in a state of celibacy; that he

\* It is here to be remarked that the king, the queen, and the princesses were the constant patrons of Handel: At the breaking up of the Royal Academy, they continued to favour him, but the prince of Wales took part with the nobility.

had no female attachment of another kind may be ascribed to a better reason. His intimate friends were but few; those that seemed to possess most of his confidence were Goupy, the painter, and one Hunter, a scarlet-dyer at Old Ford, near Bow, who pretended a taste for music, and at a great expence had copies made for him of all the music of Handel that he could procure. He had others in the city; but he seemed to think that the honour of his acquaintance was a reward sufficient for the kindness they expressed for him.

A temper and conduct like this, was in every view of it favourable to his pursuits; no impertinent visits, no idle engagements to card parties, or other expedients to kill time, were suffered to interrupt the course of his studies. His invention was for ever teeming with new ideas, and his impatience to be delivered of them kept him closely employed. He had a favourite Rucker harpsichord, the keys whereof, by incessant practice, were hollowed like the bowl of a spoon. He wrote very fast, but with a degree of impatience proportioned to the eagerness that possesses men of genius, of seeing their conceptions reduced into form. And here it may not be impertinent to observe, what every person conversant in his works will be inclined to believe, viz. that his style was original and self-formed; and were evidence of the fact wanting, it is capable of proof by his own testimony, for in a conversation with a very intelligent person now living, on the course of his studies, Mr. Handel declared that, after he became master of the rudiments of his art, he forbore to study the works of others, and ever made it a rule to follow the suggestions of his own fancy.

Like many others of his profession, he had a great love for painting; and, till his sight failed him, among the few amusements he gave into, the going to view collections of pictures upon sale was the chief.

He was in his person a large made and very portly man. His gait, which was ever sauntering, was rather ungraceful, as it had in it somewhat of that rocking motion, which distinguishes those whose legs are bowed. His features were finely marked, and the general cast of his countenance placid, bespeaking dignity tempered with benevolence, and every quality of the heart that has a tendency to beget confidence and insure esteem. Few of the pictures extant of him are to any tolerable degree likenesses, except one painted abroad,  
from



from a print whereof the engraving given of him in this volume is taken : In the print of him by Houbraken, the features are too prominent ; and in the mezzotinto after Hudson there is a harshness of aspect to which his countenance was a stranger ; the most perfect resemblance of him is the statue on his monument, and in that the true lineaments of his face are apparent.

As to his performance on the organ, the powers of speech are so limited, that it is almost a vain attempt to describe it otherwise than by its effects. A fine and delicate touch, a volent finger, and a ready delivery of passages the most difficult, are the praise of inferior artists : they were not noticed in Handel, whose excellencies were of a far superior kind ; and his amazing command of the instrument, the fullness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention were qualities that absorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression ; the harmony close wrought, and as full as could possibly be expressed ; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal.

Such in general was the manner of his performance ; but who shall describe its effects on his enraptured auditory ! Silence, the truest applause, succeeded the instant that he addressed himself to the instrument, and that so profound, that it checked respiration, and seemed to controul the functions of nature, while the magic of his touch kept the attention of his hearers awake only to those enchanting sounds to which it gave utterance.

Wonderful as it may seem, this command over the human passions is the known attribute of music ; and by effects like these the poets have ever described it, always supposing in the hearers a mind susceptible of its charms. But how are we to account for the influence of that harmony, of which we are now speaking, on those who, so far as regards music, may be said to have no passions, no affections on which it could operate ? In all theatrical representations a part only of the audience are judges of the merit of what they see and  
hear,

hear, the rest are drawn together by motives in which neither taste nor judgment have any share: And, with respect to music, it is notorious that the greater number of mankind are destitute, though not of hearing, yet of that sense, which, superadded to the hearing, renders us susceptible of the harmony of musical sounds\*; and in times when music was less fashionable than it is now, many of both sexes were ingenuous enough to confess that they wanted this sense, by saying, 'I have no ear for music.' Persons such as these, who, had they been left to themselves, would have interrupted the hearing of others by their talking, were by the performance of Handel not only charmed into silence, but were generally the loudest in their acclamations. This, though it could not be said to be genuine applause, was a much stronger proof of the power of harmony, than the like effect on an audience composed only of judges and rational admirers of his art.

There seems to be no necessary connection between those faculties that constitute a composer of music, and the powers of instrumental performance; on the contrary, the union of them in the same person, seems

\* Swift remarks of poetry, eloquence, and music, that it is certain that very few have a taste or judgment of the excellencies of the two former; and that if a man succeed in either, it is upon the authority of those few judges that lend their taste to the bulk of readers that have none of their own. And farther, that there are as few good judges in music, and that among those that crowd the operas, nine in ten go thither merely out of curiosity, fashion, or affectation. *Intelligencer*, No 3, Faulkner's edition of Swift works, vol. I. page 278. To these observations we may add, that of all that profess to admire the works of our great dramatic poet, and who talk of nature as if they were privy to her secrets, and judges of her operations upon occasions that do not present themselves in a long course of life to one in a million, few can be supposed to have more than a general sense of the author's meaning; the style of the dialogue being familiar only to those who are well skilled in the English language; these people, in the phrase of Swift, borrow the taste of others, and applaud the sentiment and the action as they are taught, being left to themselves, they are insensible to all that passes, and secretly prefer a ballad opera to the noblest productions of genius.

As to music, there are instances of persons who have entertained a love of the other polite arts, and yet have had no taste for this; and of others with whom it was an object of aversion. Pope once expressed his sentiments of music to a person now living in these words: 'My friend Dr. Arbuthnot speaks strongly of the effect that music has on his mind, and I believe him; but I own myself incapable of any pleasure from it.' The author of a well-known law book, entitled 'The Office of an Executor' by Thomas Wentworth, but in fact written by Sir John Dodderidge, a judge of the court of King's Bench, temp. Jac. I. prefers a cry of hounds to any other music. Dr. Ralph Bathurst is by Mr. Warton, in his life of him, page 201, said to have had a strong aversion to music; and among the peculiarities of the famous John Philip Barretier, it is in particular noted by Dr. Johnson, in his life of that extraordinary young man, that he could not bear music.

as extraordinary as if a poet should be able to write a fine hand ; nevertheless in the person of Handel all the perfections of the musical art seemed to concenter. He had never been a master of the violin, and had discontinued the practice of it from the time he took to the harpsichord at Hamburg ; yet, whenever he had a mind to try the effect of any of his compositions for that instrument, his manner of touching it was such as the ablest masters would have been glad to imitate. But what is more extraordinary, without a voice he was an excellent singer of such music as required more of the pathos of melody than a quick and voluble expression. In a conversation with the author of this work he once gave a proof that a fine voice is not the principal requisite in vocal performance ; the discourse was upon psalmody, when Mr. Handel asserted that some of the finest melodies used in the German churches were composed by Luther, particularly that which in England is sung to the hundredth psalm, and another, which himself sung at the time, and thereby gave occasion to this remark. At a concert at the house of lady Rich he was prevailed on to sing a slow song, which he did in such a manner, that Farinelli, who was present, could hardly be persuaded to sing after him.

The works of Handel come next to be considered ; they have been judiciously classed by the author of his life, published in 1760, but are so multifarious, that they elude all but general criticism. This may be remarked of his compositions, that the disparity among them is no way to be accounted for but upon the supposition that he wrote to two sorts of persons, the judicious and the vulgar ; and this solicitude to please both seems to have been pretty nearly equal : The former he meant to delight by such airs as the following, viz. ‘ Cara Sposa,’ in Rinaldo, ‘ Ombra Cara,’ in Radamistus, ‘ Affanni del pensiero,’ in Otho, ‘ Da tempeste,’ in Julius Cæsar, ‘ Di notte il Pel-legrino,’ in Richard I. and ‘ Spera si,’ in Admetus \* ; and the latter to fascinate by such as ‘ Si caro,’ in Admetus, ‘ See the conquering

\* Of this air the late Mr. John Lockman relates the following story, assuring his reader that himself was an eye-witness of it, viz. That being at the house of Mr. Lee, a gentleman in Cheshire, whose daughter was a very fine performer on the harpsichord, he saw a pigeon, which, whenever the young lady played this song, and this only, would fly from an adjacent dove-house to the window in the parlour, where she sat, and listen to it with the most pleasing emotions, and the instant the song was over would return to the dove-house. Some Reflexions concerning Operas, &c. prefixed to Roselinda, a Musical Drama by Mr. Lockman, 4to. 1740.

'hero comes,' in Joshua, 'Powerful Guardians,' and 'Come ever smiling Liberty,' in Judas Maccabæus, and very many others \*.

At the same time that he laboured to please his hearers, he seems not to have been unmindful of his own gratification; and if it be said, and of necessity it must be admitted, that many of his compositions were formed in haste †, and without any attention to those critical moments, in which the powers of genius are at their spring tide, it is no less true that there are others which must be supposed to have been produced under the influence of the strongest enthusiasm, when the brightest illuminations irradiated his fancy, and he himself felt all that rapture which he meant to excite in others.

In the first and highest class of Handel's works no competent judge of their merits would hesitate to rank his first *Te Deum*, and the *Jubilate*, his coronation and other anthems, the *Dettingen Te Deum*, as it is called, and the chorusses in his oratorios. In many of these compositions, especially those chorusses in his anthems in which the praises of God are celebrated, the power of his harmony is beyond conception; there is one in the anthem 'O come let us sing unto the Lord,' to the words 'Rejoice in the Lord O ye righteous,' in which nothing less is suggested to the imagination of the hearer than all the powers of the universe associated in the worship of its creator. On the other hand, the music to those passages in the *Psalms* and in his *Oratorios* which breathe a spirit of humiliation and contrition, is

\* Most of the songs in the opera of *Ariadne* are calculated to please the many; and for this deviation from his general conduct, Mr. Handel gave to one of his friends as a reason, that he meant by it to recover the favour of the nobility, whom he was sensible he had displeased in some of his most elaborate compositions for the stage; but this attempt failed of its end, except that the minuet at the end of the *Overture* became the most popular air ever known: From those who professed a taste for music, the admiration of it descended to the lowest of the people, insomuch that for some years after its publication it was played by the common fiddlers about the streets. The modulation of this air seems to suit but ill with unlearned ears, there being in it some transitions to which they are but little accustomed; but the circumstance that struck the vulgar was its great compass, extending to two octaves, and this they took for a peculiar excellence.

† In the composition of the funeral anthem for queen *Caroline* he gave an amazing proof of the fecundity of his invention. It was on a Wednesday that he received orders from the king to compose it, the words having been previously selected for the purpose, and approved. On the Saturday se'nnight after it was rehearsed in the morning, and on the evening of the same day it was performed at the solemnity in the chapel of king *Hen. VII.* The entertainment *L'Allegro ed il Penferoso*, and a senseless adjunct to it, *Il Moderato*, were begun and completed in fifteen days.

to the last degree soothing and pathetic; and, unassociated with the words, could scarce fail to excite sentiments corresponding with those of the poetry\*.

In the composition of music merely instrumental it seems that Handel regarded nothing more than the general effect. Of all his productions of this class, scarce any appear to have been real studies, his lessons and fugues for the organ always excepted. His overtures, excellent as they are, were composed as fast as he could write; and the most elaborate of them seldom cost him more than a morning's labour. His concertos for violins are in general wanting in that which is the chief excellence of instrumental music in many parts, harmony and fine modulation: In these respects they will stand no comparison with the concertos of Corelli, Geminiani, and Martini; they seem to indicate that the author attended to little else than the melody of the extreme parts, and that he trusted for their success to the effect that results from the clash of many instruments; and to this only it can be imputed that in the tenor parts of his concertos there are none of those fine binding passages that occur in the music of the authors abovementioned, and that in general they are destitute of art and contrivance.

His duets and his lessons are of a far more elaborate texture; the former, as also two trios, were composed for the practice of queen Caroline, and are professed imitations of those of Steffani, but their

\* To point out the various excellencies in the chorusses of Handel would be an endless task. In general it may be observed that they are fugues, in which the grandest subjects are introduced, and conducted with such art, as only himself possessed: Some are in the solemn style of the church, as that at the end of the first act in Saul; others have the natural and easy elegance of madrigals, as 'Then shall they know that he whose name Jehovah is,' in Samson; some again are full of exultation, as that in the anthem 'Have mercy upon me,' 'Thou shalt make me to hear of joy and gladness,' and that other in Israel in Egypt, 'I will sing unto the Lord;' and these in the Messiah, 'For unto us a child is born,' and 'For the Lord God omnipotent reigneth;' and, lastly, there are others in a style peculiar to himself, and calculated to excite terror, as these, 'He gave them hailstones for rain,' 'But the waters overwhelmed their enemies,' and 'Thy right hand O Lord hath dashed in pieces the enemy,' in Israel in Egypt. And though it may be said that Handel, agreeable to the practice of his countrymen, has too much affected imitation, particularly in the latter of the abovementioned productions, by passages broken in the time to express the hopping of frogs, and others calculated to resemble the buzzing of swarms of flies; and that in Joshua he has endeavoured, by the harmony of one long-extended note, to impress upon the imagination of his hearers the idea of the great luminary of the universe arrested in its course, or, in other words, to make them hear the sun stand still, it may be said that they abound with examples of the true sublime in music, and that they far surpass in majesty and dignity the productions of every other dead or living author.

merits are of a different kind; they are thirteen in number, and, although they are all excellent, a preference seems to be due to 'Che vai pensando,' 'Conservate raddoppiate avvivate amante cori,' 'Tacetete ohime tacete,' and 'Tanti strali al sen mi scocchi\*.'

The lessons of Handel for the harpsichord were composed for the practice of the princess Anne, and consist of suites of airs, with fugues intermixed; the latter perhaps are more proper for the organ, and, because they require a masterly hand, are but little practised. Of the airs, the Allemandes in the third, fifth, and eighth sets are, for the sweetness of the melody, and the rich vein of fancy that runs through them, inimitable; as are the fugues in the second, fourth, and sixth, for the closeness of the harmony, and skilful iteration of their respective subjects. In short, without the hazard of contradiction, or the necessity of an exception, it may be asserted of these compositions, that they are the most masterly productions of the kind that we know of in the world.

The character of an author is but the necessary result of his works, and as the compositions of Handel are many and various, it is but justice to point out such of them as seem the most likely to be the foundation of his future fame. Many of the excellencies, which as a musician recommended him to the favour and patronage of the public during a residence of fifty years in this country he might perhaps possess in common with a few of the most eminent of his contemporaries; but, till they were taught the contrary by Handel, none were aware of that dignity and grandeur of sentiment which music is capable of conveying, or that there is a sublime in music as there is in poetry. This is a discovery which we owe to the genius and inventive faculty of this great man; and there is little reason to doubt that the many examples of this kind with which his works abound, will continue to engage the admiration of judicious hearers as long as the love of harmony shall exist.

CHARLES AVISON, organist of Newcastle, and a disciple of Ge-

\* These compositions have never been printed, and are in the hands of only the curious. We may suppose that the author set a value on them, he having borrowed largely from them in his subsequent compositions: For instance, the overture to Judas Maccabeus is taken from the last movement in the first of the Duets: The chorus in *Acis and Galatea*, 'Behold the monster Polypheme,' from another; and the chorus in *Alexander's Feast*, 'Let old Timotheus yield the prize,' and that in the *Il Penseroso*, 'These pleasures melancholy give,' from one of the Trios.

miniani, was the author of an Essay on Musical Expression, published in the year 1752, in which are some judicious reflections on music in general, but his division of the modern authors into classes is rather fanciful than just. Throughout his book he celebrates Marcello and Geminiani; the latter frequently in prejudice to Mr. Handel, of whose music he vouchsafes no better a character than that 'we often find in it the noblest harmonies, and these enlivened with such a variety of modulation, as could hardly be expected from one who had supplied the town with musical entertainments of every kind for thirty years together.'

In the year 1753 came out Remarks on Mr. Avison's Essay on Musical Expression, the author whereof first points out sundry errors against the rules of composition in the works of Avison; and, inferring from thence that he was but meanly skilled in the subject of his book, he proceeds to examine it, and, to say the truth, seldom fails to prove his adversary in the wrong. In the same year Avison republished his Essay, with a reply to the author of the Remarks, and a letter, containing a number of loose particulars relating to music, collected in a course of various reading, unquestionably written by Dr. Jortin.

It has already been mentioned that Avison promoted and assisted in the publication of Marcello's music to the Psalms adapted to English words. Of his own composition there are extant five collections of Concertos for violins, forty-four in number, and two sets of Sonatas for the harpsichord and two violins, a species of composition little known in England till his time. The music of Avison is light and elegant, but it wants originality, a necessary consequence of his too close attachment to the style of Geminiani, which in a few particulars only he was able to imitate.

In the year 1748 an attempt towards the further improvement of music was made by Robert Smith, master of Trinity college, Cambridge, in a book entitled Harmonics, or the Philosophy of Sounds, published in that year, and again in 1758, much improved and augmented; the principal end whereof is a temperament of the scale by calculations of those beats or pulses that attend the vibration of a chord, and which the author gives us to understand are not so minute as to elude the judgment of the ear. It seems that in the second edition of his book the author was assisted by Mr. Harrison, the clockmaker, who by some experiments on the monochord, and

certain calculations made by him of the proportion which the circumference of a circle bears to its diameter, had discovered the means of a more correct tuning than at present is known. It is far from being clear that any benefit can result to music from that division of the octave which Dr. Smith recommends; but this is certain, that his book is so obscurely written, that few who have read it can be found who will venture to say they understand it. We are told that Mr. Harrison's sentiments on the division of the monochord are digested into a treatise written by him, entitled 'A short but full account of the grounds and foundation of music, particularly of the real existence of the natural notes of melody,' and that there is reason to hope for its publication\*.

In the year 1762, a society for the improvement of vocal harmony was established by a great number of the nobility and gentlemen, met for that purpose at the Thatched-house tavern in St. James's-street, Westminster, by the name of the Catch Club. As an incentive to the students in music, they gave prize medals to such as were adjudged to excel in the compositions of canons and catches; and rewards of the same kind have with the same view been annually dispensed by them ever since†. These encouragements have contributed greatly to extend the narrow limits of the old harmony; and it is now only to be wished that the plan of this laudable society were adapted to the encouragement of a species of composition too little esteemed in these our days, viz. Madrigals, which afford ample scope for the exercise of skill, and all the powers of invention; and for social practice are for many reasons to be preferred to every other kind of vocal harmony.

Of those great musicians who flourished in England at the beginning of this century, Geminiani was the only one living at this time; and, to resume the account herein before given of him and his works, it must be observed, that as he had never attempted dramatic composition of any kind, he drew to him but a small share of the public attention, that being in general awake only to such entertainments as the theatres afford. The consequence whereof was, that the sense

\* Biographia Britannica, Appendix to the Supplement, page 229.

† The device is a tripod with a lyre, an ewer, and a cup thereon, encircled with a chaplet, Apollo and Bacchus as supporters sitting by it. The motto, taken from a canon of Dr. Hayes, is

LET'S DRINK AND LET'S SING TOGETHER.



of his merits existed only among those who had attained a competent skill in the practice of instrumental harmony to judge of them, and to these his publications were ever acceptable.

In a life so unsettled as that of Geminiani was, spent in different countries, and employed in pursuits that had no connection with his art, and only served to divert his attention from it, we must suppose the number of his friends to be very great, and that they were equally possessed of inclination and abilities to assist him, to account for the means of his support. That in the former part of his life he experienced the liberality of some persons of distinction is a fact pretty well ascertained; but he was not possessed of the art of forming beneficial connections, on the contrary, he would sometimes decline them\*; so that as he advanced in years he had the mortification to experience the increase of his wants, and a diminution in the means of supplying them. In general his publications did, in respect of pecuniary advantage, in no degree compensate for his many years labour and study employed in them, for which reason he had recourse to an expedient for obtaining a sum of money which he had never tried before, viz. a performance by way of benefit at one of the theatres; to this end, in the year 1748, he advertised a Concerto Spirituale to be performed at Drury-lane theatre, chiefly of compositions of Italian masters of great eminence, but whose names were scarcely known in England.

Geminiani was an utter stranger to the business of an orchestra, and had no idea of the labour and pains that were necessary in the instruction of singers for the performance of music to which they were strangers, nor of the frequent practices which are required previous to an exhibition of this kind. The consequence whereof was, that the singers whom he had engaged for the Concerto Spirituale not being perfect in their parts, the performance miscarried. The particular circumstances that attended this undertaking were these; the advertisements had drawn together a number of persons, sufficient to make what is called a very good house; the curtain drew up, and discovered a numerous band, with Geminiani at their head: By way of overture was performed a concerto of his in the key of D with the

\* The late prince of Wales greatly admired the compositions of Geminiani, and at the same time that he retained Martini in his service, would have bestowed on him a pension of a hundred pounds a year, but the latter affecting an aversion to a life of dependence, declined the offer.

minor third, printed in a collection of Concertos published by Walsh, with the title of Select Harmony, in which is a fugue in triple time, perhaps one of the finest compositions of the kind ever heard ; then followed a very grand chorus, which, being performed by persons accustomed to sing in Mr. Handel's oratorios, had justice done to it; but when the women, to whom were given the solo airs and duets, rose to sing, they were not able to go on, and the whole band, after a few bars, were necessitated to stop. The audience, instead of expressing resentment in the usual way, seemed to compassionate the distress of Geminiani, and to consider him as a man who had almost survived his faculties, but whose merits were too great to justify their slight of even an endeavour to entertain them : They sat very silent till the books were changed, when the performance was continued with compositions of the author's own, that is to say, sundry of the concertos in his second and third operas, and a solo or two, which notwithstanding his advanced age, he performed in a manner that yet lives in the remembrance of many of the auditors.

The profits that arose from this entertainment enabled Geminiani to gratify that inclination for rambling which he had ever been a slave to ; he went to France, and took up his residence at Paris. He had formerly experienced the neatness and accuracy of the French artists in the engraving of music ; and reflecting that his concertos had never been printed in a manner agreeable to his wishes, he determined to publish them himself, and also to give to the world what had long been earnestly wished for, a score of them. Accordingly he set himself to revise his second and third operas ; but here the desire of making improvements, and a passion for refinement betrayed him into errors, for, besides the insertion of a variety of new passages, which did but ill sort with the general design of the several compositions into which they were engrafted, he entirely new modelled some of them, giving in many instances those passages to the second violin which had originally been composed for the tenor. Besides this he frequently made repeats of particular movements, and those so intricately ordered, as to render them very difficult in the performance.

He stayed long enough at Paris to get engraven the plates both for the score and the parts of the two operas of concertos ; and about the year 1755 returned to England, and took lodgings at the Grange-Inn

Inn in Carey-street \*, and advertised them for sale. About the same time he published what he called the Enchanted Forest, an instrumental composition, grounded on a very singular notion, which he had long entertained, namely, that between music and the discursive faculty there is a near and natural resemblance \*; and this he was used to illustrate by a comparison between those musical compositions in which a certain point is assumed in one part, and answered in the other with frequent iterations, and the form and manner of oral conversation. With a view to reduce this notion to practice, Geminiani

\* A person who had the curiosity to see him, and went thither to purchase the book, gives this account of him: 'I found him in a room at the top of the house half filled with pictures, and in his waistcoat. Upon my telling him that I wanted the score and parts of both operas of his concertos, he asked me if I loved pictures; and upon my answering in the affirmative, he said that he loved painting better than music, and with great labour drew from among the many that stood upon the floor round the room, two, the one the story of Tobit cured of his blindness, by Michael Angelo Caravaggio; the other a Venus, by Correggio. These pictures, said Geminiani, I bought at Paris, the latter was in the collection of the duke of Orleans; they are inestimable, and I mean to leave them to my relations: Many men are able to bequeath to their relations great sums of money, I shall leave to mine what is more valuable than money, two pictures that are scarcely to be matched in the world.' After some farther conversation, in which it was very difficult to get him to say any thing on the subject of music, the visitor withdrew, leaving Geminiani to enjoy that pleasure which seemed to be the result of frenzy.

\* Lord Bacon means somewhat to this purpose in the following passages: 'There be in music certain figures or tropes, almost agreeing with the figures of rhetoric.\*\*\*The reports and fugues have an agreement with the figures in rhetoric of repetition and tradition.' Nat. Hist. Cent. II. Sect. 113. Upon this sentiment Martinelli has raised a fanciful hypothesis, which seems to have been the motive with Geminiani to this undertaking, and is here given in his own words: 'Le sonate d'ogni strumento non fanno che imitare un discorso, rappresentante qualche passione. Il sonatore giudizioso procura sempre di scegliere quei tuoni che sono più grati all' orecchio di chi ascolta. Quei tuoni delle voci della infanzia acerbi striduli e disgustevoli sono quelli, i quali devono maggiormente evitarsi, e i bambini ne i loro vagiti non rappresentano che espressioni di quel dolore, al quale quella tenera età o per le percussioni troppo violente dell' aria, o per qualche altro accidente gli tiene continuamente soggetti. I sonatori specialmente di violino, se avessero in vista questa considerazione, si guarderebbono con molta cura da quei tanti sopracuti de i quali per le loro ingrate e insignificanti bravure continuamente si fervono. Per le cose allegre l' età della gioventù è la più propria, che vale a dire il moderato soprano e il contralto, siccome per le amorose, le quali convengono anco al tenore, ma con più moderazione. Un discorso serio si fa ordinariamente dalle persone più adulte, e questo il tenore, il baritono e il basso lo possono esprimere propriamente. In un concerto dove si figura che tutte le voci concorrano in un medesimo discorso, gli accenti che figurano le voci più giovani, devono entrar più di rado, siccome rappresentanti persone, alle quali è dalla modestia permesso di parlar più di rado. Di questa filosofia pare che il Corelli più d' ogni altro si sia servito per guida ne' suoi componimenti, avendo fatto suo maggior negozio delle voci di mezzo, e quindi usati i bassi come regolatori della zinfonia, o sia del suo discorso musicale.' Lettere familiare e critiche di Vincenzo Martinelli, Londra, 1758, page 379.

has endeavoured to represent to the imagination of his hearers the succession of events in that beautiful episode, contained in the thirteenth canto of Tasso's *Jerusalem*, where, by the arts of Ismeno, a pagan magician, a forest is enchanted, and each tree informed with a living spirit, to prevent its being cut down for the purpose of making battering-rams and other engines for carrying on the siege of Jerusalem.

The Enchanted Forest was succeeded by the publication of two numbers of a work entitled 'The Harmonical Miscellany, containing sundry modulations on a bass, calculated for the improvement of students in music, and the practice of the violin and harpsichord.' The author intended to have continued this work by periodical publications, but meeting with little encouragement, he desisted from his purpose.

Notwithstanding the fine talents which as a musician Geminiani possessed, it must be remarked that the powers of his fancy seem to have been limited. His melodies were to the last degree elegant, his modulation original and multifarious, and in their general cast his compositions were tender and pathetic; and it is to the want of an active and teeming imagination that we are to attribute the publication of his works in various forms. Perhaps it was this that moved him to compose his first opera of solos into sonatas for two violins and a bass, notwithstanding that the latter six of them had been made into sonatas by Barsanti many years before; and also to make into concertos sundry of the solos in his opera quarta. In the same spirit of improvement he employed the latter years of his life in varying and new molding his former works, particularly he made two books of lessons for the harpsichord, consisting chiefly of airs from his solos; and it was not always that he altered them for the better. Besides those compositions of his which were published by himself, or under his immediate inspection, there are others of Geminiani in print, of which little notice has ever been taken, particularly the concerto abovementioned; as also two others in a collection published by Walsh, with the title of *Select Harmony*. And in a collection of solos, published by the same person, with the names of Geminiani and Caldrucci, are three solos undoubtedly of the former, two whereof are no where else to be found.

In the year 1761 he went over to Ireland, and was kindly entertained

tertained there by Mr. Matthew Dubourg, who had been his pupil, and was then master of the king's band in Ireland. This person through the course of his life had ever been disposed to render him friendly offices; and it was but a short time after the arrival of Geminiani at Dublin that his humanity was called upon to perform for him the last. It seems that Geminiani had spent many years in compiling an elaborate treatise on music, which he intended for publication; but, soon after his arrival at Dublin, by the treachery of a female servant, who it is said was recommended to him for no other purpose than that she might steal it, it was conveyed out of his chamber, and could never after be recovered: The greatness of this loss, and his inability to repair it, made a deep impression on his mind, and, as it is conjectured, precipitated his end; at least he survived it but a short time, the seventeenth of September, 1762, being the last day of his life. The following list comprizes the whole of his publications, except two or three articles of small account: Twelve Solos for a violin, Opera prima; Six Concertos in seven parts, Opera seconda; Six Concertos in seven parts, Opera terza; Twelve Solos for a violin, Opera quarta; Six Solos for a violoncello, Opera quinta; The same made into Solos for a violin; Six Concertos from his Opera quarta; Six Concertos in eight parts, Opera settima; Rules for playing in Taste; A Treatise on good Taste; The Art of playing the Violin; Twelve Sonatas from his first Solos, Opera undecima; Ripieno parts to ditto; Lessons for the Harpsichord; Guida Armonica; Supplement to ditto; The Art of Accompaniment, two books; His two first operas of Concertos in score; and the Enchanted Forest.

These cursory remarks on the compositions of Geminiani may suffice for a description of his style and manner. Of his Solos the Opera prima is esteemed the best. Of his Concertos, some are excellent, others of them scarce pass the bound of mediocrity. The sixth of the third opera not only surpasses all the rest, but, in the opinion of the best judges of harmony, is the finest instrumental composition of the kind extant.

## C O N C L U S I O N.

**I**N the original plan of the foregoing work, it was for reasons, which have yet their weight with the author, determined to continue it no farther than to that period at which it is made to end. It nevertheless appears necessary, on a transient view of the present state of music, to remark on the degree of perfection at which it is at this time arrived; and from such appearances as the general manners of the times, and the uniform disposition of mankind in favour of novelty, to point out, as far as effects can be deduced from causes, the probable changes which hereafter it will be made to undergo; as also those improvements which seem to be but the consequence of that skill in the science to which we have attained.

That we are in possession of a more enlarged theory than that of the ancients will hardly be denied, if the arguments contained in this and the foregoing volumes, and the opinions and testimonies of the gravest authors are allowed to have any weight; and that we should excel them in our practice, seems to be but a necessary consequence; at least the order and course of things, which are ever towards perfection, warrant us in thinking so. Whatever checks are given to the progress of science, or the improvement of manual arts, are accidental and temporary; they do but resemble those natural obstacles that impede the course of a rivulet, which for a short time may occasion a small deviation of its current, but at length are made to yield to its force.

In the comparison of the modern with the ancient music it must evidently appear that that of the present day has the advantage, whether we consider it in theory or practice: The system itself, as it is founded in nature, will admit of no variation; consonance and dissonance are the subjects of immutable laws, which when investigated become a rule for all succeeding improvements. Whatever difference is to be found between the modern and the ancient musical system, has arisen either from the rejection of those parts of it which the ancients themselves were willing enough to give up, and which as it were by universal consent, have been suffered to grow

grow into disuse; or such additions to it as reason and experience have at different periods enabled men to make. To instance in a few particulars; the enarmonic and chromatic genera, with all the species or colours of the latter, are no longer recognized as essential parts of music; but the diatonic, attuned as it is with a mixture of chromatic intervals, is found to answer the purpose of all three; and the extension of the scale beyond the limits of the bisdiapason is no more than the extended compass of the modern instruments of all kinds naturally leads to. As to the philosophy of sound, or the doctrine of phonics, it appears that the ancients were almost strangers to it: This is a branch of speculative music; and as it results from the modern discoveries in physics, the moderns only are entitled to the merit of its investigation.

With respect to the relations of the marvellous effects of the ancient music, this remark should ever be uppermost in the minds of such as are inclined to credit them, viz. that men are ever disposed to speak of that which administers delight to them in the strongest terms of applause. At this day we extol the excellencies of a favourite singer, or a celebrated performer on an instrument, in all the hyperbolical terms that fancy can suggest; and these we often think too weak to express those genuine feelings of our own which we mean to communicate to others.

It has been asserted by a set of fanciful reasoners, that there is in the course of things a general and perpetual declination from that state of perfection in which the author of nature originally constituted the world; and, to instance in a few particulars, that men are neither so virtuous, so wise, so ingenious, so active, so strong, so big in stature, or so long lived, as they were even long after the transgression of our first parents, and the subsequent contraction of the period of human life: But no one has ever yet insinuated that the vocal organs have participated in this general calamity; or that those mechanic arts to which we owe the invention and perfection of the various kinds of musical instruments, are in a less flourishing state than heretofore: 'Till the contrary can be made appear, it may therefore be fairly presumed that in this respect the moderns have sustained no loss.

Farther, if a comparison be made between the instruments of the ancients and those of the moderns, the advantage will be found to be

on the side of the latter : The ancient instruments, excepting those of the pulsatile kind, which in strictness are not to be considered as a musical species, as producing no variety of harmonical intervals, are comprehended under two classes, namely, the Lyre and the Tibia ; the former, under all its various modifications, appears to have been extremely deficient in many of those circumstances that contribute to the melioration of sound, and which are common to the meanest instruments of the fidicinal kind ; and, notwithstanding all that is said by Bartholinus and others, of the ancient tibia, and the extravagant eulogies which we so frequently meet with of the ancient tibicines, we know very well that the tibia was a pipe greatly inferior to the flutes of modern times, which are incapable of being constructed so as not to be out of tune in the judgment of a nice and critical ear ; and to these no miraculous effects have ever yet been ascribed. To these two classes of instruments of the ancient Greeks, the Romans are said to have added another, viz. the hydraulic organ, for the use whereof we are as much to seek, as we are for a true idea of its structure and constituent parts.

It is true that the instruments in use among the moderns, in the general division of them, like those of the ancients, are comprehended under the tensile and inflatile kinds ; but numberless are the species into which these again are severally divided ; to which it may be added, that they have been improving for at least these five hundred years. And now to begin the comparison ; the instruments of the viol kind are so constructed as to reverberate and prolong that sound, which, when produced from the Lyre, must be supposed to have been wasted in the open air ; the modern flutes, as far as can be judged by a comparison of them with the graphical representations of the ancient Tibiæ, have greatly the advantage ; and as to pipes of other kinds, such as the Hautboy, the Bassoon, the Chalumeau, and others, these, as having the adjunct of a reed, constitute a species new and original, and are an invention unknown to the ancients.

To the hydraulic organ, said to have been invented by Ctesibius of Alexandria, we have to oppose the modern pneumatic organ ; not that rude machine of Saxon construction, a representation whereof is given in the preceding volume, page 151, but such as that noble instrument used in divine worship among us, that of St. Paul's or the Temple church for instance.

Upon



Upon a view of the ancient and modern practice of music, and a comparison of the one with the other, grounded on the above facts, we cannot but wonder at the credulity of those who give the preference to the former, and lament, as Sir William Temple in good earnest does, that the science of music is wholly lost in the world\*.

But this is not the whole of the argument : As far as we can yet learn, it is to the moderns that we owe the invention of music in consonance ; and were it otherwise, and it could be said that we derive it from the Greeks, the multiplication of harmonical combinations must be supposed to be gradual, and is therefore to be ascribed to the moderns ; a circumstance that must necessarily give to the music of any period an advantage over that of the age preceding it. Nor is this kind of improvement any thing more than what necessarily results from practice and experience. In the sciences the accumulated discoveries of one age are a foundation for improvement in the next ; and in the manual arts it may be said, that those who begin to learn them, in their noviciate often attain that degree of perfection at which their teachers stopped †.

This is the natural course and order of things ; but how far it is liable to be checked and interrupted may deserve consideration. With respect to music it may be observed, that much of its efficacy is by the vulgar admirers of it attributed to mere novelty ; and as these are a very numerous party, it becomes the interest of those who administer to their delight to gratify them, even against the conviction of their own judgments, and to the injury of the art. If novelty will insure approbation, what artist will labour at intrinsic excellence, or submit his most arduous studies to the censure of those who neither regard, or indeed are able to judge of, their merits ‡ ?

\* In his Essay upon the ancient and modern Learning.

† This observation will be found to be true in many and various instances : As it respects music, it may suffice to say that the young women of this age are finer performers on the harpsichord than the masters of the last ; and that there are now many better proficients on the violin under twenty, than there were of double their age fifty years ago.

‡ That some persons do not love music is a known fact ; and Dr. Willis, the great physician and anatomist, has endeavoured to account for it by his observations on the structure of the human ear ; and that the majority of those who frequent musical entertainments have no sense of harmony is no less certain. The want of this sense is no ground for reproach, but the affectation of it in those to whom nature has denied it, is a proper subject for ridicule. If it be asked what is the test of a musical ear ? the answer is, a general delight in the harmony of sounds. As to those to whom harmony is offensive, and who yet affect a taste for music, their own declarations are often evidence against them, and in general they will be found to be,

To this disposition we may impute the gradual declination from the practice and example of the ablest proficient in harmony, discoverable in the compositions of the present day, which, as they abound in noise and clamour, are totally void of energy. Music of this kind, constructed without art or elegance, awakens no passion : The general uproar of a modern symphony or overture neither engages attention, nor interrupts conversation ; and many persons, in the total absence of thought, flatter themselves that they are merry. To assist this propensity, and as much as possible to banish reflection, the composers of music seem now to act against a fundamental precept of their art, which teaches that variety and novelty are ever to be studied, by reprobating, as they uniformly do, the use of all the keys with the minor third, upon a pretence that they tend to excite melancholy ideas\* ; and by rejecting those grave and solemn measures, which, besides that they correspond with the most delightful of our sensations, form a contrast with those of a different kind. Is this to promote variety, or rather is it not contracting the sources of it ? Nor is the structure of their compositions such as can admit of any other variety than an interchange of little frittered passages and common-place phrases, difficult to execute, and for the most part so rapid in the utterance, that they elude the judgment of the ear ; and, with-

Such as having no defect in their vocal organs, are unable to articulate even a short series of musical sounds.

Such as at a musical performance express an uneasiness at the variety and seeming intricacy of the harmony, by a wish that all the instruments played the same tune.

Such as think the quickest music the best, and call that spirit and fire which is but noise and clamour.

Such as by the delight they take in the music of French horns, clarinets, and other noisy instruments, discover that the associated ideas of hunting, and the pleasures of the chase are uppermost in their minds.

Such as think a concert a proper concomitant of a feast.

Such, as having no scruple to it on the score of their religious profession, complain of cathedral music as being dull and heavy.

And lastly, such as at the hearing an *adagio* movement, or any composition of the pathetic kind, the eighth concerto of Corelli, for instance, complain of an inclination to sleep.

\* There is nothing more certain than that those who reason in this manner are ignorant of the structure of the human mind, which is never more delighted than with those images that incline us most to contemplation. Else why do the poets so strenuously labour to awaken the tender passions ? Why are the ravings of Lear, or the sorrows of Hamlet made the subjects of public speculation ? Such as approve only of mirthful music, to be consistent should proclaim aloud their utter aversion to all theatric representations except comedy, farce, and pantomime, and leave the nobler works of genius for the entertainment of better judges.

out affecting any one passion, or exciting the least curiosity concerning the composer, leave us to wonder at the art of the performer, and to contemplate the languid effects of misapplied industry.

There can be no better test of the comparative merits of the music of the present day, and that which it has taken place of, than the different effects of each. The impression of the former was deep and is lasting : the compositions of Corelli, Handel, Geminiani, yet live in our memories ; and those of Purcell, though familiarized by the lapse of near a century, still retain their charms ; but who now remembers, or rather does not affect to forget the music that pleased him last year ? Musical publications no longer find a place in our libraries ; and we are as little solicitous for their fate as for the preservation of almanacs or pamphlets.

That music was intended merely to excite that affection of the mind which we understand by the word mirth, is a notion most illiberal, and worthy only of those vulgar hearers who adopt it. On the contrary, that it is an inexhaustible source of entertainment, or, as Milton finely expresses it, ' of sacred and home-felt delight,' is known to all that are skilled in its precepts or susceptible of its charms. The passions of grief and joy, and every affection of the human mind, are equally subservient to its call ; but rational admirers of the science experience its effects in that tranquillity and complacency which it is calculated to superinduce, and in numberless sensations too delicate for expression.

It is obvious to men of understanding and reflection, that at different periods false notions have prevailed, not only in matters of science, where truth can only be investigated by the improved powers of reason, but in those arts wherein that discriminating faculty, that nameless sense, which, for want of a more proper term to define it by, we call taste, is the sole arbiter. In painting, architecture, and gardening, this truth is most apparent : The love of beauty, symmetry, and elegance, has at times given way to a passion for their contraries ; fashion has interposed in subjects with which fashion has nothing to do : Nevertheless it may be observed, that while opinion has been veering round to every point, the principles of these arts, as they are founded in nature and experience, have ever remained in a state of permanency.

To

To apply this reasoning to the subject before us : We have seen the time when music of a kind the least intelligible has been the most approved. Our forefathers of the last century were witnesses to the union of elegance with harmony, and we of this day behold their separation : Let us enquire into the reason of this change.

The prevalence of a corrupt taste in music seems to be but the necessary result of that state of civil policy which enables, and that disposition which urges men to assume the character of judges of what they do not understand. The love of pleasure is the offspring of affluence, and, in proportion as riches abound, not to be susceptible of fashionable pleasures is to be the subject of reproach ; to avoid which men are led to dissemble, and to affect tastes and propensities that they do not possess ; and when the ignorant become the majority, what wonder is it that, instead of borrowing from the judgment of others, they set up opinions of their own ; or that those artists, who live but by the favour of the public, should accommodate their studies to their interests, and endeavour to gratify the many rather than the judicious few ?

But, notwithstanding these evils, it does not appear that the science itself has sustained any loss ; on the contrary, it is certain that the art of combining musical sounds is in general better understood at this time than ever. We may therefore indulge a hope that the sober reflection on the nature of harmony, and its immediate reference to those principles on which all our ideas of beauty, symmetry, order and magnificence are founded ; on the infinitely various modifications of which it is capable ; its influence on the human affections ; and, above all, those nameless delights which the imaginative faculty receives from the artful disposition and succession of concordant sounds, will terminate in a thorough conviction of the vanity and emptiness of that music with which we now are pleased, and produce a change in the public taste, that, whenever it takes place, can hardly fail to be for the better.

# A P P E N D I X.

No. I.

DEFYLED is my name defyl-ed is my name defyl-

DEFYLED is my name

DEFYLED is my name defyl-ed

DEFYLED is my name de-fyl-ed is

-ed is my name full - - fore

de-fyl-ed is my name full fore thro' cruel spyte & falſere.

is my name - - - full fore thro' cruel spyte & falſe

my name - - - full fore - -

thro' cruel spyte and false re-port that I may  
 port thro' cruel spyte and false report  
 re-port thro' cruel spyte and false re-port that I may  
 thro' cruel spyte and false re - port that I may say for  
 1st  
 say I may say for evermore far-wel my joy adewe com - fort  
 1st  
 that I may say for evermore far-wel my joy adewe comfort  
 1st  
 say for ever-more farwel my joy adewe com-fort that I  
 1st  
 ever-more farwel my joy a-dewe - - - com-fort that I  
 2d  
 fort Full wrongfully ye judge of mee un-to my  
 2d  
 fort Full - wrongfully ye judge of mee ye  
 2d  
 fort Full wrongful-ly ye judge of mee  
 2d  
 fort Full wrongfully ye

fame a mortal wounde un - to my fame a mortal wounde un -  
 judge of mee un - to my fame a mortal wounde a mortal wounde.  
 unto my fame a mortal wounde un - to my fame a  
 judge of mee judge of mee unto my fame a mortal wounde a mor -  
 to my fame a mor - - tal mor - - tal wounde  
 un - to my fame a mor - tal wounde say what ye  
 mortal wounde un - to my fame a mortal wounde say, what ye  
 tal wounde un - to my fame a mor - - - tal.  
 say what ye lift it will not be it will not be say what ye  
 lift say what ye lift say w! ye lift it will not  
 lift say what ye lift it will not be say what ye lift say what ye  
 wounde say what ye lift it will not be it will not be

lift it will not be say what ye lift it will not be ye  
 be say what ye lift it will not be ye seek for  
 lift it will not be say what ye lift it will not be ye seek for that cannot be  
 say what ye lift it will not be ye seek for that cannot be  
 seek for that cannot be founde - - ye seek - - -  
 that cannot be founde ye seek for that cannot be  
 founde ye seek - for that cannot be founde ye seek for  
 founde ye seek for that cannot be founde ye seek for  
 for that cannot be founde De-fyled is my name  
 founde can - not be founde  
 that can - not be founde Defyl-  
 that can - not be founde be founded defyl-ed

ROBERT JOHNSON.



II

O Tu qui dans o-ra-cu-la Scin-dis cotem

O Tu qui dans o-ra-cu-la Scin-

no-va-cu-la O Tu- &c.

dis cotem no-va-cu-la O &c.

-ra-cu-la Scin-dis cotem no-va-cu-la O &c.

JOHN HARRINGTON.

- O tu qui dans oracula, scindis cotem novacula,
- Da nostra ut tabernacula, lingua canant vernacula,
- Opima post jentacula, hujusmodi miracula,
- Sit semper plenum poculum, habentes plenum loculum,
- Tu serva nos ut specula, per longa et læta sæcula,
- Ut clerus ut plebecula, nec nocte nec de cula,
- Curent de ulla recula, sed intuentes specula,
- Dura vitemus spicula, jacentes cum amacula,
- Quæ garrit ut cornicula, seu tristis seu ridicula,
- Tum porrigamus oscula, tum colligamus floscula,
- Ornemus ut cœnaculum, et totum habitaculum,
- Tum culy post spiraculum, spectemus hoc spectaculum.

The foregoing lines are undoubtedly corrupt in more than one place \*, but as they are singularly humorous, and nearly resemble the facetious rhimes of Walter de Mapes, archdeacon of Oxford, who lived in the time of Hen. II. and, as Camden says, filled England with his merriments, the following translation has been attempted under all the disadvantages that must arise from the obscurity of an original so difficult to be understood.

O thou who utt'ring mystic notes,  
The whetstone cut'st with razor,  
In mother-tongue permit our throats,  
Henceforth to sing and say, Sir !

To rich, material breakfasts join  
These miracles more funny—  
Fill all our cups with lasting wine,  
Our bags with lasting money !

To us a guardian tow'r remain,  
Through ages long and jolly ;  
Nor give our house a moment's pain  
From thought's intrusive folly !

Ne'er let our eyes for losses mourn,  
Nor pore on aught but glasses ;  
And sooth the cares that still return,  
By couching with our lasses ;

Who loud as tatling magpies prate,  
Alternate laugh and lour ;  
Then kiss we round each wanton mate,  
And crop each vernal flow'r,

To deck our rooms, and chiefly that  
Where supper's charms invite ;  
Then close in chimney-corner squat,  
To see so blest a sight !

\* In the sixth and twelfth lines perhaps we should read *de pecula* instead of *de cula*, and *culo* in the place of *cui*.

III THE eagles force subdues eache byrd  
 THE eagles force subdues eache byrd that flyes  
 THE eagles force subdues eache

that flyes what me - tal can resyft resyft the flam -  
 eache byrd that flyes what me - tal can resyft the flam -  
 byrd that flyes what metal can re - syft the flam -

-inge fyre dothe not the funne da - zle the  
 -inge fyre dothe not the funne dazle the clearest eyes  
 -inge fyre dothe not the funne dazle the clearest eyes

clearest eyes the clearest eyes the clearest eyes and  
 the clearest eyes the clear - - - est eyes and  
 da - - - zle the clear - est eyes and

melte the ice and make the froste re - - tyre re - - tyre

melte the ice and make the froste re tyre re - - tyre

melte the ice and make the froste re - - tyre re - - tyre

who can with - stand a puisant Kings de - fire

who can withstand a puisant Kings de - - fire a

who can withstand a puisant Kings de fire a puisant Kings de -

a puisant Kings de - fire de - - fire the har - dest

puisant Kings de - fire de - - fire the har -

fire a puisant Kings de fire de - fire the har - dest

stones are peirced thro' with tools are peirced thro' with

dest stones are pierced thro' with tools are peirced

stones are pierced thro' with tools are

## A P P E N D I X.

441

tools are peirced thro' with tools  
thro' with tools are peirced thro' with tools the  
peirced thro' with tools are peirced thro' with tools the  
the wifest are with Princes made but fools  
wifest are with Princes made but fools are with Princes made but  
wifest are with Princes made but fools the wifest are with  
the wifest are with Prin - ces made but fools made but fools  
fools the wifest are with Princes made but fools the  
Princes made but fools the wifest are with Prin -  
the wifest are with Prin - ces made but fools the wi -  
wifest are with Prin - ces made but fools the wi - fest are  
ces made but fools made but fools made

*Pia*

felt are with Princes made but fools the hardest stones are

*pia*

with Princes made but fools the hardest

*pia*

but fools the hardest stones.

peirced thro' with tools are peirced thro' with tools are

stones are peirced thro' with tools are peirced thro' with

are peirced thro' with tools are peirced thro'

peirced thro' with tools

tools are peirced thro' with tools the wifest are with

with tools are peirced thro' with tools the wifest are with

the wifest are with Prin-ces made but fools the

Princes made but fools are with Princes made but fools

Princes made but fools the wifest are with Prin-ces

[illegible]

IV

WHERE griping grief the hart would wound and dolful

WHERE griping grief the hart would wound and dolful

WHERE griping grief the hart would wound and dolful

WHERE griping grief the hart would wound and dolful

domps the mind opprefse there Mufick with her filuer found

domps the mind opprefse there Mufick with her filuer found

domps the mind opprefse there Mufick with her filuer found

domps the mind opprefse there Mufick with her filuer found

is wont with fpede to giue re-drefse of troubled minds for euery

is wont with fpede to giue re-drefse of troubled minds for euery

is wont with fpede to giue re-drefse of troubled minds for euery

is wont with fpede to giue re-drefse of troubled minds for euery





In ioy it maks our mirth abound,  
 In grief it chers our heauy sprights,  
 The carefull head releaf hath found,  
 By Musicks pleasant swete delights;  
 Our senses, what should I saie more,  
 Are subiect vnto Musicks lore.

The Gods by Musick hath their prayse,  
 The soule therin doth ioye;  
 For as the Romaine poets saie,  
 In seas whom pirats would destroye,  
 A Dolphin sau'd from death moste sharpe,  
 Arion playing on his harpe.

Oh heauenly gift, that turnes the minde,  
 Like as the sterne doth rule the ship,  
 Of musick whom the Gods assignde,  
 To comfort man whom cares would nip,  
 Sith thou both man and beast doest moue,  
 What wise man then will thee reproc.

BY painted wordes the fil - ly

V BY painted wordes the fil - ly sim - - - ple

BY - - painted wordes the

6 BY

sim - - ple man to trustlesse trappe is

man to trust - - lesse trappe to trust - lesse trappe is

Gilly simple man to trustlesse trappe is train - ed

painted wordes the fil - ly simple man to trustlesse trappe

trained now and than and by confeyt of sweete alluring

trained now and than and by confeyt - - of

is trained now and than and by confeyt of sweete al -

is trained now and than and by con - feyt of sweete al -

tale. he bites the bailes that breede his bitter bale  
 sweete allur-ing tale he bites the baits that breede  
 luring tale he bites the bailes that breede  
 luring tale he bites the bailes that breede his bit-ter bale  
 his bit-ter bale To beawties blaze cast not thy rouing  
 his bit-ter bale To beawties blaze cast not thy rouing  
 his bitter bale To beawties blaze cast not thy rouing eye in  
 his bitter bale To beawties blaze cast.  
 eye in pleafant greene doe stinging fer - - pents lye the.  
 eye in pleafant greene doe stinging serpents doe  
 pleafant greene doe stinging serpents lye the golden  
 not thy rouing eye in pleafant greene doe

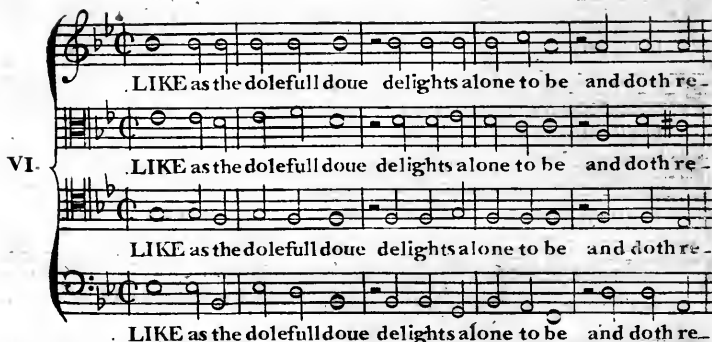
golden pill the golden pill hath  
 ferpents lye the golden pill hath but a  
 pill hath but a bit-ter bit-ter taste hath but a  
 stringing ferpents lye the golden pill hath but a  
 but a bitter taste in glittering glaſs a poyſon ranck a  
 bitter taste in glittering glaſs a poyſon ranck a  
 bitter taste in glittering glaſs a poyſon ranck a  
 bit-ter taste in glittering glaſs a poy-  
 ſon ranck is plaſte.  
 poyſon ranck is plaſte.  
 poyſon ranck is plaſte.  
 ſon ranck is plaſte.

RICHARD EDWARDES OF THE QUEENE'S CHAPEL

So pleasant woordes, without performing deedes,  
 May well be deemed to spring of Darnel feedes.  
 The freendly deede is it, that quickly tryes  
 Where trusty faith and freendly meaning lyes.  
 That state therefore most happy seems to be,  
 Where woordes and deedes most faithfully agree.

My freend yf thou wylt keepe thy honest name  
 Fly from the blotte of barking slander's blame.  
 Let not in woord thy promise be more large,  
 Then thou in deede are wylling to discharge.  
 Abhorred is that false dissembling broode,  
 That seemes to beare two faces in one hooode.  
 To say a thing, and not to meane the same,  
 Wylt turne at length to losse of thy good name.  
 Wherefore, my freend, let double dealing goe,  
 In steade whereof let perfect plainenesse flowe.  
 Doo thou no more in idle woordes exceede,  
 Then thou intendes to doo in very deede.  
 So goode report shall spread thy woorthy prayse  
 For being iust in woord and deede alwayes.

You worldly wightes, that worldly doers are,  
 Before you let your woord slip forth too farre,  
 Consyder well, what inconuenience springes  
 By breach of promise made in lawfull thinges.  
 First God mislikes where such deceit dooth swarme;  
 Next it redoundeth vnto thy neighbours harme;  
 And last of all, which is not least of all,  
 For such offence thy conscience suffer shall.  
 As barren groundes bringe forth but rotten weedes,  
 From barren woordes so fruitlesse chaffe proceedes;  
 As savierie flowres doo spring in fertill ground,  
 So trusty freendes by tryed freendes are found.  
 To shunne therefore the worst that may ensue,  
 Let deedes alway approue thy sayinges true.

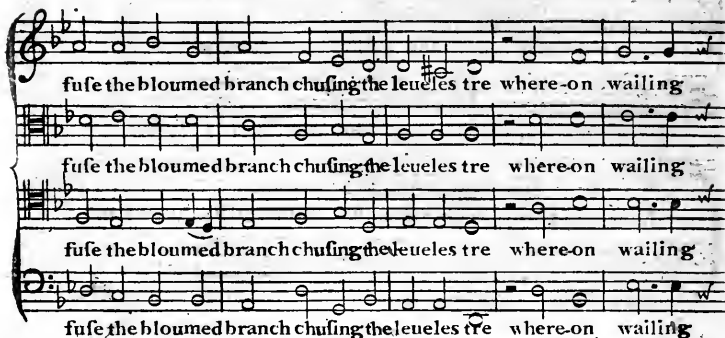
VI. 

LIKE as the dolefull doue delights alone to be and doth re-

LIKE as the dolefull doue delights alone to be and doth re-

LIKE as the dolefull doue delights alone to be and doth re-

LIKE as the dolefull doue delights alone to be and doth re-



fufe the bloumed branch chusing the leueles tre where-on wailing

fufe the bloumed branch chusing the leueles tre where-on wailing

fufe the bloumed branch chusing the leueles tre where-on wailing

fufe the bloumed branch chusing the leueles tre where-on wailing



his chaunce with bitter teares besprent doth with his bill his tender

his chaunce with bitter teares besprent doth with his bill his tender

his chaunce with bitter teares besprent doth with his bill his tender

his chaunce with bitter teares besprent doth with his bill his tender

breſt off perſe and all to rent whoſe greivous gronings  
 breſt off perſe and all to rent whoſe greivous gronings  
 breſt off perſe and all to rent whoſe greivous gronings  
 breſt off perſe and all to rent whoſe greivous gronings

tho' whoſe grips of pining paine whoſe gaſtly lookes whoſe  
 tho' whoſe grips of pining paine whoſe gaſtly lookes whoſe  
 tho' whoſe grips of pining paine whoſe gaſtly lookes whoſe  
 tho' whoſe grips of pining paine whoſe gaſtly lookes whoſe

bloody ſtreams out flowing from each uaine whoſe falling from the  
 bloody ſtreams out flowing from each uaine whoſe falling from the  
 bloody ſtreams out flowing from each uaine whoſe falling from the  
 bloody ſtreams out flowing from each uaine whoſe falling from the

tree whose panting on the ground ex-amples be of mine ef -

tree whose panting on the ground ex-amples be of mine ef -

tree whose panting on the ground ex-amples be of mine ef -

tree whose panting on the ground ex-amples be of mine ef -

tate tho' there aperc no wound.

tate tho' there aperc no wound.

tate tho' there aperc no wound.

tate tho' there aperc no wound.

tate tho' there aperc no wound. THOMAS TALLIS.



IN going to my na - - ked bedde

VII IN going to my naked bedde naked bedde

IN going to my na - - ked bedde as

IN - going to my na - - - ked

as one that would have slept I heard a

as one that would have slept I heard a wife sing

one that would have slept, I heard a wife sing to her child

bedde I heard a wife sing

wife sing to her child that long before had wept: She sighed

to her child that long be - fore had wept She sighed

that long be - - fore had wept She sighed

to her child that long be - fore had wept She sighed

fore and sang full sweete to bring the babe to rest that

fore and sang full sweete to bring the babe to rest that

fore and sang full sweete to bring the babe to rest that would not

fore and sang full sweete to bring the babe to rest that

would not cease but cried still in sucking at her brest she was full

would not cease but cried still in sucking at her brest she was full

cease but cried still in sucking at her brest she was full

would not cease but cried still in sucking at her brest she was full

wearie of her watch and greued with her child she rocked

wearie of her watch and greued with her child she rocked

wearie of her watch and greued with her child she rocked it and rated

wearie of her watch and greued with her child she rocked it and

it and rated it till that on her it smilde then  
 it and rated it till that on her it smilde then did she  
 it till that on her it smilde then did she faie now  
 rated it till that on her it smilde then did she faie now  
 did she faie now haue I founde this prouerbe true to proue the  
 faie now haue I founde this prouerbe true to proue  
 haue I founde this prouerbe true to proue the falling  
 haue I founde this prouerbe true to proue  
 falling out of faithfull frends re-nuing is of loue.  
 the falling out of faithfull frends re-nuing is of loue.  
 out of faithfull frends re-nuing is of loue.  
 the falling out of faithfull frends re-nuing is of loue.

## A P P E N D I X.

Then tooke I paper, penne and ynke  
 This proverbe for to write,  
 In regeſter for to remaine  
 Of ſuch a worthie wight :  
 As ſhe proceded thus in ſong  
 Unto her little bratte,  
 Muſche matter vttered ſhe of waight,  
 In place whereas ſhe fatte,  
 And proued plaine there was no beaſt,  
 Nor creature bearing life  
 Could well be knowne to liue in loue,  
 Without diſcorde and ſtriſe :  
 Then kiſſed ſhee her little babe,  
 And ſware by God aboue,  
 The falling out of faithfull frends  
 Renuing is of loue.

She ſaid that neither king ne prince,  
 Ne lord could liue aright,  
 Untill their puiſſance they did proue,  
 Their manhode and their might.  
 When manhode ſhal be matched ſo  
 That feare can take no place,  
 Then wearie works makes warriours  
 Eche other to embrace,  
 And leaue their forſe that failed them,  
 Which did conſume the rout,  
 That might before haue liued their tyme,  
 And their fulle nature out :  
 Then did ſhe ſyng as one that thought  
 No man could her reprove,  
 The falling out of faithfull frendes  
 Renuing is of loue.

She ſaid ſhe ſawe no fiſhe ne foule,  
 Nor beaſt within her haunt,  
 That mett a ſtraunger in their kinde,  
 But could geue it a taunt :

Since

Since fleshe might not indure,  
But rest must wrathe succede,  
And forse who fight to fall to play,  
In pasture where they feede.  
So noble nature can well ende  
The works she hath begone,  
And bridle well that will not cease  
Her tragedy in some ;  
Thus in her songe she oft reherst,  
As did her well behove,  
The falling out of faithfull frendes  
Renuing is of loue.

I maruaile much pardy quoth she,  
For to beholde the route,  
To see man, woman, boy and beast  
To tossie the world about :  
Some knele, some crouch, some beck, some chek,  
And some can smothly smile,  
And some embrace others in arme,  
And there thinke many a wile.  
Some stande aloufe at cap and knee,  
Some humble and some stoute,  
Yet are they neuer frends indeede,  
Vntill they once fall out ;  
Thus ended she her song and saied  
Before she did remoue,  
The falling out of faithfull frendes  
Renuing is of loue.

VIII

REIOYCE in the Lorde al-way and agayne I faye

REIOYCE in the Lorde al-way and agayne I.

reioyce

fayer reioyce re - ioyce in the Lorde al-way and agayne I.

REIOYCE in the Lorde al-way and a - gayne I faye

REIOYCE in the Lorde al-way and agayne I

Reioyce in the Lorde alway and agayne I faye

fayer reioyce Re - ioyce and a - gayne I.

reioyce Reioyce in the Lorde al-way and agayne I.

faye reioyce Reioyce in the Lorde al-way and agayne I

re - ioyce re - ioyce in the Lorde alway and a -  
 faye reioyce reioyce in the Lorde alway al - way and a -  
 fayer reioyce reioyce in the Lordeal way al - way.  
 fayer reioyce re - ioyce in the Lorde al - way and a -  
 gayne I fayer reioyce and a gayne and a -  
 gayne I fayer reioyce and a gayne a -  
 and a gayne and a - gayne I fayer reioyce a -  
 gayne I fayer reioyce and a gayne a - gayne I fayer reioyce I -  
 gayne I fayer reioyce Let your softnes bee knowne un - to all men  
 gayne I fayer reioyce Let your softnes bee knowne un - to all men  
 gayne I fayer reioyce Let your softnes bee knowne un - to all men  
 faye re - ioyce Let your softnes bee knowne un - to all men



let your softenes bee knowen unto all men the

let your softenes bee knowen unto all men the Lorde

let your softenes bee knowen unto all men the Lorde is eu'n at

let your softenes bee knowen unto all men the Lorde is

Lorde is eu'n at hande at hande be care -

is eu'n at hand the Lorde is eu'n at hande be carefull

hande the Lorde is eu'n at hande be carefull

eu'n at hande the Lorde is eu'n at hande be carefu

full for no - thing but in all prayer and supplica - tion.

for no - thing but in all prayer and supplica - tion

for no - thing but in all prayer and supplica - tion

for no - thing but in all prayer and supplicati - on let



let your pe-ti - ci - ons

let your pe-ti - ci - ons let your pe-ti - ci - ons

let your pe-ti - ci - ons let your pe-ti - ci - ons be many-fest

your pe-ti - cions let your pe-ti - ci - ons be many -

be many-fest unto God ma - ny -

be many-fest un-to God

unto God be many-fest un-to God ma - ny - fest un - to

fest un-to God un - to God many-fest un-to God un -

fest un - to God with geu - ing of thanks

un - to God with geu - ing of thanks and the

God un-to God with geu - ing of thanks

- - to God with geu - ing of thanks - - -

and the peace of God whiche passeth all pass - - eth

peace of God whiche pass - eth all un - - der - stand -

and the peace of God whiche passeth

and the peace of God whiche pass - eth all

all un - derstanding and the peace of

ing un - derstanding

all un - derstanding and the peace of God whiche pass -

un - der standing and the peace of God - whiche pass - -

God whiche passeth all understanding

the peace of God and the

eth all un - der - standing and the peace of God

eth all understand - ing and the peace of God whiche

and the peace of God - whiche pafs - eth all un-der -  
 peace of God whiche pafs - - eth all un-derstand -  
 whiche pafs - - eth all. un-derstanding all un-der -  
 pafs - - - eth all. un-der-stand-ing all un -

standing - keepe your heartes and mindes  
 ing shall keepe your heartes and mindes thro'  
 standing shall keepe your heartes and mindes thro'  
 derstand - - ing shall keepe your heartes - and

thro' Christ Je - - fu.  
 Christ Je - - fu.  
 Christ Je - - fu.  
 mindes thro' Christ Je - - fu.

IX

First system of musical notation for section IX. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature has one flat (B-flat). The time signature is common time (C). The music features a melody in the treble staff and accompaniment in the grand and bass staves.

Second system of musical notation for section IX. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature has one flat (B-flat). The time signature is common time (C). The music continues from the first system.

Third system of musical notation for section IX. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature has one flat (B-flat). The time signature is common time (C). The music continues from the second system.

Fourth system of musical notation for section IX. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature has one flat (B-flat). The time signature is common time (C). The music continues from the third system.





WILLIAM BLITHEMAN.



JOHN SHEPHARD.

XI

The musical score is a piano piece, labeled 'XI'. It is written for a single instrument, with a treble and bass staff. The key signature has one sharp (F#), and the time signature is common time (C). The piece consists of six systems of music. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

MASTER ALLWOODE

XII

TE Deum Patrem col-i-mus Te laudibus pro-

TE Deum Patrem col-i-mus Te laudibus pro-

TE Deum Patrem col-i-mus Te laudibus pro-

TE Deum Patrem col-i-mus Te laudibus pro-

fe-qui-mur Qui Corpus ci-bo-re-fi-cis

fe-qui-mur Qui Corpus ci-bo-re-fi-cis

fe-qui-mur Qui Corpus ci-bo-re-fi-cis

fe-qui-mur Qui Corpus ci-bo-re-fi-cis

coelesti mentem gra-ti-a.

coelesti mentem gra-ti-a.

coelesti mentem gra-ti-a.

coelesti mentem gra-ti-a.

DOCTOR BENJAMIN ROGERS



XIII

Measures 1-4 of piece XIII. Treble staff: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Bass staff: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

Measures 5-8 of piece XIII. Treble staff: C4, B3, A3, G3, F#3, E3, D3, C3, B3, A3, G3, F#3, E3, D3, C3, B3, A3, G3, F#3, E3, D3, C3, B3, A3, G3, F#3, E3, D3, C3. Bass staff: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

XIV

Measures 1-4 of piece XIV. Treble staff: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Bass staff: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

XV

Measures 1-4 of piece XV. Treble staff: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Bass staff: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

Measures 5-8 of piece XV. Treble staff: C4, B3, A3, G3, F#3, E3, D3, C3, B3, A3, G3, F#3, E3, D3, C3, B3, A3, G3, F#3, E3, D3, C3, B3, A3, G3, F#3, E3, D3, C3. Bass staff: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

XVI

Measures 1-4 of piece XVI. Treble staff: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Bass staff: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

XVII



THOMAS TOLLET.

XVIII



XIX

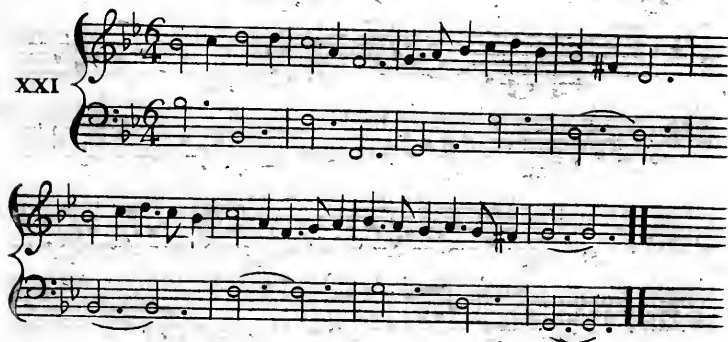




XX



XXI



XXII



GIO. BATT. DRAGHI.

XXIII



SOLOMON ECCLES.

xxiv



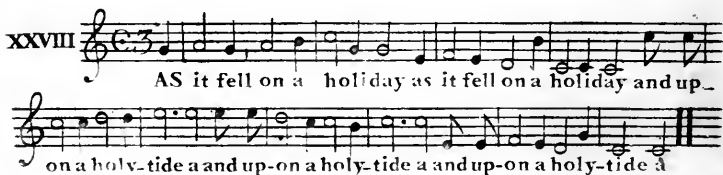
xxv



xxvi



JOHN BANISTER.



John Dory bought him an ambling nag  
to Paris for to ride a.

And when John Dory to Paris was come,  
a little before the gate a;

John Dory was fitted, the porter was witted,  
to let him in thereat a.

The first man that John Dory did meet,  
was good king John of France a;

John Dory con'd well of his courtesie,  
but fell downe in a trance a.

A par-

A pardon, a pardon my liege & my king,  
 for my merie men and for me a ;  
 And all the churles in merie England  
 I'll bring them all bound to thee a.

Sir Nichol was then a Cornish man,  
 a little beside Bohyde a ;  
 And he mann'd forth a good blacke barke,  
 with fiftie good oares on a side a.

Run up my boy unto the maine top,  
 and lookè what thou canst spie a :


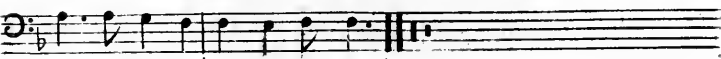
Who, ho ; a goodly ship I do see,  
 I trow it be John Dory a.

They hoist their sailes both top and top,  
 the mizen and all was tride a ;  
 And euery man stood to his lot,  
 what euer should betide a.

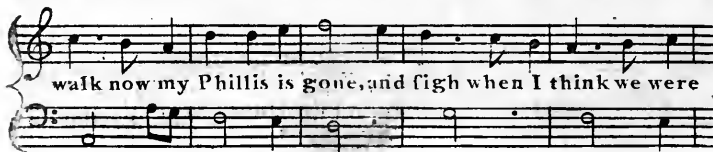
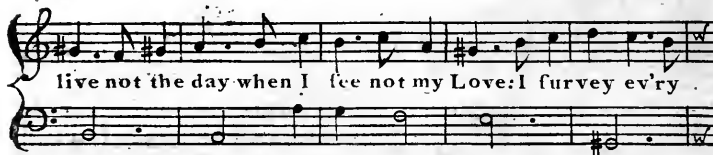
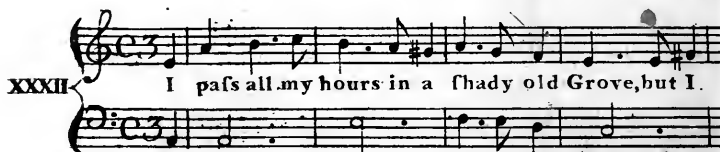
The roring canons then were plide,  
 and dub a dub went the drumme a ;

The braying trumpets lowdlie cride  
 to'courage both all and some a.

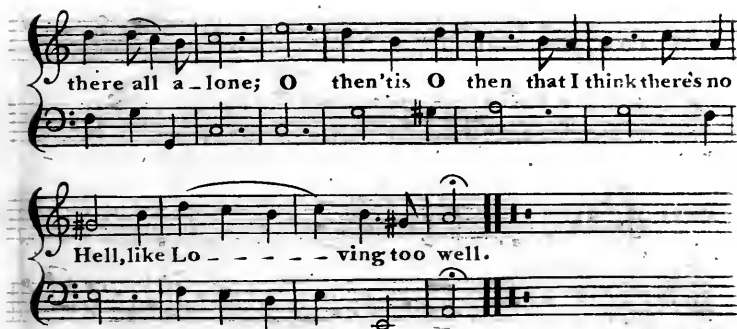
The grapling hooks were brought at length,  
 the browne bill and the sword a ;  
 John Dory at length, for all his strength,  
 was clapt fast under board a.

XXIX  

UXOR mea Ux-or pol-la O fi frangat fu-a col-la,  
 pol-la col-la col-la pol-la.







PELHAM HUMPHREY.

But each shade and each conscious bow'r, when I find  
Where I once have been happy, and she has been kind;  
When I see the print left of her shape in the green,  
And imagin the pleasure may yet come agen;  
O then 'tis I think that no joys are above  
The pleasures of Love.

While alone to myself I repeat all her charms,  
She I love may be lockt in another man's arms,  
She may laugh at my cares, and so false she may be,  
To say all the kind things she before said to me;  
O then 'tis O then that I think there's no hell  
Like loving too well.

But when I consider the truth of her heart,  
Such an innocent passion, so kind without art,  
I fear I have wrong'd her, and hope she may be  
So full of true love to be jealous of me:  
And then 'tis I think that no joys are above  
The pleasures of love.

XXXIII

The musical score is written on five systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and repeat signs. The piece is labeled XXXIII.

XXXIV

The musical score is written for two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 9/4. The score is divided into seven systems. The first system begins with a treble staff containing a series of eighth and sixteenth notes, followed by a bass staff with whole notes. The subsequent systems continue the melodic and harmonic development, featuring various rhythmic patterns and repeat signs. The piece concludes with a final system ending in a double bar line and repeat dots.

JOHN ECCLES.

## EXPLANATION of the APPENDIX.

No. I. **V**ERSES supposed to be a complaint of Anne Boleyn, from an ancient MS ; the music by Robert Johnson from another.

II. The Black Sanctus, a song so called, set to music as a canon in the sub-diateffaron and diapason. Concerning which the following account is given in a letter of Sir John Harington to the lord treasurer Burleigh, printed in the *Nugæ Antiquæ*, vol. I. page 132. ‘ In an old booke of my father’s I read a merrie uerse, which  
‘ for lack of my own, I send by Mr. Bellot, to diuert your lordshippe,  
‘ when as you say weighty pain and weightier matters will yield to  
‘ quips and merriment. This uerse is called The Blacke Sauntus,  
‘ or Monkes Hymn to Saunte Satane, made when kynge Henrie  
‘ had spoylede their synginge. My father was wont to say that  
‘ kynge Henrie was used in pleasaunte moode to singe this uerse ; and  
‘ my father, who had his good countenance, and a goodlie office in  
‘ his courte, and also his goodlie Esther \* to wife, did sometyme  
‘ receiue the honour of hearing his own songe, for he made the tune  
‘ which my man Combe hath sent herewith ; hauing been much  
‘ skilled in musicke, which was pleasing to the kynge, and which he  
‘ learnt in the fellowship of good Maister Tallis, when a young  
‘ man.’

III. A song set to music by William Bird in the form of a madrigal for three voices. Concerning the words of this song, it has been long a received tradition among musical people, that they were written on some particular occasion by king Henry VIII ; and in the *Nugæ Antiquæ*, vol. II. page 248, is a letter from Sir John Harington to prince Henry, written in 1609, wherein the fact is ascertained by the following passage : ‘ I will now uenture to send to your  
‘ readinge a special uerse of king Henrie the eight, when he conceiued  
‘ loue for Anna Bulleign. And hereof I entertain no doubt of the

\* This Esther was a natural daughter of the kyng’s, to whom he gave as a dower the lands belonging to Bathe priory, or a part thereof.

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‘ author, for if I had no better reason than the rhyme, it were sufficient to think that no other than such a king could write such a sonnet; but of this my father oft gave me good assurance, who was in his household. This sonnet was sung to the Lady Anne at his commandment; and here followeth

‘ The eagle’s force, &c.’

The music is unquestionably Bird’s, for the song as given in the Appendix stands the first among the songs in a work published by himself in 1611, entitled ‘ Psalmes, Songs, and Sonnets: Some for lemnne, others joyful, framed to the life of the words: Fit for Voyces or Viols of 3, 4, 5, and 6 parts.’

IV. A Song written by Richard Edwards, a gentleman of queen Elizabeth’s chapel, and afterwards master of the children there, printed in the Paradyse of daynty Deuises, and alluded to in the play of Romeo and Juliet; the music from an ancient manuscript.

V. Another written by Francis Kindlemarsh, from the Paradyse of daynty Deuises; the music by the above Richard Edwards from the same MS.

VI. Another from the Paradyse of daynty Deuises, written by William Hunnis of the queen’s chapel, the successor of Edwards as master of the children, and set to music by Thomas Tallis; from the same MS.

VII. A Tale from the same collection, written by the above Richard Edwards; the music from the same MS.

VIII. An Anthem composed by John Redford of St. Paul’s, temp. Hen. VIII.

IX. A Meane composed by William Blitheman, Dr. Bull’s master.

X. A Poynte, Shephard.

XI. A Voluntary, Allwoode.

XII. The first stanza of the Hymnus Eucharisticus of Dr. Nath. Ingelo, set to music by Dr. Benjamin Rogers, of Oxford, and sung by way of grace before dinner in the hall of Magdalen college.

XIII. XIV. Two very ancient country-dance tunes, viz. The Shaking of the Shetes, mentioned by Taylor the water-poet, in his character of a bawd; and Trenchmore, mentioned in the Island Princess of Beaumont and Fletcher, and in the Table-talk of Selden.

XV. to XXVI. Ancient popular tunes, viz. XV. Paul’s Steeple.

XVI. Old Simon the King. XVII. Tollet’s Ground. XVIII. John

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come kifs me. XIX. Roger of Coverly. XX. Cold and raw\*. XXI. Green Sleeves. XXII. The Old Cebell, by Gio. Batt. Draghi. XXIII. Bellamira, a favourite Ground, by Mr. Solomon Eccles. XXIV. Farinel's Ground. XXV. Johnny cock thy beaver. XXVI. Hedge-lane, a dance-tune by Mr. John Banister.

XXVII. Mademoiselle Subligny's Minuet. This person was one of those French dancers, whom, with Monf. L'Abbé, Balon, De Bargues, and others, Mr. Betterton, about the year 1695, engaged to perform at his theatre in Lincoln's-Inn fields; before which time French dancing was unknown on the English stage.

XXVIII. Ballad of John Dory, with the tune; a round for three voices.

XXIX. Original tune to the song of Cupes in the Latin comedy of Ignoramus, act iii. scene x, a Round for three voices.

XXX. The tune to the old ballad of Cock Lorrel, written by Ben Jonson, and printed in his masque of the Gypsies metamorphosed.

XXXI. An old ballad tune to which D'Urfey has adapted a song with the words at the end of every stanza, 'Hey boys up go we.'

XXXII. A song, said in an old copy to be written by king Cha. II. set by Mr. Pelham Humphrey, master of the children of his chapel.

XXXIII. The tune to the Fandango, a favourite dance of the Spaniards.

XXXIV. A tune for a rope-dance in a singular style, by Mr. John Eccles.

\* An old tune, which makes part of a canon in the unison, by John Hilton, and printed in his Collection of Catches, Rounds, and Canons, published in 1652. It takes the above name from the initial words of an old ballad, which is set to it, and was a favourite tune of queen Mary, the consort of William III. See vol. IV. page 6, in not.

# I N D E X.

The Roman numerals refer to the Volume, the figures to the Page;  
and where the letter n is added it directs to the Notes.

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**A** BACUS or key-board, various divisions of it by Galeazzo Sabatini, Nicolaus Ramarinus, and others, III. 99.

**ABBIES**, officers attendant on them, with their several duties, II. 252. Offices and buildings appurtenant to abbies, 253. Order and rule of living therein, 256, et seq.

**ABELL**, John, an English musician, travels into Poland, and is compelled by the king to sing to his bears, IV. 445. Other particulars of him, 446.

**ACADEMY** of ancient music, account of its institution, V. 123. A madrigal, 'In una siepe ombrosa,' introduced by Dr. Greene as a composition of Bononcini, and performed there, discovered to have been composed by Antonio Lotti of Venice, and printed in a work of his, 278. Bononcini accuses the author of plagiarism, *ibid.* The academy to be satisfied write to Lotti, who sends them ample testimonials on oath that he was the author of it, *ib.* Bononcini shews no signs of conviction, but quits the academy in disgust, and is followed by Greene, who takes with him the boys of St. Paul's, 279, n. Soon after Mr. Gates with the chapel boys also quits it, 346. Dr. Pepusch takes the society under his protection, and recovers it, 347. Abbate Steffani chosen president thereof, 348. In

return for the civilities of Lotti, and a present of a mass of his composition, they send him a motet of Tallis, and one of Bird, which are thankfully accepted, *ib.*

**ACADEMY**, Royal, of music of London, established by subscription at the theatre in the Haymarket, V. 273. Names of the governor and directors thereof, *ib.* Quarrels among the singers put an end to it after it had subsisted nine years, 307.

**ACADEMY**, Royale, of Paris, account of its establishment, IV. 278.

**ACCADEMIA degli Filarmonici**, account of its institution, III. 233, n.

**ACOLYTHISTS**, bishop Hall's satirical description of their office, II. 269, n.

**ADAMI**, Andrea, master of the pontifical chapel, V. 111. Abstract of a book written by him, entitled 'Osservazioni per ben regolare il coro de i cantori della cappella pontificia,' 112.

**ADDISON**, Mr. mistaken in his notions of music, V. 136, 147, n. His Rosamond, badly set by Clayton, is ill received, 137. A remark of Dr. Mandeville after an evening's conversation with him at lord chief justice Parker's, 316, n.

**ADDITION** of ratios, how performed, I. 312.

**ADRIAN**, pope, at the request of Charlemagne, sends singers into France to reform the errors in the choral service, I. 373, III.

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63. Establishes the Cantus Gregorianus in France by a pretended miracle, I. 375.

ADRIANA of Mantua. See BARONI HADRIANA.

AGATHO, pope, sends John, a famous singer and precentor of St. Peter's at Rome, into Britain to teach the method of singing as practised in that church, I. 371, n.

AGOBARD, archbishop of Lyons, corrects the antiphonary of his church, I. 384.

AGOSTINO, PAOLO, an admirable composer of music, IV. 79.

AGRICOLA, Martinus, a writer on music, III. 83.

AGRICOLA, Rudolphus, a learned divine, philosopher, poet, musician, and also an excellent mechanic, composer, lutenist, and organ-maker, III. 85. IV. 151, n.

AGRIPPA, Cornelius, his censure of church-music, III. 59. His ignorance of music, 62.

AIRS, the various kinds thereof, with their measures, IV. 386, et seq.

AKERROYD, Samuel, a composer of songs, V. 15.

ALBERTUS Magnus, a writer on music, particulars of him, II. 39.

ALBINONI, Tomaso, an excellent performer on, and composer for, the violin, IV. 319. Joins with Gasparini in composing an opera entitled Engelberta, performed at Venice, ib.

ALDHELM, St. skilled in music, II. 18, n. Author of hymns and other musical compositions now lost, ib.

ALDRICH, Dr. Henry, V. 9. A great promoter of church-music, and a composer of services and anthems, 11. Had formed a design of writing a history of music, ib. Author of the famous smocking catch, ib. His character, 13.

ALFARABUS, an Arabian writer on music, III. 87, n.

ALFRED, king of England, skilled in music, I. 413. Sends to Fulk, archbishop of Rheims, for a person to teach the inhabitants of this island the liberal sciences, particularly music, I. 413, n. Fulk sends him Grimbold, a monk of St. Bertin, ib.

ALLEGRI, Gregorio, a disciple of Palestrina and Nanino, IV. 89. Sentiment on the famous *Miserere* composed by him, 91.

ALLEMAND, an air of German origin, IV. 387. Its measures, ib.

ALLEYNE, Edward, the comedian, provision in favour of music in his college at Dulwich, II. 268, n. Particulars of him, *ibid.*

ALLISON, Richard, a composer of psalm-tunes, III. 421.

ALLOUETTE, N. conductor of the music in the church of Notre Dame, and a famous composer of church-music, V. 43.

ALSTEDIUS, Johannes Henricus, a writer on music, IV. 447, n.

ALYPIUS, tables of ancient Greek musical characters from him, I. 52, 53. Account of him, 226.

AMALARIUS, Fortunatus, a deacon of Metz, is sent by Lewis le Debonnaire to pope Gregory IV. for singers to instruct the clergy of France in the Roman office, but can procure none, I. 382. Corrects the French antiphonary, *ib.* Account of him and his writings, 383.

AMATI, the family of that name of Cremona, famous makers of violins, IV. 345, n.

AMBO, or singing-desk, appropriated to the use of those who sing out of the parchment, by a canon of the council of Laodicea, I. 284.

AMBROSE, St. introduces the singing of psalms and hymns into his church of Milan, I. 287. Institutes the Cantus Ambrosianus, *ib.*

AMICONI, Giac. a painter, comes to England with Farinelli, V. 320. His works here, 320, n.

AMNER, John, a composer of hymns and anthems, IV. 23.

ANERIO, Felice, appointed composer to the pontifical chapel upon the decease of Palestrina, III. 192.

ANIMALS of various kinds susceptible of the power of music, III. 117, n. The earl of Portland being in Holland gives a concert once a week to his horses, V. 205.

ANNE, consort of James I. letter of her to the lady Arabella Stuart, requesting her to part with Thomas Cutting, a fine lutenist in her service, to her brother, Christian IV. king of Denmark, IV. 15, n.

ANNE, queen, taught music by Giov. Batt. Draghi, IV. 427, and by Mrs. Arabella Hunt to sing, 545. Gives her fine spinnet to Dr. Croft and his successors for the use of the children of the chapel, 427, n.



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**ANTHEM**, when first introduced into the English reformed musical service, III. 488. Names of the first composers of anthems to English words, 489, 490.

**ANTIPHONAL SINGING**, when introduced into the church, I. 283.

**ANTIPHONARY**, a service-book so called, required to be kept in every church within the province of Canterbury, II. 248, n. The French corrected by Amalarius Fortunatus, I. 382, and by Gabriel Nivers, IV. 283. That of the church of Lyons by the archbishop Agobard, I. 384, and that of the Cistercians by St. Bernard, II. 19. Two antiphonaries in the monastery of Crabbuse in Norfolk, that cost twenty-six marks. II. 248. n.

**ANTONIOTTI**, Giorgio, an Italian, author of a Treatise on Harmony, a work of merit, V. 393, n.

**APOTOME**, its ratio demonstrated by Ptolemy, I. 73. The moderns mistaken in their notion of it, *ibid*.

**AQUINAS**, Thomas, his censure of church-music, III. 59.

**ARBEAU**, Thoinet, the real inventor of orchestography, or the art of writing dances in characters, ascribed by mistake to Mons. Bezuchamp, II. 132, 133, n.

**ARBUTHNOT**, Dr. skilled in music; an anthem of his composition extant, V. 126, n. Parody by him of a song written by Mr. Pope, on occasion of Signora Durastanti's leaving England, V. 308.

**ARCHIMEDES**, a proposition of his, demonstrating the analogy between the proportions of certain solid bodies and those of the musical consonances, I. 27, n. A diagram thereof, engraven on his tomb, discovered by Cicero, V. 67, n.

**ARCH-LUTE**, an improvement on the theorbo, III. 162, n.

**ARCHYTAS** of Tarentum, his division of the genera, I. 93.

**ARETINUS**, Guido. See the next article.

**AREZZO**, Guido de, reforms the scale, I. 422, *et seq*. Ascertains the intervals by the syllables *UT, RE, MI, FA, SOL, LA*, 424. His system at large, with the mutations, 434. The same in a collateral position with that of the ancients, 436. The same illustrated by the joints of the fingers, 438. The system thought defective, in that it

gives no syllable to *F*, the last note in the septenary, 435, n. II. 205. Particulars of his life, I. 440. Is sent for by pope John XX. and teaches him to sing, 442. Confounded by Merfennus and Gerard Vossius with another Guido, a cardinal and archbishop of Averfa, *ibid*. Is greatly envied, 444. Complains very feelingly of the malice of his detractors, 448. His opinion of Boetius, *ibid*. The boys of his monastery enabled by his rules in a month's time to sing at sight, *ib*. 459. Recommends the use of the monochord to students, 449. His directions for the division of it, *ib*. Laments the state of music and ignorance of fingers in his time, 458. Extracts from his *Micrologus* and other writings, 431, 444, 449, 452, 458. His character, 465.

**ARIOSTI**, Attilio, V. 290. An ecclesiastic, with a dispensation from the pope to follow a secular profession, *ib*. Arrives in England, and composes for the Royal Academy, 291. Meets but with indifferent encouragement, 292. Publishes by subscription six cantatas of his composition, together with lessons for the viol d'amore, and leaves England, *ib*.

**ARISTOXENUS**, his method of ascertaining intervals, I. 70. His doctrine touching the component intervals of the diatessaron, 72. Account of him and his *Elements of Harmonics*, I. 180. Cicero pronounces them to be utterly unintelligible, 181.

**ARNALDO**, Daniello, a Provençal poet, II. 73.

**ARON**, Pietro, a writer on music, II. 341. Author of a treatise on music entitled *Toscanello*, 342. Abstract thereof, *ib*.

**ARSINOE**, set by Thomas Clayton, the first opera, properly so called, performed in England, V. 135.

**ARTUSI**, Gio. Maria, reduces the precepts of Zarlino into a compendium, III. 120. Account of him, 224. His relation of a nuptial solemnity at Ferrara, celebrated with a concert of instruments, in which nuns were the performers, 225. Defends Francesco Patricio against Hercole Bottrigaro, 230. Publishes the device or imprints of Zarlino, with a commentary thereon, 232.

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AUGUSTINE, St. author of a treatise De Musica, I. 290. A passionate exclamation of his on the effects of music in the church service, ib. Sketch of his life, ib.

AURELIANUS, a clerk in the church of Rheims, a writer on the ecclesiastical tones, I. 416.

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BACCHIUS, senior, a writer on music, I. 226.

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BACH, Johann Christopher, *ibid*.

BACH, Johann Michael, *ibid*.

BACH, Johann Sebastian, a most famous organist, V. 254. Is sent for by the king of Poland, to answer a challenge of Marchand, the French organist; accepts it, and obtains a complete victory, 255. A composition of his, 256, *et seq*.

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BACON, Roger, a writer on music, II. 41.

BAGLIVI, his account of the tarantula, its bite, and the cure of the frenzy thence arising, by music, IV. 215, n.

BAIF, Jean Antoine, has a musical academy at his house, at which Charles IX. and Henry III. kings of France, are successively performers, V. 202.

BALDWIN, John, a singing man of Windsor, eulogium on Bird and other old musicians in verses of his own composition, III. 292.

BALE, Bishop, his bitter invective against the use of Sarum, II. 2.

BALTZAR, Thomas, a native of Lubec, a fine performer on the violin, IV. 328. Settles at Oxford, *ib*. Wood's account of him, *ib*. Astonishes Dr. Willson with his performance, *ib*. An allemand of his composition, 329, n. Farther particulars of him, V. 15.

BANDORE, a musical instrument invented by John Rose, of Bridewell, 4 Eliz. III. 345, n. Figure thereof, *ib*.

BANISTER, John, is sent by Cha. II. to France for improvement on the violin, and afterwards dismissed from his service for saying that the English violins were better than the French, IV. 384. Sets up a music-school in White-friars, and has concerts there and elsewhere, V. 2, 3.

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BARBERINI, cardinal, a patron of music, IV. 185, n. His courtesy to Milton at a musical entertainment, *ib*.

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BARNARD, John, a minor canon of St. Paul's, temp. Car. I. publishes a noble collection of church music, IV. 39. The contents thereof, 40.

BARONESS, the, a singer so called, who sung in Camilla, and other of the earlier operas, IV. 254, n. Assists Mrs. Anastasia Robinson in her musical studies, V. 303.

BARONI, Hadriana, of Mantua, for her beauty surnamed the Fair, a fine singer, IV. 196, n.

BARONI, Leonora, daughter of Hadriana Baroni of Mantua, a fine singer, celebrated by Fulvio Testi in a sonnet, and by Milton in his Latin poems, IV. 196. Her eulogium, 197, n.

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**BARTHOLOMÆUS** de Proprietatibus Rerum, account of the book so called, and extracts from it, II. 123, 275, et seq. Various musical instruments described therein, 282.

**BARTLETT**, John, a composer of airs to sing to the lute and viol, IV. 23.

**BASIL**, St. introduces the practice of antiphonal singing into his church of Cæsarea, I. 285.

**BASSANI**, Gio. Batt. IV. 286. Corelli's master on the violin, ib. Was one of the first composers of motets for a single voice with instruments, ib.

**BASSOON**, representation thereof from Merfennus, IV. 140. Description of another from the same author, called the Cervelat, a compages of ducts but five inches in height, 130. Figure thereof, 140.

**BATESON**, Thomas, III. 375. A madrigal of his composition, 'Your shining eyes,' 376.

**BATHE**, William, a writer in a singular style on music, III. 356.

**BATTEN**, Adrian, a singing man of St. Paul's, and a celebrated composer of church-music, IV. 62.

**BEDE**, a curious method of divination described by him, suggested, as Salinas supposes, by a comparison of the three different species of diateffaron with each other, I. 142. A writer on music, I. 411. Account of him and his works, ib.

**BEGGAR's Opera**, not a burlesque of the Italian opera, V. 315. The apparent motive to the writing of it, 316. The representation thereof shewn to be injurious to the public manners, 317.

**BELDEMANDIS**, Prodocimus de, a commentator on Johannes de Muris, II. 300.

**BELLS** given by St. Dunstan to many churches in the west of England. When first invented, IV. 152, n. Famous peals of, at the abbies of Croyland and Olney, with their names of baptism, 153, n. Inscriptions common on bells, ib. Amount of the number of bells cast by Abraham Rudhall of Gloucester, and his descendants, 154, n. Ringing in changes supposed to be peculiar to England, 211, n. A bell of prodigious magnitude at Erfurth, ib.

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**BENNET**, John, III. 394. A madrigal of his composition, 'Ye restless thoughts,' 395.

**BERARDI**, Angelo, IV. 268. Author of sundry valuable tracts on music, 269. Acquiesces in the relation of Alessandro Tassoni respecting James I. king of Scotland, and his improvement of the Scots music, ib.

**BERLINGHIERI** or Beringhieri, Raimondo, count of Provence, a poet, and a lover of learned men, II. 74. His four daughters married to four kings, by the advice and prudent management of Romeo, a sojourner in his court, 75, 77. His ingratitude to this person, ib.

**BERNABEI**, Ercole, Steffani's master, IV. 287.

**BERNACCHI**, Antonio, a disciple of Pistocchi, and a singer in an extravagant style, V. 295. The errors in singing introduced and taught by him, corrected by Porpora, 322.

**BERNARD**, St. corrects the Cistercian antiphonary, II. 19. Extract from a treatise of his *De Cantu seu Correctione Antiphonarii*, 20. His character, 21. Commences a process for heresy against Peter Abelard, and gets him condemned, 22. Verses ascribed to him on the subject of choir service, II. 219. Remarks thereon, 220, n.

**BERNIER**, Nicholas, a composer of cantatas, songs, and motets, V. 379.

**BERNO**, abbat of Richenou, a writer on the monochord and the ecclesiastical tones, I. 421.

**BETTERTON**, Thomas, becomes a proprietor of the theatre in Dorset-garden, IV. 336, n. and engages L'Abbé, Balon, and other French dancers, 337, n. Performs Psyche and other English operas there with splendid decorations, IV. 336, n. 395. Prevails upon Dryden to write, and Purcell to set, in the form of operas, King Arthur, and the Prophetess or Dioclesian, which are performed with great applause, 397.

**BEVIN**, Elway, III. 373. A scholar of Tallis, ib. Is sworn a gentleman extraordinary of the chapel royal in 1589, and expelled in 1637, for being a papist, ib.

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# T H E E N D.

# E R R A T A.

## V O L. I.

Page 5, in the first stave of the music place the b on the second line from the bottom. P. 24, in the diagram, and wherever else it occurs, for diatesseron read diatessaron. P. 39, for 9, 6, 12, read 12, 9, 6. P. 49, line 29, for breves read femibreves. P. 194, l. 24, for Alcuin read Alcuin. P. 249, l. 31, for their read the. P. 259, l. 7, and in a few other places, for Storis Musica read Storis della Musica. P. 270, l. 6, for symphonic read symphoniac. P. 296, l. ult. and wherever else it may occur, for Senioris read Senior. P. 306, l. 7, read equanimity. P. 328, the last line of the note, for and is, read and which is. P. 369, l. 1, of the note, for Voci read Voce. P. 375, l. 14, for who read which. P. 419, l. 7, for Georgius read Gregorius. P. 430, place the character T on the lowest line of the stave, and C on the lowest line of the next; and p. 431, F in like manner on the lowest line of the stave. P. 451, l. 2, for occurs read occur. P. 455, l. 4, for meritum read meritum.

Notes, the words *Musica non esse contem!* in page 421, are given as the initial sentence of a tract of Borno on the authority of the *Histoire Littéraire de la France*; but upon a perusal of the tract itself in the library of Balliol-college, where it is now extant, the initial sentence appears to be *Musica non esse contempnenda*.

## V O L. II.

Page 42, line 26, for XX. read XXII. P. 72, l. 31, after says, and also after and, insert is. P. 76, l. 13, after at insert a. P. 104, l. 11, after colours read that. P. 107, l. antepenult. of the note, for exubias read exubias. P. 111, l. 23, of the note, for was read were. P. 114, l. 27, for become read became. P. 150, l. 2, of the note, for Bodleian read Cotton. P. 153, l. 5, for at read as. Line 13, dele the. P. 201, l. 11, for concludes read conclude. P. 241, l. 29, for alumnical read alumnical. P. 253, l. 13, for hospitarius read hospitalarius. P. 255, l. 27, for offices read officers. P. 257, l. 20, of the note, for reflection read reflection. P. 262, l. 17, after noblest read of all. P. 268, l. 7, of the note, after London alter the period to a comma. P. 304, l. 20, for 1452 read 1453. P. 353, l. 12, after last dele part. P. 376, l. 2, of the second paragraph of the note, for twenty read twenty-four. P. 449, l. 27, for first read second. P. 450, l. 1, for second read first. P. 456, l. 4, of the note, after considered read as. Line 17, after for, for the read a.

## V O L. III.

Page 54, line 5, after first read In. P. 85, l. 10, for Cassien read Cassien. P. 97, l. 18, for ogiuno read ogiuno. P. 126, l. 24, after instruments read he. P. 191, l. 18, for Palestrino read Palestrina. P. 299, l. 11, for principle read principles. P. 460, l. 8, after service, alter the period to a comma. P. 467, l. 2, of the note, for Bayle read Bale. P. 525, l. 7, after rest dele it.

## V O L. IV.

Page 40, line 31, dele and. P. 43, l. 22, for has read have. P. 44, l. 9, insert a period after musician, and make the following letter a capital. Line 10, for and read he. P. 75, l. 9, of the note, dele and is. P. 77, in the last note, for the note of reference \* put †. P. 78, l. 20, for Nodus Salomonis read Canon Polymorphus. P. 94, stave 2, for a minim rest put a crotchet rest. P. 104, l. antepenult. after of insert la. P. 132, l. 1, after Maxima insert the. P. 146, l. 12, for belong read belongs. P. 169, l. 16, after same read manner. P. 296, l. 1, of the note, for Dorothea read Charlotte. P. 303, l. 20, for or read and. P. 346, l. 4, for six read seven. P. 347, l. 3, for theatre read theatre. P. 390, l. 27, for usual read unusual. P. 394, l. 16, for was read were. P. 423, l. 1, for it read the. P. 481, l. 6, for now, which, point and read, which now.

## V O L. V.

P. 15, line 34, after cathedral read and. P. 25, l. 20, insert DANIEL, l. 22, for Christ-Church read St. Patrick's. P. 60, l. 3, dele Post-Communions. P. 61, stave 4, dele the sharp before E. P. 88, l. 1, of the note, for violins read viols. P. 95, paragraph 2, for 1715 read 1713, in two places. P. 147, l. 22, for 1711 read 1712. P. 356, l. 1, after composition insert a comma, and also after elegant, in l. 3. P. 359, l. 25, for facilitated read facilitated. P. 404, l. 3, after leuensis insert an asterisk, and de'te the asterisk in l. 4. P. 410, in the note, for Peterborough read Lincoln in two places. P. 481, l. 32, for before read after.







