

# Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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## The music biographies from Rees's *Cyclopædia* (1802-1819)

by

Dr Charles Burney's

Edited by

A. P. Woolrich

2018

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In the original work the articles were published serially, but for this project the biographies and the general articles have been separated.

Biography features greatly in the *Cyclopaedia*, but only those on music by Burney, and on botany by Sir James Edward Smith (1759–1828) can be identified to their authors. The rest are anonymous.

The music biographies occupy just over 400,000 words. A few are very long – Gretry 4,562, Handel 6,697 and Metastasio 11,134. A number are less than 100 words, but the bulk are around 100-750 words long.

Rees incorporated music topics which had appeared in his edition of Chambers published as a revised and enlarged edition in 1778–1788, with the supplement and improvements incorporated. It was published in London, as a folio of 5 vols., 5010 pages (but not paginated), and 159 plates. Rees claimed to have added more than 4,400 new articles. At the end, he gave an index of articles, classed under 100 heads, numbering about 57,000 and filling 80 pages. The heads, with 39 cross references, were arranged alphabetically. This edition has not yet been digitised and on-line, so there is no easy way of inspecting the index to discover what the music articles were, and assessing what might have been carried over to Burney.

Burney adapted material from his *General History* and *Travels*, as well as translated passages from Continental such as writers Laborde, Martini, Rousseau, etc. To establish how much is completely new Burney material is in the Cyclopaedia is beyond the scope of this project, but having a collected edition of the music articles makes the task simpler for later investigators.

Burney made much use of previously published sources such as:

Hawkins = Sir John Hawkins, *A General History of the Science and Practice of Music*, 5 vol 1776

Laborde = Jean-Benjamin François de la Borde, *Essai sur la musique ancienne et moderne* 4 vol, 1780

Martini = Giovanni Battista Martini, *Storia della Musica*, 3 vol, 1757-81

Rousseau = Jean Jacques Rousseau, *Dissertation sur la musique moderne*, 1743 ; *Dictionnaire de Music*, 1767

Crusca Dictionary = Accademia della Crusca, Florence, Italy, *Vocabolario degli Accademici della*

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*Crusca*, 4<sup>th</sup> ed 1729-1738. Burney noted that he used this for brief definitions of Italian musical terms.

In addition he used biographical information from Walther = Johann Gottfried Walther, *Musicalisches Lexicon, oder Musicalische Bibliothec* 1732 Continued by:

Gerber = Ernst Ludwig Gerber. *Historisch-biographisches Lexicon der Tonkünstler* 1790-92

The following table shows that most biographies dated from the C17 onwards and that Italy had more topics, followed by England and France.

Time-span of the biographies by century.	Birth-place of the musicians by country.
Antiquity – 29	Italy – 279
1st – 8	England – 187
1st-2nd – 1	France – 115
2nd – 0	Germany – 99
3rd – 0	Greece – 26
4th – 0	Holland – 13
5th – 0	Austria – 8
6th – 0	Spain – 7
7th – 0	Scotland – 6
8th – 0	Switzerland – 5
9th – 0	Bohemia – 4
9th-10th – 1	Egypt – 4
10th – 1	Romania – 4
10th-11th – 1	Wales – 4
11th – 0	Belgium – 3
11th-12th – 0	Ireland – 3
12th – 1	Prussia – 2
12th-13th – 0	Denmark – 1
13th – 1	Guadeloupe – 1
13th-14th – 1	Israel – 1
14th – 10	Lapland – 1
14th-15th – 0	Portugal – 1
15th – 12	
15th-16th – 3	
16th – 85	
16-17th – 15	
17th – 100	
17th-18th – 64	
18th – 364	
18th-19th – 16	

As has been noted in the introduction to the General articles, something went haywire with the make up of the initial volumes of the *Cyclopædia*, where published volumes covering the letter A vary in content of the biographies. These have been noted

in the entries which follow. In addition, a number of articles about musicians whose surnames begin with A were missed completely, and added later but alphabetised by the initial of the subject's Christian name – which makes them impossible to discover logically. Thus:

Domenico Anibile = Anibile, Domenico  
 Georgio Antonietto = Antonietto, Georgio  
 Giovanni Ansani = Ansani, Giovanni  
 Guiseppi Aprile = Aprile, Guiseppi  
 Guiseppi Arena = Arena, Guiseppi  
 Luigi Rossi = Rossi, Luigi  
 Nicolino Grimaldi = Grimaldi, Nicolino  
 Paolo Agostino = Agostino, Paolo  
 Rinaldo di Capua = Di Capua, Rinaldo  
 Rocco Rodio = Rodio, Rocco

And Lucretia Agujari was added in the middle of the letter F because Burney remembered her then!

Burney's music biographies of persons like Royalty are normally added at the conclusion of biographies written by others.

The English and American editions are mostly identical apart from a handful of interpolations in the latter, where Burney discusses dance in relation to religious observance. These are noted in the text.

It is known that some of the religious material was re-written to reflect American religious sensibilities by Bishop William White, an Episcopalian, and Ashbel Green, a Presbyterian.\*

\*Frank A. Kafker, *Notable encyclopaedias of the late eighteenth century; eleven successors of the Encyclopédie*, 1994, p 249, n 102

The text includes numerous verses which Rees emphasised by the typographical layout. This has been copied here. There are also numerous letters and comments in memoirs quoted, which Rees just ran on the text. Here they have been treated as the verse, namely, spaced from the main body, set in 9pt and indented to make them stand out.

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Vol 01 A-Amarathides

ABEL, CHARLES FREDERIC, an eminent musical composer and performer, was a native of Germany, and a disciple of Sebastian Bach. He left Dresden in a destitute condition in 1758, and travelled through Germany, supplying his necessities by his talents, till at length he arrived in England in where he soon gained notice and recompence, both as a public performer and as a private teacher. He had a salary of 200 l. a year as chamber musician to her majesty, and the weekly concert, in conjunction with Bach, was liberally supported. He performed on several instruments; but he was chiefly attached to the viol da gamba. Dr. Burney, in the 4th volume of his *History of Music*, has given the following account of his composition and performance: " His compositions were easy and elegantly simple ; for he used to say, 'I do not chuse to be always struggling with difficulties, and playing with all my might. I make my pieces difficult whenever I please, according to my disposition and that of my audience.' Yet, in nothing was he so superior to himself, and to other musicians, as in writing and playing an *adagio*; in which the most pleasing, yet learned modulation, the richest harmony, and the most elegant and polished melody, were all expressed with such feeling, taste, and science, that no musical production or performance, with which I was then acquainted, seemed to approach nearer perfection. The knowledge Abel had acquired in Germany, in every part of musical science, rendered him the umpire in all musical controversies, and caused him to be consulted in all difficult points. His concertos and other pieces were very popular, and frequently played on public occasions. The taste and science of Abel were rather greater than his invention, so that some of his later productions, compared with those of younger composers, appeared somewhat languid and monotonous. Yet he preserved a high reputation in the profession till his death." Abel was irascible in his temper, and apt to be overbearing. He loved his bottle; and by excess of drinking, when he was labouring under a spitting of blood, he put an end to his complaint and to his life. He died in London, June 20, 1787.

ADAMI, ANDREA [da BOLESNA] in *Biography*, maestro di capella to the pope, published at Rome, in 1711, a work entitled *Osservazioni per ben regolare il coro dei cantori pontificia*, a very instructive work on the progress of counterpoint and refined singing in the Roman school, from the time of Palestrina to the beginning of the last century. Here we have anecdotes of all the great composers and singers of that school, with etchings of the heads of many of the most illustrious.

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AGOSTINO, PAULO, DA VALERONA, in *Biography*, an eminent musical composer, was born in 1593, educated in the Roman school of music, under Bernardo Nanini, and succeeded Soriano, as master of the pontifical chapel at St. Peter's. He is represented as one of the most scientific and inventive composers of his time in every species of music; and his productions for four, six, or eight choirs or chorusses were the admiration of all Rome. Padre Martini has preserved an *agnus dei*, in eight parts, of this composer, which is a very extraordinary performance. He died in 1629, at the age of 36 years. Burney, *Hist. Music*, vol. iii. Hawkins *Music*, vol. iv.

AGRICOLA, MARTIN, a theoretic and practical musician who was chanter of Magdeburg, and flourished about the middle of the 16th century. He died, June 10th, 1556. His works are two treatises on music, written in German verse, and published at Wittenberg, in 1528 and 1529; the latter of which, viz. "Musica Instrumentalis," was republished with large additions, in 1545; and contains an explanation of the fundamentals of music, together with a description of the instruments used in his time, and the method of playing upon them; and an account of the division of the monochord, and of a temperature for the organ and harpsichord: a tract "on Figurate Music," and a brief treatise "De Proportionibus:" a

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treatise, intitled "Scholia in Musicam planam Wecenslai Philomatis ex variis Musicorum scriptis por Magdeb. Schola collectis:" a larger work, intitled "Melodize Scholasticæ sub horarum intervallis decantanda," published at Magdeburg, in 1682; and a posthumous work, intitled "Duo Libri Musices continentes compendium Artis, et illustria Exempla, &c." published in 1561. His several treatises were designed for the instruction of beginners in the study of music. Hawkins's *Hist. Music.* vol. iii. p. 83.

ALBERTI, DOMENICO, a Venetian *dilettante*, gifted with genius and an exquisite taste. He was of the *corps diplomatique*, and secretary to the Venetian ambassador at Madrid. At a time when there was little melody in harpsichord lessons, he brought about a revolution in the style of playing that instrument, by giving a singing treble to a rapid base, composed of chords broken into groups of semi-quavers, which it was so easy to imitate, that composers and players soon grew tired and ashamed of it. Jerig at Paris, and Vento in London, glutted the public with whole volumes of lessons upon Alberti's base, but none ever composed such elegant treble parts for keyed instruments; the melody of which still stands its ground, through all the vicissitudes of 60 years:—a prodigious longevity for a musical production in point of taste! There is a little history, belonging to the publication of Alberti's lessons in England, worth recording, as a beacon to plagiarists. The first time these lessons were heard in London, was at Hickford's room, when they were admirably performed by Jozzi, the second singer at the Opera, at his own benefit; who not only passed them off for his own compositions, but printed them, and had the courage to affix his name to the title-page, and the conscience to sell them for a guinea a book, equal at least to two guineas now. Unluckily for the author of this fraud, but not before many copies were sold, a gentleman, just returned from Venice, being possessed of a MS. copy of these sonatas in Alberti's own hand-writing, made Walsh, the music-seller, a present of the book, on purpose to expose the transaction. Walsh having obtained the MS. upon such easy terms, sold the eight charming sonatas for six shillings a book. The style being new, and so much more within the power of gentlemen and ladies to execute, than the rich and complicated pieces of Handel, and wild and

original legerdemain of Scarlatti, had a prodigious sale, and soon obliged Jozzi to make a precipitate retreat to Holland, where he practised the same trick, but not with equal profit.

ALCMAN, in *Biography*, a Lyric poet, was born at Sardis, or at Sparta, and flourished in the 27th Olympiad, about 670 years B. C. Heraclides of Pontus assures us, that he was in his youth a slave at Sparta, and that by his genius and good qualities he obtained his freedom and a high degree of reputation in Lyric poetry. He was a performer on the cithara, and probably sung verses to the flute. Clemens Alexandrinus (*Strom.* lib. i. c. 16. tom. i. p. 364, 365, Ed. Potteri.) makes him the author of music for choral dances, and according to Archytas Hermoniacus, cited by Athenæus. (*Deipn.* lib. xiii. c. 8. p. 600.) Alcman was one of the first and most eminent composers of songs upon love and gallantry. Suidas, says, that he was the first who excluded hexameters from the verses that were to be sung to the lyre, which afterwards obtained the title of Lyric poems, and Ælian tells us, that he was one of the great musicians that was called to Lacedæmon by the exigencies of the state, and that he sung his airs to the sound of the flute; by which Dr. Burney understands that he taught the Spartan army to perform their evolutions to the sound of this instrument. Alcman, according to Athenæus, was not more remarkable for a musical genius than for a voracious appetite, and Ælian classes him among the greatest gluttons of antiquity; and his intemperance was probably the cause of the particular disease of which he died. The Spartans erected a monument to him, which subsisted in the time of Pausanias. Of the many poems attributed to him by antiquity, nothing remains besides a few fragments furnished by citations in Athenæus, and other ancient writers, and preserved by Neandrus, H. Stephens, and Ursinus. The name of his mistress was Megalostrata, a poetess. Alcman used the Doric dialect. *Fabr. Bib. Grec.* lib. ii. c. 15. to. i. p. 366. Burney's *Hist. Music.* vol. i. p. 385, 8cc. Some have confounded Alcman with Alemæon, the son of Perithus, of Croton, who, as Clem. Alex. (*ubi supra*) informs us, was the first who wrote a book concerning nature. See also *Managius ad Lærtium.* viii. 83.

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ALESSANDRI, FELICE, in *Biography*, a young Italian composer, the husband of signora Guadagni, the original buone Figliuola. He set two comic operas of considerable merit for our stage ; but Piccini's reputation stood so high, that the public unwillingly listened to any other. He went very young from Naples, where he had his musical education, to Turin, where he remained two years in the service of that theatre ; and after continuing four years at Paris, he removed to London. His natural and easy style afterwards established his reputation all over Italy ; and we find him composing for the greatest singers in the principal capitals of that country.

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ALLEGRI, GREGORIO, in *Biography*, an eminent musical composer of the 17th century, was a native of Rome, and by profession an ecclesiastic. He was a disciple of Nanini, who was contemporary with Palestrina, and his intimate friend. His abilities as a singer were inconsiderable, and yet he was accounted an admirable master of harmony; and so much was he esteemed by all the musical professors of his time, that the pope, in order to appropriate him to his service, appointed him to be one of the singers of his chapel in 1629. To his extraordinary merit as a composer of church music he joined a devout and benevolent disposition, and an excellent moral character; for he not only assisted the poor, by whom his door was usually crowded, to the utmost of his power, but daily visited the prisons of Rome, in order to bestow his alms on the most deserving and distressed objects he could find in them. He set many parts of the church service with such divine simplicity and purity of harmony, that the loss of him was much felt and sincerely lamented by the whole college of singers in the papal service. He died Feb. 18th, 1652; and was buried in the Chiesa Nuova, before the chapel of S. Filippo Neri, near the

altar of annunciation, where is a vault for the reception of deceased singers belonging to the pope's chapel.

Among his works preserved, that are still in use, is the famous *Miserere*, which, for upwards of 170 years, has been annually performed at the pope's chapel in Rome on Wednesday and Good Friday in Passion week, and which in appearance is so simple as to make those who have only seen it on paper wonder whence its beauty and effect could arise, and which owes its reputation more to the manner in which it is performed than to the composition: the same music is many times repeated to different words, and the singers have, by tradition, certain customs, expressions, and graces of convention (*certe espressioni e Gruppi*), which produce great effects, such as swelling and diminishing the sound altogether, accelerating or retarding the measure at some particular words, and singing some entire verses quicker than others. This information was furnished to the author by Signor Santarelli, the pope's mæstro di capella. And Andrea Adami asserts, in his *Osservazioni per ben reg. il coro della Cap. Pont.* 1711, p. 36, "that after several vain attempts by preceding composers, for more than a hundred years, to set the same words to the satisfaction of the heads of the church, Gregorio Allegri succeeded so well as to merit eternal praise; for with few notes, well modulated and well understood, he composed such a *Miserere* as will continue to be sung on the same days, every year, for ages yet to come; and one that is conceived in such just proportions as will astonish future times, and ravish, as at present, the soul of every hearer.

However, some of the great effects produced by this piece may, perhaps, be justly attributed to the time, place, and solemnity of the ceremonials used during the performance: the pope and conclave are all prostrated on the ground; the candles of the chapel and the torches of the balustrade are extinguished one by one; and the last verse of this psalm is terminated by two choirs; the mæstro di capella beating time slower and slower, and the singers diminishing or rather extinguishing the harmony, by little and little, to a perfect point. It is likewise performed by select voices, who have frequent rehearsals, particularly on the Monday in

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Passion-week, which is wholly spent in repeating and polishing the performance.

This composition used to be held so sacred, that it was imagined excommunication would be the consequence of an attempt to transcribe it.

Padri Martini said that there were never more than three copies of it made by authority, one of which was for the emperor Leopold, one for the late king of Portugal, and the other for himself." Of this last he favoured the author with a transcript at Bologna, and signor Santarelli indulged him with another from the archives of the pope's chapel. Upon collating these two copies. they were found to differ very little from each other. — *Present state of Music in France and Italy.*

Before we quit a subject so interesting to the lovers of church-music, we shall add the following anecdote, with which we were likewise favoured by signor Santarelli.

"The emperor Leopold the first, not only a lover and patron of music, but a good composer himself, ordered his ambassador at Rome to entreat the pope to permit him to have a copy of the celebrated *Miserere* of Allegri, for the use of the Imperial chapel at Vienna; which being granted, a copy was made by the signor mæstro of the pope's chapel, and sent to the emperor, who had then in his service some of the first singers of the age; but, notwithstanding the abilities of the performers, this composition was so far from answering the expectations of the emperor and his court in the execution, that he concluded the pope's mæstro di capella, in order to keep it a mystery, had put a trick upon him, and sent him another composition. Upon which, in great wrath, he sent an express to his holiness, with a complaint against the mæstro di capella, which occasioned his immediate disgrace, and dismissal from the service of the papal chapel; and in so great a degree was the pope offended, at the supposed imposition of his composer, that, for a long time, he would neither see him nor hear his defence. However, at length, the poor man got one of the cardinals to plead his cause, and to acquaint his holiness that the style of singing in his chapel, particularly in performing the *Miserere*, was such as could not be expressed by notes, nor taught nor transmitted to any other place, but by example, for which reason the piece in question, though faithfully transcribed, must fail in its effect when performed elsewhere. His holiness did not understand music, and could hardly comprehend how the same notes should

sound so differently in different places; however, he ordered his mæstro di capella to write down his defence, in order to be sent to Vienna, which was done; and the emperor, seeing no other way of gratifying his wishes with respect to this composition, begged of the pope that some of the musicians in the service of his holiness might be sent to Vienna, to instruct those in the service of his chapel how to perform the *Miserere* of Allegri, in the same expressive manner as in the Sistine chapel at Rome, which was granted. But, before they arrived, a war broke out with the Turks, which called the emperor from Vienna; and the *Miserere* has never yet, perhaps, been truly performed but in the pope's chapel.

With respect to the intrinsic worth of this renowned *Miserere*, as a musical phenomenon, we know that more sublime compositions have been produced, since Allegri's time, by musicians of superior genius; but the words were thought by the heads of the Romish church to be set with so much more propriety, reverence, and effect, than by any former ecclesiastical composer whose productions had been allowed admission into the service of the papal chapel during the holy week, that besides the manner in which it was performed, its merit was perhaps somewhat exaggerated in imagination by the mystery with which it was sedulously preserved from profane examination.

ALYPIUS, in Biography, one of the seven Greek writers on music, that have been collected and published with a commentary and notes, in 1652 by Meibomius. It is difficult to ascertain the time of his existence. Cassiodorus (*de musica*) placed him before Euclid and Ptolemy, and has ranged his tract, Εἰσαγωγή μωσική, or *Introduction to Music*, between that of Nichomachus and Gaudentius. The contents of this work furnish the most ample nomenclature of all the sounds of the several scales and modes of the ancient Greek music that has come down to us. The characters for sound, used by the Greeks for their several modes in the three genera, amounted to 1620. These notes were formed of the twenty four letters of the Greek alphabet, entire, mutilated, single, double, or lengthened; sometimes turned to the right, sometimes to the left, or lying horizontally, so that their corners or sides were turned upwards; and lastly, some were barred, and others distinguished by the grave and acute accents, which

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had likewise a place among these numerous discriminations.

This tract was first published by Meursius, 1616, from the MS. of Joseph Scaliger, but not very correctly, according to Fabricius. Kircher has given extracts from *Alypius* in his *Musurgia*, 1650; pretending that he had translated the whole into Latin: but the table which he has inserted from him of ancient musical notation, is so inaccurate, that Meibomius, who consulted not only the Greek MS. of Scaliger, but that of Bolejanus, Barocius, Barberitti, and Selden, affirms, that he found in it more than 200 errors.

It is from the indefatigable labour of the learned Meibomius, in his commentaries upon the ancient Greek musicians, particularly *Alypius*, that we are able to decypher those characters; which, before his time, had been so much altered, corrupted, disfigured, and confounded, by the ignorance or inattention of the transcribers of ancient MSS. That they were rendered wholly unintelligible. See GREEK MUSIC, and NOTATION.

### Vol 02 Amarantus-Arteriotomy

AMATI, ANTON AND HIERONIMO, in *Biography*, two brothers, celebrated instrument makers in Cremona, flourished in 1662. Nicolo Amati, the son of Geronimo, was living in 1682. All three were such admirable fabricators of violins, as to render valuable every instrument that was supposed to come from cremona. See STRADUARIUS AND STEINER.

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AMOREVOLI, ANGELO, in *Biography*, a celebrated tenor singer in the serious opera, was a native of Venice. In 1740 he was the principal tenor in the king of Poland's opera at Dresden under the direction of his then mæstro di Capella, Hasse. In

1742 he arrived in England with Monticella at the beginning of lord Middlesex's regency, and remained here 2 or 3 seasons. He surpassed in taste and expression all the tenor-singers of his time. He died in 1782.

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Antigenides, in *biography*, a famous musician of antiquity, was, according to Suidas, a native of thebes in bæotia, and the son of satyrus, a celebrated flute-player, who, as we are informed by Ælian, was so charmed with the lectures of ariston, that, upon retiring from them, he said, "if i do not break my flute, i hope i shall have my head cut off." Antigenides, after the example, and by means of the instruction of his father, and also of Philoxenus, became eminent in the same art; and is said to have brought it to a greater degree of perfection than any musician of his time. Suidas says, that he was a flute-player in ordinary to Philoxenus, and that he accompanied him in the musical airs which he had set to his own verses. He had also disciples of the first class who were attached to himself; and he was caressed by the most celebrated princes. Pericles invited him to Athens, and committed his nephew, Alcibiades, to his tuition in the art of flute playing. According to Athenæus, Antigenides played upon this instrument at the nuptials of Iphicrates, when that Athenian general espoused the daughter of Cotys king of Thrace; and Plutarch ascribes to him the power of transporting Alexander to such a degree, by his performance of the Harmatian air, at a banquet, that he seized his arms, and was on the point of attacking his guests. Highly, however, as he was esteemed, he regarded public favour as a precarious possession, and was never elated by the applause of the multitude. He endeavoured to inspire his disciples with the same sentiments; and to this purpose he is said to have consoled an eminent performer, who received little applause

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from his audience, by saying, "the next time you play, it shall be to me and the Muses." Antigenides was so fully persuaded of the bad taste of the common people, that one day, hearing at a distance a violent burst of applause to a player on the flute, he said, "there must be something very bad in that man's performance, or those people would not be so lavish of their approbation." Antigenides was the author of many novelties on the flute. He increased the number of holes, which extended the compass of the instrument; and, probably, rendered its tones more flexible, and capable of a greater variety. This musician had great occasion for flutes upon which he could easily express minute intervals and inflexions of sound; since, according to Apuleius, he played upon them in all the modes; the Æolian and the Ionian, the one remarkable for simplicity, and the other for variety; the plaintive Lydian; the Phrygian, consecrated to religious ceremonies; and the Dorian, suitable to warriors. His innovations extended even to the robe of the performer; and he is said to have been the first who appeared in public with delicate Milesian slippers, and a robe of saffron colour, called "crocoton." Plutarch has preserved a bon-mot of Epaminondas, relative to Antigenides. This general upon being informed, in order to alarm him, that the Athenians had sent troops into the Peloponnesus, equipped entirely with new arms, asked, "whether Antigenides was disturbed when he saw new flutes in the hands of Tellis?" who was a bad performer. Burney's *Hist. of Music*, vol. i, p. 418—122.

ARION, in *Biography*, a person of great celebrity both as a musician and poet, was a native of Methymne in the isle of Lesbos, and flourished about the year before Christ 620. He is said to have been the inventor of the dithyrambic measure, and to have excelled in lyric poetry, which he sung to his lute. After having been treated with great respect and kindness at the court of Periander, king of Corinth, he visited Italy and Sicily, and acquired great wealth by the exercise of his profession. Determining to return to Greece, he embarked, with all his effects, on board a Corinthian vessel; but the sailors, allured by such a prize, conspired to throw him overboard. In the mean while, he requested permission to sing one funeral strain before his death; and having obtained leave, he stood upon the

prow with his instrument in his hand, chanted with a loud voice his sweetest elegy, and then threw himself into the sea. A dolphin, as the fable says, charmed with his music, swam to him while floating on the waves, bore him on his back, and carried him safely to Cape Tænarus, in Sparta, whence he returned to his patron Periander. The sailors imagining that he was dead, and confiding in their own security, arrived at Corinth; and confounded by his appearance against them, paid the penalty of their evil purpose with their lives. Such is the story which antiquity has preserved; and the fable, whatever might be its origin, sufficiently attests his reputation as a musician. His life has been recorded by Herodotus, and also by Solinus, Plutarch, Aulus Gellius, and others. *Nouv. Dict. Histor.*

ARIOSTI, ATTILIO, in *Biography*, a native of Bologna, was designed for the priesthood, but devoted himself to the profession of music, and became an eminent musical composer and performer. He exercised this profession at Bologna and Venice, and also in Germany, where in 1700 he composed a Ballet, and an Opera called "Attis," for the electoral princess of Brandenburg, to whom he was appointed "Mæstro di capella." Having continued for some years in Italy and Germany, and distinguished himself by his composition of operas and other pieces, and also by his performances on the violoncello, and viol d'amore, an instrument either invented or much improved by himself; he came to England in 1716, and played on his new instrument, the first of the kind heard in this country. When the Royal Academy of Music was established in 1720, he was employed to compose several operas; and he formed one of the celebrated musical triumvirate of the time with Handel and Bononcini; but both Attilio and Bononcini were obliged to give way to the superior genius of Handel. The former, without much invention, is said to have been a perfect harmonist, and to have treasured up much good music in his head. By way of relieving his necessities, he published a book of cantatas by subscription, and left England; after which his history is not known. Burney's *Hist. Music*, vol. iv.

ARISTOXENUS, in *Biography*, is the most ancient Greek, writer on the subject of music that has come down to us. He was the son of a musician, whom

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some call Mnesias, others Spintharus. He had his first education at Mantinæa, a city of Arcadia, under his father, and Lampus of Erythrx; he next studied under Xenophilus, the Pythagorean, and lastly under Aristotle, in company with Theophrastus. Suidas, from whom these particulars are transcribed, adds, that Aristoxenus enraged at Aristotle having bequeathed his school to Theophrastus, traduced him ever after. But Aristocles the Peripatetic, in Eusebius, exculpates Aristoxenus in this particular, and assures us that he always spoke with great respect of his master Aristotle.

From the preceding account it appears that Aristoxenus lived under Alexander the Great, and his first successors.

His *Harmonics* in three books, all that are come down to us, together with Ptolemy's *Harmonics*, were first published by Gogavinus, but not very correctly, at Venice, 1562, in 4to. with a Latin version. John Meursius next translated the three books of Aristoxenus into Latin, from the MS. of Joseph Scaliger, but, according to Meibomius, very negligently. With these he printed at Leyden, 1616, 4to. Nicomachus and Alypius, two other Greek writers on music. After this Meibomius collected these musical writers together, to which he added Euclid, Bacchius senior, Aristides Quintilianus; and published the whole with a Latin version and notes, from the elegant press of Elzevir, Amst. 1652. The learned editor dedicates these ancient musical treatises to Christina, queen of Sweden.

Aristoxenus is said by Suidas to have written four hundred and fifty-two different works, among which those on music were the most esteemed; yet his writings upon other subjects are very frequently quoted by ancient authors, notwithstanding Cicero, and some others, say that he was a bad philosopher, and had nothing in his head but music. The titles of several of the lost works of Aristoxenus, quoted by Athenæus and others, have been collected by Meursius in his notes upon this author; by Tonsius and Menage; all which Fabricius has digested in alphabetical order. We shall here only mention such as concern music, which are upon subjects so interesting to inquirers into the merits of ancient music, that their loss is much to be lamented. 1. "Of Performers on the Flute, and concerning Flutes and other musical instruments." 2. "Of the Manner of

boring or piercing Flute's." 3. "Of Music in general." In this work, which was different from his *Harmonics*, he treated not only of the rhythmical, metrical, organical, poetical, and hypocritical parts of music, but of the history of music and musicians. 4. "Of the Tragic Dance." With respect to the tracts of Aristoxenus that are come down to us, they are cited by Euclid, Cicero, Vitruvius, Plutarch, Diogenes Lærtius, Athenaius, Arist. Quintilianus, Ptolemy, and Boethius. And as a musical writer, he is so much celebrated by the ancients, and so frequently mentioned by the modems, that his treatises which are extant, seem to deserve a particular attention. They are given by all his editors as divisions of one and the same work; but the two first books are evidently independent fragments. The second book is not a second, but another first part. It is surprising that Meibomius should regard it as a continuation, and wonder in his notes, that Porphyry should quote the second book as the first. The second book is plainly the opening of another work, as appears by its beginning with an explanation of the subject, and a sketch of the order in which the author proposed to treat it, all which is done in the first book. It is likewise full of repetitions. There appears, however, through the cloud of bad readings, and all kinds of corruptions in the text, to be an accuracy, and an Aristotelian precision in these old books, which are not to be found in later writers, who seem to have all the negligence and inaccuracy of compilers.

As Pythagoras and Aristoxenus were heads of the two most numerous and celebrated musical sects in antiquity, we shall endeavour to make such of our readers as are curious in these matters, acquainted with their different tenets.

The Pythagoreans, by their rigid adherence to calculation, and the accurate divisions of the monochord, may be said to have trusted more to the judgment of the eye, concerning the perfection of consonance, than to that of the ear. Intervals, according to them, were consonant or dissonant, in proportion as the ratios of the vibrations were simple or complex. Thus the octave was more perfect than the 5th, because the ratio of 1 to 2 is more simple, and more easily perceived, than that of 2 to 3: and the 5th for the same reason, was more

perfect than the 4th.<sup>3/4</sup>. It was upon this principle that they allowed of no deviation from the strict ratios of sounds. They left nothing to the uncertain judgement of the ear, which they thought no more able to determine a perfect consonance without a mono- chord, than the eye to form a perfect circle without compasses.

Aristoxenus, on the contrary, referred every thing to the ear. He thought the senses sufficiently accurate for musical, though not for mathematical purposes; and that it was absurd to aim at an artificial accuracy in gratifying the ear, beyond its own power of distinction. The philosophy of the Pythagoreans, their velocities, vibrations, and proportions, he rejected with contempt, as being foreign to the subject; substituting abstract causes in the room of experience, and making music less the object of sense than of intellect.

According to these principles, his doctrine maintained, that concords were to be taken by the judgment of the ear only, and other intervals of which the ear was less able to determine the perfection, by the difference, or sum of concords. Thus the tone was the difference between the 4ths and 5ths: the ditone was taken by alternate 4ths and 5ths: as |Ea, aD, DG, GC.| Had he stopped here, nothing could reasonably have been alleged against him. But taking the tone as a well-known interval, of which the ear, from the comparison of 4th and 5th, could judge with sufficient exactness, he made it the measure of all other intervals; of the greater by addition, and of the less by division. Thus the 4th contained, according to him, two tones and a half; the 5th, 3 and 1/2 ; the octave, consequently, 5 tones and 2 semi-tones, or 6 tones. And, further, the tone he divided into 2, 3, and 4 equal parts. By this process, as it is justly objected to him by Ptolemy, he acted inconsistently with his own principles, pretending to trust solely to the ear, and to exclude reason and calculation, at the same time that he was making a parade of both, in a way either totally useless and nugatory, or more complicated and difficult than that which he had rejected. If the ear is unable to determine the exact ratio of a concord, still less is it able accurately to bisect a tone; and that a tone cannot be numerically divided into two, or more equal parts, has long been demonstrated. It can only be done by geometrical and lineal methods,

more operose than the calculations of Pythagoras, and which, if accomplished, would give only false, incommensurable, and tempered intervals.

Aristoxenus seems to have been led into this inconsistency by his desire of distinguishing himself from the mere practical musicians of his time, of whose inaccuracy and want of science he frequently speaks with great contempt.

The Pythagoreans, on the other side, were not without their errors. The principles were right, but they carried them too far, and forgot that they could not otherwise be known to be right, than as they were confirmed by the pleasure of the ear. How, for instance, did they know that the ratio from 2 to 3 was that of a perfect fifth but by the ear, which, upon repeated trial, found that interval most harmonious when produced by strings in that proportion? But it was the peculiar character of the Pythagorean philosophy, to erect abstract numbers and proportions into physical causes. Not content with pursuing their principle of the simplicity of ratios, as far as experience warranted, and the ear approved, they set it up as an *a priori* principle, and rejected intervals which the ear pronounces to be concords, merely because they did not fall within the proportions which they chose to admit. The compound interval, for instance, of the 8th and 4th, though undoubtedly concord, they would not admit as such, because its ratio 3: 8, is neither multiple nor superparticular, the only proportions they admitted as consonant, on account of their simplicity. They are besides, charged both by Ptolemy and Aristoxenus, with sometimes assigning such ratios to intervals as the ear did not approve; but no instance is given. It would be injustice, however, to quit these famous musical theorists without acknowledging that their physical doctrines concerning the production of sound, and the causes of gravity and acuteness, have been confirmed by modern philosophy, and their metaphysical speculations concerning the causes of consonance, adopted by modern writers of no inconsiderable reputation. *Gen. Hist. Mus.*

ARKADELT, JACQUES, in Biography, was a scholar of Jusquin, and seems to have spent the chief part of his life in Italy, as the first editions of his principal works were printed at Venice, between the years 1539 and 1575.

The number of his motets that was published then, in different collections of the times, is very considerable; but his madrigals were received with such avidity, that four books of them, in four parts, were published at Venice, by Ant. Gardano, in one year, 1541; and his reputation for this species of composition was so great in Italy, that, according to Adami, his name was sometimes prefixed to the productions of others, in order to forward their sale.

Why du Verdier and others have called Arkadelt a Frenchman, Dr. Burney doth not know: his master, at least, was a Netherlander, and his name has a very Flemish appearance. He was at Venice in the elder Doni's time, and composed chiefly to Latin and Italian words. Whatever country gave him birth, he was an excellent composer; and, for the time in which he lived, his melodies are uncommonly natural, smooth, and graceful.

ARNE, THOMAS AUGUSTINE, was the son of Arne, the celebrated upholsterer of King-street, Covent-garden, at whose house the Indian kings lodged in the reign of queen Anne, as mentioned in the *Spectator*, N<sup>o</sup> 50. Arne had a good school education, having been sent to Eton by his father, who intended him for the law. But we have been assured by several of his school-fellows, that his love for music operated upon him too powerfully for his own peace, or that of his companions; for, with a miserable cracked common flute, he used to torment them night and day, when not obliged to attend the school. And he told us himself, that when he left Eton, such was his passion for music, that he used to avail himself of the privilege of a servant, by borrowing a livery, and going into the upper gallery of the opera, which was then appropriated to domestics. At home he had contrived to secrete a spinet in his room, upon which, after muffling the strings with a handkerchief, he used to practice in the night while the rest of the family were asleep; for had his father discovered how he spent his time, he would, probably, have thrown the instrument out of the window, if not the player. This young votary of Apollo was at length obliged to serve a three years' clerkship to the law, without ever intending to make it his profession; but even during this servitude, he dedicated every moment he could obtain fairly, or otherwise, to-the study of music. Besides practising on the spinet and studying composition by himself,

he contrived, during his clerkship, to acquire some instruction on the violin, of Festing, upon which instrument he had made so considerable a progress, that soon after he had quitted his legal master, his father accidentally calling at a gentleman's house in the neighbourhood upon business, found him engaged with company; but sending in his name, he was invited up stairs, where there was a large company and a concert, in which, to his great astonishment, he caught his son in the very act of playing the first fiddle! Finding him more admired for his musical talents than knowledge in the law, he was soon prevailed upon to forgive his unruly passion, and to let him try to turn it to some account. No sooner was the young musician able to practice aloud in his father's house, than he bewitched the whole family. In discovering that his sister was not only fond of music, but had a very sweet-toned and touching voice, he gave her such instructions as soon enabled her to sing for Lampe, in his opera of *Amelia*. And finding her so well received in that performance, he soon prepared a new character for her, by setting Addison's opera of *Rosamond*, in which he employed his younger brother likewise in the character of the page. This musical drama was first performed March 7, 1733, at Lincoln's-inn Fields, where Mrs. Barbier performed the part of the King; Leveridge, Sir Trusty; Page, Master Arne, who had never appeared in public; Messenger, Mr. Corfe; Queen, Mrs. Jones; Grideline, Miss Chambers; and the part of *Rosamond* by Miss Arne. The opera was performed ten nights successively, and with great applause; the last time, for the benefit of Mr Arne, jun. the composer. Having succeeded so well in a serious opera, our young musician tried his powers at a burletta, and fixed upon Fielding's *Tom Thumb* for that purpose; which, under the title of the *Tragedy of Tragedies*, having met with great success in 1731, he now got it transformed into the *Opera of Operas*, and setting it to music after the Italian manner, had it performed May 31st, at the new theatre in the Haymarket; the part of *Tom Thumb* by Master Arne, his brother. Princess *Amelia* and the duke of Cumberland honoured the second representation with their presence; the prince of Wales, the sixth; the youngest princesses, the eighth; and afterwards it had a considerable run.

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In 1736 Miss Arne, his sister, now Mrs. Cibber, who had captivated every hearer of sensibility by her native sweetness of voice and power of expression as a singer, first appeared as a tragic actress, in the part of *Zara*, at Drury-lane, where her brother was engaged as composer; and it is difficult to say which of the two received the greatest applause, the actress for her truly interesting person, and pathetic voice and manner, or the musician for his natural and pleasing strains, particularly the *March*, which was encored every night, and remained in great favour throughout the kingdom during many years.

In 1738 Arne established his reputation as a lyric and dramatic composer, by the admirable manner in which he set Milton's *Comus*. In this masque he introduced a light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had hitherto either pillaged or imitated. Indeed, the melody of Arne at this time, and of his *Vauxhall* songs afterwards forms an era in English music; it was so easy, natural, and agreeable to the whole kingdom, that it had an effect upon our national taste; and till a more modern Italian style was introduced in the pasticcio English operas of Messrs. Bickerstaff and Cumberland, it was the standard of all perfection at our theatres and public gardens.

In 1742 Mr. and Mrs. Arne went to Ireland, where they remained till 1744; in the autumn of which year he was again engaged as composer at Drury-lane; and on the death of Gordon, the first violin, who was successor to Charke, he accepted of the station in the orchestra of that theatre of leader of the band. His hand was enfeebled by rheumatism; but his skill surpassed that of any performer on the violin who had preceded him.

Mr. Arne and Mr. Boyce were frequently concurrents at the theatres, and in each other's way, particularly at Drury-lane. Arne was aspiring, and always regarded Handel as a tyrant and usurper, against whom he frequently rebelled; but with little effect, except upon his own purse, for he was always a loser when he had oratorios performed in Lent on the same night as Handel. But in his songs for the theatres and public gardens, he was ever triumphant over all competitors. At *Vauxhall*, particularly, where his ballads, dialogues, duets, and trios, were

performed during many years, with great applause, and were afterwards circulated all over the kingdom. In the summer of 1745, when vocal music was first added to instrumental, by Mr. Tyers, the proprietor of *Vauxhall*, Arne's little dialogue of *Colin and Phœbe*, written by the late Mr. Moore, author of fables for the female sex, was constantly encored every night for more than three months successively.

In 1759 this ingenious and popular composer had the degree of doctor in music conferred upon him at Oxford. And in 1762, quitted his former style of melody, in which he had so well set *Comus*, and furnished *Vauxhall* and, the whole kingdom with such songs as had improved and polished our national taste; and when he set the bald translation of Metastasio's opera of *Artaserse*, he crouded the airs, particularly in the part of *Mandane* for Miss Brent, with all the Italian divisions and difficulties which had ever been heard at the opera. This drama, by the novelty of the music to English ears, with the talents of *Tenducci*, *Perelti*, and the doctor's scholar Miss Brent, had very great success and still continues to be represented whenever singers can be found who are possessed of sufficient abilities for its performance. But in setting *Artaxerxes*, though the melody is less original than that of *Comus*, Arne had the merit of first adapting many of the best passages of Italy, which all Europe admired, to our own language, and of incorporating them with his own property, and with what was still in favour of former English composers.

The general melody of our countryman, if analyzed would perhaps appear to be neither Italian nor English, but an agreeable mixture of Italian, English, and Scots. Many of his ballads, indeed, were professed imitations of the Scots style; but in his other songs he frequently dropped into it, perhaps without design.

Arne never was a close imitator of Handel; and was almost the only English composer of the last century, who did not build his fame on the imitations of his works, and was not proud to hear his admirers say of his compositions — '*tis all Handel!* On which account Arne was never thought by the votaries of their great model to be a sound contrapuntist. However, he had an inward and sacred reverence for his abilities, and for those of *Geminiani*, as well as for the science of *Pepusch*.; but

except when he attempted oratorios, theirs was not the merit requisite for him, a popular composer who had different performers and different hearers to write for. In the science of harmony, though he was chiefly self-taught, yet being a man of genius, quick parts, and great penetration in his art, he betrayed no ignorance or want of study in his scores.

The oratorios he produced were so unfortunate, that he was always a loser whenever they were performed. And yet it would be unjust to say that they did not merit a better fate; for though the choruses were much inferior in force to those of Handel, yet the airs were frequently admirable. But besides the great reputation of Handel with whom he had to contend, Arne never was able to have his music so well performed; as his competitor had always a more numerous and select band, a better organ, which he played himself, and better singers.

None of this ingenious and pleasing composer's capital productions had full and unequivocal success but *Comus* and *Artaxerxes*, at the distance of twenty-four years from each other. *Rosamond*, his first musical drama, had a few songs in it that were long in favour, and the judgment of Paris many; but except when his sister, Miss Arne, afterwards Mrs. Cibber, sung in them, he never gained any thing by either. *Thomas and Sally*, indeed, as a farce, with very little musical merit, was often acted; and previous to that, *Eliza* was a little while in favour; but the number of his unfortunate pieces for the stage was prodigious! yet none of them were condemned or neglected for want of merit in the music, but words, of which the doctor was too frequently guilty, of being the author. Upon the whole, though this composer, who died March 5th, 1778, had formed a new style of his own, there did not appear that fertility of ideas, original grandeur of thought, or those resources upon all occasions, which are discoverable in the works of his predecessor Purcell, both for the church and stage; yet, in secular music, he must be allowed to have surpassed him in ease, grace and variety; which is no inconsiderable praise, when it is remembered, that from the death of Purcell to that of Arne, a period of more than fourscore years, no candidate for musical fame among our countrymen had appeared, who was equally admired by the nation at large.

Of near a hundred and fifty musical pieces that were brought on the stage at the two theatres, from the time of his composing *Rosamond*, to his decease, a period of little more than forty years, thirty of them, at least, were set by Arne.

ARNE, MICHAEL, the natural son of Dr. Arne, was brought at an early age on the stage by his aunt Mrs. Cibber, who took great pains in qualifying him for the part of the page in the *Orphan*, and his father also tried to make him a singer; but he was naturally idle, and not very quick. However, he acquired a powerful hand on the harpsichord, and played with neatness and precision some of Scarlatti's most difficult lessons. It is recorded with reluctance as a beacon, that his moral character was less deserving of praise than his professional. Always in debt, and often in prison, he sung his first wife to death and starved the second, leaving her in absolute beggary.

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ARNOLD, SAMUEL, Mus. D. an eminent musical composer, received his musical education at the Chapel Royal, St. James's, partly under M. Gates, and partly under his successor Dr. Nares. He manifested early indications of those talents by the cultivation and exercise of which he acquired celebrity in the science to which he was devoted; and his application, as well as subsequent attainments, fully justified the expectations which were formed concerning him, both by his parents and preceptors. It is hardly necessary to mention that little lively air, "If 'tis joy to wound a lover," which first excited popular attention, as it was soon succeeded by various compositions of a superior kind, which evinced the genius and taste, and established the professional reputation, of Mr. Arnold. About the year 1760 Mr. Beard, one of the managers of Covent-garden theatre, duly apprized of his extraordinary merit, introduced him to the notice of the public, as a composer to that house; and in the year 1776 he was engaged by Mr. George Colman, to conduct the musical department at the

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theatre in the Haymarket. The chief musical pieces that were produced for many years at this theatre, were composed by Mr. Arnold. Having in early life enjoyed the benefit of Handel's direction and superintendence, and having derived from this sublime composer a taste for sacred music, he diverted his attention from those lighter pieces in which he had gained reputation, to the composition of oratorios, and his performances of this kind served to augment the fame which he had already acquired. In the year 1767 he made choice of the "Cure of Saul," written by the late Rev. Dr. Brown, for the subject of his first effort in the higher style of musical composition. Such was his success, that this production is generally allowed to be the best in its kind since the time of Handel. It was generously presented by the author to the society instituted for decayed musicians and their families; and to that society it proved a very valuable acquisition. The approbation of the public encouraged Dr. Arnold to proceed; and the "Cure of Saul" was soon followed by the oratorios of "Abimelech," the "Resurrection," and the "Prodigal Son;" which were performed during several successive Lents at the theatre-royal in the Haymarket, and Covent-garden theatre, under his own management and direction. About the time of his composing the "Resurrection," he published, in score, four sets of Vauxhall songs, most of which are singularly sweet in their melodies, and display in their accompaniments a thorough acquaintance with the characters and powers of the various instruments. Of all his oratorios, says an anonymous writer, the "Prodigal Son" reflects the greatest honour on his talents and judgment. So high, indeed, was the fame of this sacred drama, that in 1773 it was performed, with his permission, at the instalment of the late lord North, as chancellor of the university of Oxford. In consequence of his ready compliance with the request made to him for this purpose, he was offered an honorary degree in the theatre, but he preferred obtaining it in the academical mode; and, agreeably to the statutes of the university, he received it in the school-room; where he performed, as an exercise, "Hughes's poem on the power of music." On this occasion it is customary for the musical professor of the university to examine the exercise of the candidate; but Dr. Hayes, then professor of Oxford, returned

Mr. Arnold's score unopened, shying to him, "Sir, it is quite unnecessary to scrutinize the exercise of the author of the Prodigal Son." In 1771 Mr. Arnold married a lady of good family and fortune; and about the same year he purchased "Marybone gardens," which were then a much frequented scene of gaiety and fashion. Here he provided, for the entertainment of the public, several excellent burlettas, which were very favourably received.

On the death of the late Dr. Nares, in 1783, Dr. Arnold was appointed his successor as organist and composer to his majesty's chapel at St. James's; and at the grand performances of the commemoration of Handel, in Westminster abbey, the first of which took place in 1784, he was one of the subdirectors, and presented with a medal, which his majesty permitted the subdirectors always to wear, as a testimony of his approbation of their conduct on that occasion. In 1786 Dr. Arnold projected the plan of publishing an uniform edition of all the works of Handel: and he proceeded as far as the 118th number, enriching his edition with beautiful engravings. He also published, about the same time, four volumes of cathedral music, intended as a continuation of Dr. Boyce's well-known work; three of the volumes are in score for three voices, and one for the organ. In 1789 the Academy of Ancient Music chose Dr. Arnold for the director and manager of this institution; and he conducted it with honour to himself, and with satisfaction to the academicians and subscribers. In 1796 he succeeded Dr. Hayes, as conductor of the annual performances at St. Paul's, for the feast of the sons of the clergy; and in this situation he uniformly maintained his distinguished character as a musical professor. Dr. Arnold closed life, after a gradual decay, in the sixty-third year of his age, on the 22d of October, 1802; and his remains were interred, with every mark of respect, in Westminster-abbey. He had five children, of whom two daughters and one son survived him. His son, Mr. Samuel Arnold, is the author of several musical dramas, which have been well received, and of a novel, intitled "The Creole;" and he is now making rapid progress in the profession of a portrait painter.

Of the abilities of Dr. Arnold as a musical composer, it is needless to add any thing by way of eulogium; the public approbation has anticipated the tribute of applause which the biographer might

be disposed to pay to his memory. His oratorios are not unworthy of the disciple of so great a master as Handel: and such was the versatility of his talents, that he not only acquitted himself with high credit in those solemn and august subjects which relate to our religious duties, but in those tender, playful, and humorous compositions which belong to the best of our public amusements. The "Maid of the Mill," the "Agreeable Surprise," "Incl and Yarico," the "Surrender of Calais," the "Shipwreck," and "Peeping Tom," will continue to delight as long as a sense of harmony subsists. Arnold's "Shunamite woman," one of his latest productions, possesses the genius of his earlier compositions, with that additional science which he had derived from study and experience.

It may be further mentioned to the honour of Dr. Arnold's character and memory, that the exercise of his professional talents was not confined either to the amusement of the public, or to his own private emolument. Many charitable institutions have derived great benefit from his voluntary and gratuitous assistance. Besides his professional excellencies, and the general benevolence of his disposition, Dr. Arnold possessed many qualities which entitled him to the esteem of those who knew him. "His genius and science, says an anonymous writer, who seems to have known him well, and to have justly appreciated his merit, "procured him a numerous circle of friends, and his social and amiable disposition constantly preserved them. His conversation was pleasant and unaffected; his heart was framed to feel for the distress of others; and his friendship was zealous and sincere."

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ARTUSI, Gio. Maria, of Bologna, in *Biography*, though he is ranked only among the minor writers on music, yet if his merit and importance are estimated by the celebrity and size of his volumes, certainly deserved the attention of students and collectors of musical tracts. In his "Arte del Contrappunto ridotta in tavole," published at Venice, 1586, he has admirably analysed and compressed the voluminous and diffused works of Zarlino and other anterior writers on musical composition, into a compendium, in a manner almost as clear and geometrical as that in which M.

d'Alembert has abridged the theoretical works of Rameau. In 1589, Artusi, who, like most of the musical writers of Italy, was an ecclesiastic, published a second part of his *Arte del Contrappunto*," which is a useful and excellent supplement to his former compendium. And in 1600 and 1603, this intelligent writer published at Venice the first and second part of another work, "Delle Imperfettioni della moderna musica." Here the author gives a curious account of the state of instrumental music in his time; and in describing a grand concert that was made by the nuns of a convent at Ferrara, in 1598, on occasion of a double wedding between Philip III, king of Spain with Margaret of Austria, and the archduke Albert with the infanta Isabella, the king's sister, he enumerates the several instruments that were employed, and points out their excellencies and defects. Among these, though the violin is just mentioned, yet nothing is said of its properties, while the cornet, trumpet, viol, double-harp, lute, flute, and harpsichord, are honoured with particular remarks both on their construction and use: but among these, the cornet, which has been supplanted in the favour of the public by the hautbois, seems to have stood the highest in the author's estimation. The elder Doni, in his dialogue written about fifty years before, mentions the cornet more frequently than any other instrument: "Il divino Antonio da cornetto perfettissimo—et M. Battista dal Fondaro con il suo cornetto ancora; che lo suona miracolosa-mente."

have not been able, says Dr. Burney, to discover what instrument is to be understood in this dialogue, when Girolamo Parabosco says "Io suonerò lo strumento:" and when it is said, "M. Gio. Vaniacopo Buzzino suonando di violonc il soprano, come egli fa miracolosamente," I am utterly unable to guess what instrument is meant, unless the word violone, by a typographical error, has been printed for violino. But to return to Artusi's remarks upon instruments: his hero on the cornet was Girolamo da Udine. In speaking of defects in the intonations of different instruments, I expected the violin would be celebrated for its superior perfection in that particular; but by the author's silence on that subject, I am convinced that it was either then but little used in concert, or was very ill played. Burney's *Hist. Mus.* vol. iii, p. 174.

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ASAPH, in Biography, a celebrated musician in the time of David, was the son of Barachias of the tribe of Levi. Asaph, and also his descendants, presided over the musical band in the service of the temple. Several of the psalms, as the 50th, the 73d to the 83d, have the name of Asaph prefixed; but it is not certain, whether the words or the music were composed by him: with regard to some of them, which were written during the Babylonish captivity, they cannot in any respect be ascribed to him. Perhaps they were written or set to music by his descendants, who prefixed to them his name, or by some of that class of musicians of which the family of Asaph was the head. 1 Chron. vi, 39. 2 Chron. xxix, 30; xxxv, 15. Nehem. xii, 46.

AVISON, Charles, in Biography, organist of Newcastle, was an ingenious and polished man, esteemed and respected by all who knew him; and an elegant writer upon his art. He had visited Italy early in his youth, and at his return, having received instructions from Geminiani, a bias in his Compositions for Violins, and in his Essay on Musical Expression, towards that master, is manifest. Rameau was likewise his model in harpsichord music; and Marcello's psalms were much over-rated by him, in order to depreciate Handel; whom he censured more by implication than open hostility. We find in his book, which is elegantly written, and in the prefaces to his musical compositions, many prejudices, particularly against German symphonies; ascribing to them the corruption and decay of music! His compositions for the harpsichord, when played by the late lady Milbanke, and accompanied by Giardini, had a pleasing effect. They were formed on the plan of Rameau's concertos, as those for violins were on the concertos of Geminiani; and there was the same difference between them in point of excellence, as is always discoverable between an original production, and an imitation.

His violin concertos were revived, after they became of age, at the concert of ancient music; where 20 years are the period which renders musical compositions venerable. Here they are still played in turn with those of Corelli, Geminiani, Handel, and San Martini; with whose productions, however, they but ill support a parallel: they want force, correct-

ness, and originality, sufficient to be ranked very high among the works of masters of the first class.

BABBI, Gregorio, in *Biography*, a tenor singer in the Italian opera, with the sweetest, most flexible, and most powerful voice of its kind, that his country could boast at the time. He flourished from 1730 to 1740; never was in England; but we have seen the principal songs that were composed for him, and conversed with many good judges that heard him sing them, and have no doubt but that he was a dignified, splendid, and powerful performer.

BABBINI, Matteo, in *Biography*, so named from being the scholar or imitator of Babbi, arrived in England in 1786, at the same time as Rubinelli. He had a tenor voice that was sweet, though not powerful, had an elegant and pleasing style of singing; but it was easy to imagine that his voice had been better; and not difficult to discover, though his taste was modern, and many of his *rissioramenti* refined and judicious, that his graces were sometimes redundant, and his manner affected. His importance was very much diminished, when he sung with the Mara; and after the arrival of Rubinelli, he sunk into insignificance.

BABEL, William, in Biography, organist of All-hallows, Bread-street, seems to have been the first, in this country, at least, who thinned, simplified, and divested the music of keyed instruments of the crowded and complicated harmony, with which, from the convenience of the clavier, and passion for full and elaborate music, it had been embarrassed from its earliest cultivation. This author acquired great celebrity by wire-drawing the favourite songs of the opera of Rinaldo, and others of the same period, into showy and brilliant lessons, which, by mere rapidity of finger in playing single sounds, without the assistance of taste, expression, harmony, or modulation, enabled the performer to astonish ignorance, and acquire the reputation of a great player, at a small expense. There is no instrument so favourable to such frothy and unmeaning music as the harpsichord. Arpeggios, which lie under the fingers, and running up and down the scales of easy keys with velocity, are not difficult, on an instrument of which neither the tone nor tuning depends on the player; as neither his breath nor bow-hand is requisite to give existence or sweetness to its sounds. And Mr. Babel, by avoiding its chief

difficulties of full harmony, and dissimilar motion of the parts, at once gratified idleness and vanity. We remember well, in the early part of our life, being duped to the glare and glitter of this kind of tinsel; this *pouissiere dans les yeux*, which "Mr. Felton continued and other dealers in *notes, et rien que des notes*, till Jozzi, the singer, by his neat and elegant manner of executing the brilliant, graceful, and pleasing lessons of Alberti, rendered them the objects of imitation. At length, on the arrival of the late Mr. Bach, and construction of piano-fortes in this country, the performers on keyed-instruments were obliged wholly to change their ground; and instead of surprising by the seeming labour and dexterity of execution, had the real and more useful difficulties of taste, expression, and light and shade to encounter. Babel, who was one of his Majesty George the First's private music, died about the year 1722.

BACCHIUS SENIOR, in *Biography*, one of the seven Greek writers in music, collected and published with a Latin translation and notes, by Meibomius, in 1652, is supposed to have flourished about the time of Ptolemy, that is, in the second century. His "Introduction to the Art of Music," is in dialogue; in the course of which all the terms used in the ancient Greek music are defined, and explained in Greek characters of notation.

Bacchius is the only one of these seven ancient musical writers, who, like Ptolemy, allows no more than seven modes. See MODES. On the subject of rhythm, he quotes Aristoxenus, Nicomachus, Leophantus, and Didymus; so that it is certain he wrote subsequent to all those authors.

BACH, SEBASTIAN, in *Biography*. The illustrious family of Bach has produced more great musicians, than any other single family in Germany, or, perhaps in Europe; as previous to the great eminence to which Sebastian had arrived, early in the last century, his family, according to Walther, had distinguished itself in the profession of music, particularly in organ-playing, for four generations. Innumerable are the stories still circulating in Germany, of Sebastian Bach's conflicts and triumphs over great competitors, till at length, like a courser often victorious, his fame was so high, as to discourage all competition. He was as superior to all organ-players on the continent, as Handel was in

England. The performances and compositions of these two great musicians, not only surpassed those of all their contemporaries, but established a style of playing and writing for the organ, which is still respected and imitated by the greatest organists in Germany, where men of superior abilities have always abounded, and been celebrated, not only for treating the manuals, but the pedals of that noble instrument.

Sebastian Bach is said by Marpurg, in his "Art de la Fugue," to have been "many great musicians in one, profound in science, fertile in fancy, and in taste easy and natural;" he should rather have said, original and refined, for to the epithets easy and natural many are unwilling to assent; as this truly great man seems by his works for the organ, to have been constantly in search of what was new and difficult, without the least attention to nature and facility.

Old Kirkman the harpsichord maker, used to relate the extraordinary curiosity excited at Salzburg, when Handel and Sebastian Bach happened to meet in that city. On their going together to the cathedral, they found it so full that they could scarcely get to the organ-loft; and when one of them opened the organ, it was not possible for more persons to crowd into the church. But so great was the fame of these performers, that those who could not gain admission into the interior of the building, procured ladders, and placed them at the windows, in order to gratify their ears with all the passages which the full organ could convey to them through all impediments.

Of *Sebastian Bach*, who was successively cantor, organist, and music director, at Leipsig, all the musical writers of Germany for these last sixty years, have borne testimony to the abilities. Quantz in his "Art of playing the Flute," written during the life of Bach, says, that this admirable musician had brought organ playing to the highest degree of perfection.

The challenge which he received and accepted, from the celebrated French organist Marchand, at Dresden, is well known in Germany. Upon the arrival of Marchand in that city, after he had vanquished all the organists of France and Italy, he offered to play extempore with any German whom the king of Poland could prevail upon to enter the

lists against him ; no one at Dresden had the courage to encounter so successful a champion; but an express being sent to Sebastian Bach, who was at that time a young man, and residing at Weimer, he came away immediately, and, like another David, vanquished this Goliah. It must not, however, be concluded from this defeat, that Marchand was a mean performer; if that had been the case, the victory over him would have added nothing to the fame of his competitor. It was an honour to Pompey that he was conquered by Cæsar, and to Marchand to be only vanquished by Bach.

This was the Bach whom the learned editor of the Latin Thesaurus, John Matthias Gessner, has celebrated in his notes on Quintilian, i, xii, p. 61, where the ancient citharædist is extolled for the use they made of their feet as well as their hands (perhaps merely to beat time) in their performance. The critic addressing himself to the shade of Quintilian, exclaims; "you would think but slightly, my dear Fabius, of all those exertions of the citharædist, if you could revisit the world, and attend the exhibitions of Bach, one of my colleagues in the university of Leipsig; who, when at the great organ, while every finger of both hands is engaged at the manuals, his feet are running over the pedals with a skill and velocity which several of your citharædist with 500 tibicinists could not emulate ; nor is his dexterity inferior in directing a band of thirty or forty performers, all employed at once; correcting the time of one by his nod, of another by his foot, and of a third by holding up a threatening finger; giving the right note to one from the top of his voice, to another from the bottom, and to a third from the middle of it; if you could have seen him amidst the very powerful sounds with which he was surrounded, performing a very difficult part himself, yet marking whence proceeded the least discordance, and aiding those that erred; favourer as I am of antiquity, the exertions of our Bach appear to me to effect what not many Orpheuses, nor twenty Arions, could atchieve." — ' Maximus alioquin antiquitatis fautor, multos unum Orpheas et viginti Arionas complexum Bachium meum, et si quis illi similis sit forte, arbitror.' Sebastian Bach died at Leipsig in 1754.'

BACH, CHARLES PHILIP EMANUEL, son of Sebastian, resided many years at Berlin, in the

service of Frederic II, king of Prussia: he was afterwards music-director at Hamburg, and long regarded as the greatest composer and performer on keyed-instruments of his time; he was certainly the founder of the present style of composition for the pianoforte, as his father and Handel had been for that of the organ. It was observed by Abel, that if Sebastian Bach and his admirable son Emanuel, instead of being music directors in commercial cities, had been fortunately employed to compose for the stage and public of great capitals, such as Naples, Paris, or London, and for performers of the first class, they would doubtless have simplified their style more to the level of their judges; the one would have sacrificed all unmeaning art and contrivance, and the other have been less fantastical and *recherché*; and both, by writing in a style more popular, and generally intelligible and pleasing, would have extended their fame, and been indisputably the greatest musicians of the eighteenth century.

Emanuel Bach, in his life, written at our request by himself, has some excellent reflections on his own style, which he formed and polished by hearing the greatest performers, vocal and instrumental, of his youth, who visited his father, or were employed in the theatre at Berlin. When the critics, says he, are disposed to judge impartially, which seldom happens, they are frequently too severe on works that come under their lash, from not knowing the circumstances that gave them birth, or remembering the author's original intention. But how seldom are critics found to possess feeling, science, probity and courage; qualities without which no one should set up for a sovereign judge. It is a melancholy truth, that musical criticism, which ought to be useful to the art, is in Germany a trade, commonly carried on by dry, malignant, and stupid writers. He then declares that of all his works, those for the clavichord or piano-forte are the chief in which he has indulged his own feelings and ideas. His principal wish has been to play and compose in the most vocal manner possible, notwithstanding the great defect of all keyed instruments, except the organ, in not sustaining their tone. But to make a harpsichord or piano-forte sing, is not easily accomplished; as the ear must not be tired by too thin a harmony, nor stunned by too full an

accompaniment. In his opinion, music ought to touch the heart, and he never found that this could be effected by running, rattling, drumming, or arpeggios.

If Haydn ever looked up to any great master as a model, it seems to have been C. P. Em. Bach: the bold modulation, rests, pauses, and free use of semi-tones, and unexpected flights of Haydn, remind us frequently of Bach's early works more than of any other composer. But in writing for violins, he has surpassed his model in facility and invention; freaks, whim, and even buffoonery, appear natural to Haydn, which in the works of his imitators seem downright caprice and affectation. Em. Bach used to be censured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnson, to which the public by degrees became reconciled, every German composer takes the same liberties now as Bach, and every English writer uses Johnson's language with impunity. Emanuel Bach died at Hamburg, 1788, at near eighty years of age.

BACH, JOHN CHRISTIAN, arrived in England 1763, during the opera regency of the admirable female singer and actress Colomba Mattei, who had engaged him as composer of the serious opera. He was the youngest son of Sebastian Bach, and had been a considerable time in Italy, where he added new lustre to his name and family by his dramatic productions, and had been appointed by the empress queen organist of the Duomo at Milan.

On his arrival here, he was extremely mortified to find that he had no better singers to write for than Ciardini and the Cremonini, two performers hardly worthy to be ranked in the second class; and for some time he totally declined composing for our stage, being unwilling, as a stranger, to trust his reputation to such performers. But, at length, having heard the De Amicis sing two or three serious songs in private, it suggested to him the idea of giving her the first woman's part in his serious opera; and having communicated his design to Mattei the impresario, matters were soon arranged, and the De Amicis, who afterwards held the first rank among female singers in the serious operas of Naples and other great cities of Italy, was now first taken from the comic opera, and invested with the character of principal woman in the serious. And during the rest of the season, on Tuesday nights, she delighted the

town as the representative of Thalia, and on Saturdays as that of Melpomene.

John Christian Bach's first opera in England, called *Orone, o sia Diana vendicata*, was honoured with the presence of their Majesties on the first night, February the 19th, 1763, and extremely applauded by a very numerous audience. Every judge of music perceived the emanations of genius throughout the whole performance; but were chiefly struck with the richness of the harmony, the ingenious texture of the parts, and above all with the new and happy use he had made of wind-instruments; this being the first time that clarinets had obtained admission in our opera orchestra. Their Majesties honoured the second representation likewise with their presence, and no other serious opera was wanting for near three months. *Zanaida*, however, a second serious opera by this composer, was brought out in May, which ran more than a month, when the season closed.

The principal songs of these two operas, though excellent, being calculated to display the compass of voice and delicate and difficult expression and execution of De Amicis, were not likely to become common or of much use out of the opera house. The rest of the airs were so indifferently sung, that they were more admired as instrumental pieces, than compositions for the voice. But this excellent master soon convinced us that he possessed every requisite for a great musician, by the songs he afterwards composed in every style of good singing; by his symphonies, quartets, and concertos for almost every species of instrument, as well as by his expressive and masterly performance on the piano-forte. It is with pleasure that we take this opportunity of doing justice to the talents and abilities of a man who improved our taste both in composition and performance. Having very early in life been deprived of the instructions of his father, the great Sebastian Bach, he was for some time a scholar of his elder brother, the celebrated Charles Phil. Emanuel Bach, under whom he became a fine performer on keyed-instruments; but on quitting him and going to Italy, where his chief study was the composition of vocal music, he assured us, that during many years he made little use of a harpsichord or piano-forte but to compose for or accompany a voice. When he arrived in England, his

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style of playing was so much admired, that he recovered many of the losses his hand had sustained by disuse and by being constantly cramped and crippled with a pen; but he never was able to reinstate it with force and readiness sufficient for great difficulties; and in general his compositions for the piano-forte are such as ladies can execute with little trouble; and the allegros rather resemble bravura songs than instrumental pieces for the display of great execution. On which account, they lose much of their effect when played without the accompaniments, which are admirable, and so masterly and interesting to an audience, that want of hand, or complication in the harpsichord part is never discovered.

There are many admirable airs in the operas he composed for our stage that long remained in favour. The richness of the accompaniments perhaps deserve more praise than the originality of the melodies; which, however, are always natural, elegant, and in the best taste of Italy at the time he came over. The Neapolitan school where he studied, is manifest in his cantilena, and the science of his father and brother in his harmony. The operas of this master are the first in which Da Capos disappeared, and which, about this time, began to be generally discontinued: the second part being incorporated with the first, to which, after modulating into the fifth of the key, the singer generally returns.

Bach seems to have been the first composer who observed the law of *contrast*, as a *principle*. Before his time, contrast there frequently was, in the works of others; but it seems to have been accidental. Bach in his symphonies and other instrumental pieces, as well as his songs, seldom failed, after a rapid and noisy passage, to introduce one that was slow and soothing. His symphonies seem infinitely more original than either his songs or harpsichord pieces, of which the harmony, mixture of wind-instruments, and general richness and variety of accompaniments, are certainly the most prominent features. In the sonatas and concerto which he composed for his own playing, when his hand was feeble, or likely to tire, he diverted the attention of the audience to some other instrument; and he had Abel, Fischer, Cramer, Crosdill, Cervetto, and other

excellent musicians to write for, and take his part, whenever he wanted support.

In 1765, he new set Metastasio's *Adriano in Siria*, in the performance, of which the rich, powerful, and mellifluous voice of Manzoli was assigned the principal part. The expectations of the public the first night this drama was performed, occasioned such a crowd at the King's theatre as had been seldom seen there before. It was impossible for a third part of the company collected together on this occasion to obtain places. But whether from heat or inconvenience, the unreasonableness of expectation, the composer being out of fancy, or too anxious to please, the opera failed. Every one seemed to come out of the theatre disappointed, and the drama was performed but two or three times. This seemed matter of great triumph to the Italians, who began to be jealous of the Germanic body of musicians at this time in the kingdom. The songs were printed by the elder Welcker, and many of them sung afterwards at concerts with great applause, and found, as detached airs, excellent, though they had been unfortunate in their totality.

Soon after his arrival in England, J. C. Bach and his countryman Abel uniting interests, opened a subscription for a weekly concert; and as their own compositions were new and excellent, and the best performers of all kinds which our capital could supply enlisted under their banners, this concert was better patronized and longer supported than perhaps any one had ever been in this country; having continued for full twenty years with uninterrupted prosperity. Bach had not been long in London before he had the honour of being appointed chamber-musician and music-master to her majesty; and his merit seems to have been constantly well understood and royally patronized at St. James's to the end of his life, which he terminated, after a short illness, in 1782. And having much more genius than worldly prudence, he left his widow Mrs. Bach (formerly the signora *Grassi*, first woman at the opera during the run of Gluck's *Orfio*) in very indigent circumstances; but her majesty finding that she wished to return to her own country, settled a pension upon her to enable her to end her days there in ease and comfort.

BAGLIONE, COSTANZA, in *Biography*, a most pleasing singer, and excellent actress, in the comic

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opera at Milan, in 1770, at the head of a Bolognese musical family, of which six sisters were all singers, doubling the number of our Abrams's but not the merit. Three of these sisters went afterwards to Paris, "who pleased there so much (says M. La Borde), as to make us wish to hear the rest." *Essai sur la Musique*.

BAIF, JOHN ANTHONY, in *Biography*, was born at Venice, 1532, where he probably acquired and cherished his passion for music. He was the natural son of the French ambassador to that republic; had been a fellow student with the poet Ronsard, and was closely united to him by friendship and kindred art. *Baif*, like our sir Philip Sidney, wished to introduce the feet and cadence of the dead languages into the living, and with the like success. He set his own verses to music; not to such music as might be expected from a man of letters, or a *dilettante*, consisting of a single melody, but to counterpoint, or music in different parts. Of this kind he published, in 1561, twelve hymns, or spiritual songs; and, in 1578, several books of songs, all in four parts, of which both the words and the music were his own. When men of learning condescend to study music *à fond*, professors think the art highly honoured by their notice; but poets are very unwilling to return the compliment, and seldom allow a musician to mount Parnassus or set his foot within the precincts of their dominions. *Baif*, however, was allowed to be as good a musician as poet; and what entitles him to the more notice here, is the having established an academy, or concert at his house, in the suburbs of Paris, where the performance was frequently honoured with the presence of Charles IX, Henry III, and the principal personages of the court.

Mersennus, in *Genes*, p. 1683, has given a particular account of this establishment, the first in France of which we have met with any record. In this academy or concert, dignified by a royal charter, in which voices, viols, and flutes were employed (*vocibus, sidibus, et sisulis constaret*), it was expected to recover the three genera of the Greeks, and all the miraculous powers of their ancient music.

BALTAZARINI, in *Biography*, an Italian performer on the violin, who seems first to have brought that instrument into favour at the court of France, before any honourable mention is made of it

elsewhere in that kingdom. He was sent, 1577, at the head of a band of violin players from Piedmont, by marshal Brissæ, to Catharine de Medicis, and appointed by that princess her first valet de chambre, and superintendant of her music. The violin, however, seems to have been well known and in general use in Italy at this time, as Montagne, who was at Verona in 1580, says that there were organs and violins to accompany the mass in the great church. *Journ. du Voyage*. Baltazarini having contributed greatly to the amusement of the royal family and nobility, by his ingenuity in suggesting magnificent plans, machinery, and decorations, for balets, divertisements, and other dramatic representations, received the quaint title of *de Beau-joyeux*. See *Balet de la Royné*.

BALTZAR, THOMAS, in *Biography*, the first great performer on the violin who visited this country from the continent, whose name appears in our musical annals; and the account, which Anthony Wood gives of this extraordinary musician, in his life written by himself, is so characteristically quaint, minute, and amusing, that we shall transcribe it in his own words; as it will at once convey an idea to the musical reader of the superiority of Baltzar's execution, and of the state of music at Oxford during the latter end of the interregnum.

"Thomas Baltzar," says Ant. Wood, "a Lubecker born, and the most famous artist for the violin that the world had yet produced, was now (1658) in Oxon, and this day, July 24, A. W. was with him and Mr. Ed. Low, lately organist of Ch. Ch. at the house of Will. Ellis. A. W. did then and there, to his very great astonishment, hear him play on the violin. He then saw him run up his fingers to the end of the finger-board of the violin, and run them back insensibly, and all with alacrity and in very good tune, which he nor any in England saw the like before. A. W. entertained him and Mr. Low with what the house could then afford, and afterwards he invited them to the tavern; but they being engaged to go to other company, he could no more hear him play or see him play at that time. Afterwards he came to one of the weekly meetings at Mr. Ellis's house, and lie played to the wonder of all the auditory, and exercising his finger and instrument several ways to the utmost of his power. Wilson (Doctor) thereupon, the public professor, the greatest judge of musick that ever was, did after his humoursome way, stoop downe to Baltzar's feet, to see whether he had a huff on, that is

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to say, to see whether he was a devil or not, because he acted beyond the parts of man.

" About this time it was that Dr. John Wilkins, afterwards bishop of Chester, and called the *flying bishop*., warden of Wadham, the greatest curioso of his time, invited him and some of the musicians to his lodgings in that coll. purposely to have a consort, and to see and hear him play. The instruments and books were carried thither, but none could be persuaded there to play against him in consort on the violin. At length the company perceiving A. W. standing behind in a corner neare the dore, they haled him in among them, and play, forsooth, he must against him. Whereupon, he being not able to avoid it, he took up a violin, as poor Troylus did against Achilles. He abashed at it, yet honour he got by playing with and against such a grand master as Baltzar was. Mr. Davis Mell was accounted hitherto the best for the violin in England; but after Baltzar came into England, and shewed his most wonderful parts on that instrument, Mell was not so admired, yet he played sweeter, was a well-bred gentleman, and not given to excessive drinking as Baltzar was."

At the restoration of king Charles II, Baltzar was placed at the head of his majesty's new band of violins. His compositions have more force and variety in them, and consequently required more hand to execute them, than any music then known for his instrument; as appears by a MS. collection of his pieces, with which we were presented by the late Rev. Dr. Montagu North.

Ant. Wood tells us, that this celebrated violinist died in July, 1663, and was buried in the cloister belonging to St. Peter's church, at Westminster; and adds, that " this person being much beloved by all lovers of musick, his company was therefore desired; and company, especially musical company, delighting in drinking, made him drink more than ordinary, which brought him to his grave." A. Wood's Life, p. 190.

BANTI, BRIGIDA GEORGI, in *Biography*, an opera singer of the first class. In 1777 she was engaged by the proprietors of the pantheon, to supply the place of the Agujari; a measure adopted merely on speculation, upon hearing from Paris of the effects of her fine voice in that capital.

She was the daughter of a *gondoliere* at Venice, and for some time a piazza performer in that city. After this exercise of her natural vocal powers, she

sung her way to Lyons, where she performed in coffee-houses for such small donations as are usually bestowed on itinerant talents in such places. Hence, by the power of song, she was conveyed to Paris, where her voice was so much admired, that, after very little teaching by some of her countrymen whom she met with there, she was permitted to sing at the concert spiritual. Here the applause was so loud, that it soon reached England, and inclined the proprietors of the Pantheon to engage her for three seasons, at 800 *l.* a year, upon condition that 100 *l.* should be deducted each season out of her salary, for the payment of an able master to cultivate her voice. Sacchini was the first appointed to this office; but soon found her so idle and obstinate, that he quitted her as an incurable patient. She was next assigned to signor Piozzi, whose patience was likewise exhausted before she became a perfect singer. In 1779, she returned to Italy as ignorant of music as when she left that country; but from the accuracy of her ear, and power of imitation, she soon improved, more by example than precept or study; and in 1783, we find in musical records that she was engaged at Florence, as first woman, to sing with Marchesi, then at the zenith of his powers and favour. The next year she sung at Turin; then at Milan; and in 1786 she went to Vienna; thence to Warsaw in 1787; and in 1788, first performed at Naples, where the theatre is the largest in Europe, and reckoned the post of honour among singers. And here her favour was so great, that after singing at Milan with Crescentini, and at Venice with Pacchierotti, she was recalled to Naples three several times before the year 1793, when she went to Spain; and at Madrid she seems still to have increased in fame and favour. His Catholic majesty finding that she had a large family of children, which was increased during her residence in Spain, took two off her hands, and promised to have them educated, and to provide for them. It is hardly credible, with a person and voice so entire and well preserved, but she used to declare, that she had had children and miscarriages to the amount of eighteen!

In 1794, on quitting Spain, she returned to England, where she preserved her voice, increased its powers, and her favour with the public, every season, till 1802, when she again returned to her own country; and in November performed at

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Bologna, in *Antigona*, an opera composed by Bianchi. From Bologna she was invited to Naples for the fourth time; and from Naples was invited to sing at Milan, during the carnival of 1803.

We cannot take our leave of this admirable performer, without declaring, that we never heard a voice of more grateful tone, or more constant in tune; or an execution (as far as she attempted bravura) more neat, brilliant, and articulate. The low notes of her voice were mellifluous, rich, and full to an uncommon degree; and in pathetic airs, the tones through her whole compass were truly touching.

Her knowledge of music was inconsiderable, and this she always confessed; that is, she could not sing at sight: but who is ever required in public to sing airs at sight? and whether she was an hour or a week in studying a part, it was the same thing to the audience, as she was always perfect on the stage; so that the inconvenience was all her own.

It has been said that she wanted variety in her embellishments; but few female singers are sufficiently skilled in the laws of counterpoint to invent graces themselves, that shall not break the time or injure the harmony; and we believe that composers must rejoice in such ignorance, as modestly delivers their melodies unsophisticated, disguised and changed by what are vulgarly termed graces, but which persons of true taste and judgment, with more propriety, denominate ignorance and impertinence.

We long wished the Banti's shake a little more open, but even that wish was gratified before her departure. And now, quitting the singer, we shall pay our respects to her as an actress; in which faculty she surpassed in grace, dignity, and propriety, all the stage singers whom we remember ever to have seen; and whoever recollects her performance in the opera of *Semiramide*, will not dispute her transcendent merit in that particular: ever attentive to the persons who addressed her in each scene, whether good or bad singers, friends or foes to herself, she never seemed to think them less worthy of her notice than the ladies of her acquaintance in the pit or the boxes.

Her person and figure were good, and her countenance, though not handsome, was expressive, and her features strong and flexible. Upon the

whole, we know not whether she gratified us most as a singer or an actress.

BARBELLA, EMANNUEL, of Naples. It would be unjust not to bestow a few words on this pleasing and peculiar player on the violin of the old school. The father of this singular but worthy and inoffensive character, was an eminent performer on the violin, and leader of the opera band at Naples in the beginning of the last century, during the life of Corelli, when his scholar Geminiani arrived in that city from Rome. (See Corelli, and Geminiani.) On the first hearing of the younger Barbella, he surprised no one who had heard Giardini and other famous violinists of the new schools. He was not young, indeed, when the parallel was drawn, and solo playing was disregarded at Naples, where vocal composition and singing were chiefly cultivated in the conservatories, and patronized by the public, so that teaching and orchestra playing were Barbella's chief employment and support; and for the latter he was ill qualified by the softness of his tone, and the shortness of his bow. He performed, however, most admirably the famous Neapolitan air, which the common people constantly play at Christmas to the virgin. Barbella executed it with a drone kind of bagpipe base, in a very humorous though delicate manner. But as a solo player, though his tone was very even and sweet, it was somewhat languid and inferior in force to that of Nardini of the same school, and indeed to that of several others then in Italy; but he knew music well, and had much fancy in his compositions, with a tincture of not disagreeable madness.

He was most remarkable for his sweet and insinuating manner of playing Calabrese, Loccese, and Neapolitan airs, and among the rest a humorous piece composed by himself, which he calls *Tinna Norma*; it is a nursery tune, or Lullaby, excellent in its way, and with his expression, was extremely captivating.

Barbella was the most obliging and best-natured of mortals; his temper has been said to be as soft and sweet as the tone of his violin.

In a correspondence with the author of this article, who had requested of him an account of the Neapolitan school of music, and above all, of his own studies; as his answer concerning himself was

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short and characteristic, we shall here insert a translation of it.

"Emanuele Barbella had the violin placed in his hand when he was only six years and a half old, by his father Francesco Barbella. After his father's decease he took lessons of Angelo Zaga, till the arrival of Pasquilino Bini, a scholar of Tartini, in Naples, under whom he studied for a considerable time, and then worked by himself. His first instructor in counterpoint was Michele Gubbalone ; but this master dying, he studied composition under the instructions of Leo, till the time of his death; and pleasantly adds:

*Non per questo, Barbella, è un vera asino che non sa niente:* "Yet, notwithstanding these advantages, Barbella is a mere ass, who knows nothing."

This modest and ingenious musician, and true follower of Tartini's principles, died at Naples 1773. His worthy disciple, signor Raimondi, with more force in public, has the same sweetness of tone and temper in private.

BARBIER, MISTRESS, first appeared as a new English singer, on the revival of the opera of *Almahide* in 1711, -while questions were asked in Italian, and answered in English, and e contra. Her timidity on first appearing on the stage, gave birth to an admirable Spectator (No. 231), in which Mr. Addison apologises for, and commends, diffidence and modesty with a sympathetic zeal and sensibility. It is well known, that this excellent writer, with all his learning and abilities, was never able to perform his part in public as a speaker, when he was secretary of state and in parliament, long after this paper was written; and here, by a kind of precognition, he extenuates his fault before it was committed. With respect to Mrs. Barbier's distress on her first facing an audience on the stage, Mr. Addison has put it in the most amiable light possible:

"this sudden desertion of oneself," says he, "shews a diffidence, which is not displeasing; it implies at the same time the greatest respect to an audience that can be: it is a sort of mute eloquence, which pleads for their favour much better than words can do; and we find their generosity naturally moved to support those who are in so much perplexity to entertain them. I was extremely pleased," continues he, "with a late instance of this kind at the opera of *Almahide*, in the encouragement given to a young singer, whose more

than ordinary concern on her first appearance, recommended her no less than her agreeable voice and just performance."

This lady was a native of England, who continued to sing at the opera several years, and afterwards was a favourite concert and play-house singer, till the year 1729.

In the year 1717, it seems as if she had a little vanquished her bashfulness in private, however it may have incommoded her in public; for she had mustered courage sufficient to elope from her father's house with a person that was *suspected* to be of a different sex. During her absence., Mr. Hughes wrote the following pleasant 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 pleased, when vexed a shrew.  
Genteel her motion when she walks,  
Sweetly she sings, and loudly talks;  
Knows all the world, and its affairs,  
Who goes to court, to plays, to prayers,  
Who keeps, who marries, fails, or thrives,  
Lead 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;

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Or more, if more you wish and may  
Try if at church the words she'll say,  
Then make her, if you can—obey.

BARTOLI, DANIEL, a learned Jesuit, born at Ferrara in 1608 ; author of many profound and useful works, written in Italian, with a precision and purity of style which have inclined his countrymen to rank him among the first scientific writers in their language. The great historical work of Bartoli appeared in 6 vols. folio, printed at Rome in succession from 1650 to 1673. After the life of St. Ignatius, he begins with the establishments and labours of the Society in Asia, comprised in 3 vols. and divided into those of the East Indies, Japan and China. In two other volumes he treats of England and Italy. This performance was translated from the Italian into Latin by father Giannini, and printed at Lyons. He published at Bologna, in 1680, a work in 4to. intitled " Del suono de tremori armonici e. dell'udito" (of harmonical vibrations of sound and of the ear). In this truly scientific and ingenious work are to be found several discoveries in harmonics, that were pursued by posterior writers on the subject. It contains four dissertations; the first treats of the similarity between the circular undulations occasioned in still water when a stone is thrown into it, and the propagation and motion of sound. The second, of the motion of sound compared with that of light of echoes, or reflection of sound, and of its augmentation in a whispering room or gallery. Third, of harmonic vibrations, and ratios of sound; of sympathetic sounds; of the breaking a glass with the voice. Fourth, of the mixture of sounds; of consonance; harmonics; and the immense increase of sounds in a vessel, or inclosed place, by repercussion. With many other curious inquiries; and ends with the anatomy of the ear.

BASSANI, GIAMBATISTA, in *Musical Biography*, was chiefly known in England, at the beginning of the last century by his, which were more graceful and pleasing than those of any of his countrymen, except Carissimi and Stradella. But he has many titles to an honourable place in musical history. He was not only author of thirty-one different works in favour all over Europe, during the limited longevity of musical productions, but the first composer for

the violin in Italy, who seems to have written for it with the spirit and intelligence of a real master of the instrument: He was a native of Bologna, maestro di capella of the cathedral, Academico Filarmonico of that city, and violin-master to Corelli. Bassani, who flourished from about the year 1675 to 1703, (the date of his last work) was a man of extensive knowledge and abilities in his art ) having been not only a successful composer for the "church, the theatre, and the chamber, but an excellent performer on the violin, as we were assured by Padre Martini his townsman, who was old enough to have formed his opinion from those who had often heard him perform. And, indeed, his sonatas for the violin, and accompaniments for that instrument to his masses, motets, psalms, and cantatas, manifest a knowledge of the finger-board and bow, which appears in the works of no other composer, anterior to Corelli, which we have been able to find; and the lovers of the pure harmony and simple melody of that admirable master would still receive great pleasure from the performance of Bassani's sonatas for two violins and a base; in which they would hear, not only the general musical language of the time, but the mild accents and grateful tones of Corelli's own mellifluous voice.

BATES, JOAH, Esq. late commissioner of customs, was born at Halifax, in Yorkshire, where he began his school education under the celebrated Dr. Ogden, with whom he remained till the doctor returned to reside at Cambridge. During this time he received the rudiments of music from Mr. Hartley, the organist of Rochdale. When Dr. Ogden quitted Halifax, Bates was removed to the school of Manchester, under Mr. Parnell; and it was there, as he has frequently told his friends, that the grand style of organ playing, in which he so eminently excelled, was suggested to him by the performance of old Wainwright on the organ in the collegiate church. While he remained at Manchester, he had made such a proficiency in music as to be able frequently to officiate for his old master Hartley, when his avocations called him away from Rochdale.

Bates, on quitting that seminary, was removed to the foundation at Eton; but there his progress in music received a considerable check, and was in danger of being totally stopped; for it was contrary

to the rules of that society for any of the boys on that foundation to be permitted the use of musical instruments. In this state of musical privation Bates remained some months, and had no other means of practising than by playing on imaginary keys on the table, Which for a considerable time was his custom every day. At length, having by chance had an opportunity of touching the college organ, his talents for music were reported to Mr. George Graham, one of the assistant masters, who having a harpsichord, invited him to his rooms; and finding what an extraordinary performer he was, obtained permission for him to pursue his musical studies, accommodated him with the use of his harpsichord, and procured him liberty to play on the college organ at his leisure hours.

When he went to Cambridge, the vacancies for King's college were so few, that he was in danger of being superannuated, and was actually entered at Christ's college., where, while he was a member, two of the university scholarships, became vacant, and he declared himself a candidate. It proved on this occasion a fortunate circumstance, that he had not gone off to King's; for as Dr. Heath and Mr. Keate, both of King's college, and his seniors, were candidates, the custom of that college would not have permitted a junior to become a candidate. But though he was now a member of Christ's, that circumstance did not prevent his being a candidate for a university scholarship; the examination for which is considered as the most severe of any classical examination in the university of Cambridge. Some of the most distinguished undergraduates were at this time candidates; and after an examination of several days, Zouch of Trinity, and Bates, were elected. This success established his literary character in the university as high as his musical had been before: and soon after, as the term of superannuation was expired, a vacancy happening at King's, he was admitted a scholar, and in three years, fellow. The regularity of his conduct during his scholarship, recommended him so much to provost Sumner, that he was appointed tutor to the college soon after his admission as fellow. While he was in this situation, among his private pupils he had not only students of his own college, but the present lord Bolton, and Mr. Coxe the traveller, both then scholars of King's, were his private pupils; as

was the Hon. William Augustus Montagu of Trinity college, second son of the earl of Sandwich. This produced a connexion, with that nobleman, which ended in his lordship's tempting him to resign his fellowship, and reside with him at the admiralty in the capacity of private secretary.

Few dilettanti musicians have ever acquired or deserved more fame for their knowledge in music, judgment, and experience in its effects, and abilities in conducting a complete orchestra and numerous band of singers, than Mr. Bates, who, at the university of Cambridge, distinguished himself as a fine performer on the harpsichord, as well as a zealous votary of the works of Handel; and as long as he remained at college, he performed the part of a Coryphæus at all public and private concerts. It may perhaps not be thought unworthy of notice here, that at this time (about the middle of the last century), the university of Cambridge was in possession of four very extraordinary dilettanti musicians: Dr. Smith, master of Trinity college, for the theory of sound; the Rev. Thomas Twining, an admirable performer and leader on the violin, and an excellent judge of every species of music; the late worthy and ingenious Mr. Lobb of Peterhouse, the most correct and certain *Sight's* man on the harpsichord or organ with whose performance we have been acquainted; and Mr. Bates for his masterly performance on keyed instruments, and abilities in conducting a band. There being at this time no very able professor in the university, these gentlemen regulated and performed at all public and private concerts during their residence in college.

No one stood higher in character, or was more courted in society, while at Cambridge, by persons of all ages than Mr. Bates; in particular by the late Dr. Smith, the master of Trinity college, with whom he spent most of his evenings, and who, at his death, left him a legacy.

Before he quitted the university, an organ was built for the church of his native place, Halifax; and determining, that it should be opened with eclat, he, for the first time that any oratorio had been performed north of Trent, attempted the *Messiah*. With the assistance of the Rev. Mr. Allott, of Kirkheaton, who had trained up the country people in his parish to sing choruses in a very superior

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style, and with the addition of Bates's own exertions, with the singers of Halifax, the choruses were performed with a precision that astonished every one; and it was universally acknowledged by the best judges, that the Messiah had never been so well performed. The first violin, on this occasion, was performed by the celebrated Dr. Herschel, the astronomer; and his profession being then music, he was immediately elected organist.

It was the success of this undertaking that inspired the late commissioner with the idea of rescuing the compositions of old masters from oblivion, by having them executed by a numerous and select band of vocal and instrumental performers; and after being settled in London as private secretary to lord Sandwich, he had an opportunity of communicating his plan to persons of the first distinction, and the establishment of the *Concert of Ancient Music* in Tottenham street was the consequence, being formed and executed entirely under Mr. Bates's direction: and as many of the works of Handel, which had not been performed for many years, and never so well as at this establishment, were revived, the number of that truly great, and often sublime, composer's admirers was much increased.

His majesty, a constant and steady patron and protector of the works of Handel, soon after the establishment of this concert, graciously condescended to become a subscriber; and together with her majesty and the princesses, constantly to attend the several performances. The nobility and gentry, who were enrolled among the original subscribers to this respectable institution, have been likewise steady in their patronage and attendance. And it is now (1802), from the splendor and celebrity of its admirable performances, in higher public favour, than at any former period of its establishment.

After remaining some years with the earl of Sandwich at the admiralty, Mr. Bates was appointed commissioner of the victualling office; and soon after, he married his celebrated pupil, Miss Harrop, who had been educated under his eye from his first arrival in London; and whose seraphic voice, and disposition for music, he so highly cultivated, as to render her one of the most enchanting singers which this or perhaps any country ever produced.

The victualling office on Tower hill now became the resort of persons of the highest rank; and at his residence there, was planned that most stupendous musical performance, the *COMMEMORATION OF HANDEL*, in Westminster abbey and the Pantheon, which was conducted by Mr. Bates in a manner never to be forgotten by those who had the happiness of being present. The great splendor and success of this *COMMEMORATION* will unite the name of commissioner Bates with the renown of Handel, as long as such a memorable event shall remain in the records of the musical art. And the performance of Mrs. Bates, particularly in the pathetic songs of Handel, has rendered it so difficult for her successor at the concert of ancient music, to satisfy the old subscribers in such songs as she used to perform there, that something will always seem wanting to complete their happiness.

Soon after the commemoration, Mr. Bates was promoted to a seat at the board of customs; but previous to his quitting the victualling office, having officially experienced the difficulties which the capital of the kingdom often labours under for want of flour, he projected the plan of the Albion Mill; on the success of which he was so sanguine, that he vested his whole fortune, and even that of his wife, in the capital stock of that company, to the amount of 10,000 *l*. By the conflagration which happened to this building, he was completely ruined. His whole fortune was not only rested in the company, but his credit for a large part of the stock in hand, which was all consumed by the fire; so that he was totally bereaved of the means of making any provision for his family, and of guarding against the vicissitudes to which humanity is subject. He submitted to this event with dignity and fortitude; but the circumstance of having involved his wife in the ruin, and sacrificed her professional acquirements without her approbation, preyed so continually on his mind, as at length to produce a complaint in his chest, which finally proved fatal, and brought him to the grave, the 8th of June, 1799, at the age of 59.

*BATESON, THOMAS*, an English Madrigalist of the beginning of the seventeenth century, not devoid of merit as a vocal composer. He was organist of the cathedral of Chester in 1600. Ant. Wood says, that he was a person esteemed very eminent in his profession, especially after the publication of his

English madrigals to three, four, five, and six voices. About 1618, he became organist and master of the children of the cathedral church of the Blessed Trinity in Dublin; and in the university of that city, he obtained the degree of bachelor of music.

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BEARD, John, in *Biography*, an energetic English singer, and an excellent actor, was brought up in the king's chapel. He knew as much of music as was necessary to sing a single part at sight, and with a voice that was more powerful than sweet, he became the most useful and favourite singer of his time, on the stage, at Ranelagh, at all concerts; and in Handel's oratorios, he had always a capital part; being by his knowledge of music the most steady support of the choruses, not only of Handel, but in the odes of Green and Boyce. Having married for his second wife a daughter of Rich, the patentee of Covent-Garden theatre, upon the death of his father-in-law, he became manager of that play-house, and discontinued all public singing; which a deafness that had been long increasing rendered necessary. His first marriage was with a lady of quality, a sister of the late earl of Walgrave, to whom he was a very indulgent and tender husband; and he proved himself to be a man of honour and principle in every transaction of his life. There were so much intelligence and humour in his acting and singing comic parts on the stage, and Scots and Irish ballads in private, as well compensated for deficiencies of voice. He was closely united by friendship to Dr. Boyce, in the performance of whose music he manifested a zeal and even a partiality which were not discoverable for that of any other composer. He died in 1791.

BEDA or BEDE

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

It is from the *Ecclesiastical History* of this worthy monk, that we know any thing concerning music in our country during the seventh and eighth centuries, the most barbarous period of its annals. In his account of the conversion of the Saxons to Christianity, he speaks of *litanies* and *allelujahs* being

sung in the Gregorian manner, according to the Roman ritual, when bishop Stillingfleet thinks that the goodness of the music was the principal incitement to the reception of the mass by the Saxons.

Bede was himself an able musician, and is supposed to have been the author of a short musical tract, "De Musica Theorica, et Practica seu Mensurata." Of the two parts of this treatise ascribed to Bede, the first may have been written by him; the second, however, is manifestly the work of a much more modern author; for we find in it, not only the mention of music in two or three different parts, under the name of *discant*, but of instruments never mentioned in writers contemporary with Bede; such as the *organ*, *viola*, *atola*, &c. A notation too of much later times appears here, in which the *long*, the *breve*, and *semibreve*, are used, and these upon *five lines* and spaces, with equivalent rests and pauses. The word *modus* is also used for *time* in the sense to which the term *mood* was applied after it ceased to mean *key*. Upon the whole it seems as if this last part of the tract attributed to Bede, was written about the twelfth century; that is, between the time of Guido and John de Muris. Bede, however, informs us that, in 680, John, præcentor of St. Peter's in Rome, was sent over by pope Agatho to instruct the monks of Weremouth in the art of singing, and particularly to acquaint them with the manner of performing the festival services throughout the year, according to that which was practised at Rome. And such was the reputation of his skill, that "the masters of music from all the other monasteries of the north came to hear him; and prevailed on him to open schools for teaching music in other places of the kingdom of Northumberland."

And it is from Bede's information that we have any knowledge of the social and domestic singing to the harp in the Saxon language, upon our island, at the beginning of the eighth century; which is amply detailed in bishop Percy's essay on the ancient English minstrels. Reliques of Ancient poetry.

BENEVOLI, ORAZIO, in *Biography*, maestro di capella to the pope in 1650, and extremely applauded by his contemporaries for *polyphonic* compositions. Antonio Liberati, his disciple, in a letter which he published at Rome in 1684, in which he characterises all the eminent contrapuntists of

that school, speaking of Benevoli, says: that he surpassed all the masters of his time in writing for four and even six choirs, in which, by the construction and order of the parts, the imitations of beautiful passages, inverted fugues, double counterpoint, new contrivances, ligatures, preparations and resolutions of discords, the texture, connection, and fluidity of the whole, which, like a river, *crescit eunda*; in short, with the wonderful richness and beauty of his harmony, he so completely vanquished envy herself, as to obtain the applause of great masters, while he excited no other wish in the rest, than to imitate his powers in the management of ecclesiastical harmony; by uniting numerous choruses, without dulness, confusion, or breach of rule. He was many years *mæstro di capella* of the Basilica of St. Peter at Rome, and composed his famous mass for six choirs of four parts each, for that cathedral, on the cessation of the plague. It was performed by a band of more than 200 singers, arranged in different circles of the duomo, the sixth choir occupying the summit of the cupola. Besides this mass in 24 parts, there is extant a motet by the same author, for twelve sopranos, or treble voices of equal extent. There can be little melody in any of these multiplied parts; but to make them move at all, without violation of rule, requires great meditation and experience. No author of polyphonic compositions, perhaps, ever equalled Benevoli in this kind of science, except the Netherlander, Okenhem, the master of Jusquin, and our countrymen Tallis and Bull, of whose faculties and invincible patience in such achievements, there will be further occasion to speak elsewhere. The effect of such multiplied parts can so seldom be tried, that it seems an experiment which never can be fairly made, and is only amusing to the imagination. If there had been more frequent rehearsals of the *miserere* in eight real parts by Leo, which Ansani had performed in 1781 at the Pantheon by more than forty voices, it may be supposed, from such movements as were correctly executed, that the effect of the whole would have been wonderful! but Leo lived in a more polished age, and was gifted, not only with patience, but with taste and genius.

BERARDI, ANGELO, in *Biography*, an Italian writer on music, who published at Bologna a considerable number of musical tracts, between the

years 1681 and 1693, which, with a large portion of pedantry and common-place information, contain much curious and useful knowledge. Their titles are: "Ragionamenti Musicali, Musical Dissertations;" "Documenti Armonici, Harmonical Documents;" "Miscellanea Musicale, a Musical Miscellany;" "Oreani Musicali, Dialo, Musical Arcana, a Dialogue;" and the "Perche Musicale, Musical Definitions." If the whole had been compressed, methodised, and digested into a single treatise, and all the musical information dispersed through these several tracts arranged in a regular and gradual order, a more useful and practical didactic work might have been produced, than Italy seems to have furnished during the 17th century.

BERNABEL, ERCOLE, in *Musical biography*, the scholar and successor of Benevoli at St. Peter's, and instructor of the abate Steflani. may be ranked among the greatest masters of harmony, in the ancient ecclesiastical style of the 17th century. This composer being invited by the elector of Bavaria to Munich, about the year 1650, entered into the service of that court, where he continued the rest of his life. His son, Guiseppe Ant. Bernabei, after following his fathers steps in the study of ecclesiastical harmony, surpassed him considerably in melody and modulation, as he lived long enough to see a great relaxation in the rigour of ancient rules. There is a canon by this composer in the first volume of Paoluicci, page 158, and an excellent Agnus Dei, in P; Martini Sagg. di Contrap. II, 127, extracted from his mass, for four voices, intitled, "Laudate cum Ixtitia, qui fuistis in tristitia." After succeeding his father as *mæstro di capella* to the elector of Bavaria, by whom he was honoured with the title of *conseiller aulique*, and publishing several compositions for the church, replete with musical science of the first class, he lived till the year 1732, extending his existence to the great age of eighty-nine.

These masters, with many other good harmonists, in the style of the 17th century, supplied the churches of Italy with innumerable compositions, in which the chief merit consisted in pure harmony, and the contrivance of canon, fugue, and imitation on simple and often insipid subjects; but to these excellencies the best modems have added melody, a more varied modulation, and not only an attention

to long and short syllables, but to the expression of words. In the 15th century almost every mass was composed upon the subject of some well-known song or ballad; but these airs being psalmodic, and a little more lively or varied than canto fermo, admitted of no greater variety of modulation than the ancient chants of the church, upon fragments of which, during the 16th and part of the 17<sup>th</sup> centuries, it was thought necessary to construct the chief part of choral music. Though the present students in counterpoint at Naples, and other parts of Italy, still exercise themselves in harmonising canto fermo, the writing masses or motets on the subjects of these chants is seldom done but in pure pedantry and to give an air of antiquity to dry and fanciless compositions.

The church style of composition was, however, much altered during the 17th century, not only by the imitation of dramatic music, and the introduction of instruments, but by writing in transposed keys, and supplying the deficiencies in the scales, which too strict an adherence to the species of octave) and modes of the church, had occasioned. Indeed, before this time, there was no decision of keys, either in sacred or secular music, according to our present rules of beginning and ending upon the chord major or minor, of the key note, or of some determinate note in the scale. The prohibitions were so numerous in the writings of the old theorists, that if the most regular modern compositions were tried by such rules as subsisted at the beginning of the 17th century, they would appear extremely licentious. No part was to be extended above or below the staff, or five regular lines, on which it was written; the combination of chords was never to be broken by moving to an unrelative harmony; and the intervals of the sharp seventh, the tritonus, or sharp fourth, false fifth, sharp second, and even the major sixth, were prohibited. Indeed, an excellent composition might now be produced merely from ancient disallowances.

BERNACCHI, Antonio, an eminent opera singer, who first arrived in England in 1716, as second man, while Nicolini was the first. Bernacchi's voice seems to have been feeble and defective, but he supplied the defects of nature by so much art, that his performance was always much more admired by

professors than by the public in general. He staid here at this time but one year, after which he went back to Italy; but returned in 1729. After quitting the stage, Bernacchi established a school for singing at Bologna, where he had himself been educated, under the celebrated Pistocchi, and where he formed several admirable scholars, who rendered his name and school famous. He came to England a second time in 1729, but he was now past his meridian; his voice was never good, but now little was left, except a refined taste, and an artificial manner of singing, which only professors, and a few of the most intelligent part of an audience, could feel or comprehend. After he quitted the stage, he retired to Bologna, where he formed so many great vocal performers by his instructions, that to have been of Bernacchi's school was almost sufficient to establish the reputation of a young singer.

BERNASCONI, Andrea, in Biography, born at Verona, but who resided chiefly at Venice, was a pleasing and graceful composer. He flourished at the same time as Hasse, and though inferior to him in force and resources, it is said that Faustina, the wife of Hasse, used to prefer the melodies of Bernasconi. He resided long at Munich, in the service of the elector of Bavaria, where he died about the middle of the 17th century.

BERNASCONI, *La Signora*, daughter of the composer of that name, arrived in England 1778, as first woman at our lyric theatre, when Pacchiorettil appeared there for the first time. She had gained considerable reputation as an actress at Vienna, in the part of Eurydice, when she sung with Millico in Gluck's Orfeo, which had such great success from its novelty of style, that ascribing part of this success to the Bernasconi's vocal powers, we expected more than we found. And little is to be said of her as a performer, except that she had a neat and elegant manner of singing, though with a voice that was feeble, and in decay.

BEVIN, ELWAY, in *Biography*, among our ecclesiastical composers in the time of James I, justly deserves to be ranked with the musical luminaries of that reign. He was a scholar of Tallis, which is discoverable by his works; but it is not quite so easy to discover how it could have been at the recommendation of his master, who died 1585, that he was sworn in gentleman extraordinary of the

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chapel royal, in 1589, as has been said. His service in D minor, printed in Boyce's collection, has the true ancient cast of modulation, the ferrugo pretiosa upon it, which gives a dignity to its effects, for which we can now hardly account. The accents, as usual with old masters, are often erroneously placed; but if that imperfection be removed, or regarded with indulgence, the composition must be allowed, in point of harmony and modulation, to be admirable. And there are some grand effects produced by pauses and long notes without changing or infringing the original measure, that afforded us very pleasing sensations. Elway Bevin was, indeed, a man of genius; and it is to be lamented that more of his compositions have not been preserved. Besides his appointment in the chapel royal, he was organist of Bristol cathedral, and the master of Dr. Child. But notwithstanding his abilities and great age, he was dismissed from all his employments, in 1636, on being discovered to adhere to the Romish communion. In 1631, he published a work replete with harmonical erudition, intitled

"A briefe and short instruction of the art of musicke, to teach how to make discant of all proportions that are in use: very necessary for all such as are desirous to attaine to knowledge in the art; and may by practice, if they can sing, soone be able to compose three, foure and five parts: and also to compose all sorts of canons that are usuall, by these directions, of two or three parts in one, upon a plain-song," by Elway Bevin, thin 4to. of 52 pages.

This work, however useless it may be deemed now, must have been of singular service to young students in times when canons were regarded as the greatest efforts of human intellect, and the solution of these enigmas was equally difficult with that of the most abstruse and complicated problems in Euclid. Micheli Romano published a similar work at Venice, 1615, and Valentini another at Rome, 1655. See Micheli, and Valentini.

BEZOZZI, ALEXANDER & JEROME, brothers in the service of the king of Sardinia, at Turin, the most celebrated performers of their time; the one on the hautboys, and the other on the bassoon. These kindred instruments were rendered famous all over Italy during the middle of the last century, not only

by the exquisite performance, but by the amiably singular character of these two brothers. Their long and uninterrupted affection and residence together, were as remarkable as their performance. They were brothers; the eldest, when we heard them in 1770, was 70, and the youngest 60. The *idem velle et idem nolle* were as perfectly in tune as their instruments; so that they had always lived together in the utmost harmony, carrying their similarity of taste to their very dress, which was the same in every particular, even to buckles and buttons. They had lived so long, and in such a cordial manner together, that it was thought, whenever one of them died, the other would not long survive him; which was exactly the case, both dying in 1780, within a few months of each other.

The compositions of these exquisite performers generally consisted of select and detached passages, yet so highly polished, that like apophthegms or maxims in literature, each was not a-fragment but a whole; their pieces being in a peculiar manner contrived to display the genius, of their several instruments and powers of performance. The eldest played the hautbois, and the youngest the bassoon; but it is difficult to describe their peculiarities of expression. Their compositions, when printed, gave but an imperfect idea of its sweetness and delicacy: such a perfect acquiescence and agreement together, that many of the passages seemed heart-felt sighs breathed through the same reed. No brilliancy of execution was aimed at; all were notes of meaning. The imitations were exact; the melody equally divided between the two instruments; each *forte*, *piano*, *crescendo*, *diminuendo*, and *appogiatura* (see all these terms in their places.) were observed with a minute exactness that could be attained only by & long residence and study together. The eldest brother had lost his under front-teeth, and complained of age; and it was natural to suppose that the performance of each had been better; however, to me (says Dr. Burney,) who heard them now, for the first time, it was delightful! If there was any thing to lament in so exquisite performance, it arose from the equal perfection of the two parts; which distracted the attention, except when in' dialogue, so much as to render it impossible to listen to both, when both had dissimilar melodies equally pleasing.

They were born at Parma, and had been upwards of 40 years in the service of his Sardinian majesty, without ever quitting Italy, (except one short excursion to Paris, in 1755), or even Turin, but for that journey, and another to visit the place of their nativity. They were men of a sober, regular, and moral character; in easy circumstances; had a town and country house, and in the former many good pictures by the first masters.

The Bezozzi family has furnished many admirable musicians to Italy, and other parts of Europe. Gætano Bezozzi, a celebrated performer on the hautbois in the king of France's service, was born at Parma, in 1727, entered into the service of the king of Naples in 1736, and into that of the king of France in 1765. We heard him perform a concerto at the concert spiritual at Paris in 1770, with great pleasure; and thought him superior to all whom we had then heard on the hautbois, except Fischer. His father, Joseph Bezozzi, had taught the celebrated brothers at Turin, Alexander and Jerom, his brothers, to play on the hautbois and bassoon. "M. Bezozzi of Paris," says Laborde, "in 1780, had during 25 years merited and enjoyed the highest reputation, as well as the esteem of all who knew him. His son was then lately received into the king's band, and his brother, Anthony Bezozzi, attached to the court of the king of Poland, had also a son in the service of that of Dresden, where we heard him perform in 1772, and found him a truly great performer. His *messa di voce*, or swell, was prodigious; indeed he continued to augment the force of a tone so much, and so long, that it was hardly possible not to fear for his lungs. His taste and ear were exceedingly delicate and refined; and he seemed to possess a happy and peculiar faculty of tempering a continued tone to different bases, according to their several relations: upon the whole, his performance was so capital, that a hearer must be extremely fastidious not to receive from it a great degree of pleasure.

BIRD, WILLIAM, in *Musical Biography*. This worthy and admirable scholar of the profound Tallis, is supposed to have been the son of Thomas Bird, one of the gentlemen of Edward the sixth's chapel, in which he was himself a singing boy. By the great number of his ecclesiastical compositions to Latin words, and the several portions of the Romish ritual which he so frequently set to music,

and published late in life, he seems to have been long a zealous adherent to that religion. He must, however, have conformed to the church establishments of queen Elizabeth's reign; for, in 1563, he was chosen organist of Lincoln cathedral, where he continued till 1569, when, upon the accidental death of Robert Parsons, who was drowned at Newark-upon-Trent, he was appointed gentleman of the chapel royal. Notwithstanding which office, he seems to have composed the chief part of his Choral Music to Latin words, and to have published it in that language, as late as the middle of the reign of king James I.

In 1575, it appears by the title-page of the "Cantiones Sacræ," and the patent annexed to that work, that he and Tallis were not only gentlemen of the royal chapel, but organists to her majesty queen Elizabeth. Indeed both must have been great performers on the organ, to have been able to play such of their pieces for that instrument as are still preserved; in which the passages, though awkward to performers who are only accustomed to modern music, must have been suggested by persons that were habituated to the complicated, and now, almost, invincible difficulties of the sixteenth century. And though the compositions for keyed-instruments by these great masters of harmony, are totally unimpassioned, and without grace, it is impossible not to regard their ingenuity and contrivance in the texture of the parts, with respect and wonder

If we consider the elaborate style of composition which prevailed, particularly in the church, during the time of Bird, and that he, like his master Tallis, was not only ambitious of vanquishing its usual difficulties in the construction of fugues and canons, but sought new complications, perplexities, and involutions in the motion and arrangement of the parts, the following list of his works will not only manifest diligence but fecundity.

Besides the great share he had in the "Cantiones Sacræ," published in conjunction with his master Tallis, in 1575, when his name first appears as an author; and without enumerating many admirable compositions for the church and chamber, still subsisting, but which were never printed, or, at least, not till after his decease, he published "Psalms, Sonnets, and Songs of Sadness and Pietie," of five

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parts, 1588; "Liber primus sacrarum Cantionum, quinque vocum," 1589; "Songs of sundrie Natures, some of Gravitie, and others of Myrth, fit for all Companies and Voyces," 1589; "Gradualia ac Cantiones Sacrae, Lib. primus et secundus," 1607 and 1610. The last work published by himself, was entitled, "Psalms, Songs, and Sonnets: some solemne, others joyful, framed to the Life of the Words, fit for Voyces or Viols, of three, four, five, and six partes," 1611. Dr. Tudway's collection, in the British Museum, contains a whole service in D minor, by Bird, with responses, and the anthems, "Sing joyful unto God,"—"O Lord, turn thy Wrath,"—(all published in the second and third volumes of Dr. Boyce's Cathedral Music.)—"O Lord, make thy Servant;" "Save me, O God;" "Prevent us, O Lord;" "Civitas sancti tuo," one of his Sacrarum Cantionum, or Sacred Songs, published 1589, has been long sung in our cathedrals to the English words, "Bow thine ear, O Lord," and is one of the admirable pieces of harmony in the second volume of Boyce's printed collection. Dr. Aldrich, who was a great admirer and collector of the works of Bird, and who adapted English words to most of his compositions which have been used in our cathedrals, and that were originally set to parts, of the Romish service, in Latin, has bequeathed to Christ Church, Oxon, beautiful and correct copies of most of his productions, in a set of books, small 4to. In this library near forty of his compositions are preserved; and in another set, many more, with those of Tallis, Taverner, Tye, White, Redford, both the Mundys, Shepherd, Bull, and other contemporary English masters.

Bird's pieces for the organ and virginals are almost innumerable. In a magnificent folio manuscript, curiously bound in red morocco, formerly in Dr. Pepusch's collection, which is generally known by the name of "Queen Elizabeth's Virginal Book," there are near 70 of his compositions.

The first piece by Bird, in this book, and the eighth in the collection, is a Fantasia, which generally implies a Fugue, in which the subject is as frequently changed as in ancient Choral Music, where new words require new accents and intervals; for as yet, it was not the custom in composing fugues to confine a whole movement to one theme:

and here Bird introduces five or six, wholly different and unconnected with each other.

The subject of the second composition, by Bird, in the Royal Virginal Book, is the tune of an old ballad, "John come kiss me now;" of which, with great labour and ingenuity, he has varied the accompaniments sixteen different ways; for while the treble, base, or some inward part, is always playing the original air, three other parts are moving in fugue, or running rapid and difficult divisions. No. 52, is another Fancie; and 56, a Pavan, by Bird; which implied a grave majestic dance, in common time, similar to the movement of the peacock. This strain was usually followed by the Galliard; which, on the contrary, was a gay and lively dance, in triple time, but on the same subject as the preceding Pavan. No. 58, is entitled, "The Carman's Whistle." From No. 58 to 69, the compositions are all by Bird; consisting chiefly of old tunes, with variations; among which is "Fortune," a plaintive and expressive melody, to which the ballad, called "Titus Andronicus's Complaint," inserted in *Reliques of ancient English Poetry*, vol. i, p. 204, was originally written. It has been imagined that the rage for variations, that is, multiplying notes, and disguising the melody of an easy, and, generally, well-known air, by every means that a *spacca nota*, or note splitter, sees possible, was the contagion of the last century; but it appears from the Virginal Book, that this species of influenza, or corruption of air, was more excessive in the sixteenth century, than at any other period of musical history.

Crowded and elaborate as is the harmony, and uncouth and antiquated the melody, of all the pieces in this collection by various composers, there is a manifest superiority in those of Bird over all the rest, both in texture and design. In a later age his genius would have expanded in works of invention, taste, and elegance; but, at the period in which he flourished, nothing seems to have been thought necessary for keyed-instruments, except variations to old tunes, in which all the harmony was crowded; which the fingers could grasp, and all the rapid divisions of the times, which they could execute. Even nominal fancies were without fancy, and confined to the repetition of a few dry and unmeaning notes in fugue, or imitation. Invention was so young and feeble, as to be unable to go alone; and

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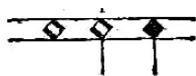
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old chants of the church, or tunes of the street, were its leading strings and guides.

Though the reformation had banished superstition from the land, fragments of *canto fermo*, like rags of Popery, still remained in our old secular tunes, and continued to have admission in the new. Indeed the melodies of all the rest of Europe had no other model than the chants of the church, till the cultivation of the musical drama; whence all the rhythm, accent, and grace of modern music, have manifestly been derived.

Besides the great number of Bird's compositions for keyed-instruments, which are preserved in the Virginal Book of queen Elizabeth, another manuscript collection of his pieces still subsists, under the title of Lady Nevil's Music Book." It is a thick quarto, very splendidly bound and gilt, with the family arms beautifully emblazoned and illuminated on the first page, and the initials H N at the lowest left hand corner. The music is all written in large, bold characters, with great nearness, on four staved paper, of six lines, by Jo. Baldwine, a singing-man at Windsor, and a celebrated copyist of queen Elizabeth's time. The pieces contained in this collection, sixteen of which are entered in that queen's virginal book, amount to forty-two, with variations to many of them, of the most laboured and difficult kind. The notes, both white and black, are of" the lozenge form, like those of the printed music of the same period.



Lady Nevil seems to have been the scholar of Bird, who professedly composed several of the pieces for her ladyship's use.

None of Bird's pieces for keyed-instruments seem to have been printed, except eight movements in a thin folio book of lessons that was engraved on copper, and published in the reign of king James I, under the following title: "Parthenia, or the Maidenhead of the Musicke that ever was printed for the Virginalls. Composed by three famous masters: Wiliiam Bird, Dr. John Bull, and Orlando Gibbons, gentlemen of his majestyies most illustrious chappel." These lessons, though not equally difficult with some of those in the Virginal

Books of queen Elizabeth and lady Nevil, are rather more dry and ungraceful.

The canon, *Non nobis Domine*, appears in none of his works published by himself, or collected by others, before the year 1652; when Hilton inserted, and prefixed the name of Bird to it, in a collection of catches, rounds, and canons. But as no claim was laid to it by, or in favour of, any other composer, before or since that time, till about the middle of, the last century, when it was given to Palestrina by Carlo Ricciotti, who published, in Holland, among his concertos, a fugue in eight parts, on the same subject, there seems no doubt remaining of our countryman Bird having been the author of that pleasing and popular composition.

Bird died in 1623, surviving his master Tallis thirty-eight years; and if we suppose him to have been twenty in the year 1563, when he was chosen organist of Lincoln, he must have been eighty at his decease. Peacham, in his *Complete Gentleman*, speaks of him with great reverence; "For Motets and Musicke of piety and devotion, as well for the honour of our nation, as the merit of the man, I prefferre above all others our Phoenix, Master William Byrd, whom in that kind I know not whether any may equal). I am sure none excell, even by the judgement of France and Italy, who are very sparing in their commendation of strangers, in regard of that conceipt they hold of themselves. His Cantiones Sacrae, as also his Gradualia, are meere angelicall and divine; and being of himselfe naturally disposed to gravity and piety, his veine is not so much for light madrigals or canzonets; yet his Virginella, and some others in his first set, cannot be mended by the first Italian of them all." *Second Impression*, p. 100. His pupil, Morley, in his *Introduction*, every professor and musical writer of his own and later times, never mention him but with the highest respect. At this remote period but little, however, can be known of his private life, which was too studious and sedentary to have furnished history, at any time, with events of general interest. With respect to what Ant. Wood asserts in his *Fasti*, that " Bird was excellent in mathematics," it is, in his usual way, supported by no proof; and indeed mathematics have so little to do with practical music, either in composition or performance, that those musicians, who are most ignorant of the ratio or philosophy of

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sounds, seem constantly to have arrived at the highest degree of excellence in the selection, combination, and refinement of them in practice, by the mere assistance of experience, and the gift of good ears and powerful nerves. That he was a diligent cultivator of his art appears from his numerous works, which are more the productions of meditation and study, than of haste and enthusiasm. That he was pious, the words he selected, and the solemnity and gravity of style with which he set them, sufficiently evince. Of his moral character and natural disposition, there can, perhaps, be no testimonies more favourable, or less subject to suspicion, than those of rival professors, with whom he appears to have lived during a long life with cordiality and friendship. And, of the goodness of his heart, it is, to us, no trivial proof, that he loved, and was beloved, by his master, Tallis, and scholar, Morley; who, from their intimate connexion with him, must have seen him *en robe de chambre*, and been spectators of all the operations of temper, in the opposite situations of subjection and dominion. Indeed, the best memorials of a professional man's existence are his surviving works; which, from their having been thought worthy of preservation by posterity, entitle him to a niche in the Temple of Fame, among the benefactors of mankind. The physician who heals the diseases, and alleviates the anguish of the body, certainly merits a more conspicuous and honourable place there; but the musician, who eminently soothes our sorrows, and innocently diverts the mind from its cares during health, renders his memory dear to the grateful and refined part of mankind, in every civilised nation.

BLAINVILLE, in Biography, a learned musician of Paris, who proposed, in 1751, a third mode or key, which he called a mixed mode, because it participates of the modulations of the two other, or rather from its being compounded of both, a mixture which the author does not regard as an inconvenience, but rather as an advantage and source of variety both in the melody and harmony. Rousseau. Dict, de Musique, published 1768.

Blainville, a performer on the violoncello, and music-master at Paris, who had many symphonies and motets performed at the Concert Spirituel, in the middle of the last century, without success; but abandoning the practice, of harmony or

composition, in order to try his force in the theory, in 1751 he produced "L'Harmonie theorico-practico;" in 1754, "L'Esprit de l'Art Musical;" in 1765, "L'Histoire generale, critique, et philologique de la Musique." These works are no better than his symphonies. They are compilations without taste, which teach nothing new to those who know any thing about music already; and not enough to those who know nothing. In 1751 he had the courage to publish as a discovery a pretended new mode, a key different from the major and minor, which he said, was neither major nor minor, but mixed of both. He composed a symphony in this new mode, and had it performed at the Concert Spirituel, which gave birth to many dissertations and discussions, &c. Laborde, Essai sur la Musique, tom, iii, p. 577.

"Who shall decide, when doctors disagree?"

The *new mode*, as it was called, was attacked by the ingenious and speculative writer on music, M. Serie, of Geneva, and defended by Rousseau in his Dictionary. Thirty years after, it became the subject of a very long article in M. Laborde's Essai sur la Musique, merely to attack Rousseau for having defended it. In this attack of the dead lion, the abbé Roussier was *bottle-holder* to his friend Laborde.

All these gentlemen seem utterly ignorant of the church music of the 15th and 16th century, built on the ancient ecclesiastical modes, in which nothing was more common in the masses of the old masters, than for a movement beginning in A minor to end on the fifth of that key, with a sharp third, which would be called now a *semi-cadence*. The melody of the several parts is equally in the scale of C and A natural, which, without accidental flats or sharps, produces nothing but different species of octaves in the key of C natural. But calling E the key note instead of A, it has a peculiarity in the second, which, instead of being a tone major above the key note, is only a major semitone.

Now Dr. Pepusch, who rigidly adhered to the laws of the ecclesiastical modes in his "Treatise on Harmony," so late as 1731, in speaking of the key of E as formed of one of the species of octave in the scale of C natural, has explained the properties of this key with only a major semitone for its second, much better than Blainville, or any of his defenders or opponents, and terminates his remarks on this

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key, by saying that "it differs from all others; for *they* are introduced by the semitone major *below* them, but this is by the semitone major *above* it; *they* by their *seventh* major, but this by its second, which happens to be *minor*; that is from F downwards to E. It is because of this difference and peculiarity in its modulation, which makes what is composed in it to be very solemn, that this key is as it were appropriated to church music, and called by the Italians *tuono di chiesa*." p. 65.

But the doctor does not call it a new key, for it is as old as counterpoint; and we should suppose that Blainville had either seen Dr. Pepusch's treatise, or found in some old mass a movement that ended on the fifth, instead of the key note, and wished to pass for an *inventor*. But it is plain, that all the French gentlemen, who took a part in this controversy were disputing about the *dent d'or*, before they had ascertained its existence. In examining the masses of Josquin, Palestrina, and the cantiones of Tallis and Bird, we find movements of the description of Dr. Pepusch's *tuono di chiesa*. And in Padre Martini's "Saggio di Contrepunto," tom. 1, p. 42, he calls this mode *il terzo tuono autentico*, the third authentic mode, which Blainville calls the new or mixed mode; and P. Martini even calls it *terzo tuono misto del quarto suo plagale*, p. 44. He gives the same natural scale for its intervals as Rousseau and Blainville, EFGABCDE, p. 51. An example of this *mixed* mode is given from Palestrina, in which no accidental sharps are marked, though it modulates into G major, A minor, C natural, and G a second time. A sharp only is given to G upon the close note, as a sharp third to the final E.

In 1756 Blainville published what he called "A general, critical, and philological History of music;" a work for which the author's materials seem to have been so scanty, that he was reduced to fill two-thirds of his thin quarto with an indigested treatise on composition

BLAVET, in *Biography*, a celebrated performer on the German flute, the first, perhaps, who greatly distinguished himself by that instrument after it superseded the common-flute, and became in general use. He was born at Besançon, and coming to Paris in 1723, soon acquired a great reputation. The prince of Carignan, who knew his merit, enlisted him in his service; gave him an apartment in

his hotel, and a pension. He was afterwards appointed superintendant of the comte de Clermont's band, and remained in that nobleman's service to the end of his life.

To his admirable talents, Blavet joined the respectable virtues of society; his manners and conduct were blameless, his temper tranquil, and his probity scrupulous. He married at eighteen, and lived upwards of fifty years with his wife in uninterrupted harmony and affection. We are always glad when to great professional abilities, such an estimable character can be joined.

Blavet's excellence on the German flute had been heard of all over Europe, before the character of Weideman was established in England, or that of Quantz in Germany. About the end of 1765 he was attacked with the stone, which was a malady then more dangerous than it became afterwards, by the skill, experience, and success of eminent surgeons; but determining too soon, like our poor countryman Dr. Worgan, to submit to the operation, he died under it in 1768, leaving behind him the esteem and regret of all who knew him.

BLOW, DR. JOHN, in *Biography*, born at North Collingham. in Nottinghamshire, was one of the first set of children of the chapel royal after the restoration, that was brought up under captain Cook. He likewise received instructions from Hingeston, domestic organist to Oliver Cromwell, and Dr. Christ. Gibbons. In 1673 he was sworn one of the gentlemen of the chapel; and in 1674, upon the decease of Humphrey, appointed master of the children. In 1685 he was nominated one of the private music to king James II, and in 1687 he was likewise appointed almoner and master of the choristers in the cathedral church of St. Paul; but, in 1693, he resigned this last place in favour of his scholar Jeremiah Clark.

Blow had his degree of doctor of music conferred on him by the special grace of archbishop Sancroft, without performing an exercise for it in either of the universities. On the decease of Purcell, in 1695, he was elected organist of St. Margaret's, Westminster; and, in 1699, appointed composer to the chapel of their majesties, king William and queen Mary, at a salary of 40 *l.* a year, which afterwards was augmented to 73 *l.* A second composer, with the like appointment, was added in

1715, when John Weldon was sworn into that office; at which time it was required that each should produce a new anthem on the first Sunday of his month of waiting.

That Blow was a composer of anthems, while a singing-boy in the chapel royal, appears from Clifford's Collection of the Words of the Services and Anthems used in our collegiate and cathedral churches, 1664; for among the ecclesiastical composers mentioned in this book, amounting to upwards of sixty, are included the names of Pelham Humphrey, John Blow, and Robert Smith, children of his majesty's chapel. Humphrey was born in 1647, and Blow in 1648; so that at the restoration, the first being only thirteen, and the second but twelve, their composing anthems fit for the chapel royal, before they had attained the age of sixteen or seventeen, would now be regarded as wonderful proofs of precocity, if Purcell, soon after, at a more early period of his life, had not produced compositions that were still superior to these.

Dr. Blow died in 1708, at sixty years of age; and though he did not arrive at great longevity, yet, by beginning his career, and mounting to the summit of his profession so early, he enjoyed a prosperous and eventful life. His compositions for the church, and his scholars who arrived at eminence, have rendered his name venerable among the musicians of our country.

Though his church music was never collected in a body, yet, besides the three services, and ten full and verse anthems printed by Boyce, in Dr. Tudway's MS. collection, nineteen of his choral productions have been preserved; and in Dr. Aldrich's collection in Christ-church there are five more. The aggregate of which, amounting to upwards of forty different compositions of this elaborate kind, is but a small part of what might be found in the chapel and choir books of our cathedrals.

Some of his choral productions are doubtless in a very bold and grand style; however, he is unequal, and frequently unhappy, in his attempts at new harmony and modulation; but, as a composer who ranked so high among our most classical masters should not be praised or censured indiscriminately, we shall point out a few instances of his great, and, to our conceptions, unwarrantable licentiousness, as a contrapuntist.

We are as sorry to see, as to say, how confused and inaccurate a harmonist he was; but as it is necessary to speak of an artist so celebrated and honoured by his contemporaries, to dissemble his faults would surpass candour, and incur the censure of ignorance and partiality; for it is as much the duty of an historian to blame as to praise, when justice and integrity require it. Indeed, upon whatever subject a man writes, he should aspire at nothing so much as speaking truth, if he wishes for the approbation of his conscience, which is not only the most comfortable of all praise, but, luckily the most within his own power. The abilities of the dead, we can have no interest in depreciating; and if our opinion should be unjust, the mischief will recoil on ourselves; for the dead have more friends than the living, who are ever ready to vindicate such wrongs.

Though there are strokes of pathetic and subjects of fugue in Blow's works that are admirable; yet we have examined no one of them that appears to be wholly unexceptionable, and free from confusion and crudities in the counterpoint. Of the two-part anthem with choruses, " Lord how are they increased," the first movement is very plaintive and expressive; but there are licenses in the harmony which look and sound quite barbarous. Indeed, these crudities are so numerous as to throw a doubt on his learning, as well as genius. Whether they are notes of passion, effusions of an unruly spirit, or of ignorance and affectation, we will not venture to determine; but, to our ears they have the full effect of jargon and want of principles.

It does not appear that Purcell, whom he did himself the honour to call his scholar, or Crofts, or Clark, his pupils, ever threw notes about at random, in his manner, or insulted the ear with lawless discords, which no concords can render tolerable.

In an anthem, " Turn thee unto me, O Lord," printed by Henry Playford in the second collection of Divine Harmony, there are so many wanton violations of rule, particularly in the last chorus, that it would be endless to point them out; but they seem such as no rule, authority, or effect, can justify; 7ths resolved on the 8th, ascending and descending; 2ds treated with as little ceremony as 3ds. Indeed, we never saw so slovenly a score in print; and it may, in general, be said of his faults in counterpoint, that

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there are unaccounted millions of them to be found in his works.

He has been celebrated by Dr. Boyce, for " his success in cultivating an uncommon talent for modulation;" but how so excellent a judge of correct and pure harmony could tolerate his licences, or reconcile them to his monumental character, and the additional praise he has himself bestowed upon him, is as unaccountable as any thing in Blow's compositions, considering the knowledge and known probity of the late worthy editor of Cathedral Music.

Many of his ballads, though only in two parts, are full of crude discords unprepared and unresolved; the cause of which, in some measure, may be ascribed to the *groundbases*, on which it was now the fashion to write: for melody being scarce, both that and the harmony were frequently injured by this Gothic restraint. But the passing-notes and notes of embellishment of the composers, in general, of this period, were uncouth in melody, and licentious in harmony. Perhaps those of the present times, in less than a century, will be equally unpleasing to the ears of posterity; and yet we fancy that both melody and harmony have received their last polish.

The ballads of Dr. Blow are in general more smooth and natural than his other productions, and, indeed, than any other ballads of his time; there is more melody than in those of Henry Lawes, or any composer of the preceding reign; yet it is not of that graceful kind in which the Italians were now advancing towards perfection, with great rapidity. It is either of a Scots cast, or of a languid kind, that excites no other sensation than fatigue and drowsiness.

His pastoral, "Since the Spring comes on," is, however, as *chantant* as any mongrel mixture of Scots, Irish, French, and English, that has been since compiled. The first movement, particularly, seems to have been the model of most of the Vauxhall songs of the last fifty years.

"Fill me a bowl," p. 52, has the same kind of merit.

The collecting of his secular compositions into a folio volume in 1700, under the title of " Amphon Anglicus," was doubtless occasioned by the great

success of the " Orpheus Britannicus," a similar collection of Purcell's dramatic and miscellaneous songs, published by his widow, in 1698. But whether Dr. Blow was stimulated to this publication by emulation, envy, or the solicitation of his scholars and friends, by whom there are no less than fifteen encomiastic copies of verses prefixed to the work, the ungrateful public seems to have remained always insensible to these strains of the modern *Amphon*, which were not only incapable of building cities, but even of supporting his own tottering fame.

Some of his innumerable deformities from the *Amphon Anglicus* are added to those of his church music, in the third vol. Gen. Hist. Mus. "Go perjured man," is the best of all his secular productions; but that, which was an imitation of a duett by Carissimi, " *Dite, O cieli*," is overloaded, in his "Amphon Anglicus," with a laboured and unmeaning accompaniment. P. 44 and 46 of this collection, contain two of his best ballads, " Sabina has a thousand charms," and " Philander do not think of arms." In these ballads the union of Scots melody with the English, is first conspicuous. The subject of a song, p. 168, " Orithea's bright eyes," is likewise broad Scots.

BOCCHERINI, Luigi, in Biography, who, we hope, is still living at Madrid, and whose instrument is the violoncello, though he writes but little at present, has perhaps supplied the performers on bowed-instruments and lovers of music with more excellent compositions than any master of the present age, except Haydn. His style is at once bold, masterly, and elegant. There are movements in his works, of every style, and in the true genius of the instruments for which he writes, that place him high in rank among the greatest masters who have ever written for the violin or violoncello. There is perhaps no instrumental music more ingenious, elegant, and pleasing, than his quintets; in which invention, grace, modulation, and good taste, conspire to render them, when well executed, a treat for the most refined hearers and critical judges of musical composition.

BONNET, Jaques, published, in 1726, at Amsterdam, "Histoire de la music," the history of music and of its effects from its origin to the present time, explaining, in what its beauty consists, 4 vols. 12mo. This history was at first undertaken by the abbé Bourdelot, uncle to the editor of this work, and

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distinguished by his erudition. Bonnet Bourdelot, brother of Bonnet, the first physician to the duchess of Burgundy, continued it after the death of his uncle, and at length arranged and digested the materials which be found among the MS. papers of his uncle and his brother. Indeed the first volume only was written by Bonnet; the three last were compiled in a patriotic fury by Frencuse, a physician, in 1705, who died in 1707, in the flower of his age, having only arrived at his 33d year. He seems to have been wholly stimulated to this undertaking by the abbé Ragueneau's parallel between the music of the Italians and the trench; which, though written with the utmost circumspection and civility to France, M. Frencuse thought too favourable to Italy; and instead of a continuation of the history of music, has given us nothing but a violent philippic against the abbé Ragueneau, for daring to draw a parallel between the music of France and Italy, and a censure of all the most illustrious Italians of the 17th century, such as Carissimi, Luigi Rossi, Scarlatti, and Corelli; and setting up Lulli against them all, has formed his refutation of the abbé into three dialogues; in which two of the interlocutors are champions for Lulli, and only one, and that a lady, neither a deep logician, nor a powerful advocate for the Italians, is the heroine that undertakes their defence. But the poor Italians have no quarter given them; not only their music and singing, but even their language is censured for its elisions, its metaphors, its similies, construction, and inverted phrases.

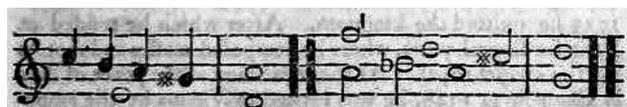
The execution of the Italians he compares to the dexterity of the soldier who was brought to Alexander, to exhibit a trick which he had acquired by infinite pains and practice, of chucking a pea into a distant hole which just fitted it. When all the reward which the great conqueror bestowed upon the soldier for his useless application of time was, to order him a peck of peas.

Indeed all the praise that is due to Bonnet for the first part of what he calls a history of music, is, the having collected materials towards a history of the art; but he was no musician, and equally unable to explain the theory of the ancients as the practice of the moderns; so that his work is totally devoid of taste, order, and useful information.

BONONCINI, Gio. Maria, in Biography, Modanese Accademico Filarmonico di Bologna, and father of the celebrated John and Anthony Bononcini, published, in 1673, a Work entitled "II Musico Practice,," or the Practical Musician, dedicated to the emperor Leopold, in thin quarto. This treatise contains many useful precepts, and examples of composition; but is neither so accurate as to be implicitly followed, nor so ample as to supply all the wants of a musical student of the present times. Page 18, he speaks of a canon, in his opera terza, for fifteen hundred and ninety-two voices, or six hundred and forty-eight choirs; which, on account of the difficulty of finding such a number of singers assembled together, he has reduced to twenty-two. In the historical part of this tract, his knowledge is not very profound, or reading extensive; and the authors he cites, in support of his information, give it no additional weight. The examples he has given of the use of the second, page 64, are, in many instances, erroneous, and such as can be found in the works of no good contrapuntist of the last century. The second is not only confounded with the ninth by this author, page 64, but improperly prepared and resolved.



This discord of the second seems to require one of the parts to remain stationary, till the suspended harmony is completed; but Bononcini often puts both parts in motion. In his example of counterpoint upon a plain song, page 76, there are other disallowances.



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Much explanation and instruction are given for the ecclesiastical modes, but none of the keys, used in secular music, are defined or ascertained.

BONONCINI, JOHN, the celebrated opera composer, and rival of Handel, was the son of Gio. Maria Bononcini, of Bologna, the subject of the preceding article. He first arrived in England in 1720, on the establishment of our famous "Corporation of the Royal Academy of Music," under the auspices of king George I, and the principal nobility and gentry in the kingdom; for the support of which 50,000 *l.* were subscribed. We have now before us the original deed and covenant, with the seal and sign manual of all the subscribers, who became academicians, and bound themselves and their respective executors, administrators, and assigns, to pay all such respective sum or sums as shall from time to time be demanded out of their subscriptions, &c. The king subscribed 1000 *l.* and the rest, to the number of 73, in this original list, 200 *l.* each.

It is a curious record to be in possession of the autography of such a number of the heads of our most ancient and illustrious families thus preserved. It is not, indeed, equally important or honourable with the list of the barons who signed the Magna Charta; but it is such a memorial of our prosperity, good-humour, patronage of a polite an, and happiness, that we would give a fac-simile of each signature on a copper-plate, if we had room.

In order to render this academy as complete as possible, it was determined by the directors not only to engage a lyric poet in their service, but the best vocal performers that could be found in the several parts of Europe where there was a musical theatre, and the three most eminent composers then living who could be prevailed upon to visit this country. For this purpose Bononcini was invited from Rome, as he tells us himself, in the dedication of his Cantatas and Duets to George I, (*Qui mi trovo, chiamata da Roma per servizio della real Accademia di Musica*). Attilio Ariosti, from Berlin, was likewise engaged as a composer on this occasion; and Handel, who resided at this time with the duke of Chandos, at Cannons, was not only included in the triumvirate, but commissioned to engage the singers.

During the first year of this establishment, these three composers furnished new operas alternately, till January 1721, when, for dispatch, an act of the opera of Muzio Scavola was assigned to each of these masters; the first act to Attilio, probably from seniority, as he was far from young when he came hither; the second act to Bononcini, at that time about 50; and the third to Handel, the youngest of the three.

As this division of the drama seemed to imply a contention and trial of skill, the public took sides, perhaps less from feeling than the spirit of party; for party whets our appetites for pleasure as well as politics. Many of the nobility and gentry, who had been in Italy, and had witnessed the applause which Bononcini had received there as a composer, were partial to him here. While others who had visited the court of Hanover before the decease of queen Anne, and knew the favour in which Handel had stood with the elector, as a great performer on the organ and harpsichord, before his compositions were much known, and afterwards had heard his productions performed in London, were unwilling to be pleased with the compositions of his principal rival Attilio, though a good musician, seems to have been out of the question; neither his fame nor talents being equally splendid with those of the other two, by whom, and for whom, the conflict continued with as great a rage as between the houses of York and Lancaster, till the year 1727; when Bononcini, after the run of the last and best opera which he had composed in England, *Astyanax*, quitted the contest with Handel, and ceased to write for the stage. But the feuds among the friends of these great musicians, which Swift's epigram had rendered so risible, did not end here, but continued as long as Bononcini remained in this country.

Here, as his biographer, it seems our duty to give his real character as a composer. He was seldom heard on the violoncello in this country, though as a performer on that instrument he was extremely admired in Italy; and his melody was, perhaps, more polished and vocal, though not so new as that of his powerful Saxon rival. Having been born and nursed in Italy, where singing was so highly cultivated, he was reported by all his countrymen to sing in a most exquisite taste. His recitative too, both in writing and utterance, was universally allowed to be the best

of the time, and in the true genius of the Italian language; but as a correct, powerful, and inventive composer, he was an infant compared with Handel.

Of all the works which this celebrated composer published in England, his book of "Cantate e Duetti," dedicated to his majesty George I, in 1721, the year after his arrival here, seems the best. In 1722, his "Divertimenti da Camera, tradou (transposed or accommodated) pel Cembalo da quelli composti pel violino e Flauto", were published by himself, and sold at his lodgings in Suffolk street. In these we meet with pleasing and masterly passages, but they are so inferior in force, contrivance, and invention, to the lessons of Handel, that even his admirers, on a comparative view, must have regarded them as frivolous and trivial. The adagios are the best movements in them, and have notes of taste and passages of expression, which must have been then new to English ears. Bononcini, however, like other composers of his time, is very sparing of his passages, and indulges idleness and want of invention by frequent rosalias, or repetitions, which Handel seems always to avoid more than any composer of this period, except the Scarlattis, father and son. In several of these lessons the subject is heard in one part or other throughout a whole movement; as in the minuet, page 35, the first bar is perpetual.

His funeral anthem for the duke of Marborough, was set and performed the same year, 1722. The short symphony, and whole first movement are grand, and of a melancholy cast. The second movement has not much to recommend it. The third is more languid, than passionate or pathetic. The fourth is plaintive, but was not new at the time it was written. The fifth and last movement has musical merit, but none of true feeling, or genius; no "heart-rending sighs," or such exclamations of sorrow and affliction as would naturally be expected from a man of great abilities, who either felt the words' or the loss of his patron.

Bononcini was a celebrated and voluminous composer long before he arrived in England: his eighth work, consisting of "Duetti da Camera," was dedicated to the emperor Leopold, and published at Bologna in 1691. The seven operas he composed during his residence in England, make but a small part of his dramatic productions. He produced two

operas at Rome in 1694; after this he went to Vienna, where he composed many operas and oratorios for the imperial court and chapel. In 1720, he was again in high reputation as a dramatic composer at Rome, whence he was invited to London by the directors of the Royal Academy of Music. In 1732, he published "Twelve Sonatas for two Violins and a Base." It was about this time that he was accused of arrogating to himself a madrigal composed by Lotti of Venice, and published in that city in 1705, in a work entitled "Duetti, Terzetti, e Madrigali a piu Voci," dedicated to the emperor Joseph. The title of the madrigal is "La vita caduca," and has for initial line "In una siepe ombrosa." We are in possession of the book in which this composition was printed, and, upon examination, are extremely astonished that Bononcini would risk the great reputation of which he was already in possession, for a production which could increase it so little. The counterpoint of this madrigal is certainly correct, but it is dry, and all the subjects of figure are such as had been used by thousands before Lotti was born. There are many madrigals by much older masters, particularly Luca Marenzio, Stradella, and the elder Scarlatti, that are learned and pleasing in modulation, and more fanciful and agreeable in the traits of melody that are used as subjects of imitation. Indeed, Bononcini's plagiarism was as weak as wicked. We used to doubt the truth of the charge, from an idea that his reputation was so well established, and his genius so fertile, that he had not the least occasion to have recourse to such illicit means of extending it. The crime of theft is very much aggravated when the thief is not impelled to it by want. Rich men and misers have, however, been often detected in illegal appropriation. Yet upon a careful and critical examination of the works of John Bononcini, we think his wealth did not consist in rich and deep mines of science, nor were his resources in learned and elaborate composition, either in the ecclesiastical or madrigal style, very great. His performance on the violoncello, his cantatas, and his operas, had been admired in every part of Europe; but not content with partial fame, he aimed at universality. In his anthem for the funeral of the duke of Marlborough, he attempted to rival Handel in his grand church style; and finding in how much veneration well written madrigals were held at the

Academy of Ancient Music in London, where Handel at this time was regarded as a modern, and an innovator, he was tempted to risk the reputation he had fairly acquired, by trying to augment it in an illegal manner. Tradition had filled our minds with ideas of his abilities, which the examination of his works has diminished; while a strict scrutiny into the productions of Handel has greatly augmented our veneration for that composer. We have now before us, in a printed pamphlet, all the letters that passed between the secretary of the Academy of Ancient Music and signor Ant. Lotti on this occasion, with such testimonies and certificates, from the most respectable professors at Venice and Vienna, in proof of the madrigal in dispute having been composed by that master and not by Bononcini, that not the least doubt remains of the fact.

Soon after the funeral of the duke of Marlborough, the countess of Godolphin, who, upon the decease of her father, became duchess of Marlborough, as settled in his patent of creation, received Bononcini into her house, in the Stable-yard, St. James's, and settled on him a pension of 500 *l.* a year. Here he lived in ease and affluence, enjoying as an artist the *otium cum dignitate* in its full extent; the duchess having concerts twice a week, in which no other music was performed to the first people in the kingdom than the compositions of her favourite master, executed by the principal singers of the opera. It is supposed that he gained 100 *l.* by the book of cantatas which he published by a two-guinea subscription; many of the nobility subscribing for five or ten copies; the duke and duchess of Queensbury for twenty-five books each, and the countess of Sunderland alone for fifty. After the dispute concerning this madrigal, his importance and reputation diminished considerably; and about the year 1733, he quitted the kingdom. After which he resided at Paris for several years, where he composed masses and motets for the chapel royal. At the conclusion of the peace of Aix la Chapelle in 1748, he was invited to Vienna by the emperor of Germany to compose the music for that occasion, and is said to have been presented with eight hundred ducats for his trouble. After the celebration of the peace was over, quitting Vienna in company with Monticelli, he set off in the same post-chaise

with this celebrated singer for Venice, where they were both engaged, Bononcini as composer, and Monticelli as first man, in the operas for the ensuing Carnival in that city. Here we lose sight of that renowned composer, who if we suppose him to have been no more than thirty years of age in 1691, when his eighth work was printed at Bologna, and dedicated to the emperor Leopold, he must at this time have attained his eighty-seventh year; which will give weight to the general opinion, that his life was extended to near a century!

BONONCINI, ANTONIO, brother of John, and an opera composer, little less renowned in Italy, than the author of *Griselda* and *Astyanax*. It has always been imagined that the famous opera of *Camilla*, the second attempt at that species of drama in England, in 1706, was set by John Bononcini; but we can find no proof of it in any one of the numerous volumes of operas in our possession, or dramatic records that we have been able to consult. "*Camilla Regina de Volsci*," written by Stampiglia, and set by Marc Antonio Bononcini, the brother of John, for the imperial court of Vienna, about the year 1697, was in such favour all over Italy, that it was performed at Venice, 1698; Bologna, 1705; Ferrara and Padua, 1707; Bologna again, 1709; Udine, 1715; and a third time at Bologna, 1719; and seems to have been the opera that was performed in England, during 1706, fifteen times; 1707, twenty; 1708, ten; and 1709, eighteen; in all sixty-four times!

BONTEMPI, ANGELINI, in *Biography*, a native of Perugia, and author of the first history of Music in the Italian language with which we are acquainted. He was an able professor, of considerable learning, who flourished about the middle of the 17th century. His work, which has for title "*Historia Musica di Gio. And. Angelini Bontempi*," was published at Perugia, in small folio, 1695. It is become somewhat scarce, which enhances its value with collectors of books; and having been long unable to procure a copy, we imagined when one was found, from Brossard's character of the work, that we were in possession of a greater treasure than on examination it proved to be. For with great parade of his learning, science, and acquaintance with the Greek *theorists*, that are come down to us, he leaves us in as utter darkness concerning the *practice* of ancient music as ever; and, to say the truth, he has

furnished us with but little information concerning the modern of his own time, with which, however, as a contrapuntist, he seems to have been perfectly well acquainted. Indeed, by the frequent use he makes of scientific terms, his book, when casually opened, has more the appearance of a dry mathematical treatise, than the history of an elegant art. The most curious and interesting part of his work, is the account which he gives of the discipline of the college of singers in the service of the pontifical chapel, and of the great masters who then flourished at Rome, who had distinguished themselves in writing "Alia Palestrina" for the church; secular music was then but little cultivated, and less respected there, till operas and oratorios had made some progress in polishing melody, and in the just accentuation and expression of words.

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BOYCE, DR. WILLIAM, in Biography, organist and composer to his majesty, was a musician to whom our choral service is greatly indebted, not only for his own excellent choral works, but for the well selected, correct, and splendid edition of our cathedral music, which he published in three volumes large folio, upon the plan, and at the recommendation of his master and predecessor, Dr. Greene, to whom he served an apprenticeship.

This eminent professor (Boyce) was born at Joyner's hall, in the city, at which his father was housekeeper, and with whom he resided during celibacy. When he became a family man, his residence was in Chancery-lane, to the end of the reign of his late majesty George II, about which time he removed to Kensington Gore, where he ended his days in 1779. He was educated at St. Paul's school, and began his musical career as a chorister in that cathedral. When he lost his treble voice, he was bound apprentice to Dr. Greene, then organist of the metropolitan church. The master and scholar seemed worthy of each other, living in the utmost cordiality and friendship; the master loving the pupil, and the pupil honouring and respecting the master, to the end of their lives.

In 1734 he was a candidate for the place of organist of St. Michael's church, Cornhill, with Froud, Young, James Worgan, and Kelway. But

though he was unsuccessful in this application, Kelway having been elected, yet he was appointed, the same year, to the place of organist of Oxford chapel; and in 1736, upon the death of Weldon, when Kelway, being elected organist of St. Martin's in the Fields, resigned his place at St. Michael's, Cornhill, Boyce was not only elected organist of that church, but organist and composer in the chapel royal.

The same year he set "David's Lamentations over Saul and Jonathan," which was performed at the Apollo Society. About the year 1743, he produced his serenata of "Solomon," which was not only long and justly admired, as a pleasing and elegant composition, but still affords great delight to the friends of English music, whenever it is performed. His next publication was "Twelve Sonatas or Trios for two Violins and a Base," which were longer and more generally purchased, performed, and admired, than any productions of the kind in this kingdom, except those of Corelli. They were not only in constant use, as chamber music, in private concerts, for which they were originally designed, but in our theatres, as act-tunes; and public gardens, as favourite pieces, during many years.

In 1749 he set the ode written by the Rev. Mr. Mason, for the installation of the late duke of Newcastle, as chancellor of the university of Cambridge, at which time he was honoured with the degree of doctor in music by that university. Soon after this event he set the "Chaplet," a musical drama, written by the late Mr. Mendez, for Drurylane theatre, which had a very favourable reception, and long run, and continued many years in use among the stock pieces for that theatre. Not long after the first performance of this drama, his friend Mr. Beard brought on the same stage the secular ode, written by Dryden, and originally set by Dr. Boyce for Hickford's room, or the Castle concert, where it was first performed, in still life. This piece, though less successful than the "Chaplet," by the animated exertions of Mr. Beard, was many times exhibited before it was wholly laid aside. These compositions, with occasional single songs for Vauxhall and Ranelagh, disseminated the fame of Dr. Boyce throughout the kingdom, as a dramatic and miscellaneous composer, while his choral compositions for the king's chapel, for the feast of

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the sons of the clergy at St. Paul's, and for the triennial meetings at the three cathedrals of Worcester, Hereford, and Gloucester, at the performances in all which places he constantly presided till the time of his death, established his reputation as an ecclesiastical composer and able master of harmony.

Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few of our church composers who neither pillaged nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own, for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments.

On the decease of Dr. Greene, in 1757, he was appointed master of the king's band, and, in 1758, on the death of Travers, organist of the chapel royal; of which he had succeeded Weldon, in 1736, as composer; so that he enjoyed three honourable appointments at once, which used to be supplied by three several professors. The gout put an end to the [earthly] – (*Editorial note: This word is not in the editor's personal copy, but the American edition.*) existence of this worthy man, and excellent composer, at the age of 69. He was succeeded in the chapel royal by Mr. (afterwards Dr.) Dupuis, and, as a master of his majesty's band, by Mr. Stanley.

BRENT, MISS, in *Biography*, afterwards Mrs. Pinto, the first singer who performed the part of Mandane in Dr. Arne's *Artaxerxes*. In her bravura singing she had considerable merit: her execution was neat, distinct, rapid, and unrivalled at the time (1763); but has been greatly surpassed by subsequent female singers. This performer died in 1802, oppressed by age and indigence. Her history, if detailed, might furnish a useful lesson to female favourites of the public, possessed of greater vocal powers than human prudence.

BROSSARD, SEBASTIAN, author of the first musical dictionary published in a modern language, and which has been of singular use to subsequent musical lexicographers, particularly to Grassineau, and Jean Jaques Rousseau. Indeed musical historians would be ungrateful not to acknowledge, that the numerous list of writers on the subject of music,

ancient and modern, whence he drew his materials, and which he has inserted at the end of his work, has not opened to them subjects of inquiry, and sources of information. And we think with M. Framery, that Rousseau has treated this intelligent and zealous writer unworthily, in accusing him of publishing an Italian dictionary, with a French title. When the second edition of Brossard was published in 1702, the French musical technica was insufficient, alone, to furnish a book; nor could their explanation be much wanted, while taken from the current language of the country. Brossard must be allowed to have marked out the road for Rousseau to pursue, which with his impressive eloquence, he has certainly rendered more flowery and pleasant.

Honest Walther, in 1732, has been more just to his prototype in his German musical lexicon; where there is a greatest extent of musical information than in any book of the size that we have met with.

The French biographers inform us that Brossard, born 1660, was a canon of the cathedral of Meaux, who excelled in knowledge of the theory of music. The writings which he published on the subject were all well received; particularly a musical dictionary, which was of great service to J. J. Rousseau, in furnishing him with the greatest part of the materials for his musical articles in the *Encyclopédie*, which he afterwards collected, and formed into a volume.

Mr. Grassineau might, without excessive humility, have called his musical dictionary a translation. We know the pains, expense, and perseverance necessary to collect and read such a number of books in all languages, few of which are either amusing or instructive, to which the first compiler of a dictionary or a history is condemned. Johnson calls our language a "multiform and chaotic dialect; and the technical language of music certainly merits these titles more than the terms of any other art or science. Brossard died in 1730, at 70.

BROWN, ABRAHAM, one of the principal performers on the violin, before the arrival of Giardini, in this country. After the death of Festing, in 1752, he succeeded him at Ranelagh, as leader of the king's band, and at several concerts. But this performer, who had a clear, sprightly, and loud tone, with a strong hand, and had travelled through Italy, was ignorant of music, and the pieces he

played consisted of *notes, et rien que des notes*: for he had no soul or sense of expression. He brought over a favourite solo of Tartini (the second in the second set, published by Walsh), with which alone he figured at all concerts, for at least six or seven years, without ever entering into Tartini's true style of playing it, or that of any performer of his school. Mr. Brown, however, had not the mortification either to feel or know his defects; but, on the contrary, was comforted with a full conviction of his superiority.

BRUMEL, ANTHONY, in Biography, the most ancient contrapuntist of the French school of whose compositions we have been able to find any remains, was contemporary with Jusquin, and scholar of Okenheim; and though he is not likely to be inquired after by the present age, he was so respected in his day, that his name should not be consigned to the gulph of oblivion while a vestige of his works remains; and several still subsist in Glarcanus, and the Museum collection. The fame of the great musicians of antiquity is so established in books, that, though not a single relic of their works has been extant these two thousand years, their names and renown are still held in veneration by mankind.

BRYENNIUS, MANUEL, the last writer on music in the Greek language that has come to our knowledge. He flourished under the elder Palæologus, about the year 1320; and it is probable that he was a descendant of the house of Brienne, an ancient French family, that went into Greece during the Crusades, at the beginning of the thirteenth century. Fabric. Bib. Gr. Du Cange. Fam. Byzant.

The work is divided into three books, all which are confined to harmonics: the first is a kind of commentary on Euclid; and the second and third little more than explanations of the doctrines of Ptolemy.

Meibomius had promised a Latin translation of this work, but dying before it was finished, Dr. Wallis performed the task, and it now constitutes a part of the third volume of his works, published at Oxford in 3 vols. Fol. 1699.

That the Greek music had undergone many alterations since the ancient treatises which are come down to us were written, is certain from the change and increase of its vocabulary. Bryennius (lib. iii, sect. 3.) has given as names of intervals, a list of

barbarous terms not to be found in any preceding writer within our knowledge: and in the Greek glossary of Du Cange, and the Abate Martini's papers on the present music of Greece, a great number occurs that is not to be found either in writers of high antiquity, or in Bryennius: as lib. iii, sect. 4, the words "Ἦχος and πλάγιο" appear for *tonus* and *obliquus*: and πρώτος, δεύτερος, τρίτος, τέταρτος, are used to distinguish the modes or tones; a proof that he was a modern Greek. Padre Martini is of opinion that these terms were first introduced in church music, to exclude the Pagan titles of Dorian, Phrygian, Lydian, &c.

The technical language of the Greeks has always been copious, and in music perhaps its seeming redundancy is more conspicuous than in any other art or science. But in other arts and sciences words are representatives of things existing; whereas, in denominating the tones and inflexions of voice, which, to realize, require new creation, there can be no correspondence between the type and substance. The colours, the forms, and objects which a painter wishes to represent, are in nature; and the poet, in all the ebullitions of wild enthusiasm and fervid imagination, describes what he has seen and felt, or what *is* to be seen and felt, and for which common language must supply him with symbols. But it has never entered the thoughts of man to give names to all the minute shades of colour between black and white, or to the gradations by which light is propagated between the time of total darkness and the sun's meridian. And yet, in a scale of sounds, from the lowest musical tone in the human voice to the highest, where octaves are not represented by similar signs and appellatives, the names and characters must be numerous. The lines and clefs of the European music, have certainly freed it from many perplexities with which it was embarrassed, even in the artless times of Canto Fermo.

BULL, DR. JOHN, in Biography, was born about 1563, in Somersetshire, and became, by his great abilities on the organ and virginal, the wonder of his time. Indeed, the prosperous reign of queen Elizabeth was, perhaps, not rendered more illustrious by the musical productions of Tallis, Bird, and Morley, than the performance of Dr. Bull. His music-master was William Blithman, organist of the chapel royal to queen Elizabeth, in which capacity

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he held a very high rank. Bull, on the death of his master, in 1591, was appointed his successor in the queen's chapel; and in 1596, at the recommendation of her majesty, he had the honour of being the first that was appointed music-professor to Gresham college. And though unable to compose and read his lectures in Latin, according to the founder's original intention, such was his favour with the queen and the public, that the executors of sir Thomas Gresham, by the *ordinances*, bearing date 1597, dispensed with his knowledge of the Latin language, and ordered "The solemn music lecture, to be read twice every week, in manner following, viz. the theoretique part for one half hour, or thereabouts; and the practise, by concert of voice or instruments, for the rest of the hour: whereof the first lecture *should* be in the Latin tongue, and the second in English.—But because at this time Mr. Doctor Bull, who is recommended to the place by the queen's most excellent majesty, being not able to speak Latin, his lectures are permitted to be altogether in English so long as he shall continue in the place of music lecturer there." Ward's *Lives of the Professors of Gresham College*, Pref. p. viii. The first lecture read by Bull, at Gresham college, was printed the same year that it was pronounced, under this title:

"The *Oration* of Maister John Bull, Doctor of Musicke, and one of the Gentlemen of hir Majesties Royall-Chappell, as he pronounced the same, beefore divers worshipful persons, the Aldermen and Commoners of the citie of London, with a great multitude of other people, the 6th day of October, 1597, in the new erected Colledge of Sir Thomas Gresham, Knt. deceased: made in the commendation of the founder, and the excellent science of Musicke." Imprinted at London by Thomas Este.

At first, application was made to the two universities, by the lord mayor and corporation of London, jointly with the mercers' company, left trustees of this institution, to nominate two persons in all the liberal arts fully qualified to read lectures in their several faculties; but this application was not continued, as some jealousy seems to have been awakened at Oxford and Cambridge, lest this new college should be prejudicial to those ancient seats of learning.

What effect this liberal foundation had on other faculties let the friends and patrons of each particular science say; but as to music, it is hardly possible to read the lives of the professors without lamenting that the design of so noble an institution, established on such an extensive plan, should be so entirely frustrated as to become wholly useless to that city and nation for whose instruction it was benevolently intended. Dr. Bull, the only person on the list of music professors, who seems to have been able to inform by theory, or amuse by practice, those who attended the musical lectures, resigned his professorship in 1607. Indeed, during more than a year of his professorship, Mr. Thomas Bird, son of the venerable William Bird, exercised the office of a substitute to Dr. Bull, while he travelled on the continent for the recovery of his health. So that except about nine years from the date of the establishment, to the present times, it does not appear that the science of sound, or practice of the musical art, has been advanced by subsequent professors. For in the following list, given by Dr. Ward, up to the year 1740, including Dr. Clayton, elected 1607; John Taverner, 1610, who was no relation of the musician of that name; Richard Knight, 1638; William Petty, 1650, afterwards the famous sir William Petty; Dr. Thomas Baynes, 1660; William Perry, 1681; John Newy, 1696; Dr. Robert Shippen, 1705; Dr. Edward Shippen, his brother, 1710; John Gordon, 1723; and Thomas Brown, 1739; though all men of learning and abilities in other faculties, yet no one of them had ever distinguished himself, either in the theory or practice of music; nor are any proofs remaining that they had ever studied that art, the arcana of which they were appointed to unfold! What an abuse of reason and munificence does it seem, that those who had never meditated on the art, or been taught, themselves, should be fixed upon to teach, and direct the studies of others!

A silly story has been told by Anthony Wood (*Fasti Oxon.* vol. i. c. 131.) concerning a feat performed by Dr. Bull, who, at St. Omer's, when he first visited the continent to a composition originally written in forty parts, added forty more in a few hours; which is so impossible, as not to be worth relating.

After the decease of queen Elizabeth, he was appointed organist to king James. And July the 16th,

1607, when his majesty and prince Henry dined at Merchant Taylors' hall, the royal guests were entertained with music, both vocal and instrumental, as well as with several orations. And while his majesty was at table, according to Stow, "Mr. Doctor Bull, who was free of that company, being in a citizens gowne, cappe, and hood, played most excellent melody upon a small payre of organs placed there for that purpose onely." (Chron. p. 891. edit. 1615.) In December, of the same year, he resigned his professorship of Gresham college, but for what reason does not appear, as he continued in England several years afterwards. In 1613 he quitted England, and entered into the service of the archduke, in the Netherlands. He afterwards seems to have been settled at Lubeck, at which place many of his compositions in the list published by Dr. Ward, are dated; one of them as late as 1622, the supposed year of his decease. Dr. Bull has been censured for quitting his establishment in England; but it is probable that the increase of health and wealth was the cause and consequence. Indeed he seems to have been praised at home, more than rewarded; and it is no uncommon thing for one age to let an artist starve, to whom the next would willingly erect statues. The professorship of Gresham college was not then a sinecure. His attendance on the chapel royal, for which he had forty pounds per annum, and on the prince of Wales, at a similar salary, though honourable, were not very lucrative appointments for the first performer in the world, at a time when scholars were not so profitable as at present; and there was no public playing, where this most wonderful musician could display his abilities, and receive their due applause and reward.

A list of more than two hundred of Dr. Bull's compositions, vocal and instrumental, is inserted in his life, which, when it was written in 1740, were preserved in the collection of Dr. Pepusch. The chief part of these were pieces for the organ or virginal, which we have seen and examined, having been transcribed into queen Elizabeth's virginal book, and printed in a collection called *Parthenia*. An *In nomine*, of five parts, we have scored from the Christ Church set of manuscript books, in Dr. Aldrich's collection, and have attentively perused his choral composition in the collections of Dr. Tudway and Dr. Boyce,

which is the same verse anthem, with different words, for two voices, with a chorus. In all this vocal music that we have seen, there seems to be much more labour and study than genius. Tallis and Bird had so long accustomed themselves to write for voices, that the parts in their compositions are much more natural and flowing than those of Bull. In looking at the single parts of Tallis and Bird, there are notes and passages which appear wholly insipid and unmeaning, as melody; but which, when heard in harmony with any other part, produce admirable effects.

Indeed, possessed as he was of such extraordinary powers of execution on keyed instruments, we have been frequently astonished in perusing Dr. Bull's lessons, at the few new and pleasing passages which his hand suggested to his pen. It has been said, that Dr. Pepusch preferred Bull's compositions to those of Couperin and Scarlatti, not only for harmony and contrivance, but air and modulation; an assertion which rather proves that the doctor's taste was bad, than Bull's music good. Though we should greatly admire the hand, as well as the patience, of any one capable of playing his compositions; yet, as music, they would afford us no kind of pleasure: *ce sont des notes, et rien que des notes*; there is nothing in them which excites rapture. They may be heard by a lover of music with as little emotion as the clapper of a mill, or the rumbling of a post-chaise.

After such frequent mention of the extreme difficulty of these old pieces, in mercy to modern performers, it may with truth be said, that the loss, to refined ears, would not be very great, if they should for ever remain unplayed and undecyphered. For being generally built on some old and vulgar psalmodic tunes, unmeaning in themselves, the crowded harmony and multiplied notes with which they are loaded, have not rendered them more pleasing. Indeed the infallible consequences of a young practitioner bestowing such time and labour on them as may be necessary to subdue the difficulties of execution they contain, would be corruption of taste, and neglect of more useful studies.

The instrumental music of queen Elizabeth's reign seems to partake of the pedantry and foppery of the times: eternal fugues upon dry and

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unmeaning subjects were the means of establishing reputation for *learning* and *contrivance*; as dull divisions and variations, in which the change was generally from bad to worse, seem to have been the only qualifications which entitled a professor to eminence for *taste* and *invention*.

The very term of *canon* and *fugue* imply restraint and labour. Handel was perhaps the only great fughist, exempt from pedantry. He seldom treated barren or crude subjects; his themes being almost always natural and pleasing. Sebastian Bach, on the contrary, like Michael Angelo in painting, disdained facility so much, that his genius never stooped to the easy and graceful. We never have seen a fugue by this learned and powerful author upon a motivo, that is natural and *chantant*; or even an easy and obvious passage, that is not loaded with crude and difficult accompaniments.

As the youth of Bull must necessarily have been spent in subduing the difficulties of other composers, he seems, in his riper years, to have made the invention of new difficulties of every kind, which could impede or dismay a performer, his sole study. It seldom happens that those possessed of great natural force of hand, on any instrument, submit to the drudgery of much dry study; but this gift was so far from relaxing the labour and diligence of Dr. Bull, that he entered deeper into all the *arcana* of the art, and pedantry of the times, than most of his co[n]temporaries. The he was "exquisitely skilled in canon," has been given as one of the most irrefragable proofs of his being a great musician; and canons, *recte et retro*, and *per arsin et thesin*, in triangular, and other fantastical forms, are carefully preserved, as stupendous specimens of his abilities.

*Walsingham* has been a subject upon which Dr. Bull and Bird have exercised their abilities in the most elaborate manner. In the fifteenth century, popular tunes were the foundations upon which the greatest contrapuntists constructed even the masses which set they to music; and in the next, the English, no longer in want of these tunes in the church, polished and tricked them up for the chamber, with every art and embellishment they could devise.

Both Bird and Bull have likewise worked on the hexachord, *ut re mi fa sol la*, ascending and descending; upon which theme they have constructed elaborate and ingenious lessons, of the

most difficult execution. That of Bull has passages for the left hand, which perhaps none but himself could play during his own time, and which we have never seen introduced in any compositions of the present century, except those of Sebastian Bach; or heard executed, but by Palscha, near forty years ago; who must have vanquished them by the incessant labour of several years, out of his short life; for he was then but eight years old. A new, but similar difficulty, has lately been devised for keyed-instruments, in the rapid divisions for one hand, in *octaves*, which great application only can vanquish. The execution of long and rapid divisions of thirds and sixths, and even of common chords, is not frequently wanted in modern music, and therefore they would baffle and embarrass the greatest performers, who have not worked at such passages with unremitting labour. But besides these difficulties, there are others of measure, in Bull's Lessons, where, in four parts, the left hand has two of six crotchets in a bar, while the right plays nine to each semibreve of the hexachord.

Specimens of the difficulties abounding in the compositions of the golden age of queen Elizabeth, may be seen in the Hist, of Mus. vol. iii, in order to invalidate the vulgar cant of such as are determined to blame whatever is modern, and who, equally devoid of knowledge and feeling, reprobate as *trash* the most elegant, ingenious, and often sublime compositions, that have ever been produced since the laws of harmony were first established.

Indeed we should suppose that the pieces of Bull were composed to be tried, not played, for private practice, not public use; as they surpass every idea of difficulty that can be formed from the lessons of Handel, Scarlatti, Sebastian Bach; or, in more modern times, Emanuel Bach, Müthel Mozart, Clementi, Dupre, Cramer, and Beethoven.

BURETTE, PIERRE-JEAN, in *Biography*, born at Paris in 1665, was the son of a surgeon, who, not being very prosperous in his practice, had recourse for his support to music, which he had learned of his mother, an excellent performer on the harp and harpsichord. He first performed, professionally, at Lyons, and afterwards went to Paris and played on the harp to Louis XIV, who was much pleased with his performance.

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His son, Peter-John, was so sickly and feeble during infancy, that he passed almost his whole youth in amusing himself on the spinet, and in the study of music; but he had so strong a passion for this instrument that he had scarcely arrived at his ninth year when he was heard at court, accompanied by his father on the harp. Two years after, the king heard him again, when he performed a duet with his father on the harp; and at eleven years of age, he assisted him in giving lessons to his scholars. It is not generally known that the learned academician, Burette, who had written so copiously on the subject of ancient music, was so well acquainted with the modern; which must have rendered his opinions more valid, and given weight to his reasoning on musical subjects in general, which a mere man of letters seldom obtains. His taste for music, however, did not extinguish his passion for other sciences. He taught himself Latin and Greek with little assistance from others; and the study of these languages inclined him to medical inquiries. At eighteen years old he attended for the first time the public schools, went through a course of philosophy, and took lessons in the schools of medicine. And even during this time he learned Hebrew, Syriac, Arabic, Italian, Spanish, German, and English, sufficiently to understand them in books. He was at length admitted of the faculty at Paris, and practised with reputation during thirty-three years, having for his disciples almost all his brethren who have since enjoyed the highest reputation in that capital. In 1705, he was received into the Academie de Belles Lettres; and in 1706, he had a considerable share in the publication of the "Journal des Scavans," at which he laboured more than thirty years. In 1718, he had an appointment in the Bibliotheque du Roi. The public are obliged to the abbe Fraguier for the learned dissertation which M. Burette produced on the music of the ancients. This learned abbé, supposing that the Greeks applied the same sense to the word harmony, as is given to it by the moderns, and that, consequently, they knew counterpoint, or music in parts, Burette proved that he was mistaken, and that the ancients meant no more by the term harmony, than we do by proportion. He demonstrated, that the Greeks practised no other simultaneous consonances than unisons and octaves.

This learned and indefatigable inquirer after the music of the ancient Greeks, was seized, in 1745, with a paralytic affection, and after languishing during the whole year 1746, he died in 1747, at 82. His library, consisting of 15,000 volumes, was composed of the most curious and well-chosen books that could be procured in all languages.

He has supplied the memoirs of the Acad, des Inscript. et Belles Lettres with dissertations on the dancing of the ancients, on play or gaming, on single combat, and on horse-racing. He enriched these memoirs with a translation of Plutarch's treatise on music, with notes and remarks, which are dispersed through many volumes of the memoirs of that learned society. And this writer must be allowed, on every subject concerning ancient music, the merit of great diligence and learning; but he does not seem always to have been possessed of an equal share of sagacity, or with courage sufficient to confess himself unable to explain inexplicable passages in his author. He never sees a difficulty; he explains all. Hence, amidst great erudition, and knowledge of antiquity, there are a thousand unintelligible explanations in his notes upon Plutarch. "En ecrivaint," said Fontenelle, "j'ai toujours taché de m'entendre." — An admirable rule! which every writer ought to adopt.

Thus much is said, not with a view to depreciate the merit of M. Burette, to whom almost all late writers on music have had great obligations, and whose labours have been of singular service to ourselves, among the rest; but to shew how few authors are to be always followed implicitly, or read without precaution. But though we have frequently differed from him, we have adopted his opinion when we thought it well founded; and there has been no subsequent writer on ancient music, who has not frequently availed himself of his labours.

BURTON, JOHN, the scholar of Keeble, a harpsichord player, with a powerful hand, and much enthusiasm in his art; but having in his youth exercised his hand more than his head, he was not a deep or correct contrapuntist. He had, however, in his pieces and manner of playing them a style of his own, to which, from his having been one of the first harpsichord players in our country, who attempted expression and light and shade, he excited an

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interest and attention, which would now perhaps be much more difficult to obtain.

Travelling into Italy, with Mr. Beckford, at the time when the Mall'aria raged, he became a victim, about 1779, to the imprudence of passing from Rome to Naples on the verge of the Pontine marshes, in spite of the admonitions of the native inhabitants.

BUTLER, CHARLES, Magd. Coll. Oxford, Master of Arts, published, in 4to. 1636, the principles of music in singing and setting with the twofold use thereof, ecclesiastical and civil. This tract, which is dedicated to Charles I, seems to have been the only theoretical or didactic work, published on the subject of music, during his reign. The author appears to have been a learned and ingenious man. He had previously published "The Principles of Grammar," in which he had proposed a new and more simple orthography for our language, of which doctor Johnson has given an account in the grammar prefixed to his dictionary. The Saxon and new characters he uses, in order to explode such letters as are redundant, or of uncertain powers, render this musical tract somewhat difficult to peruse. It is, however, better digested, more compressed, and replete with useful information, than any work of the kind that appeared for more than a century after Morley's "Introduction." The quotations are perhaps too numerous, and the display of musical erudition may be thought to border on pedantry; yet, allowing these to be censurable, the book contains more knowledge, in a small compass, than any other of the kind, in our language.

BUTLER, \* \* \*, an eminent harpsichord master, who during many years had a constant and numerous succession of scholars. He succeeded Keeble in playing the organ at Ranelagh; was organist of St. Ann's church, Soho; and afterwards of St. Margaret's, Westminster; he played the harpsichord at Hickford's subscription concert, and at frequent benefits there and elsewhere. He was a correct but not a brilliant or learned performer; and seems never to have attempted composition. Travelling to Naples, about the year 1775, to place his son under Piccini, after that important business was done, in returning to Rome, through the Pontine marshes, he was seized by the mall' aria, like poor Burton, and died on the road.

BUXTEHUDE, DIETRICH, in Biography, son of John Buxtehude, organist at St. Olaus at Elsinour, was a disciple of John Thiel, and organist of the church of St. Mirv, in Lubec. Mattheson, in his *Wollcommene Capellmeister* p. 130, celebrates him as a famous organist and con poser, and speaks of six suites of lessons for the harpsichord of his composition, in which the motion of the planets is represented or delineated. With this is printed a choral composition to German words, being a lamentation on the death of his father. In 1696 he published two sets of sonatas a *violino, viola da gamba e cembalo*. Mattheson, in his *Life of Handel*, tells us, that " he and Handel travelled together to Lubec, upon there being a vacancy in an organist's place, and in the *waggon*, composed several double fugues, *da monte not dapenna*. Buxtehude was then at Lubec, and an admirable player on the organ; however, Handel's powers on that instrument astonished even those who were accustomed to hear that great performer.

CACCINI, GIULIO ROMANO, in Biography, one of the first cultivators of recitative during the latter end of the 16th century at Florence. He is said, by Gio Battista Doni, to have been a young, elegant, and spirited singer, accustomed to attend the meetings of a society of learned noblemen and gentlemen at Florence; the members of which society were much displeased with the little respect that was paid to lyric poetry by the composers of that time, who thought of nothing but fugues, canons, and crowded harmony, which being totally devoid of melody, rendered the words that were set in this manner wholly unintelligible; as the music was all in choruses, *fugato*, where every part was singing different words at the same time. These gentlemen wished to discover some kind of simple melody that would tune declamation, admit of harmony occasionally, and approach as nearly as possible to the declamation of the ancients ; which they were sure was in musical intervals, as it was accompanied by instruments, *Tibæ pares et impares*.

"Caccini being seized with a passion for this kind of music, studied it with great diligence, composing and singing to a single instrument, which was generally the Theorbo lute, played by *Bardillo*, who happened then to be at Florence. In imitation therefore of Galilei, but in a more beautiful and

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pleasing style, Caccini set many canzonets and sonnets, written by excellent poets, and not by such wretched scribblers (*rimatori a dozzina*) as were usually employed before, and are still frequently the favourites of musicians; so that he may be said to have been the first to see this error, and to discover that the art of counterpoint will not alone complete the education of a musician, as is generally imagined. And he afterwards confessed, in a discourse prefixed to his works, that the conversations held at count del Vernio's were of more use to him, than thirty years study and exercise of his art. Here he likewise claims the merit of having first published songs for a single voice, which, indeed, had the greatest success. And it must be confessed, that we owe to him, in a great measure, the new and graceful manner of singing, which at that time spread itself all over Italy; for he composed a great number of airs which he taught to innumerable scholars, and among the rest to his daughter, who became a famous singer, and still continues very excellent in that faculty.

"In the recitative style, however, Caccini had a formidable rival in Jacopo Peri, a Florentine, who was not only a good composer, but a famous singer and performer on keyed instruments, having been taught by Christopher Malvezzi; and applying with great diligence and enthusiasm to this kind of singing, succeeded wonderfully, and met with universal applause.

"The first poem set in this new manner was *Dafne*, a pastoral written by *Rinuccini*, and set by Jacopo Peri and Caccini, in a manner which charmed the whole city." See RECITATIVE and OPERA.

Various experiments in dramatic music were made at the houses of the nobility of Florence, previous to the exhibition of the first serious opera, which was the *Euridice* written by *Rinuccini*, and chiefly set by Jacopo Peri, for the royal nuptials of Mary of Medicis with Henry IV, of France, in 1600. Though the music of this drama went under the name of Peri, who performed a part in it himself, yet he confesses in his preface that Giulio Caccini, "whose great merit was known to the whole world," composed some parts of it, and taught the singers. Caccini himself afterwards set the entire drama of *Euridice* to music *in stilo Rappresentativo*, and published it at Florence. Specimens of his musical

recitation are given in Burney's General History of Music, vol. IV, so that there can be no doubt but that Caccini was one of the first founders of the musical drama or Opera, whence all the improvements in setting words, in singing, and in producing instrumental effects by a well-regulated orchestra for these last 200 years, may be deduced.

CAFFARELLI, (GÆTANO MAJORANO, *detto*) was one of the greatest singers that Italy ever produced. He came to England in 1738, the year after Farinelli's departure. He sung in two of Handel's operas, *Faramond*, and *Allesandro Severo*. But though he afterwards acquired such celebrity on the continent, he was not in high favour here. For though Farinelli, the last year of his performance in this country, had been neglected, no successor would be listened to of inferior fame, or indeed talents; for Caffarelli was never in voice or in good humor, all the time he was in England. The seeds of caprice with which nature seems to have furnished him, began early in life to spring up, and in his riper years, and fame, grew to an amazing height: Many traits of his character were current in Italy, long after he had quitted the stage.

When Gizziello first sung at Rome, his performance so far enchanted every hearer, that it became the general subject of conversation, which not only contributed to spread his fame through that city, but to extend it to the most remote parts of Italy: it is natural to suppose that the account of this new musical performance soon reached Naples, and equally natural to imagine that it was not heard with indifference in a place where so powerful a propensity to musical pleasure prevails. Caffarelli, at this time in the zenith of his reputation, was so far piqued by curiosity, perhaps by jealousy, that he took an opportunity, the first time he could be spared from the opera at Naples, to ride post all night, in order to hear that at Rome. He entered the pit, muffled up in a pellice, or fur-gown, unknown by any one there; and after he had heard Gizziello sing a song, he cried out as loud as he possibly could, "bravo! bravissimo! Gizziello, e Caffarelli che ti lo dice," 'tis Caffarelli who applauds—and, immediately quitting the theatre, he set out on his return to Naples the same night.

When at his best, Caffarelli was thought by many a superior singer in some respects, to Farinelli:

among these Porpora who hated him for his insolence, used to say, that he was the greatest singer Italy had ever produced. At the marriage of the present king of Sardinia, then prince of Savoy, with the infanta of Spain, who had long been a scholar of Farinelli, it was with great difficulty that Caffarelli was prevailed on to go to Turin with the Astrua, to perform at the royal nuptials, in an opera which the king of Sardinia wished to have as perfect as possible. But Caffarelli, who came with an ill-will, by order of the king of Naples, seemed but little disposed to exert himself; declaring before-hand that he had lost a book of closes on the road, and should be able to do nothing. This was told to his Sardinian Majesty, who was much perplexed how to treat such impertinence. Caffarelli was not his subject, and had been sent by the king of Naples, out of compliment, on occasion of the wedding. But the first night of performance the prince of Savoy, in his nuptial dress, went behind the scenes, just before the opera begun, when entering into conversation with Caffarelli, he told him that he was glad to see him there, though the princess of Savoy thought it hardly possible that any one should sing in such a manner as would give her pleasure, after Farinelli. "Now, Caffarelli," says the prince, clapping him on the shoulder, "exert yourself a little, and cure the princess of this prejudice in favour of her master." Caffarelli was penetrated by this condescension in the prince, and cried out, "Sir, her highness shall hear two Farinelli's in one, to night." And he is said to have sung, on this occasion, better than any one ever sung before. The Astrua was piqued by his great exertions to display all her talents, which, like the collision of flint and steel, only fired them the more.

In a letter which the author of this article received from Garrick, during his tour through Italy, dated Naples, February 5th, 1764, is the following passage concerning this singer who was then turned of sixty: "Yesterday we attended the ceremony of making a nun, she was the daughter of a duke, and the whole was conducted with great splendor and magnificence. The church was richly ornamented, and there were two large bands of music of all kinds. The consecration was performed with great solemnity, and I was very much affected; and to crown the whole the principal part was sung by the famous

Caffarelli, who, though old, has pleased me more than all the singers I have heard. He touched me; and it was the first time I have been touched since I came into Italy."

In 1770, we heard Caffarelli ourselves, sing in a room at Naples. He was then sixty-seven; yet, though his voice was thin, it was easy to imagine, from what he was still able to do, that his voice and talents had been of the very first class. He had been so prudent as to provide for old age during youth; and he was now not only living in ease and affluence, in a sumptuous house of his own building, upon which was this inscription: "Amphion Thebas, Ego domum;" but had purchased a dukedom for his nephew after his decease. Caffarelli died in 1783, at eighty years of age; and the nephew, to whom he bequeathed his fortune, is now Duca di Santi Dorato.

CALDARA, ANTONIO, in *Biography*, and *Musical History*, was a native of Venice, a great harmonist and composer of the old school, and extremely voluminous both for the church and the stage. His first opera, *Argine*, was composed for his native city, in 1689, and after furnishing different parts of Italy with 12 operas and oratorios, in 1714, he went to Vienna, where he was appointed second Mæstro di Capella, under Fouchs, to the Imperial court, and where his grave style of writing pleased the emperor Charles VI so much, that he hardly ever employed any other composer of sacred or secular music than Caldara, till after his decease in 1736. So that he not only set most of Apostolo Zino's operas for the first time, but 13 of his oratorios; and was the first composer of Metastasio's operas and oratorios during the first six or seven years of his residence at Vienna.

The masses and motets that we have seen of his composition, are admirable; a gravity of style, a purity of harmony, learning, facility and correctness in the texture of the parts, are manifest in them all: but with his secular music, we are little acquainted; Metastasio, in his letters seems to complain of his want of invention, taste, and elegance, in setting his dramas; and he first set seven of his best productions for the Imperial theatre.

Metastasio began his Imperial laureatship at Vienna in 1731, by writing an oratorio, "*Sant'Elena in Calvario*." His first opera there was "*Adriano in*

Syria ;" the second, M Demetrio;" then " Olimpiade," " L'Asilod' Amore," "Le Grazic," "Demoteonte," " La Clemenza di Tito," "Ciro Riconosciuto," and "Zenobia." All these were set to music by Caldara; but there must have been some material deficiency of style or invention, which prevented this music from penetrating into the rest of Europe; for these admirable dramas were never heard of till they had been set by other composers.

CALMET, Don AGUSTIN, in *Biography*, a celebrated commentator on the Bible.

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

.... Calmet deserves notice also as a writer on Hebrew music in his commentary on the psalms: as a small volume, intitled " Tresor d' Antiquitez," compiled from his sacred writings, not only concerning the music of the Hebrews, but ancient music in general, with representations of musical instruments, was published at Amsterdam, in 1722. Ancient music, in general, is almost become an unprofitable and hopeless study ; but that of the Hebrews, the most ancient of all, is now included within the confines of conjecture; and Don Calmet's conjectures are, perhaps, as probable as those of any one of the numerous authors who have written on the psalms, and exercised their sagacity and ingenuity in expounding and defining what some have long since thought involved in cimmerian darkness. However, Kircher, Mersiennus, and Don Calmet, have thought otherwise; but whether they have taught their readers to see in the dark, as some animals are supposed to do, we are unable to say.

#### Vol 06 Calvary-Castra

CAMBERT, in *Biography*, a French opera composer, previous to Lulli, has no place assigned him here as a great musician ; but on account of his being connected, in some small degree, with the history of the opera at Paris, his name will frequently occur to our readers in perusing accounts of the origin of the musical drama in France. Cambert was the first who attempted to set an opera in the French language upon the Italian model, previous to the licence which he had obtained, being

transferred to Lulli, who began his opera career by composing the music for the dances. It being generally known that our monarch, Charles II, was very fond of French music and the amusements of Louis the fourteenth's court, Cambert, in losing his privilege, came to London, and was appointed master of king Charles the second's band. His opera of " Pomone," written by P. Perrin, seems to have been performed in 1672 at court, in its original language, as no record of it occurs in our dramatic Writers; but according to Giles Jacob, his " Ariadne, or the Marriage of Bacchus," translated into English, " was presented by the academy of Music, at the theatre royal, in Covent-Garden, 1674, by the gentlemen of the Academy of Music." We know of no theatre royal in Covent-Garden at this time, nor do we meet with any mention of an English academy of music at this period. It is said, in the "Histoire de la Music," torn, i, that Cambert, who died in London in 1677, broke his heart on account of the bad success of his operas in England.

CAMPRA, Andrew, in *Biography*, a French musician, born at Aix, in 1660, settled at Paris in 1685, and first became known by the composition of motets for the churches and private concerts. He afterwards devoted his talents to compositions for the opera, and almost rivalled the celebrated Lulli. He set a number of ballets and serious operas, which are still occasionally performed; and also published various kinds of music, which have been held in estimation. The king appointed him music-master of the royal chapel, and gave him a pension. He died at Versailles in 1744. Moreri.

CANNABICH, in *Biography*, a spirited and masterly composer of symphonies, of the Manheim school, contemporary with Stamitz and Holtzbaut, about the middle of the last century. He was the most eminent solo player on the violin of his time: and his ballet of the descent of Hercules into the infernal regions, is a most beautiful production.

APRILE, Giusppe, in *Biography*, a celebrated Italian opera singer, with a *soprano* voice, born in 1746. He performed, during 20 years, the principal man's part in most of the great theatres of Europe. In 1763 at Stuttgart ; in Jomelli's *Didone*, at Milan ; at Florence, serious men's part in burlettas by Anfossi, as *Il Geloso in cimento*, &c. and at length he fixed at Naples, where we heard him ourselves in 1770.

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"We found his voice sweet and flexible, but not very powerful, or equal, in its whole scale. He had, however, a good shake, an elegant person, and much taste and expression.

Since that time, his favour, as well as taste and science, increased by study and experience. He had a reflecting and contemplative mind, was well acquainted with the *costume* of past and present times, as well as with the styles of composition and taste in singing. When he retired from the stage, he dipt into composition, and composed some of the most graceful and pleasing *duetti di camera*, which perhaps ever appeared. During many years he was regarded as the best singing-master in Europe. He composed and published new *solfeggi*, which were very much wanted, as those of Leo, admirable in their day, were become almost vulgar and useless, by the change of style, both in composition and singing.

We were very much pleased with a remark which this enlightened musician made to an English lady, one of his scholars, at Naples, concerning a person of low-birth, and without education, being accidentally introduced into high life, and learning to sing, with a powerful voice, a good person, and every requisite necessary for a comic singer, a good mimic, and a great portion of natural humour. But her great ambition was to become, or at least to be thought, a serious singer in the cantabile and *gran gusto* of Italy. But Aprile observed, that " it was impossible she should ever succeed in the serious and pathetic style, not only for want of a disposition for serious things, but a mind accustomed to elegance, refinement and cultivated feelings."

*Rees noted: The above text was missed from the alphabetical sequence but inserted here since Aprile was mentioned in the preceding article, CANTARE*

CAPELLA, MATIANUS MINEUS FELIX, in *Biography*, an African Latin writer, who flourished about the year 470, and is supposed to have resided at Rome. He is author of a work in nine books, which consists of prose and verse intermixed, upon the seven liberal arts. The title of his work is " De Nuptiis Philologis et Mercurii."

Of all his nine books, no one has been much noticed by the moderns, except the ninth, which

treats of music. The few Romans who expressly treated that subject, and the eager desire of classical readers to obtain some knowledge of the means by which the ancients produced, by the power of modulated sounds, those miraculous effects which are recorded, not only by poets, but historians and philosophers, drew particular attention on this part of the work.

The author's plan is the following.

Personifying Philology and Harmony, or poetry and Music, under the character of Mercury and Harmonia, he describes their union as a nuptial feast, at which Jupiter and all the heavenly host of Paganism attend; Celebrates as terrestrial cultivators of music, Orpheus, Amphion, and Arion, who are admitted among the celestials to partake of the entertainment. And after going over the old ground in relating the wonders which music has performed, in healing diseases, quelling seditions, tempering and bringing to reason the irregular affections of unruly youth, Harmonia is desired by Apollo and Minerva to unfold the mystery of her art.

We shall not enter on a disquisition concerning the Latinity of this work, which by many critics has been termed barbarous, but confine our reflections to the information which inquirers into the arcana of ancient music are likely to derive from its perusal.

The author explains, by the mouth of Harmonia herself, the Greek scale of tones and semitones, giving Latin translations of the Greek musical terms, proceeding from *Proslambanomenos*, the lowest sound in the general system, and mounting up to *Hyperboæon*, *ultima excellentiam*. The next period treats of consonances; then of modes; of single sounds, harmonica! parts of the system ; of intervals, genera, keys, tetrachords; of the diapente and diatessaron, or 5th and 4th; of transitions; of melopœia, rhythm, three kinds— the dactylic, iambic, and pæonian; and of six kinds of compound rhythm.

This ninth book, according to Meibomius, may be regarded as divided into two parts; the first containing the history of music, and its eulogium, the second the theory and precepts of the art itself; and this last is what we shall chiefly consider, as to its utility. And in mercy to inquirers after Greek music, or the music of the ancients in general, we can assure them, that what has been so long sought

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in vain among the seven Greek theorists published by Meibomius, in Ptolemy, Plutarch, and Boethius, will not be found in Martianus Capella. His definitions are awkward Latin translations of what may be found not only in Aristides Quintilianus, but in every Greek writer on music. He has not given us one of the characters of either Greek or Roman notation; nor is there, either in his encomia or definitions, a word that encourages a belief that the ancients knew any thing of simultaneous harmony, or *music in parts*; or even a trait of the arrangement of single notes, to enable us to form any judgment of their melody. The rhythms, of which so many are mentioned, are those of verse, which probably were likewise those of music.

He was the first from whom we received equivalents in Latin for the Greek musical technica, and we find in his poetry many new metres, which we do not recollect to have seen in any other Roman poet. The learned work of Capella was first published by Vitalis, in folio, at Venice, in 1499, in a very incorrect state. The corrections of Hugo Grotius at the age of 14 are among the wonders of literary history. They were published at Leyden in 1599. Another Capella, who was a writer of elegy, is commemorated by Ovid, "De Ponto."

CAPORALE, in *Biography*, an Italian performer on the violoncello, who came into England about the year 1734, and was much admired for the full and sweet tone which he drew from his instrument; which was his principal merit: for he was no deep musician, nor had he a powerful hand; yet he was always heard with great partiality by the public, and Handel frequently composed songs expressly to display his intelligible talent of tone.

CARBONELLI, STUFFANO, in *Biography*, an Italian performer on the violin, brought into England by the duke of Rutland, about the year 1720. He had been a scholar of Corelli, and was said to play much in his manner. His hand was not brilliant, but he had a good tone, and knew music well; as a book of 12 solos, which he dedicated to his patron, the duke of Rutland, testified; the six first had a double-stopped fugue in each, and the rest had pleasing melodies in correct and judicious counterpoint; nor were they destitute of invention, as far as his ideas and hand could carry him. We

have seen the book, which would be now difficult to find. It is a folio, engraved on copper.

In 1722, he had a benefit concert at Drury-lane theatre, of which the bill of fare is minutely given in the Daily Courant; (see Hist. Mus. iv, 648,) by which we may judge of the musical dainties of the season.

Carbonelli was a steady and judicious leader, and, on his arrival in England, was placed at the head of the Opera orchestra, where he continued to lead, till 1725, when he resigned, and was engaged by Mr. Fleetwood at Drury-lane, and there played the concertos in the second musics, and frequently solos between the acts. But he resigned his station when Handel began to perform oratorios, in which he continued to lead as long as their great author survived. Late in life, relinquishing music as a profession, he entered into the wine trade, and established a house, which still subsists. He was a man of worth and probity, and honoured with general esteem for his private virtues as well as his professional talents. While he led the band at Drury-lane, sir Richard Steel, in his comedy of The Conscious Lovers, introduced him to play a solo for the amusement of Indiana, taking occasion in the dialogue, after his departure, to make Bevil, junr. pay him and men of talents many compliments. He died in 1772.

CARESTINI, Giovanni, in *Biography*, one of the greatest singers and actors that Italy ever produced, since the invention of the musical drama or opera. He arrived in England in the year 1733, when Handel first began his regency in the Haymarket at his own peril, after the Royal Academy of Music was dissolved, and the nobility and gentry had engaged a band of vocal and instrumental performers to oppose him. This separatum, which was occasioned by a quarrel between Handel and Senesino, divided the musical part of the nation into two factions, which gained nothing by the conflict but the gratification of ruining each other. The powerful opponents with whom Handel had to contend, hired the theatre in Lincoln's-inn Fields of Rich, the patentee, and engaged Senesino and Cuzzoni for principal singers, and Porpora to compose.

*Carestini* was born at Filatrana, in the march of Ancona, and at 12 years old went to Milan, where he was patronised by the Cusani family, whence he was frequently called Cusanino. His voice was at first a

powerful and clear soprano, which afterwards changed into the fullest, finest, and deepest counter-tenor that has perhaps ever been heard. His first appearance on the stage seems to have been at Rome, in the female character of Costanza, in Bononcini's opera of *Griselda*, 1721. In 1723 he was at Prague, during the great musical congress there, on occasion of the coronation of the emperor Charles VI, as king of Bohemia. In 1724 we trace him at Mantua; and in 1726 at Venice, where he performed with Farinelli, and the famous tenor Paita. In 1728 he was at Rome, and again in 1730, where he performed in Vinci's celebrated operas of *Alexandra nel' Indie* and *Artaserse*, both written by Metastasio. He was now engaged by Handel to supply the place of Senesino, who, together with his whole troop, except the Strada, had deserted from him, and enlisted under the banners of Porpora and the Barons, at Lincoln's-inn Fields. Carestini's person was tall, beautiful, and majestic. He was a very animated and intelligent actor, and having a considerable portion of enthusiasm in his composition, with a lively and inventive imagination, he rendered every thing he sung interesting, by good taste, energy, and judicious embellishments. He manifested great agility in the execution of difficult divisions from the chest in a most articulate and admirable manner. It was the opinion of Hasse, as well as of many other eminent professors, that whoever had not heard Carestini, was unacquainted with the most perfect style of singing. He continued in the highest reputation for twenty years after quitting England, and sung at Berlin with the *Astrua* in 1750, 1754, and 1755. This admirable performer was here but two seasons, when he had the Strada as first woman for his partner. He performed in Handel's two best operas, *Ariadne* and *Alcina*, the first year against Senesino and Cuzzoni, who were joined; the second year against Farinelli. But several excellent judges, who had frequently heard him, and with whom we conversed many years after his departure, never spoke of his grand style of singing, fine figure, and dignified action, without rapture; among these, Hasse, who had often composed for him, and Quantz, who heard him at every period of his fame, were his greatest panegyrists.

CAREY, HENRY, in *Biography*, a poet and musician, who, perhaps, among philosophers, men

of science, and artists of the first class, may be deemed somewhat too facetious to be allowed a record here. But as he had the power of exciting mirth without profligacy, indecorum, or licentiousness, which none of his buffoon predecessors, such as Cornyshe, Coryat, Tom Brown, Tom d'Urfy, George Alexander Stevens, &c. could do; we think that, at least as long as many of his works are still in use, he should not be plunged into the gulf of oblivion. For though he was not a deep musician, or a great poet, he had genius and abilities in both these arts sufficient to interest and amuse the public by his productions, if not in a sublime manner, yet in a way not disgraceful to himself, or his admirers. This being premised as an apology for the hero of this article, and for his biographers, we shall proceed to detail the principal events of his professional life.

Of his birth and parentage we know nothing; and of his education are only certain that he was not a regular bred musician. It has been said, indeed, that he had his first lessons from a German of the name of Witchinson Lennert; that Roseingrave had been kind to him; and that he was, in some sort, a disciple of Gemminiani. But the result of all these instructions did not, as his friend Lampe, a man of truth, used to say, enable him to make a base to his own ballads.

Poor Carey has been under-rated by his biographers, in ranking him as a man of humour, a writer of ballads, and an inventor of melodies, below Tom D'Urfy. Carey's humour may sometimes be *low*, but it was never gross or immoral; and d'Urfy's was nothing else. For in the six volumes of "Pills to purge Melancholy," there is scarcely an innocent song to be found.

The first we hear of Carey was, that he produced two farces in the year 1715, one of which, *the Contrivances*, is said in the *Biographia Dramatica*, to be a very entertaining piece, which had good success in its day.

In 1730, it appears, that when *Miss Raster*, afterwards the celebrated Mrs. Clive, first appeared on the stage of Drury-Lane as a singer, it was at the benefit of *Harry Carey*, who seems to have been her singing-master. The manner in which this benefit was announced in the *Daily Post*, December 3d, is so singular that we shall transcribe the paragraph for

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the amusement of our readers. After naming the play, which was *Greenwich Park*, and the additional entertainments of singing; particularly a dialogue of Purcell by Mr. Carey and Miss Rafter, and a cantata of Mr. Carey's by Miss Rafter, there is an apology from Carey for "the tragedy of half an act" not being performed; but a promise is made of indemnification by the entertainments between the acts. The editor of the paper then adds,

"but at our friend Harry Carey's benefit to-night, the powers of music, poetry, and painting, assemble in his behalf, he being an admirer of the three sister arts: the body of musicians meet in the Haymarket, whence they march in great order, preceded by a magnificent moving organ, in form of a pageant, accompanied by all the kinds of musical instruments ever in use from Tubal Cain to this day; a great multitude of booksellers, authors, and printers, form themselves into a body at Temple-bar, whence they march with great decency to Covent-garden, preceded by a little army of printer's devils, with their proper instruments: here the two bodies of music and poetry are joined by the brothers of the pencil; when, after taking some refreshment at the Bedford Arms, they march in solemn procession to the theatre, amidst an innumerable crowd of spectators."

Poetry and music, in high antiquity, formed but one profession, and many have been the lamentations of the learned that these sister arts were ever separated. Honest Harry Carey and Jean Jaques Rousseau are the only bards in modern times who have had the address to reconcile and unite them. The *Honest Yorkshireman* of Carey and the *Devin du Village* of Rousseau, are indisputable proofs that popular strains, at least, if not learned and elegant music, may be produced by the writer of a dramatic poem. Carey, without musical learning, invented many very pleasing and natural melodies, which neither obscured the sense of the words, nor required much science to hear. But either from the ambition of the singer, or expectations of the audience, music is not suffered to remain simple long upon the stage; and the more plain and ancient the melodies, the more they are to be embellished by every new performer of them. The tunes in the *Beggar's Opera* will never appear in their original simple garb again.

In 1732 he produced the words of two serious operas, *Amelia* and *Teraminta*. The first of these was set by Lampe, and the second by the late Mr. Smith, Handel's disciple, friend, and successor, in superintending the performance of oratorios.

In 1734 his mock tragedy of half an act, called *Chrononhotonthologos*, was first performed at the little theatre in the Haymarket; a piece of humour that will always be in season, as long as extravagance and bombast shall dare to tread the stage.

In 1736, and for several subsequent years, his little English opera, entitled *The Honest Yorkshireman*, was almost always in constant run. The year 1737 was rendered memorable at Covent-garden theatre by the success of the burlesque opera of the *Dragon of Wantley*, written by Carey, and set by Lampe, "after the Italian manner." This excellent piece of humour had run twenty-two nights, when it was stopped, with all other public amusements, by the death of her Majesty Queen Caroline, November 20th, but was resumed again on the opening of the theatres in January following, and supported as many representations as the *Beggar's Opera* had done ten years before. And if Gay's original intention in writing his musical drama was to ridicule the opera, the execution of his plan was not so happy as that of Carey; in which the mock heroic, tuneful monster, recitative, splendid habits, and style of music, all conspired to remind the audience of what they had seen and heard at the lyric theatre, more effectually than the most vulgar street tunes could do; and much more innocently than the tricks and transactions of the most abandoned thieves and prostitutes. Lampe's music to this farcical drama, was not only excellent fifty years ago, but is still modern and in good taste.

In 1738 *Margery or the Dragoness*; a sequel to the *Dragon of Wantley*, written with equal humour, and as well set by Lampe, came out; but had the fate of all sequels. When the novelty of a subject is faded away, and the characters have been developed, it is difficult to revive the curiosity of the public about persons and things of which opinions are already formed. *The Dragoness* appeared but a few nights, and was never revived.

*Nancy or the parting Lovers*, was produced after these, and likewise set by Lampe; but the occasional songs and cantatas which he wrote and set to music

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himself, are innumerable. His burlesque birth-day ode, turned the odes of Cibber into ridicule as effectually as Pope's *Dunciad* could do. And his ballad of *Sally in our Alley*, had the honour of being praised by Addison for the poetry, and Gemminiani for the tune. But though poor Carey was a successful poet and musician, he was always indigent and heavy on the hands of his friends. He seems to have been professionally active, he taught music at small boarding schools and private houses upon low terms, and had no particular vice or extravagance laid to his charge; but whether his embarrassed circumstances, domestic un-happiness, the malignity of rival but less successful writers, or from whatever cause, in a fit of insanity or despondency, Oct. 4, 1743, at his house in Warner Street, Cold bath fields, he terminated with a cord a life which he had innocuously, and not uselessly, spent.

This precise date of his fatal catastrophe totally invalidates the claims that have been made of late by his son for the honour of having written and set the loyal and national song at the time of the rebellion in 1745, *God save great George our King!* which we have cogent reasons to believe was written for king James II, while the prince of Orange was hovering over the coast. And when he became king, who durst own or sing it? We are certain, that in 1745, when Dr. Arne harmonized it for Drury lane theatre, and C. B. for Covent-garden, the original author of the melody was wholly unknown.

CARISSIMI, GIACOMO, in *Biography*, a Roman musical composer of the 17th century, whose productions were not only the delight of his contemporaries, but are still sought and hoarded by the curious as precious relics. He was, very early in life, appointed *mæstro di capella* to the German college at Rome, in preference to all other candidates. Alberto delle Valle, an excellent judge of music, speaking of the compositions of Carissimi, which he heard at Rome, without knowing his name, says, that he had heard the vespers performed on Easter-Monday, by the nuns only, at the church *dello Spirito Santo*, in florid music, with such perfection as he never in his life had heard before; and on the last Christmas-eve, in attending the whole service at the church of St. Apollinare, where every part of it was performed agreeably to so solemn an occasion; though, by arriving too late, he

was obliged to stand the whole time in a very great crowd, he remained there with the utmost pleasure, to hear the excellent music that was performed. In the beginning, he was particularly enchanted by the *Venite exultemus*, which was more exquisite than words can describe. "I know not," says Valle, "who was the author of it, but suppose it to have been the production of the *Mæstro di Capella* of that church." There was no master in Italy at this time, 1640, whose compositions this description will so well suit, as those of the admirable Carissimi, who was now, in all probability, the *Mæstro di Capella* in question; though so young, that his fame was as yet unfledged; however, it was in composing for this church that he acquired that great and extensive reputation which he enjoyed during a long life, and which his offspring, or musical productions, still deservedly enjoy.

Kircher, in his *Musurgia*, (tom, i, p. 603,) describes his music and its effects in terms of high panegyric; and speaks of him as a master then living, 1650, who had long filled the place of composer to the *Collegio Apollinare* with great reputation. He began to flourish about the year 1635, and, according to Mattheson, was living in 1672. His productions are very numerous, though it does not appear that he ever composed for the theatre.

His sacred and secular cantatas, and motets, have always had admission into every collection of good music. It has been often asserted by musical writers that he was the inventor of cantatas; but it has already been shewn, that these *scene da camera*, or monodies, had a more early origin. Carissimi, however, must be allowed not only the merit of transferring the invention from the chamber to the church, where he first introduced cantatas on sacred subjects, but of greatly improving recitative in general, rendering it a more expressive, articulate, and intelligible language, by its approximation to speech and declamation.

Many of Carissimi's works are preserved in the British Museum, and in Dr. Aldrich's collection at Christ-church, Oxford.

There is something interesting in the most trivial compositions of this admirable master, and in his works may certainly be traced more traits of fine melody than in those of any composer of the 17th-century. Of twenty-two of his cantatas preserved in

the Christ-church collection, Oxon, there is not on which does not offer something that is still new, curious, and pleasing; but most particularly in the recitatives, many of which seem the most expressive, affecting, and perfect, that we have seen. In the airs there are frequently sweet and graceful passages, which more than a hundred years have not impaired. It is, however, in the divisions of this, and of all old music, that the time when it was composed, and the changes of taste, are chiefly discoverable. These are the fashionable forms and trimmings, which soon give way to others; but the principal ground-work, or materials, if good at one time, would not lose their value at another. Besides Carissimi's numerous secular cantatas, duets, trios, and four-part songs, his compositions for the church, where he first introduced instrumental accompaniments, discover more genius, elegance, and design, than those of any preceding or contemporary composer. Stradella's untimely death perhaps only prevented him from writing as much, and as well, as Carissimi.

Kircher, the contemporary of Carissimi, after a just eulogium on his compositions in general, and telling us that he had the power of exciting in his hearers whatever affection he pleased, speaks of his oratorio of Jephtha, and the new and admirable effects produced in it by his knowledge of harmony, modulation, and happy expression of the passions. The chorus in his sacred drama, *Plorate filiæ Israël*, which follows the *lamento della siglia di Jepte*, is as remarkable for the accuracy of fugue and imitation, as for its plaintive expression.

According to Mattheson, the famous German composer, Kerl the younger, was sent by the emperor from Vienna to Rome, in 1649, to receive lessons from Carissimi; who is said to have acquired a considerable fortune by the exercise of his profession, and to have lived to the age of 90.

He appears to have been the favourite composer and model of Dr. Aldrich, who was possessed of a complete collection of his works, which he scored with his own hand, and seems to have studied with great attention. And Purcell manifestly formed his style on the productions of Carissimi and Stradella, particularly in his recitative and secular songs.

Carissimi was not only a man of superior genius

and abilities, but a bold contrapuntist: as we find, in one of his masses, several new harmonies which were thought unwarrantable more than a century after his decease, in 1672. He is much, and justly, praised by Kircher, in his *Musurgia*; his compositions were greatly admired by Dr. Aldrich, who adapted English words to several fine movements in his masses, which were long performed in the chapel of Christ-church college, Oxford.

In a mass, in the key of C, we have a 7th *per saltum*, unprepared, and unresolved on the 8th, the base descending.

The symphony to this mass resembles so much the overture style of Lulli and Handel, that primogeniture seems to entitle him, and not Lulli, to the invention. Lulli was born in 1633, and, in 1649, when Carissimi was celebrated by Kircher, and organist of the college Apollinare, Lulli was but 16.

Salvini says that this great contrapuntist, when he heard himself praised for his flowing, majestic, noble, and facile style of composition, used to exclaim: "Hah! how difficult it is, to acquire this facility!" knowing so well the pains he had taken in acquiring it: and who, adds Signorelli on this passage, will deny that in the poetry of Metastasio, there is that natural How and facility of which Horace describes:

Ut sibi quivis  
Speret idem, sudit multum, frustra que labore,  
Ausus idem.

Beauty, in works of art, is acquired by great pains and labour, says an old Greek, Πᾶντα χάλειπὰ τὰ καλὰ. The gods sell to mortals whatever is excellent and beautiful, at the price of immense labour and sweat of their brows. Epicharmes, the comic philosopher.

CASTEL, Louis Bertrand, in *Biography*, a geometrician and philosopher, born at Montpellier in 1688, and who entered into the society of Jesus in 1703. He made himself known to Fontenelle and to father Tournemine by his essays and sketches of new invention, which promised the greatest success. The young man was at this time in Provence, but was invited to the capital. Castel removed from Thoulouse to Paris in 1720. He supported the idea of his talents which his essays had excited. The first

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work he published was his "Treatise on Universal Gravitation," in 2 vols. 12mo. 1724. All nature, according to him, depends on two principles, the weight of bodies and their tendency to motion; the one, which incessantly precipitates them to repose, the other, which re-establishes their motion. This doctrine, the key of the system of the universe, as he pretended, did not satisfy the abbe de saint Pierre. Though a friend of the mathematician, he attacked him; the Jesuit answered. The writings on both sides manifested a considerable portion of wit and ingenuity in the combatants, but it was of a singular kind. The second work of father Castel was his "Plan for an Abridgment of the Mathematics," Paris, 1727, in 4to. which was soon followed by a "Universal Mathematic," 1728, 4to. This work was applauded both in England and France, and the Royal Society of London opened its doors to the wither. Dict. Hist.

His "Clavecin Oculaire," or ocular harpsichord, though silent, made a considerable noise in the world, and excited much curiosity and considerable expectation among opticians as well as musicians. His idea of producing the same pleasure to the eye by the melody and harmony of colours, as the ear received from the succession and combination of musical tones, was published in 1725. Sir Isaac Newton, having discovered (Optics, book i, p. 2, prop. 3,) that the breadths of the seven primary colours in the sun's image, produced, by the refraction of his rays through a prism, are proportional to the seven differences of the lengths of the eight musical strings, D, E, F, G, A, B, C, D, when the intervals of their sounds are T, H, t T, t, T, t, H: which order is remarkably regular. Smith's Harmonies. From this analogy, Père Castel sets off by telling us that there is a fundamental and primitive sound in nature to which we may give the name of *ret*, or C. There is also a primitive and original tone which serves for base and fundamental to all colours, which is blue. There are three essential sounds which depend on this primitive tone of C, and which together composed the perfect, primitive, and original chord, which is CEG. There are likewise three original colours dependent on the blue; they are compounded of no other colours, and they produce the rest; these three colours are blue, yellow, and red. The blue is the key-note, the red the

fifth, and the yellow the third. There are five tones, C, D, E, G, A; and two semi-tones, F and C. In the same manner there are five principal colours, blue, green, yellow, red, and violet: and two semi-tone colours, which are orange and indigo. The musical scales, c, d, e, f, g, a, b. The scale of colour is blue, green, yellow, orange, red, and violet. These are the data of father Castel, upon which he has founded his organ or harpsichord of colours. It would be useless to analyse and critically examine his plan, which is truly visionary, false in its ratios, and incapable of producing the promised effects. After being tried in all parts of Europe, particularly in London, about the year 1756, when the plan and pretended effects were published in an English pamphlet,—but its exhibition was soon neglected and forgotten, and has been scarcely heard of since:—he died in 1767, leaving behind him the character of a visionary projector, whose eccentricities, though wild, were innocent; and if he did not instruct mankind, he contributed to their idle amusements. Père Castel was the dupe of a fertile and lively imagination. His systems were at first mere hypotheses; but he cherished them so long, that, by degrees, he fancied he had realized them. "The New general System of Nature," by Newton, in 1743, in 4to. did him more honour, but it displeased others. He respected the English philosopher, without allowing his doctrine to be the true system of the world. "Newton and Descartes," says he, "have infinite merit for their invention. The latter had more facility and elevation, the former less facility and more depth; which is nearly the character of the two nations; the French build loftily, the English profoundly. Both were ambitious of framing a world, as Alexander was of conquering it; and both saw nature on a large scale." Castel wrote much in the "Memoirs de Trevoux;" he treated an infinite number of subjects, but none deeply. However, "he thought (says his biographer,) a great deal, and often well."

### Vol 07 Castramentation-Chronology

CASTRUCCI, PIETRO, in *Biography*, a native of Rome, a scholar of Corelli, and an eminent performer on the violin, arrived in England in 1715, with the earl of Burlington, when he returned from his travels. This violinist, an enthusiast, and more

than half mad, is represented in one of Hogarth's prints as the *enraged musician*; the painter having sufficient *polissonnerie*, previous to making the drawing, to have his house beset by all the noisy instruments he could collect together, which clamorous performance brought him to the window in all the agonies of auricular torture.

On his arrival, Corbet, who had hitherto led the opera band, was superseded for *Castrucci* who was appointed leader. In 1731, a concert was advertised at Hickford's room, for the benefit of signor *Castrucci*, *first violin of the opera*, who was to play the first and eighth concerto of his master, the famous Corelli, and several pieces of his own composition, particularly a solo, in which he engaged to execute "*twenty-four notes with one bow.*" This advertisement was burlesqued, the next day, and a solo, promised by the *last violin of Goodman's Fields playhouse*, in which he would perform "*twenty-five notes with one bow.*"

In 1732 Handel composed, in his opera of *Sasarmes* an *aria parlante*, *cour di madre*, on purpose to display the talents of *Castrucci* in the accompaniment and from this period to the year 1737, he seems to have led at all concerts, giving way only to the two boys, Cleg and Dubourg, in the solos, in which, from their youth as well as talents, they were highly favoured by the public. This year *Castrucci*, in advertising a benefit concert, styles himself first violin of the opera; promising a particular concerto, with an echo, adding, that "as he has for the space of so many years had the honour to serve the English nobility, he hopes they will favour him this last time, being to return the ensuing summer to Rome, his native city."

About the year 1737, poor *Castrucci*, Hogarth's *enraged musician*, was superseded at the opera, in favour of Festing, for whom he had such an antipathy, that in his most lucid intervals, he instantly lost his temper, if not his reason, on hearing it pronounced. It was a common and irritating practice with some of his young waggish acquaintance, who had no respect for age and talents, to address him in conversation by the name of Mr. Festing, as if by mistake, — "I beg your pardon, — Mr. *Castrucci* I mean;" which put him in as great a rage as Hogarth's street musicians could do on May-day.

After his dismissal from the opera, oppressed with years, infirmities, and poverty, he was obliged to supplicate for a benefit at the opera-house, which on the merit of his past services, was, with due benevolence, granted him at the age of 80, when he performed a solo for the last time, and died soon after.

He was a voluminous composer for his own instrument. Two books of solos, and 12 concertos for violins, though never much known, seem to have more fire and variety than most violin music of his time, till Verucini, still more inflamed, surpassed him in genius, hand, knowledge, and caprice.

He had a brother, *Prospero Castrucci*, who for several years led at the Castle concert, and played concertos with his brother, *a parti equali*: but though inferior to *Pietro*, he was not devoid of merit.

CAVALIERI, EMILIO DEL, a Roman gentleman, who first set the dialogue of an oratorio, or sacred drama, to narrative music, or *recitative*. This oratorio was entitled; *Dell minima e dell Corpo*, and was performed at Rome in 1600, the same year that Rinnuccini's *Orfeo*, the first opera, was set by Jucopo Peri at Florence, and performed to similar music: so that the Italians themselves are unable to determine who was the inventor of the musical declamation called *recitative*, which has been cultivated and continued in the musical dramas of Italy, sacred and secular, ever since; and which, though attempted in other dialects elsewhere, seems to suit no language but that of the country where it had its birth. See RECITATIVE, OPERA, and ORATORIO.

CAVALLI, *Francesco*, a Venetian dramatic composer, who furnished the theatres of Venice, between the year 1639 and 1666, with 35 operas. Of his genius, science, and fertility, we are now unable to judge, except by *Erismona*, one of his operas that has been preserved in England, and which having examined, we find the music as good as that of any of the time and kind. And indeed, the number of his operas is a strong eulogium upon his genius, in a city where the musical drama was more cultivated in the 17th century, than in any other part of Italy.

CAURROY, FRANCIS EUSTACHE DU, in *Biography*, an eminent French musician, was born in 1549; and became master of the chapel to the kings Charles IX, Henry III, and IV, and also canon of the holy chapel in Paris, and prior of St. Aioul. By his

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contemporaries he was named the prince of musicians; and he was much beloved by cardinal du Perron, who frequently wrote verses for him to set to music, and composed a pompous epitaph for his tomb. He died in 1609, and was buried in the church des Grands Augustins at Paris. Of his works, which seem never to have been known out of France, there remain a "Mass for the Dead," for four voices, which used to be sung annually in the cathedral of Paris, on the commemoration of the faithful deceased; and a book called "Melanges de la Musique de Eustache du Caurroy," Paris, 1610. This last is said to be the origin of most of the Christmas carols sung in France. The merits of this composer will appear to a modern musical critic to have been much over-rated. Burney's Hist, of Music, vol. iii.

CECILIA, SAINT, in *Biography*. Musical historians have found it very difficult in the lives and legends of saints, to authenticate the claim which this holy personage has to such divine honours and annual celebrations from the wicked sons of Apollo, the divinity whom she had abandoned.

It was natural to expect to find in the "Legenda Aurea" of Jacobus Januensis, and in Chaucer's account of this saint in his second "Nonnestale," that some mention would have been made of her musical powers and promise of protection to the art; but neither in Chaucer, nor in any of the histories or legendary accounts of this saint, which we have been able to consult, does any thing appear that can authorise the religious veneration which the votaries of music have so long paid to her; nor is it easy to discover whence it has arisen. Chaucer's account is almost literally translated from the life of St. Cecilia, in the "Legenda Aurea" of Jacobus Januensis. Bede, in his Ecclesiastical History (lib. v. cap. 2.), mentions her church at Rome, as the place where Vilbrord was ordained pope in 696; and in his Martyrology, he tells us, that her intended spouse, Valerian, and his brother Tiburtius, suffered martyrdom in the time of the emperor Alexander Severus. Mabillon (De Liturgia Gallicani, p. 175.) has proved, that the festival of this saint was celebrated in France before the time of Charlemagne, by a Gallician Missal, which he has published, and which must have been in use before the Gregorian chant was received in that country. (Cardinal Bona, "De divina Psalmod.")

says, that the MS. of this mass, which was in possession of the late Christina, queen of Sweden, had belonged to the learned Petavius, and was written in the 9th century, as it was discovered by the learned from the square form of the letters, and the capitals.) Fortunatus of Poitiers (lib. vii, cap. 4), the most ancient author who speaks of her, says, that she died, or rather suffered martyrdom in Sicily. Fortunatus wrote at the end of the 6th century; but even this was at too remote a period from that in which tradition tells us the saint lived, as Alexander Severus reigned from 194 to 211.

There was a great festival at Rome in 1599, during the pontificate of Clement VIII, for the finding the body of St. Cecilia among other relics. Cardinal Baronius, who was himself a witness of this transaction, has left an ample account of it. (Voyez la Vie de Saints, torn. 31.3 edit, fol. p. 369, Par. 1715.)

The earliest notice of her as the titular saint and protectress of music seems to have been in the works of the great painters of the Italian school; some representing her in performing on the harp, and others on the organ. Raphaël, in his celebrated portrait of the saint, has placed in her hands a column of organ pipes, or rather the front of a portable instrument called the *Regals*, which in Roman catholic times used to be carried by one person and played by another in processions. But when her birth-day first began to be celebrated by assemblies of musicians, we have been able to discover no instance earlier than the latter end of the 17th century, when there was a rage among the votaries of music for celebrating the birth-day of this saint, not only in London, but in all the considerable cities and provincial towns in the kingdom where music was cultivated. We meet with no such constant annual celebrations of this saint on the 22d of November in other countries. In the *Drammaturgia* of Leo Allatius, indeed, 13 dramas, tragedies, and oratorios are recorded, of which this female saint is the heroine.

The first composition expressly produced for a music meeting in England on St. Cecilia's day, was called "a musical entertainment performed November 22d, 1683, on St. Cecilia's day, printed in score by John Playford, with a dedication to the gentlemen of the musical society, and particularly

the stewards, written by Henry Purcell, composer of the music.

But whoever wishes to trace the celebration of this pious patroness of music in our country from this period, will find an ample account detailed in the life of Dryden, by the diligent and accurate Mr. Malone, who has not only gone over the same ground as the musical historians, but taken a much wider range in search of materials for the life of this saint, and the honourable titles conferred upon her by the sons of Apollo.

The history of this nominal patroness of music is involved in some obscurity, it not very clearly appearing how she became entitled to this honour. She is supposed to have been born in the reign of the emperor M. Aurelius Antoninus, and to have suffered martyrdom in that of Septimius Severus, in the beginning of the third century; and, according to the legend, she was a noble Roman lady of distinguished piety, who from her infancy had been bred in the Christian faith; notwithstanding which, she was married by her parents to a young Pagan nobleman, named Valerianus, who, on claiming the rights of a husband, was told by her, that she was visited nightly by an angel, who was enamoured of her, and would destroy him if he presumed to approach her. He replied, that he would desist, if he were permitted to behold his rival, and he should prove an angel; but if he were a mere mortal, as he feared, he would put them both to death; to which Cecilia answered, that he should be indulged in what he desired, provided he became a convert to Christianity. To this requisition Valerianus agreed; and after having been baptised by bishop Urban (afterwards pope Urban I), repaired to his wife's chamber, where he found her at prayer, with the angel by her side, in the form of a beautiful youth, clothed with celestial brightness. The angel had in his hand two crowns, or wreaths, the one of lilies, the other of roses, which he had brought from Paradise; one of them he presented to Cecilia, and the other to her husband, informing him at the same time, that as a reward for his piety, whatever he asked should be granted him. Valerianus replied, that he had a brother named Tiburtius, whom he wished to be, made partaker of the same grace which he had received. The angel having granted his request, told him that they both should be crown-

ed with martyrdom; and then vanished. They accordingly were put to death for their faith; but Cecilia was informed, that she should be spared, if she would offer sacrifice to Jupiter. Not choosing to preserve her life on such conditions, she suffered martyrdom, by being shut up in a dry bath, beneath which a large fire was made for the purpose of slowly consuming her. (According to other accounts, she was thrown into scalding water. Fortunatus of Poitiers, who lived in the sixth century, says, she suffered martyrdom in Sicily.) Finding, however, that the fire had no effect, her tormentors put her to death. Malone's *Life of Dryden*, vol. i, part 1st, p. 255.

"If (says Mr. Malone,) as Dryden and others seem to have thought, she had been the inventress of the organ, (*ubi supra*, p. 257) an instrument so happily adapted to religious worship, that circumstance might have entitled her to a place, though not to so extraordinary an elevation, among the improvers of the musical art.

All this adoration of the saint seems "to have arisen from a tradition that she was a skilful musician, and that the angel who visited her was drawn from the mansions of the blessed by the charms of her melody; a circumstance to which Dryden has alluded in the conclusion of his ode."

Mr. Malone has been at the trouble of tracing all the great Cecilian festivals held in London, from the year 1683 to about the year 1740. And Mr. M. in his very agreeable book has given a chronological list of all the odes written expressly for the celebration of this saint, specifying by whom they were written, and by whom set to music.

CELESTINI, an excellent performer on the violin, whom the late duke of Dorset brought from Rome in the year 1770. His style was pleasing, elegant, and correct; and such were his manners and conduct: so that while he remained in England, he at once did honour to his noble patron, to his profession, and to himself.

CERONE, DOMINICO PEHRO, in *Biography* maestro di cappella to the viceroy of Naples, while that city and kingdom were in the possession of the Spaniards: though himself an Italian, and born in the Venetian state, he published, in the Spanish language, the most ample, correct, and useful musical treatise that appeared in any country during

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the 17th century; entitled "*El Melopeo y Mæstro*," Naples, 1613, not 1619, as Walter says. See Draudius *Bibl. Exot.* p. 279. It was reprinted at Antwerp in folio, 1619. This scarce and truly valuable work for counterpoint, and all the arcana of fugue, canon, double counterpoint, augmentation, diminution, &c. occupies nearly 1200 folio pages. Though his rules for double counterpoint are good, we shall recommend to the musical student the instructions on this subject given by Padre . Martini, as more accessible, if not more clear ; and tie examples given by Sala, of whom we shall speak hereafter, as most intelligible and elegant. The study of this species of composition is strongly recommended by regular bred musicians, and practised by composers of the first class.

CERVETTO, the elder, in *Biography*, an Italian performer on the violoncello, of great merit, who arrived in England in 1738; and was remarkable from several circumstances besides his professional abilities. He was an honest Hebrew, had the largest nose, and wore the finest diamond ring on the fore-finger of his bow-hand; had a son (who is still living) who, during childhood, surpassed his father in tone and expression on the violoncello; and who, in riper years, was as much noticed at the opera for his manner of accompanying recitative, as the vocal performers of the principal characters for singing the airs. The rivalry between the admirable Crosdil and the younger Ccrvetto, in their youth, did them as much good in their struggles for excellence, as in riper years their friendship has done honour to their hearts. Another remarkable circumstance in the history of the elder Cervetto, so long and so well known at Drury-lane play-house, is, that he extended his existence to 100 years complete, with the character, not only of a good musician, but a good man.

CESTI, IL PADRE MARC' ANTONIO, *d' Auzzo Minor Conventuale e Cavaliere dell' Imperatore*, in *Biography*, an Italian vocal composer of music, of considerable eminence in the 17th century. He set an opera for Venice, in 1649, called *Orontea*, which was received at Milan, with the same music, in 1662; at Venice, 1666; at Bologna, 1669 ; and again at Venice, 1683; always *colla Musica stessa*, during 34 years!

It has been extremely difficult to find any of the music of the early operas that was not printed.

Luckily, a scene of Cesti's celebrated opera of *Orontea*, composed in 1649, and afterwards so frequently revived, was found in the music book of Salvator Rosa, in that painter's own hand-writing. (See *Hist. Mus.* vol. iv, p. 67.) This air is supposed to have been the first strain in measured melody 1 that was introduced at the termination of a scene of recitative.

*Cesti* is said to have been a disciple of Carissimi, which is hardly reconcilable with the date of this opera, as Carissimi did not begin to be known at Rome till after the year 1640. Adami says, that Cesti was admitted as a tenor singer in the Pope's chapel, 1660; and that "the most celebrated of all his operas, of which five were composed for Venice, was *La Dori, il lumi maggiore dello stil Teatrale*." This opera first appeared at Venice, 1663, and was not only revived there in 1667, and 1671, but frequently performed with great applause in the other principal cities of Italy. Songs have, since these times, been so much composed to display the peculiar talents and abilities of singers, that operas can never be successfully revived but where the same performers, who sung in them originally, happen to survive, and to be engaged at the same theatre; which is not likely to happen at the distance of many years. Indeed, if, contrary to the chances against it, such a concurrence of circumstances should take place, twenty or thirty years generally make such havock with fine voices, fine taste in singing, and fine feelings in judging, that it is by no means certain that they would then please the same critics as much as formerly.

The number of cantatas that Cesti produced, seems incalculable; as in every old library or collection of Italian old vocal music, that we have examined abroad and at home, we find more of his cantatas than of any other author. At Christ Church, Oxford, in the collection of Dr. Aldrich, in the British Museum, in the d'Arcy collection of the late Earl of Holderness, in that of Lord Keeper North, of Sir Roger l'Estrauge, and of all the ancient families who cultivated music in the 17th century, we found innumerable cantatas by Cesti; and it appears in these cantatas, that he was a great improver of recitative. See OPERA, CANTATA, and RECITATIVE.

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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CHABANON, M. in *Biography, Ci-devant* member of the *Acad, des Inscript. et Belles Lettres* at Paris: a poet and an ingenious writer on various subjects of literature and criticism. But we allow him a place here only as a writer on music. In 1780 he published a work of considerable merit, entitled, *Observations sur la musique et principalement sur la metaphysique de l'art*. "Observations on music and chiefly on the metaphysics of the art." This was only the first part of his plan; but in 1785, the work came out entire, under the following title: *De la musique considerée en elle même, dans ses supports avec la parole, les langues, la poésie, & le theatre*; "Concerning music, considered in itself, and in its connexion with speech, languages, poetry and the theatre." In which he discovers a refined taste, nice discernment, much meditation and knowledge of the subject, and an uncommon spirit of investigation.

Though our sentiments are not always in tune with the opinions and reasoning of M. de Chabanon, yet there are such enlarged views and luminous and elegant observations in analysing the sensations which music excites, in assigning reasons for the pleasures which this art communicates to ears that vibrate true to musical intervals and concordant sounds, that its perusal will generate reflexions on the art, and set the mind of a musician at work, who had never before regarded music but as a mere object of sense.

M. Chabanon has proved that music has its metaphysics, as well as philosophy and languages. This work therefore requires less knowledge of practical music in the reader than a mind accustomed to reflection. The author himself says that "he writes more for intelligent readers, ignorant of music, than for musicians who neither know how to reflect nor how to think," and we fear there are such to be found sometimes, even among great performers.

M. Chabanon informs us, that he has studied music theoretically and practically—execution and composition—has played out of the same books with the greatest masters of all countries; and has reflected on the subject more than 30 years. Indeed, his work seems to have been the fruit of long experience and observation, and so totally independent of the variations which music has experienced of late years, that the changes in taste,

style, and execution leave his observations still in force.

The author confines his reasoning to what he calls the most essential part of music, melody; perhaps too pertinaciously, as music now can never be regarded as complete but by the union of melody and harmony. By his definition of music, he seems to regard harmony as unnecessary to its existence. This ingredient, so essential in modern music, though deemed unnecessary in high antiquity, and though still unknown in three quarters of the globe, would loudly be called for in Europe, by obtuse northern ears (according to Rousseau) which want stimulants to put them in vibration, awaken attention, and excite pleasure.

When the author says it is impossible to conceive an agreeable melody, whence a base and chords may not be deduced, we cannot entirely agree with him: for melody is so far from always arising from harmony, that the contrary is frequently true. There are many delicate and pleasing passages in melody that cannot receive an accompaniment without injury. The Italians, whose taste and feeling in music seem more refined and acute than the people of any other country, are so sensible of this, that they frequently leave a score thin rather than crowd it with notes of no other effect than to destroy the beauty and expression of the melody.

The author discusses the question, whether music is an imitative art? and whether its original object was imitation? but throws a doubt on its power of imitation, as well as censures the attempt, except in some very few instances. Nothing so true as that situation gives energy and meaning to dramatic music, which taken out of its niche seems insipid or absurd. In a theatre the scenes, dress, action, and previous business, prepare the mind of an auditor and spectator for illusion, and enable it to assist the poet, composer, painter, and performer to deceive itself.

We can subscribe to this author's opinions, refinements, and metaphysics, concerning music, and allow them to be not only ingenious, but just; except when, in order perhaps to flatter his nation, he prefers French singing to Italian. While he confined himself to instrumental music, he reasoned like a man of knowledge, taste, and candour; but in speaking of singing, his opinions are so totally

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different from those of every nation in Europe, except France, that we cannot help regarding them as national prejudices. "The Italians (he says) either in swelling their tones, or by a stronger aspiration, introduce that exaggeration in their singing with which we are so much displeased. I remember having heard 20 years ago *Voi amanti*, when first sung at Paris by Signora Piccinelli to the original Italian words, displeased so much, that the audience murmured at a music so barbarous, or least so different from our own; till French words were ingeniously applied to the same air which had so displeased before; when it soon became, by a more sober and mitigated manner, when sung by a native of Paris, so familiar and popular, that we began to doubt whether it could ever have been sung to Italian words." All this defence of French vocal expression, or-rather the attack of the Italian, is a proof that this ingenious author, with all his study, practice, and experience in instrumental music, was very ill qualified to direct the public opinion concerning vocal.

M. Chabanon's book was written in the midst of the war of musical opinions between the Gluckists and Piccinists. The author, who died in 1800, had heard very little good singing, and was less able to judge with decision on that ait than of any other musical faculty or excellence. He is said to have been not only an excellent judge of instrumental composition and performance, but among dilettanti, to have ranked high as a performer on the violin.

CHARKE, RICHARD, in *Biography*, was a dancing-master, an actor, a man of humour, and a performer on the violin, with a strong hand. He was leader of the band at Drury-lane theatre. As a composer, he only distinguished himself by being supposed the first who produced that species of musical buffoonery called a "Medley Overture," wholly made up of shreds and patches of well-known vulgar tunes. But we believe that this very easy species of pleasantry was first suggested by Dr. Pepusch, in the overture to the Beggar's Opera, brought on the stage in 1728, and Charke's medley overture bears date 1735. There is a slang horn-pipe under Charke's name, which used to be a favourite among the tars. We believe him to have been a facetious fellow, gifted with a turn for b. g. humour,

of which, and of his tricks and stories, Doctor Arne, in moments of jocularly used to give specimens.

*Editorial note 'b. g. humour', above is thought to mean 'bear-garden humour.' In other words, coarse.*

He was married to Charlotte, the youngest daughter of Colley Cibber, a female not without talents as an actress; but of such an eccentric and indecorous character, that the memoirs of her life, though written and softened by being her own biographer, could never be read by persons of her own sex, not wholly abandoned. For many years of her life she never appeared on or off the stage in a female dress. Mademoiselle d'Eon's male habiliments during many years, were a real disguise and concealment; but Mrs. Charke's sex and person being well known, her dress was no disguise, but a publication of her impudence.

As long as Charke was the leader of Drury-lane band, his concerto on the violin was the lure in the second music, two or three times a week; which many lovers of music used to go into the theatre to hear, who never staid till the curtain was drawn up, before which time their money was returned, if demanded. His debts obliged him to leave his cara sposa; and, retiring to Jamaica, he there, in a short time, and in the prime of life, ended his days. Though this couple was allowed to possess talents of various kinds, there was nothing in which they manifested more ingenuity than in plaguing each other.

CHARLES 1 of England

*Editorial note: Final passages after the biography proper, discussing music during his reign.*

This prince, during the life of his father, had received instructions in music from Coperario, an Englishman whose name was Cooper; but who having been in Italy, wished to pass for a native of that country. According to Playford, Charles, while prince of Wales, had made a considerable progress under this master on the viol da Gamba; and when he ascended the throne, he not only discovered a great affection for music in general, but manifested a particular attention and partiality to compositions for the church. [Playford (Pref. to his Introd.)

speaking of the musical skill of our princes of the house of Tudor, says, "Nor was his late majesty Charles I, behind any of his predecessors in the love and promotion of this science, especially in the service of Almighty God, and with much zeal he would hear reverently performed, and often appointed, the service and anthems himself, especially that sharp service composed by Dr. William Child being of (from) his knowledge in music, a competent judge therein; and would play his part exactly well on the base-viol, especially of those incomparable fancies of Mr. Coperario to the organ." ] At his private concerts he is said to have condescended to honour with his notice several of his musical servants, who had the good fortune to be frequently in his presence; and to gratify them in a way the most flattering and agreeable to every artist of great talents, with smiles and approbation, when either their productions or performances afforded him pleasure. And, indeed, whatever political crimes may be laid to the charge of this prince, he was certainly a most liberal and gracious master to his domestics, and possessed a singular power of attaching them to his person by kindness and condescension, still more than by royal bounty and munificence.

In the beginning of his reign, Nicolo Lanieri, (a real Italian) was appointed master of the king's band; (see Lanieri) and in Rymer's *Fœdera*, (tom, xviii, p. 228.) is recorded a grant to him and the rest of the royal band for their several annuities and yearly pensions. The names, however, of such musicians as were in a more peculiar manner honoured with this prince's notice, afterwards, do not appear in the grant; as it was observed, that his majesty, was particularly delighted with the choral compositions of Dr. Child; the performance on the lute of Dr. Wilson; and the music of William and Henry Lawes, which was introduced in the masques that were exhibited at court.

The productions for the church during this reign though superior in excellence to those of any other species, yet if we except those of Doctor Giles and Elway Bevin, who more properly belong to the reign of king James, are so few in number, that the augmentation they make to our former stock lies in a very small compass.

This prince, however his judgment or that of his counsellors may have erred, appears to have been possessed of an invariable good taste in all the fine arts; a quality which in less morose and turbulent times would have endeared him to the most enlightened part of the nation: but now his patronage of poetry, painting, architecture, and music, was ranked among the deadly sins, and his passion for the works of the best artists in the kingdom, profane, pagan, popish, idolatrous, dark, and damnable. But however gloomy state-reformers may execrate this prince, it would be ungrateful in the lovers and professors of any of the fine arts, to lose all reverence—for the patron of Ben Jonson, Rubens, Vandyke, Inigo Jones', and Dr. Child.

William and Henry Lawes were early established in the favour of this monarch, and indeed in that of the whole nation, to a degree for which their musical productions do not clearly enable us to account. William, taking up arms early in the grand rebellion in defence of his royal patron, was killed by an accidental shot at the siege of Chester in 1645. Henry was always a loyalist, though he long enjoyed the favour and friendship of Milton; but this was previous to the political life of our great poet. Henry Lawes set Comus to music in 1634, and survived not only the rebellion, but the interregnum and restoration, extending his life to the year 1662.

Though the early part of Charles the First's reign was favourable to the fine arts, particularly to music of the dramatic kind in the frequent and splendid masques that were performed at court and in the mansions of the principal nobility; yet from the breaking out of the civil war in 1642, nothing but havoc and confusion reigned. In 1643, the cathedral service was totally suppressed, which gave a grievous wound to sacred music; not only checking its cultivation, but annihilating as much possible the means of restoring it, by destroying all the church books, as entirely as those of the Romish communion had been at the time of the reformation.

During such a period, what leisure or disposition could there be for the culture of arts which had no connexion with the reigning interests and passions of men? The fine arts, have been truly and emphatically called the arts of peace, and the celebrated periods in which they made the most

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considerable strides towards perfection, were calm and tranquil.

Musicians, who previous to those unhappy times had employment either in the chapels royal, cathedrals, or public exhibitions in the capital, were forced to skulk about the country, and solicit an asylum in the houses of private patrons, whose mansions, and abilities to protect them, must have been very precarious. And, indeed, if they could have been rendered permanent, they would not so much have contributed to the advancement of the art, as the pride, effort, and emulation of working for a severe and fastidious public would have done. Many a man of creative genius and gigantic abilities, has been manacled by idleness, vanity, and self-applause in a private station, where safe from rivals, and certain of the approbation of a small, and perhaps ignorant and partial circle of friends, he has degenerated into listlessness, conceit, and affectation.

CHARLES II of Great Britain

*Editorial note: Final passages after the biography proper, discussing music during his reign.*

All music, except syllabic psalmody, seems to have been silenced from the year 1642 to 1660; but at the restoration of monarchy and ancient religious establishments, all the surviving musicians, who had been degraded and involved in the calamities of the civil war, quitted their retreats. Many however had died in, and during the conflict, in every order of the state. No more than nine of the six and twenty bishops were living; and death had probably made the like havoc among the rest of the inhabitants, in proportion to age and numbers. Of those that fell by the sword, we know not the exact calculation; but, except archbishop Laud, the prelates may be supposed to have died in their beds. Of the gentlemen of Charles the First's chapel, none seem to have claimed their former station, but Dr. Wilson, Christopher Gibbons, and Henry Lawes; the last, indeed did not long survive the restoration. Child, Christopher Gibbons, Rogers, and Wilson, were created doctors, and these, with Law of Oxford, though advanced in years, were promoted; Child, Gibbons, and Law were appointed organists of the Chapel Royal, and Captain Henry Cook master of

the children. Cook had been bred up in the King's Chapel, but quitted it at the beginning of the rebellion; and in 1642, obtaining a captain's commission, he retained the title of captain ever after. Gibbons was likewise organist of Westminster Abbey; Rogers, who had formerly been organist of Magdalen College, Oxford, was preferred to Eton; Wilson had a place both in the chapel and Westminster Abbey; and Albertus Bryne, a scholar of John Tomkins, was appointed organist of St. Paul's, where he had been brought up.

The establishment of Charles the Second's chapel, at the time of the coronation, appears by the following entry in the cheque-book.

At which time every gentleman of the chapel in

April the 23d, being St. George's day, 1661.

Dr. Walter Jones, subdean.	William Howes	} gentlemen.
Roger Nightingale	Thomas Blagrave	
Ralph Amner	Gregory Thorndall	
Philip Tinker	Edward Bradock	
John Sayer	Henry Purcell	
Durant Hunt	James Cob	
George Low	Nathaniel Watkins	
Henry Smith	John Cave	
William Tucker	Alphonso Marsh	
Edward Lowe	Raphael Courteville	
William Child	Edward Colman	
Christopher Gibbons	Thomas Purcell	
Hen. Cook, mast. of the children	Henry Frost	
Hen. Lawes, clerk of the cheque	John Goodgroom	
Thomas Piers	George Betenham	
Thomas Hazzard	Matthew Pennel	
John Harding		
Thomas Haynes, serjeant of the vestry.		
William Williams, yeoman.		
George Whitaker, yeoman.		
Augustine Cleveland, groom.		

orders, had allowed to him for a gown five yards of fine scarlet; and the rest of the gentlemen being laymen, had allowed unto each of them four yards of the like scarlet.

The salaries of the gentlemen of the chapel had been augmented both by James I, and Charles I, and in the year 1663 Charles II, by the privy-seal, farther augmented them to seventy pounds a year; and granted to Capt. Cook and his successors in office, thirty pounds a-year, for the diet, lodging, washing, and teaching each of the children of the Chapel Royal. A copy of this grant is entered in the cheque-book, and said to have been obtained by the solicitation of Mr. Cook.

The small stock of choral music with which the chapel began, becoming in a few years somewhat less delightful by frequent repetition, the king

perceiving a genius for composition in some of the young people of the chapel, encouraged them to cultivate and exercise it; and many of the first set of choristers, even while they were children of the chapel, composed anthems and services that are still used in our cathedrals. These, by the king's special command, were accompanied by violins, cornets, and sacbuts, to which instruments introductory symphonies and ritornels were given, and the performers of them placed in the organ-loft

Dr. Tudway, in the dedication to the second volume of his manuscript Collection of English Church music to Lord Harley, assigns the following reasons for the change of style in the music of the Chapel Royal, by a mixture of what he terms theatrical and secular.

"The standard of church-music begun by Mr. Tallis, Mr. Bird, and others, was continued for some years after the Restauration, and all composers conformed themselves to the pattern which was set them.

"His majesty, who was a brisk and airy prince, coming to the crown in the flower and vigour of his age, was soon, if I may so say, tired with the grave and solemn way which had been established by Tallis, Bird, and others, ordered the composers of his chapel to add symphonies, &c. with instruments to their anthems; and thereupon established a select number of his private music to play the symphony and ritornellos which he had appointed. — The old masters of music, Dr. Child, Dr. Gibbons, Mr. Law, &c. organists to his majesty, hardly knew how to comport themselves with these new-fangled ways, but proceeded in their compositions, according to the old style, and therefore there are only some services and full anthems of theirs to be found.'

"In about four or five years time, some of the forwardest and brightest children of the chapel, as Pelham Humphrey, John Blow, &c. began to be masters of a faculty in composing ; this his majesty greatly encouraged, by indulging their youthful fancies, so that every month, at least, they produced something new of this kind. In a few years more, several others, educated in the chapel, produced their compositions in this style; for otherwise it was in vain to hope to please his majesty ."

King Charles the Second, (says the Hon. Roger North," Mem. of Mus.) though a professed lover of music, had an utter aversion to Fancies, which was increased and confirmed by a successful

entertainment given him by secretary Williams. After which the secretary had no peace ;. for the king, as was his custom, could not forbear whetting his wit upon *fancy music*, and its patron the secretary; nor would he allow the matter to be disputed upon the point of superiority, but ran it all down, by saying, *have not I ears?* He could bear no music to which he could not beat time, which he constantly tried to do to all that was performed in his presence, which he generally heard standing. Of songs he only approved the soft vein, in triple time; which rendered that kind of movement fashionable among the masters and composers for the stage, as may be seen in the printed songs of the time.

His majesty had once a wish, in order to compare styles, to hear the singers of several nations, German, Spanish, Italian, French, and English, perform together on the court stage, at Whitehall. The Italians performed the celebrated trio of Carissimi, *Che dite, che fate*; and the English brought up the rear, under great disadvantage, with *I pass all my hours in a shady old grove*; for though the king chose that song as the best, others were not of his majesty's opinion.

The old way of concerts was laid aside by this prince immediately after his restoration, when he established his band of 24 violins, after the French model, and the style of music was changed accordingly. So that French music became in general use at court, and in the theatres; indeed, performers on the violin had a lift into credit before this period, when Baltzar, a Swede, came over, and did wonders upon it by swiftness and double stops But his hand was accounted hard and rough, though he made amends for that by often tuning in the lyra way, and playing lessons conformable to it, which were very harmonious, as is manifest by many of his pieces still extant.

During the first years of king Charles's reign, all the music in favour with the beau-monde, was in the French style; which, at this time, was rendered famous throughout Europe, by the works of Baptist Lulli, a frenchified Italian, and master of the court music at Paris, who enriched the French music by Italian harmony, which greatly improved their melody. His style was theatrical, and the pieces called *branles*, or *ouvertures*, consisting of an *entrée* and a *courante*, will ever be admired as the most

stately and complete movements in music. All the composers in London strained hard to imitate Lulli's vein. However, the whole tendency of the ayre, affected the foot more than the ear; and no one could listen to an *entrée* with its starts and leaps, without expecting a dance to follow.

The French instrumental music, however, did not make its way so fast as to bring about a revolution all at once; for, during a great part of this king's reign, the old music was still used in the country', and in many private meetings in London; but the treble viol was discarded, and the violin took its place.

The taste of Charles II, seems to have been French in all things, but particularly in music; for he had French operas; a band of twenty-four violins, in imitation of the French band at Paris; French masters of his band, Cambert, and, afterwards, Grabu; he sent Pelham Humphrey to study under Lulli, and young Banister to learn the violin at Paris. Indeed, though we have since had better models for our musical studies of all kinds, from Italy and Germany, music, as well as every other liberal art, was at this time in a higher state of cultivation in France than in England. But though" Lulli carried Italian dramatic music into France, it was such as had been produced during the infant state of the art in Italy; yet, notwithstanding the subsequent improvements it received in its native country, from innumerable masters, particularly since they were furnished with lyric poetry by Metastasio, near a century elapsed before our neighbours the French perceived it possible to compose better music than that of Lulli."

Our merry monarch, (as he is called in the Spectator, No. 462) certainly loved music, and had an accurate ear, particularly for time; nor would he allow any composition to be music to which he could not beat the measure; which is, in general, a very good criterion of clearness, accents, and rhythm; but these being all wanting in the music of Lulli, excites a wonder at his majesty's partiality for French music. But,

"What can we reason but from what we know?"

He had heard little or no Italian music, and the German music of his time was rude and unpolished in melody, though in harmony and fuge very

learned. But these our gay and voluptuous sovereign would not give, himself the trouble to analyse, or even to hear. Purcell, the nation's darling, born in 1658, was but two years old at the restoration; and at the death of Charles but 24; at which time his fame had scarcely taken wing.

CHILD, DR. WILLIAM, in *Biography*, according to Ant. Wood, was a native of Bristol, and disciple of Elway Bevin. In 1631, being then of Christ-church College, Oxford, he took his degree of bachelor in music; and, in 1636, was appointed one of the organists of St. George's Chapel at Windsor, in the room of Dr. John Munday, and soon after one of the organists of the Royal Chapel at Whitehall. After the restoration he was appointed chanter of the King's Chapel, and one of the chamber musicians to Charles II. In 1663, the university of Oxford conferred on him the degree of doctor in music, at an act celebrated in St. Mary's church. Dr. Child, after having been organist of Windsor chapel 65 years, died in that town, 1697, at 90 years of age. In the inscription on his grave-stone, in the same chapel, it is recorded that he paved the body of that choir at his own expense; he likewise gave 20 *l.* towards building the town-hall at Windsor, and 50 *l.* to the corporation to be disposed of in charitable uses, at their discretion.

The following epitaph is also on his grave-stone in St. George's chapel:

Go happy soul, and in thy seat above  
Sing endless hymns of thy great Maker's love.  
How fit in heavenly songs to bear a part!  
Before well practis'd in the sacred art;  
Whilst hearing us, sometimes the choir divine,  
Will sure descend, and in our consort join;  
So much the musick thou to us hast given,  
Has made our earth to represent their heaven.

His works are "Psalms for Three Voices," &c. with a continued base either for the organ or theorbo, composed after the Italian way, London, 1639. "Catches, Rounds, and Canons," published in Hilton's "Catch that Catch can," 1652. "Divine Anthems and Compositions to several Pieces of poetry," some of which were written by Dr. Thomas Pierce of Oxford. Some of his secular compositions likewise appeared in a book entitled "Court Ayres," printed 1655, which will be mentioned hereafter. But

his principal productions are his services and full anthems, printed in Dr. Boyce's collection. His service in E minor has something more varied and interesting, in the modulation, than there is in most of his other works: and in his celebrated service in D major, there is a glow of rich harmony, which, without any great compass of genius or science, is extremely pleasing, the more so, perhaps, from being composed in a key which is more perfectly in tune than most others on the organ. His full anthems are not without imagination and fire, p. 97, (Boyce. vol. ii.) "and upon our solemn feast-day, Sec." the modulation and contrivance are admirable to the end of the anthem. His style was so remarkably easy and natural, compared with that to which choirmen had been accustomed, that it was frequently treated by them with derision. Indeed, his modulation, at present, is so nearly modern, as not to produce that solemn, and, seemingly, new effect on our ears, which we now experience from the productions of the sixteenth century.

There are several inedited and valuable compositions by Dr. Child preserved in Dr. Tudway's manuscript "Collection of English Church Music," Brit. Museum.

#### Vol 08 Chronometer-Colliseum.

CIAMPI, VINCENZO, an opera composer of considerable merit, who arrived in England in 1748, with a new company of comic singers brought hither from Italy. by signor Croza, for the first time. These performers, consisting of Pertici, Laschi, and Guadagni, then very young for the first serious man; Frasi, and afterwards the Mellini, for serious woman; and the comic female. characters by the wives of Pertici and Laschi, the two best buffo actors we ever saw on any stage, formed a very good troop; and in the comic operas of "La Comedia in Comedia, Orazio, Don Calascione, Gli tre Cicisbei ridicoli," &c. composed by Latilla, Natale, Resta, and Ciampi, who came over as mæstro to the company, pleased the public, and filled the theatre, very successfully, during the whole season.

Ciampi remained in this country till the arrival of Cocchi in 1754, and composed several comic operas, as "Il Negligente," " Bertoldo," &c. and the serious operas of " Adriano in Siria," "Didone," and "

Il Trionfo di Camilla." He likewise published six organ concertos, in which there were some masterly movements; but though all superior to the concertos of Filton, then in high favour, particularly in the country, being less familiar and common, they were never much noticed or performed in public. The productions of Ciampi strike us now as they did fifty years ago; they are not without merit; he had fire and abilities, but there seems something wanting, or redundant, in all his compositions; we never saw one that satisfied us, and yet there are good passages in many of them. "Adriano in Siria" was composed for second-rate singers, and the music is of the same kind. The comic songs of " Il Negligente" are infinitely better than his serious songs; and convince us that the buffo style, for which he came over, was that in which nature best assisted him.

CIBBER, MRS. SUSANNAH MARIA, the sister of Dr. Arne, has been justly celebrated as a great tragic actress; but as she first appeared on the stage as a singer, in her brother's opera of Rosamond, written by Addison, and afterwards sung in Handel's oratorios of Sampson and the Messiah, the first time they were performed, both in England and Ireland, and for whom he composed his two best oratorio airs: "Return, O God of Hosts," and " He was Despised and Rejected;" which, with a feeble voice, and little knowledge of music, by a natural pathos, she sung in a more affecting manner, than much finer singers have ever done; these considerations, and perhaps, the stimulus of friendship, incline us to give her an article here, for her vocal powers. As an actress, she was thought most excellent in tender parts, till during the rebellion, she appeared in the character of Constance in Shakespear's King John, in which she manifested not only the maternal tenderness of a Merope, but such dignity, spirit, and passion, as perhaps, have never been exceeded, if equalled, on any stage. Handel himself was exceedingly partial to her, and took the trouble of teaching her the parts expressly composed for her limited compass of voice, which was a mezzo soprano, almost, indeed, a contralto, of only six or seven notes, with all the drudgery of repetition necessary to undergo, in teaching persons more by the ear than the eye. He and Quin usually spent their Sunday evenings at Mrs. Cibber's, where wit and

humour were more frequently of the party, than Melpomene, Euterpe, or Orpheus.

With respect to the effect of Mrs. Cibber's simple, but pathetic style of singing, it seems to demonstrate, that expression in music is the soul, and mere sounds the corporeal part. The most beautiful and affecting air of an oratorio or serious opera, if sung without expression, becomes a vapid and uninteresting psalmody: *notes et rien que des notes*, as Rousseau says, notes and nothing but notes. But this expression must be suited to the language in which the air is set. The songs which Handel expressly composed for Mrs. Cibber's limited powers, were never half so touching when sung by a Monticelli, a Guarducci, or a Guadagni, great singers as they were, as by our countrywoman, though, comparatively, ignorant of music, and possessing but a thread of a voice. However, from the excellence of her understanding, knowledge of our language, and the natural pathos in the tone of her voice, she never failed to penetrate into the inmost recesses of the soul of every hearer of feeling in singing these airs, as much as ever she did in the most tender and distressful scenes of declamation.

CIMAROSA, DOMINICO, in *Biography*, mæstro di capella to the king of Naples, was a native of that capital, born at Capo di Monte; he studied music at the conservatorio of Loretto, and was a disciple of the admirable Duronte. He was carefully educated in other respects, and his docility and sweetness of temper, during his youth, gained him the affection of all who knew him. On quitting the conservatorio his talents were soon noticed, and his operas, chiefly comic, became the delight of all Italy. But though he composed for buffo singers, his style was always graceful, never grotesque or capricious. There is an ingenuity in his accompaniments which embellishes the melody of the voice part, without too much occupying the attention of the audience. His operas of "Il Pittore Parigino," and "L'Italiana in Londra," were carried to Rome, and thence to the principal cities of Italy, where their success was so great in 1782 and 1783, that he received an order from Paris to compose a cantata for the birth of the Dauphin, which was performed by a band of more than 100 voices and instruments. In 1784, he was engaged to compose for the theatres and cities which seldom had operas expressly composed for them; bringing

on their stage such as were set for great capitals, such as Rome, Naples, Venice, and Milan. By these means the expenses of poet and composer were saved. Cimarosa's success and fame were more rapid than those of any composer of the last century, except Piccini, and the fame of his comic opera of "L'Italiana in Londra," seems to have been as extensive as that of the "Buona Figliuola."

In 1787, he succeeded Sarti at Petersburg, and composed several operas for that court. The same year he furnished Milan with the comic opera of "Le Trame Deluse," and in 1788, with that of "Il Fanatico Burlato;" though he remained in Russia till 1790; when he went to Madrid, for which capital he composed two operas, one serious, intitled "La Virgine del Sole," and one comic, "Il Fanatico Burlato." In 1792, we believe he was at Vienna, where he produced two of his operas, both comic; one, "Le Trame Deluse," composed in 1787, and "Il Matrimonio Segreto." We find but few serious operas by Cimarosa. "Giunio Bruto" seems to have been the first, and "Ines di Castro," and "La Vendetta di Mino," for Spain, with "Penelope" for Naples, the last. His latter comic operas were, "Amor Rende Sagace," for Vienna; "I Fraci Amanti," and "Le Artuzie Femminile," both for Naples, in 1794. "L'Impegno Superato," with "L'Impresario in Angustia," both likewise for Naples, 1795; and "I Nunici Generosi," for Rome, 1796.

We are acquainted with his productions no further. Italy was in such a revolutionary confusion in subsequent years, that no art seems to have been cultivated there but that of war and its concomitants, rapine and slaughter.

Cimarosa, unfortunately for his fame and fortune, manifested a partiality for the French during their possession of Naples, which occasioned his disgrace at the court of his patron and natural sovereign, and he narrowly escaped the fate of convicted rebels and traitors. He was however allowed to die in his bed in 1801, in the 50th year of his age, extremely regretted by the lovers of music, as an original and exquisite composer, and an amiable man, of so obliging and sweet a temper, that being uncommonly corpulent, his immense size was ascribed to his good humour and placid disposition.

CIPRANDI of MILAN, in *Biography*, a serious tenor singer, with much taste and feeling, arrived

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By Dr Charles Burney

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here in 1755, during the high favour and opera regency of Mingotti. He remained here a considerable time, for we find his name in the dramatis personæ of our lyric theatre in 1764, and 1765, with Manzoli, when, in the opera of Ezio, he was deservedly very much applauded in Bach's charming; air, " Non so dondi vicitre," originally composed for the celebrated tenor Raaf. And at Milan, in 1770, it has been recorded by travellers, that he sung in the churches on great festivals, in a manner far superior to the rest of the choral performers. Indeed his cast of parts has seldom been better filled by subsequent tenor singers.

CIPRIAN RORE, or, as the Italians call him, *Cipriano di Rore*, one of the most voluminous and renowned composers of the sixteenth century, was born at Mechlin, in Flanders, 1516. In the title page of a book, published at Venice, 1549, he is called the scholar of Adrian Willært. In the preface to the *Canti Carnascialeschi*, published at Florence, 1559, he is called *Cantore*; as if he had been merely a *singer* in the service of the house of Medicis. However, he seems to have spent the greatest part of his life in Italy, as a composer; in which character he is mentioned with great respect by Zarlino, Vincenzo Galilei, Pietro Pontio, and almost every Italian musical writer of his time. And after having been successively *mæstro di capella* to the duke of Ferrara, the republic of Venice, where he was the immediate predecessor of Zarlino, and the duke of Parma, he died at the court of that prince, 1565, aged forty-nine. His motets and madrigals were first published at Venice, 1544, and again, together with his masses, and many other works, after his decease, in 1562 and 1565. His " *Cantiones Sacras*," or motets, were likewise published at Lovain, 1573.

CIRRI, GIOVANNI BATTISTA, in *Biography*, a native of Italy, whose instrument was the violoncello, upon which he was a more useful than shining performer. He was a regular bred musician, a good contrapuntist, and wrote correctly for several instruments besides his own. He resided in England many years. His first work was published at Verona in 1763, where he is styled *professore di violoncello*, born at Forli. In 1785 he had published in London, Paris, and Florence, 17 different works, consisting of quartets, trios, solos for his own instrument, and pieces for the organ.

CLAIR, JEAN MARIE LE, in *Biography*, a French violinist of great merit and celebrity for composition, as well as performance. Though contemporary with Rameau, his melody and style were superior to those of that eminent theorist and opera composer. The productions of Le Clair manifest original genius, as well as knowledge of harmony, and the finger board of his instrument. His solos were printed in England by Walch, and used to be frequently and admirably played by Pinto.

Le Clair was born at Lyons, 1697, and died at Paris in 1764. His early inclinations led him to the art of dancing, and he first appeared on the stage at Rouen as a dancer. By a singular chance, the famous Dupré was at that time the leader of the orchestra at the Rouen theatre, as first violin ; but both, discontented with their talents, did justice to each other, and changed places; Dupré became the first dancer that ever existed, and Le Clair soon opened a new path to harmony.

Batiste and Guignon at that time enjoyed great reputation ; but Le Clair established his fame upon a more solid foundation, by the manner in which he performed double stops; a new stile at first introduced by Batiste, but which Le Clair brought to the highest degree of perfection.

Le Clair, still aspiring at greater perfection in his art went to Holland, and placed himself under the celebrated Locatelli, the greatest performer on the violin of his time; and returning to Paris, excited admiration in all who heard him.

His solos, duets, trios, and concertos, were long in universal favour, and still form the best school for the violin in France, as the works of Corelli do in Italy. His opera of *Sylla* and *Glaucus* had no extraordinary success; there are in it, however, many excellent parts, which have been inserted in other operas, and are always heard with pleasure.

The simplicity of Le Clair's character inclined him to dislike the great world, and its turbulence, and determined him to retire to a small house of his own in the suburbs of Paris: but in going home after supping in town, October 22d, 1764, he was assassinated, without its ever being discovered by whom, or for what.

CLARKE, JEREMIAH, an English organist and ecclesiastical composer, had his education in the Chapel Royal, under Dr. Blow, who seems to have

had a paternal affection for him. In 1693 he resigned, in his favour, the place of master of the children and almoner of St. Paul's, of which cathedral Clarke was soon after likewise appointed organist. In 1700 Dr. Blow and his pupil were appointed gentlemen extraordinary in the King's chapel; of which, in 1704, on the death of Mr. Francis Piggot, they were jointly admitted to the place of organist.

The compositions of Clarke are not numerous, as an untimely and melancholy end was put to his existence before his genius had been allowed time to expand.

Early in life he was so unfortunate as to conceive a violent and hopeless passion for a very beautiful lady of a rank far superior to his own; and his sufferings, under these circumstances, became at length so intolerable, that he resolved to terminate them by suicide. The late Mr. Samuel Wiley, one of the lay-vicars of St. Paul's, who was very intimate with him, related the following extraordinary story. "Being at the house of a friend in the country, he found himself so miserable, that he suddenly determined to return to London; his friend observing in his behaviour great marks of dejection, furnished him with a horse, and a servant to attend him. In his way to town, a fit of melancholy and despair having seized him, he alighted, and giving his horse to the servant, went into a field, in the corner of which there was a pond surrounded with trees, which pointed out to his choice two ways of getting rid of life; but not being more inclined to the one than the other, he left it to the determination of chance; and taking a piece of money out of his pocket, and tossing it in the air, determined to abide by its decision; but the money falling on its edge in the clay, seemed to prohibit both these means of destruction. His mind was too much disordered to receive comfort, or take advantage of this delay; he therefore mounted his horse and rode to London, determined to find some other means of getting rid of life. And in July 1707, not many weeks after his return, he shot himself in his own house in St. Paul's church-yard; the late Mr. John Reading, organist of St. Dunstan's church, a scholar of Dr. Blow, and master of Mr. Stanley, intimately acquainted with Clarke, happening to go by the door at the instant the pistol went off', upon entering the house, found

his friend and fellow student in the agonies of death."

The anthems of this pathetic composer, which Dr. Boyce has printed, are not only more natural and pleasing than those of his master Dr. Blow, but wholly free from licentious harmony and breach of rule. He is mild, placid, and seemingly incapable of violence of any kind. In his first anthem (vol. ii,) which required cheerfulness and jubilation, he does not appear in his true character, which is tender and plaintive. The subject of the next is therefore better suited to the natural bias of his genius. There is indeed nothing in this anthem which indicates a master of grand and sublime conceptions; but there are a clearness and accuracy in the score, and melancholy cast of melody and harmony suitable to the words, which are likewise well accented, that cannot fail to soothe and please every appetite for music which is not depraved.

His full anthem, "Praise the Lord, O Jerusalem," is extremely natural and agreeable, and as modern and graceful as the gravity of the choral service will with propriety allow. And in his verse anthem, the movements in triple time are as pathetic, and even elegant, as any music of the same period, ecclesiastical or secular, that was produced," either at home or on the continent. There is a very agreeable verse anthem of his composition in a collection published by Walsh, "The Lord is my strength and my song," with more spirit in it than we thought he could muster. But the verse, "O Lord, send us now prosperity," on a ground-base in Purcell's manner, is extremely pleasing and ingenious. Tenderness is, however, so much his characteristic, that he may well be called the musical Otway of his time.

CLAUDE, LE JEUNE, or CLAUDIN, in *Biography*, the most renowned French musician of his time, was a native of Valenciennes. He was an early follower of Calvin, but flourished somewhat later than Goudimel, with whom he is often confounded; both having the name of Claude, both being Hugonots, both great musicians, and both in high favour with the Calvinists for setting Clement Marot's musical translation of the Psalms to music for their temple worship, which rendered both so obnoxious to the Catholics that one of them was

massacred on St. Bartholomew's day, 1572, and the other narrowly escaped.

Concerning the mistaken identity of these musicians, Bayle has cleared up that point with his usual accuracy: and proved from indisputable authority, that Le Jeune was living and in the highest public favour, even at court, though a Hugonot, many years after the fatal feast of St. Bartholomew, particularly in 1581, when the wonders which he is said to have performed by his musical art at the wedding of the duke de Joyeuse are recorded. The works of Claude le Jeune consisted chiefly of miscellaneous songs, and psalms ; *de melanges, des chansons, des pseumes*, of which he published many books. His "Melanges" consist of songs and motets, in French, Italian, and Latin. His songs are chiefly French, and in many parts like the madrigals of Italy. Of his psalms in simple counterparts of three and four parts, we have examined three several editions, printed in different forms and in different countries; and as far as counterpart is concerned we find them admirable. Few of the melodies, we believe, were of his invention, but were the productions of the first German reformers; they however went through more editions perhaps than any musical work since the invention of printing.

CLAYTON, THOMAS, an English musician, and one of the royal band in the reign of king William and queen Mary, who having been in Italy, had not only persuaded himself, but had the address to persuade others, that he was equal to the task of reforming our taste in music, and establishing operas in our own language, not inferior to those which were then so much admired on the Continent. And the first musical drama that was wholly performed after the Italian manner, in recitative for the dialogue or narrative parts, and measured melody for the airs, was "Arsinoë Queen of Cyprus," translated from an Italian opera of the same name, written by Stanzani of Bologna, for that theatre, in 1677, and revived at Venice 1678. And the English version of this opera, set by Clayton, was our first attempt at a musical drama after the manner of the Italians, with recitative in the dialogue, instead of declamation. In the composer's preface to the printed copy of the words, he says, that " the design of this entertainment being to introduce the Italian

manner of music on the English stage, which has not been before attempted, I was obliged to have an Italian opera translated; in which the words, however mean in several places, suited much better with that manner of music, than others more poetical would do. The style of this music is to express the passions, which is the soul of music; and though the voices are not equal to the Italian, yet I have engaged the best that were to be found in England; and I have not been wanting, to the utmost of my diligence, in the instructing of them. The music being recitative, may not, at first, meet with that general acception, as is to be hoped for, from the audience's being better acquainted with it; but if this attempt shall be a means of bringing this manner of music to be used in my native country, I shall think my study and pains very well employed."

The singers were all English, consisting of Messrs. Hughes, Leveridge, and Cook; with Mrs. Tofts, Mrs. Cross, and Mr. Lyndsey.' This opera was first performed at Drury-lane, January 16th, by subscription ; the pit and boxes were reserved for subscribers, the rest of the theatre was open as usual, at the subscription music. In the Daily Courant, Arsinoë is called "a new opera after the Italian manner, all sung, being set by master Clayton, with dancing and singing before and after the opera, by signora F. Margarita de l'Epine." This singing was probably in Italian.

Clayton is supposed to have brought from Italy a collection of the favourite opera airs of the time, from which he pillaged passages and adapted them to English words; but this is doing the music of Arsinoë too much honour. In the title page of the music, printed by Walsh, we are assured that it was wholly composed by Mr. Thomas Clayton; and in justice to the masters of Italy at that time, it may be allowed to be his own, as nothing so mean in melody and incorrect in counterpoint was likely to have been produced by any of the reigning composers of that time. For not only the common rules of musical composition are violated in every song, but the prosody and accents of our language. The translation is wretched ; but it is rendered much more absurd by the manner in which it is set to music. Indeed, the English must have hungered and thirsted extremely after dramatic music at this time, to be attracted and amused by such trash. It is

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scarcely credible, that in the course of the first year this miserable performance, which neither deserved the name of a *drama* by its poetry, nor an *opera* by its music, should sustain twenty-four representations, and the second year eleven.

But such was now the passion for this exotic species of amusement, even in its lisping infant state, that the perspicacious critic and zealous patriot Mr. Addison, condescended to write an opera for the same English singers as had been employed in *Arsinoë*. Mr. Addison, though he had visited Italy, and was always ambitious of being thought a judge of music, discovers, whenever he mentions the subject, a total want of sensibility as well as knowledge in the art. But this admirable writer and respectable critic on topics within his competence, never manifested a greater want of taste and intelligence in music than when he employed Clayton to set his opera of *Rosamond*. Indeed, it seems as if nothing but the grossest ignorance, or defect of ear, could be imposed upon by the pretensions of so shallow and contemptible a composer. But, to judge of music, nothing more need be said of Mr. Addison's abilities to decide concerning the comparative degrees of national excellence in the art, and the merit of particular masters, than his predilection for the productions of Clayton, and insensibility to the force and originality of Handel's compositions in *Rinaldo*, with which every real judge and lover of music seem to have been captivated.

This opera, in spite of all its poetical merit, and the partiality of a considerable part of the nation for English music and English singing, as well as fervent wish to establish this elegant species of music in our own country without the assistance of foreigners, after supporting with great difficulty only three representations, was laid aside, and never again performed to the same music.

In the year 1733, this English drama was set, as a *coup d'essai*, by Mr. Thomas Aug. Arne, afterwards Dr. Arne, and performed at the little theatre in the Haymarket; in which his sister Miss Arne, afterwards Mrs. Cibber, performed the part of *Rosamond*; that admirable actress appearing first on the stage in this character as a singer. The three following airs were admirably set, and remained long in favour. "No, no, 'tis decreed," — "Was ever

nymph like *Rosamond*," and "Rise glory, rise." See OPERA and ADDISON.

CLEGG, JOHN, in *Biography*, a pupil of Dubourg on the violin, who travelled into Italy with lord Ferrers, where he improved himself so much, that, on his return in 1723, he excelled in force and execution every performer in England, till the year 1742, when he had so deranged his faculties by intense study and practice, that he was confined in the hospital of Bedlam; where, during intervals of sanity, he was allowed the use of his instrument; and it was long a fashionable, though inhuman, amusement, to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly. He was long the subject of praise, and regarded as a young man of such superior genius and abilities, that no one who had ever heard him would allow that he was equalled by any performer, on the same instrument, in Europe.

CLEMENS non Papa, in *Biography*, an excellent Netherlandish musical composer, principal *mæstro di capella* to the emperor Charles V. Ludovico. Guicciardine tells us, that this musician was dead when he wrote his "Description of the Low Countries," 1556. Seven books of his motets in four parts "Cantionum Sacrarum") were published after his decease, at Louvain, 1567, as was his "Missa Defunctorum," 1580. We have found no better music of the kind, than that of this composer; his style is clear, his harmony pure, and every subject of fugue or imitation simple and natural. In each of the great number of his works that we have scored, there is always some excellence; the last, however, that is seen, always appears the best. The several parts, in his French songs, sing better, and the composition is, in general, more pleasing, and like the best productions of a much better period, than any of the songs in the collections to which he was a contributor, that were published at Louvain about the middle of the sixteenth century, under the title of "Livres des Chansons a 4 Parties."

COCCHI, GIOACCHINO, a Neapolitan opera-composer, of considerable reputation in Italy, and mentioned by Rousseau in his *Lett, sur la Mus. Fran*, in 1750, among the eminent masters then flourishing in that country. It was in the beginning of the Mattei's opera regency, 1757, that Cocchi came to London, where he composed a great number of

operas, serious and comic, arranged pasticcios, and published miscellaneous songs, symphonies, or opera overtures, in parts, and pieces adapted to the harpsichord. Coming from Naples, where good composers abounded, he had good taste, and knowledge in all the mechanical parts of his profession; but his invention was very limited, and even what he adopted from others, became languid in passing through his hands. The only drama set by this composer, -during his 15 years residence in this country, was "Ciro Riconosciuto," in 1759. The air " Rende mi il figlio mio," was happily set, and was still more happily sung by Mattei. This air is full of spirit and passion, and perfectly suited to the situation of the character by which it was performed. This is one of the first capital opera airs without a second part and *da capo*. The duet has considerable merit, but too many of the passages are *alla scozzese*. This drama was represented during a great part of the remainder of the season. It was in this opera that Tenducci was first noticed on our stage; and, though a young performer, and only second in rank, he had a much better voice and manner of singing than Potenza, to whom he gave precedence.

In 1760, Cocchi set " La Clemenza di Tito," but discovered no new resources in its composition. At the end of May of this year, " Erginda," written by Apostolo Zeno, now set by Cocchi, was also brought out, but after three representations, to very thin houses, the season was closed, June 7th, without its having afforded much rapture to the public, or profit to the *impresaria*; who not having been able to procure a capital singer to perform the first man's part, and Cocchi's invention, which was never fertile, being now exhausted, the season passed on rather heavily; as did his " Tito Manlio" in 1760, which only sustained three representations. The season closed this year with an occasional "Grand Serenata," and the next began with an occasional drama, " Le Speranze della Terra," both composed by Cocchi, both short-lived, and little noticed. In 1762, he composed two comic operas, to which even the animated performance of the admirable Paganini could not give long life. Cocchi was quite exhausted long before his comic operas were produced. His invention did not flow in torrents, it was but a rill at its greatest swell; and now, with hardly a single smile upon any one of the airs, his heavy and

thread-bare passages were doubly wearisome. Indeed, his resources in the serious style were so few, that he hardly produced a new passage after the first year of his arrival in England; but in attempting to clothe comic ideas in melody, or to paint ridiculous situations by the effects of an orchestra, he was quite contemptible. Without humour, gaiety, or creative powers of any kind, his comic opera was the most melancholy performance I ever heard, says Dr. Burney, in an Italian theatre.

When Cocchi first arrived in England, he brought over the new passages that were in favour at Rome and Naples, to which, however, he added so little from his own stock of ideas, that, by frequent repetition, the public was soon tired of them ; and his publications in this country are now as much forgotten as if he had lived in the fifteenth century. Indeed, all the animation and existence they had, were conferred on them by the performance of Elisi and Mattel. He remained here long enough to save a considerable sum of money by teaching to sing. Plutarch informs us, that Dionysius the tyrant of Syracuse, when he had lost his kingdom, became a school-master, the common resource of opera composers and singers, who, after being *dethroned* in the theatre, often submit to the same drudgery.

The operas which he composed in England have been specified till the year 1762, when his engagement as opera composer ceased. In 1765, he compiled a serious pasticcio, called " La Clemenza di Tito," in which he introduced a few of the songs from his own former opera of that name, which had been performed in 1760; and in 1771, he composed an opera called "Semiramide Riconosciuta," and this was his *finale*; but the nation had been too long accustomed to better music to listen to it with much pleasure.

About 1772, he retired to Venice, where he had been *mæstro* of a conservatorio before his arrival in England; and there he enjoyed in ease and tranquillity the fruits of his labours, several years. The patrons of the conservatories of Naples and Venice, with great liberality and kindness to other nations, grant permission to the eminent composers whom they elect masters of the conservatorios, to accept of engagements in foreign countries, without disposing of their places, but to deputies properly qualified for superintending these musical

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establishments, which are restored to the travelling masters on their return. This indulgence was granted to Haase, Galuppi, Sacchini, Bertoni, &c. during the many journeys which they took professionally to Spain, Portugal, Germany, England, and different parts of Italy.

COLISTA, in *Biography*, an eminent performer on the organ at Rome, 1770. He was at this time organist of St. John Lateran, the most ancient church in Christendom. The organ of this church, which is the largest in Rome, was built in 1549, and has undergone two repairs since; the one in 1600, by Luca Blasi Perugini, and a second, a few years since, under the direction of the present organist. It has thirty-six stops, two sets of keys, long eights, an octave below double F, and goes up to E. in altissimo. It has likewise pedals; in the use of which Signior Colista is very dextrous. His manner of playing this instrument seems to be the true organ style, though his taste is rather ancient; indeed the organ style seems to be better preserved throughout Italy than it is with us; as the harpsichord is not sufficiently cultivated to encroach upon that instrument. Signior Colista played several fugues, in which the subjects were frequently introduced on the pedals, in a very masterly manner. But it seems as if every virtue in music was to border upon some vice; for this style of playing precludes all grace, taste, and melody; while the light, airy harpsichord kind of playing, destroys the *sostenuto* and richness of harmony and contrivance of which this divine instrument is so peculiarly capable.

COLLET, Richard, a performer on the violin with a full tone and strong hand. He was leader of the band at Vauxhall, from its first opening to the death of Jonathan Tyers, where he executed the compositions of Corelli, Handel, Geminiani, very accurately, but without taste or expression; so that he always remained an inelegant player.

COLLET, Thomas, a second rate violoncello player, in a much lower form than his brother. He was lame upon one of his legs; and upon his instrument his hand could hardly be said to be otherwise.

COLONNA, GIOV. PAOLO, Mæstro di Capella di San Petronio di Bologna, in *Biography*, was the son of Antonio Colonna, alias del Como, a celebrated organ builder of Brescia. He composed but few operas; indeed, we know of but one, Amilcar in Cipro, for the theatre of Bologna, 1692; but he published about the latter end of the last century many excellent works for the church, of which P. Martin has given a list, to the amount of twelve, in the second volume of his History of Music.

It was the opinion of the late Dr. Boyce, that Colonna was Handel's model for choruses accompanied with many instrumental parts, different from the vocal. But it must, however, be owned, that Handel has greatly surpassed his model in energy, fire, and vigour of genius. The psalms of Colonna in eight real vocal parts, published at Bologna in 1694, have been very justly admired for their masterly 1 composition. Paolucci has inserted the hymn, "Pange lingua," set in plain counterpoint of four parts by him, in a manner sufficiently simple and syllabic for the most zealous reformers of church music. His "Sacre lamentationi della settimana santa, a voce sola," published 1689, contains many pleasing and elegant fragments of pathetic recitative, which we should have admired much more if we had not previously been acquainted with the works of Carissinii, who had anticipated not only all the thoughts of Colonna in this species of music, but almost all those of every composer of the present century. The airs of these lamentationi are too short to make much impression on the hearer.

Colonna had a controversy with Corelli in 1685, concerning the consecution of fifths in the first movements of the third sonata of his Opera 2da.\* Every lover of music will be sorry that the charge against Corelli should be well founded; but it must be owned that the base is indefensible in the passage which has been condemned by Colonna, and was not likely to have passed uncensured, even in an age much more licentious than that of Corelli.

Antimo Liberati, with whom Colonna was in correspondence at the time of this controversy, seems to defend Corelli's violation of the known rule against the consecution of fifths, in a letter written

1685, "Sopra un seguito di quinte," in which he reasons thus: "If a quaver rest, or even a semiquaver, were not sufficient to satisfy the rule against fifths and eighths, a composer writing in many parts would have very narrow limits for the expansion of his genius and fancy, or for varying the harmony." But with due respect for the authority of Antimo Liberati, and with peace to the ashes of the gentle Corelli, the passage is unwarrantable, and seems the more inexcusable, as several better bases were easy to find, without altering his design, or destroying the effect of his trebles. It appears that the excellent theorist Berardi had a reverence for the professional erudition of Colonna, by his dedicating to him the seventh chapter of his "Miscellenea Musicale."

COOK, CAPTAIN HENRY, a choir-man, brought up in the chapel-royal during the reign of Charles I, which he quitted at the commencement of the grand rebellion, and went into the king's army, where he considerably distinguished himself; and in 1642, obtained a captain's commission. At the restoration, he was appointed master of the children of the chapel-royal. He composed the coronation anthem, according to Ant. Wood, for Charles II, and a hymn in four parts, composed by him, is likewise said to have been performed instead of the litany, in the chapel of St. George at Windsor, by order of the sovereign and knights of the garter, on the 17th of April 1661. None of his church music, however, was printed, nor has Dr. Tudway inserted any of his compositions in the voluminous MS. Harleian collection of English services and anthems. And, indeed, if we may judge of them by the few secular compositions which appear in the collections of the times, he was little fitted for the high office to which he was appointed at the restoration. In the second part of Playford's "Musical Companion." 1667, there are two or three of his songs which are dry, ill accented, and equally destitute of melody and masterly harmony. However, he had the merit, or at least the good fortune, to be the master of three boys among the children of the chapel, who gave very early testimony of their genius and progress in composition. These were Pelham Humphrey, John Blow, and Michael Wise, who, even while they were choristers in the chapel, produced verse anthems, far superior in melody and design to any that our church could boast, anterior to Purcell. Cook died in

1672, according to Ant. Wood, of grief, at being so far surpassed in composition by his young pupil, Pelham Humphrey.

COOK, DR. BENJAMIN, an eminent organist and contrapuntist, in the style of our best ecclesiastical composers, whom he had studied from Tallis, to Crofts, Weldon, and Green: a very correct harmonist and good organ player, but with limited powers of invention. He was organist of Westminster Abbey, and on the death of Kelway elected organist of St. Martin's in the Fields. He long presided at the Crown and Anchor concert, which was originally established for the preservation of the best works of the most eminent masters of old times. It is a curious circumstance, that at this concert of ancient music, Handel was regarded as an innovator, and Geminiani thought it an honour to be allowed to dedicate his last concertos to this society. Dr. Pepusch, who established and directed this concert, to the time of his death, never allowed Handel any other merit than that of a good practical musician. The irreconcilable enmity between the lovers of old and new music, became from the time of this institution, as violent as the rage between the champions of ancient and modern learning. Dr. Cook, a steady votary of the old masters, died September 1793. He was the son of Benjamin Cook, who kept a music-shop in New-street, Covent Garden, and who published by patent, among other things, six concertos for violins, tenor and bass, by Alexander Scarlatti; the chamber symphonies of Porpora, for three instruments; and the two books of lessons by Domenico Scarlatti, in long 4to., of which Rosingrave was the editor. After the decease of Cook, Johnson reprinted Scarlatti's lessons, with the same title page, and the same errors, as had escaped correction in the former edition.

COPERARIO, GIOVANNI, or JOHN COOPER, in *Biography*, an English musician, who, having resided for some time in Italy, on returning to his native country, Italianized his name, and became a favourite performer on the lute and viol du gambe, and a voluminous composer of *fantasie*, fancies for viols, in three, four, five, and six parts. He was appointed music-master to the children of James I; and prince Charles, under his instruction, made a considerable progress on the viol. Some of his vocal compositions were printed in the musical

publications of the times. In conjunction with Nicholas Lanier, and others, he composed the songs in a Masque, written by sir Thomas Campion, on the marriage of Carr, earl of Somerset, and lady Frances Howard, the divorced countess of Essex, which was performed in the Banqueting Room at Whitehall, on St. Stephen's night, in the year 1604. Mr. Fenton, in his notes on Waller, says, that Henry Lawes, having been educated under him (Coperario), "introduced a softer mixture of Italian airs than had before been practised in this country;" from which, and from his giving him the title of Signor, he seems to intimate, that he regarded him as an Italian. The following are the titles of his printed works, exclusive of the songs which he composed in conjunction with Lanier: "Funeral Tears for the Death of the Right Hon. the Earl of Devonshire, figured in seven Songs, whereof six are so set forth that the Wordes may be expressed by a treble Voyce alone to the Lute, and base Viol, or else that the meane part may be added, if any shall effect more fulnesse of parts. The seventh is made in forme of a Dialogue, and cannot be sung without two Voyces. Invented by John Coperario." Fol. London, 1606. 2. "Songs of Mourning, bewailing the untimely death of Prince Henry, worded by Thomas Campion, and set forth to be sung with one Voice to the Lute or Violl, by John Coperario." Fol. Lon. 1613.

CORELLI, ARCANGELO, in *Biography*. The performance and compositions of this admirable musician, form an æra in instrumental music, particularly for the VIOLIN, and its kindred instruments, the *tenor* and *violoncello*, which he made respectable, and fixed their use and reputation, in all probability, as long as the present system of music shall continue to delight the ears of mankind. Indeed, this most excellent master had the happiness of enjoying part of his fame during mortality; for scarce a contemporary musical writer, historian, or poet, neglected to celebrate his genius and talents; and his productions have contributed longer to charm the lovers of music by the mere powers of the bow, without the assistance of the human voice, than those of any composer that has yet existed. Haydn, indeed, with more varied abilities, and a much more creative genius, when instruments of all kinds are better understood, has captivated the

musical world in, perhaps, a still higher degree; but whether the duration of his favour will be equal to that of Corelli, who reigned supreme in all concerts, and excited undiminished rapture full half a century, must be left to the determination of time, and the encreased rage of depraved appetites for novelty.

Corelli was born at Fusignano, mar Imola, in the territory of Bologna, in February 1633. He is said by Adami to have received his first instructions in counterpoint from Matteo Simonelli of the Papal-chapel; but the general opinion is, that his master on the violin was Giambatista Bassani, of Bologna. It has been said (Life of Handel, 1760, p. 46.) without authority, that Corelli went to Paris in the year 1672, but was soon driven thence by the jealousy and violence of Lulli. That he visited Germany after he had finished his studies, we are assured by Caspar Printz (Satyr. Tomponist, 3ten. Theil. p. 227.) who informs us, that he was in the service of the duke of Bavaria, in 1680. Soon after this period, he seems to have returned to Italy, and settled at Rome, where, about 1683, he published his first "Twelve sonatas." In 1685, the second set appeared, under the title of; 'Balletti da Camera,' which, the same year, gave rise to a controversy between the author and Paolo Colonna, concerning the diatonic succession of fifths, between the first treble and the base of the allemand in the second sonata. In 1690, Corelli published the third opera of his sonatas; and in 1694, the fourth, which, consisting of movements fit for dancing, like the second, he called "Balletti da Camera."

In the works of the poet Guidi, published at Verona, 1726, it is recorded that, in 1686, when our king James II, piously sent an ambassador, to pope Innocent XI, to make a tender of his duty as a faithful son of the Romish church, at a grand academia which Christiana queen of Sweden, then a proselyte, and resident in the Alma Citta di Roma, gave on the occasion, the music was composed by Bernardo Pasquini, and the band, amounting to one hundred and fifty performers on bowed-instruments, *strumenti d' arco*, led by Arcangelo Corelli.

About this time, when the opera was in a very flourishing state at Rome, Corelli led the band as principal violin.

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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But his solos, the work by which he acquired the greatest reputation during his life time, did not appear till the year 1700, when they were published at Rome, under the following title: "Sonate a Violino, e Violone, ò Cembalo, Opera quinta, Parte prima, Parte seconda, Preludii, Allemande, Corrente, Gighe, Sarabande, Gavotte e Follia." This work was dedicated to Sophia Charlotta, electress of Brandenburg. His great patron at Rome was cardinal Ottoboni, the general encourager of polite arts and learning, to whom, in 1649, he dedicates his "Opera Quinta," and in whose palace he constantly resided, *col, spetiosa carattere d' attuale servitore* of his eminence, as he expresses himself in the dedication.

Crescimbeni (Comment. Della Volg. Poesia, vol. i, chap. xi. Roma 1702.) speaking of the splendid and majestic academia, or concert, held at cardinal Ottoboni's every Monday evening, says, that this performance was regulated by Arcangelo Corelli, that most eminent professor of the violin: *famosissimo professore di violino.*

In 1708, we have an honourable testimony of his high rank in the profession, given at Venice in the first edition of the "Armonico pratico al Cembalo," by Francesco Gasparini, who calls him, "virtuosissimo di violino, e vero Orfeo di nostro tempo," (cap. vii.) And Adami, in speaking of Simonelli, Corelli's first master in counterpoint, says, that he made many scholars, "among whom, the most celebrated was the famous Corelli, the chief glory of the age, with the fame of whose five works, already published, the world is filled; and the sixth, consisting of concertos, which he is now (1711) polishing for the press, will complete his immortality."

A very particular and intelligent friend, upon whose judgment and probity we have a most perfect reliance, having had a conversation with Geminiani about five or six years before his death, and a friend of his at that time having had in meditation the writing a history of music, he committed to paper, when he got home, the chief particulars of his conversation, supposing they might be of some use to his friend; but as the plan he had in view has been long laid aside, we have been favoured with the anecdotes and particulars that were obtained from Geminiani, which, as they chiefly concern Corelli, and were communicated by one of his most

illustrious scholars, who heard and saw what he relates; we shall insert them here.

"At the time that Corelli enjoyed the highest reputation, his fame having reached the court of Naples, and excited a desire in the king to hear him perform, he was invited; by order of his majesty, to that capital. Corelli, with some reluctance, was at length prevailed on to accept the invitation; but, lest he should not be well accompanied, he took with him his own second violin and violoncello. At Naples he found Alessandro Scarlatti, and several other masters, who entreated him to play some of his concertos before the king; this he for some time declined, on account of his whole band not being with him, and there was no time, he said, for a rehearsal. At length, however, he consented; and in great fear performed the first of his concertos. His astonishment was very great to find that the Neapolitan band executed his concertos almost as accurately at sight, as his own band, after repeated rehearsals, when they had almost got them by heart. *Si suona*, (says he to Matteo, his second violin) *a Napoli!*

"After this, being again admitted into his majesty's presence, and desired to perform one of his sonatas, the king found one of his adagios so long and dry, that being tired, he quitted the room, to the great mortification of Corelli. Afterwards, he was desired to lead in the performance of a masque composed by Scarlatti, which was to be executed before the king; this he undertook, but from Scarlatti's little knowledge of the violin, the part was somewhat awkward and difficult: in one place it went up to F; and when they came to that passage, Corelli failed, and was unable to execute it; but he was astonished beyond measure to hear Petriolo, the Neapolitan leader, and the other violins, perform that which had baffled his skill. A song succeeded this in C minor, which Corelli led off in C major; *ricominciamo*, said Scarlatti, good-naturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him, and set him right. So mortified was poor Corelli with this disgrace, and the general bad figure he imagined he had made at Naples, that he stole back to Rome in silence.

"It was soon after this, that a hautbois player, whose name Geminiani could not recollect, acquired such applause at Rome, that Corelli, disgusted,

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would never play again in public. All these mortifications, joined to the success of Valentini, whose concertos and performance, though infinitely inferior to those of Corelli, were become fashionable, threw him into such a state of melancholy and chagrin, it was thought, said Geminiani, to have hastened his death."

This account of Corelli's journey to Naples is not a mere personal anecdote, as it throws a light upon the comparative state of music at Naples and at Rome, in Corelli's time, and exhibits a curious contrast between the fiery genius of the Neapolitans, and the meek, timid, and gentle character of Corelli, so analagous to the style of his music.

In 1712, his concertos were published in a beautiful edition, engraved at Amsterdam, by Estienne Roger and Michael Charles le Cene, and dedicated to John William, prince palatine of the Rhine; but, alas; the author survived the publication of this admirable work but six weeks; the dedication bearing date at Rome, the third day of December 1712, and he died on the 18th of January 1713!

He was buried in the church of the Rotunda or Pantheon, in the first chapel on the left hand of the entrance of that beautiful temple, where a monument, with a marble bust on it, was erected to his memory, near that of the great painter Raphæl, by Philip William, count palatine of the Rhine, under the care of cardinal Ottoboni; on which is the following inscription:

D. O. M.  
Archangello Corellio a Fusignano  
Philippi VVillelmi Comitiss Palatini Rheni  
S. R. I. Principis ac Electoris  
Beneficentia  
Marchioni de Ladensburg  
quod eximiis Animi Dotibus  
et Incomparabili in Musicis modulis peritia  
summis Pontificibus apprime carus  
Italix atqne exteris Nationibus Admirationi fuerit  
indulgente Clemente XI P. O. M.  
Petrus Cardinalis Ottobonus S. R. E. Vic. Cam.  
et Galliarum Protector  
Lyrismi Celeberrimo  
inter Familiares suos jam diu adscito  
ejus Nomen Immortalitati commendaturus  
M. P. C.  
Vixit Annos LIX. Mens X. Dies XX.  
Obiit. IV. Id. Jauuarii Anno Sal. MDCCXIII.

"During many years after, his decease, there was a kind of commemoration of this admirable musician in the Pantheon, by a solemn service, consisting of pieces selected from his own works, and performed by a numerous band, on the anniversary of his funeral. A solemnity which continued as long as his immediate scholars survived, to conduct and perform in it. The late Mr. Wiseman, who arrived at Rome before the discontinuance of this laudable custom, assured us that his works used to be performed, on this occasion, in a slow, firm, and distinct manner, just as they were written, without changing the passages in the way of embellishment. And this, it is probable, was the way in which Corelli himself used to play them.

Of the private life and moral character of this composer, little new information can now be acquired or expected; but if we may judge of his equanimity and natural disposition by the mildness, sweetness, and even tenor of his musical ideas, his temper must have endeared him to all his acquaintance, as much as his talents.

Indeed, the account that is given of his dying worth 6000*l.* besides a valuable collection of pictures, and bequeathing them all to his patron cardinal Ottoboni, does more honour to his parsimony and gratitude, than judgment; a musician leaving money to a cardinal, while he had a relation or necessitous friend in the world, seems to savour more of vanity, than true generosity. And the cardinal himself, manifested his opinion of this bequest, by keeping only the pictures, and distributing the rest of Corelli's effects among his poor relations, to whom they naturally appertained.

To attempt to give a character here of Corelli's compositions, which have been so long heard and universally admired, may to many of our readers appear wholly useless; yet as they are thrown aside as antiquated lumber by some, and regarded as models of perfection by others, our wish to rank each musician in his true place, with equity and fairness, inclines us to make a few reflections on the genius and works of this master, before we quit the subject.

As Corelli originally stiled the second and fourth opera of his sonatas, "*Balletti da Camera*," from the dancing and familiar movements contained in them;

the first and third set, from their gravity of style and movement, may be called "Sonate da Chiesa." The same distinction may be made with propriety in his concertos, and even solos; the first eight of the former, and six of the latter, being much more solemn and ecclesiastical than the rest.

With regard to the intrinsic worth of his four books of sonatas at present, notwithstanding the exquisite pleasure they may have afforded ourselves and others, during youth, it is very much diminished by the general improvement of melody, knowledge of the bow, and boldness of modulation, which have freed invention from former shackles, and generated new ideas and effects. Indeed, during the time of Corelli, and long after, every one who knew the mechanical laws of harmony, however ignorant of the violin, set about composing sonatas, solos, and concertos, for it; but the great masters of that instrument, whose genius and invention have kept pace with their hand, have now nearly crushed all such insipid and impotent attempts.

Corelli's solos, as a classical book for forming the hand of a young practitioner on the violin, has ever been re- garded as a most useful and valuable work, by the greatest masters of that instrument. We were told by Mr. Wiseman at Rome, that when he first arrived in that city, about twenty years after Corelli's decease, he was in- formed by several persons who had been acquainted with him, that his " Opera Quinta," on which all good schools for the violin have been since founded, cost him three years to revise and correct. Tartini formed all his scholars on these solos; and signor Giardini has told us, that of any two pupils of equal age and disposition, if the one was to begin his studies by Corelli, and the other by Geminiani, or any other eminent master whatever, he is sure that the first would become the best performer.

The concertos of Corelli seem to have withstood all the attacks of time and fashion with more firmness than any of his other works. The harmony is so pure, so rich, and so graceful; the parts are so clearly, judiciously, and ingeniously disposed ; and the effect of the whole, from a large band, so majestic, solemn, and sublime, that they preclude all criticism, and make us forget that there is any other music of the same kind existing.

Geminiani, according to our friend's memorandums, whence an extract has already been given, asserted that "Corelli availed himself much of the compositions of other masters, particularly of the masses in which he played at Rome; that he acquired much from Lulli, particularly the method of modulating in the legatura, and from Bononcini's famous Camilla." This was not very intelligible: nor does the charge appear well founded; as Lulli has made but little use of the legatura. With these masses we are unacquainted; but we find frequent imitations of the more natural passages of Scarlatti, particularly in the beautiful adagio of his eighth concerto, in which there is a great resemblance to a movement in a cantata which was set by Scarlatti in 1704, eight years prior to the publication of Corelli's concertos.



Geminiani's character of Corelli, upon the whole, how- ever, seems very just; he said, that " his merit was not depth of learning, like that of Allesandro Scarlatti; nor great fancy, or rich invention in melody or harmony; but a nice ear and most delicate taste, which led him to select the most pleasing harmonies and melodies, and to contrast the parts so as to produce the most delightful effect upon the ear." At the time of Corelli's greatest reputation, Geminiani asked Scarlatti what he thought of him, who answered, that " he found nothing greatly to admire in his composition, but was extremely struck with the manner in which he played his concertos, and his nice management of his band, the uncommon accuracy of whose performance gave the concertos an amazing effect even to the eye as well as the ear:" for, continued Geminiani, " Corelli regarded it as essential to the *ensemble* of a band, that their bows should all move exactly together, all up, or all down; so that at his rehearsals, which constantly preceded every public performance of his concertos, he would immediately stop the band if he discovered one irregular bow."

There seems some justice in Gerainiani's opinion, that Corelli's continual recourse to certain favourite passages betrays a want of *resource*. They were so

many *bar rests* for his invention. All the varieties of Corelli's harmony, modulation, and melody, might perhaps be comprised in a narrow compass. The musical index to his works would not be long.

Indeed Corelli was not the inventor of his own favourite style, though it was greatly polished and perfected by him. Torelli's concertos, though posthumous, were published three years before those of Corelli; and we know not how long they had been composed, or how often performed, previous to publication.

For a model of his graver sonatas in the first and third set, he certainly had those of Bassani in his mind; and for the lighter sort, he had many models. His solos seem drawn from his own source more entirely than any of his other productions.

There was little or no melody in instrumental music before Corelli's time. And though he has much more grace and elegance in his *cantilena* than his predecessors, and slow and solemn movements abound in his works; yet true pathetic and impassioned melody and modulation seem wanting in them all. He appears to have been gifted with no uncommon powers of execution; yet, with all his purity and simplicity, he condescended to aim at difficulty, and manifestly did all he could in rapidity of finger and bow, in the long unmeaning allegros of his first, third, and sixth solos; where, for two whole pages together, common chords are broken into common divisions, all of one kind and colour, which nothing but the playing with great velocity and neatness could ever render tolerable. But like some characters and indecorous scenes in our best old plays, these have been long omitted in performance.

Indeed his knowledge of the power of the bow, in varying the expression of the same notes, was very much limited. Veracini and Tartini greatly extended these powers; and we well remember our pleasure and astonishment in hearing Giardini, in a solo that he performed at the oratorio, 1769, play an air at the end of it with variations, in which, by repealing each strain with different bowing, without changing a single note in the melody he gave it all the effect and novelty of a new variation of the passages.

However, if we recollect that some of Corelli's works are now more than a hundred years old, we shall wonder at their grace and elegance; which can

only be accounted for on the principle of ease and simplicity. Purcell, who composed for ignorant and clumsy performers, was obliged to write down all the fashionable graces and embellishments of the times, on which account his music soon became obsolete and old fashioned; whereas the plainness and simplicity of Corelli have given longevity to his works, which can always be modernised by a judicious performer, with very few changes or embellishments. And, indeed, Corelli's productions continued longer in unfading favour in England than in his own country, or in any other part of Europe; and have since only given way to the more fanciful compositions of the two Martini's, Zanesti, Campioni, Giardini, Bach, Abel, Schwindl, Boccherini, Stamitz, Haydn, Mozart, and Pleyel.

After the publication of Corelli's works, the violin seems to have increased in favour all over Europe.

#### Vol 10 Cornea-Czircassy

COUPERIN, FRANCOIS, in *Biography*. So many musicians of the name of Couperin have distinguished themselves in France, for more than 200 years, that the family has rendered itself illustrious by its talents, particularly on the organ and harpsichord, and in composition. Three brothers, Louis, François, and Charles Couperin, are the stock whence all the rest have sprung. Louis, celebrated for his abilities in his profession, was appointed organist to the king, and the place of treble viol was expressly created for him. He died about 1665, at the age of seventy.

François was also much celebrated for his excellent method of teaching the harpsichord; and Charles, the youngest of the three brothers, played the organ in a very superior manner: but dying in 1669, he left a son, François Couperin, only a year old, who became so eminent a musician, that he was entitled the Great Couperin, for his admirable performance on the organ; and the many lessons which he composed for the harpsichord, and which were universally known and admired in their day. He was organist to the king, and the church of St. Gervais, as well as chamber-musician to his majesty, and died in 1733. The females of this family were likewise such excellent performers on the

harpsichord, as to be high in the favour of the court and the public.

Another François Couperin, cousin to the great Couperin, lived till 1778, and left a son, Armand Louis, who inherited his talents and fame, having succeeded to all his appointments; as that of one of the two organists of the king's chapel, and one of the four of Notre-dame, as well as organist of St. Gervais. He had, in 1780, a large family of sons and daughters, whose musical abilities bespoke their descent; some had already endeared them selves to the public by their performance, and others excited expectation for the future. Laborde, *Essais sur la Musique*.

The second François Couperin in 1713, printed two books of harpsichord lessons, that were of such difficult execution as to impede their sale, and to need a commentary. These he published in 1717, under the title *L'Art de toucher le Clavecin* — "The art of Playing the Harpsichord." The whole, both examples and precepts, beautifully engraved on copper plates, folio. The French taste in music, at this time, was exclusively, that of Lulli, and truly national, to which the rest of Europe was not partial. Couperin's instructions, however, for forming a player on keyed-instruments, with respect to placing the scholar at the keys, the carriage of the person and the hand, with evolutions of fingering, or exercises to strengthen the hand, which, though written for his immediate scholars, and to facilitate the execution of his own printed lessons, are long since forgotten ; yet, many of his precepts are still useful and worthy of being adopted at the time of forming the hand, as they are applicable to the music of all times and all places. See FINGERING.

But we must not delude our readers with exaggeration of praise, or excite too great a desire to be in possession of a work now become scarce; but frankly own that though we approve some ingenious expedients in his method to lighten the hand and multiply the fingers, there are rules for executing some common passages, that are at once inconvenient and clumsy. We shall extend our remarks on this work no further at present; but refer our readers to the articles DOUGHTER, Fr. (which Rousseau, even with the assistance of M. Duphy,. has not endered totally un-exceptionable,) and FINGERING, Eng.

#### Vol 11 D-Dissimilitude

DALLANS, RALPH, an organ-builder of considerable merit, and great practice in England, at the time of the Restoration. During the suppression of the cathedral service, and prohibition of the liturgy, scarce a tolerable instrument had been left entire in any church of the whole kingdom. Some of them had been sold to private persons, some robbed of their pipes for the sake of the metal, and others totally destroyed by malignant fanatics. Except Dallans, Loosemore of Exeter, Thamar of Peterborough, and Preston of York, there was not an organ-builder to be found in England. These were employed with all the workmen that could be procured, in repairing the organs of some churches, and constructing new ones for others. Dallans was engaged to build a new organ for St. George's chapel, Windsor; which, perhaps, from the haste with which it was constructed, though its appearance was beautiful and magnificent, did not prove so excellent as was expected. He also erected, among a great variety of others for different places, the organ at New College, Oxford; and an upright organ, with four stops, for the public music school in that university, established soon after the Restoration. The price of this last instrument was only fifty-one pounds ten shillings; as appears from a printed account of instruments, books, and other necessaries, bought for the use of the music school with money contributed for that institution.

The time of Dallans's decease was nearly ascertained by an inscription on a stone in the Old Church of Greenwich, which is thus recorded by Strype:

"Ralph Dallans, organ-maker, deceased while he was making this organ ; begun by him February 1672. James "White, his partner, finished it, and erected this stone 1673."

DAMIANI, in *Biography*, an opera singer, with a soprano voice, of considerable merit. His voice is sweet and flexible, but not powerful. His taste modern, but his fancy not very fertile in cadences and embellishments. He came to England in 1800, to sing at the Haymarket, but from some difference between him and the manager, he tore his article and threw it in the fire, and only performed at a concert established on the merit of his talents by the

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worthy Raimoudi, on a supposition that the public not being able to hear him at the opera, would be curious, and eagerly subscribe to a concert where he was to perform, but though a good singer, his talents and fame were not of that transcendent kind which incline lovers of music to think it necessary to hear him in order to qualify themselves for conversation; and Damiarri, who was highly paid for his performance, though he increased his fortune by the engagement, did not augment his fame.

DAMON, an ancient Grecian musician. Music, in general, was in such favour, and the study of it was thought so essential a part of education at Athens, in the time of Pericles and Socrates, that Plato and Plutarch have thought it necessary to inform us of whom those two great personages received instructions in that art. Damon the Athenian was the music master of both. The philosopher calls him his friend, in a dialogue of Plato, where Nicias, one of the interlocutors, informs the company, that Socrates had recommended, as a music master to his son, Damon, the disciple of Agathocles, who not only excelled in his own profession, but possessed every quality that could be wished in a man to whom the care of youth was to be confided.

Damon had chiefly cultivated that part of music, which concerns time or cadence; for which he is highly commended by Plato, who seems to have regarded rhythm as the most essential part of music, and that upon which the morals of a people depended, more than upon melody, or, as the ancients called it, harmony. He is also mentioned by Aristides Quintilianus, as having excelled in characterizing his melodies, by a judicious choice of such sounds and intervals as were best adapted to the effects he intended to produce.

Pericles, the most accomplished character in antiquity, was not only a consummate judge, but a great encourager of all the arts. And in his life, written by Plutarch, we are told that the muses bore a principal share in all the public spectacles with which he entertained the people. He not only regulated and augmented the poetical and musical contests at the Panathenæan festivals, but built the odeum, or music-room, in which poets and musicians daily exercised themselves in their art, and rehearsed new compositions, before they were exhibited in the theatre.

DAMON, WILLIAM, an English musician, who flourished in the reign of queen Elizabeth, and who seems to have been the first who composed parts to the old German melodies that were sung by John Huss, and the Bohemian brethren to the metrical psalms. *Damon's* title to his publication is the following.

**"The Psalmes of David in English meter, with their notes of foure partes set unto them by Guilielmo Damon, to the use of the godly Christians, for recreating themselves, instead of fond and unseemely ballads. 1579."**

These parts not being well received by the public, he published others in 1585, and dedicated them to the lord treasurer, Burleigh. We are in possession of a *Miserere*, in five parts composed by William Damon; obtained from Dr. Pepusch's collection, about the year 1746. The harmony is clear and good, and the subject extremely simple and uniform, the parts constantly sing a tetrachord in, *molto contrario*: as :

{ G F E D  
{ A B C \* D

D'AVELLA, GIOVANNI, in *Biography*, a friar who published at Rome in 1657, a work in folio, entitled, "Rigole di Musica," in five treatises, in which are promised "true and easy instructions for canto fermo, canto figurato, counterpoint, singing, and many other new and curious things," by Giovanni d'Avella, a friar, Roma, 1657. The splendid promises in the title-page are, however, as usual, very incompletely fulfilled. The book is full of prejudices in favour of old rules, with many that are peculiar to the author; which render what was before dark and difficult, still more unintelligible. From his ignorance of history, and the music of the ancients, he advances innumerable absurdities, giving the Guidonian hand not only to Bæthius, but to Plato and Aristotle; and tells us, that "St. Gregory ordered that no other gamut should be used in the church, than that of Guido," who lived 500 years after him.

The account of this worthless publication is given as a beacon to eager collectors of old and curious treatises on music, in whom the title may increase "the rage of appropriation."

DAVIDE, GIACOMO, in *Biography*, one of the greatest opera singers, with a tenor voice, that

appeared on our stage during the last century. He arrived in England after we had ceased to have a capital performer with a *soprano* voice, and supplied his place, performing all the first men's parts as long as he staid in this country. When he came here his voice was perhaps not so good as it had been; but he was a very great singer, with a good figure, and an excellent actor. He was not without pathetic powers, and expression; but he had such a facility in running divisions, that he rendered *bravura* every air he sung, into which he constantly introduced certain curious passages, of research and study, which were probably of his own invention, and which no other singer could execute; so that by too frequent repetition, they lost their effect, by ceasing to surprise, and to be thought wonderful! He never let a simple and plain passage be heard, which v. ith his fine voice and sober expression would have pleased more, and with less expenditure of notes, than by all the unintelligible and unfelt difficulties with which he could disguise the original melody. In short, it was one general cry, that " he sung too much," which the Italians express by two simple words, *canta troppo*.

We have heard nothing of him lately; and he has probably ere now retired from the stage, if not from this world.

DAY, JOHN, the first printer of music in England upon five lines. Before the reformation, the canto fermo in the missals, breviaries, Sec. of the Roman church, had been printed on four lines in Gregorian notes, very soon after the invention of the press; but no prickt discant, or figurative music, was published till the first year of queen Elisabeth, when a choral work appeared,

**Certaine notes set forth in four and three parts. to be sung at the Morning Communion and Evening Praier very necessarie for the Church of Christ to be frequented and used : and unto them added divers Godly Praiers and Psalms in th like forme. To the honour and praise of God. Imprinted in London, over Aldersgate, beneath St Martins, by John Day, 1560.**

The authors of these compositions were Tallis, Cawston, Johnson, Oakland, Shepherd, and Taverner.

DE AMICIS, *Anna*, in *Biography*, an exquisite female Italian singer and actress, arrived in England

in the autumn of 1762, with her family, all engaged for the comic opera, but all in subordinate parts, except herself, who was appointed first woman, to supply the place of the Paganini.

The opera-house opened this season, Nov. 18th, with the comic opera of " Il Tutore e la Pupilla," a pasticcio, in which Anna De Amicis captivated the public in various ways. Her figure and gestures were in the highest degree elegant and graceful; her countenance, though not perfectly beautiful, was extremely high-bred and interesting; and her voice, and manner of singing, exquisitely polished and sweet. She had not a motion that did not charm the eye, or a tone but what delighted the ear. Indeed, she acted and sung for the whole family; for by her merits, and good works, she covered the multitude of their sins, which would otherwise have had no remission. In Jan. 1763, a new comic pasticcio was brought on the stage, called "La Cascina," and in February, another comic opera, composed by Galuppi, called " La Calamita de'Cuori," which had in it some charming airs, that seem to have been originally intended for the display of all the enchanting powers of the young Anna De Amicis. Of this burletta, as well as the preceding, the elegant and interesting De Amicis was the chief support. The rest of the singing was so despicable, that only her songs have been printed.

This admirable performer, on her return to Italy, in 1764, was engaged at Milan, as first serious woman, in which character she sung at the minor theatres of Italy with universal admiration, till 1773, when she was again called to Milan, previously to her departure to Petersburg, whither she went in 1774. In 1775 she was engaged at Naples, and in 1776 we find her singing in the same city, with Pacchierotti, under the name of De Amicis Buonsolazzo, probably the name of her husband. And from this time she seems to have regarded Naples as her home; as, except once at Turin with Aprile, in 1777, and the next year at Bologna with Tibaldi, we hear of her nowhere else, and her private conduct seems to have been equally correct with her public; as no irregularities have ever arrived at our knowledge to sully her professional fame and amiable character.

DEFESCH, in *Biography*, a German musical composer and performer on the violin, who came to

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England about 1739, and frequently led the band at Marybone. He was a good contrapuntist, and a voluminous writer, but his productions were in general dry and uninteresting. Mrs. Clive, after a quarrel and battle with Dr. Arne behind the scenes of Dury-Iane theatre, would perform none of the doctor's music; and when he had new set the *Tempest*, and prepared for her his charming air in the part of Ariel, "Where the bee sucks," she refused to sing it, and employed Defesch to set the same words, and whatever else she had to perform in all her parts, which was a greater loss to the public, than disgrace to Dr. Arne, who was as superior to Defesch in genius, as Mingotti was to Clive in the art of singing. Yet so little do we know our own powers, that though she was a most admirable and original actress in such comic parts as Nell in "The Devil to Pay," and Mrs. Heidelberg, in the "Clandestine Marriage," she never was so happy as when she played lady Townley, and was attempting to sing fine serious Italian songs: though she had neither ear, voice, nor knowledge of music, so that had Defesch's been less dull than they usually were, they would never have been sung into public favour by Mrs. Clive.

DEMURIS, JOHN, in *Biography*, the celebrated writer on music, to whom the invention of musical characters is generally given. Fabricius, bishop Tanner, and others, allow him to have flourished about the year 1330. He is styled by some a doctor and canon of the Sorbonne, by some a mathematician and philosopher, and by others a chanter of the church of Nôtre-Dame at Paris. His country is likewise disputed: for though the general opinion be that he was born at Meurs in Normandy, whence he had his name, yet, by a typographical error, he is called Parmigiano in Bontempi, instead of Parigino, which makes him a native of Parma, instead of Paris. We call it a typographical error, in order to acquit Bontempi of making J. de Muris an Italian, either from ignorance or want of integrity; as we are in possession of a proof copy of his *Storia della Musica*, in which, among other corrections made in his own hand, the word Parmigiano is changed to Parigino. But though he has no title to the invention of the time-table, as we shall soon demonstrate, he must certainly have been a great benefactor to practical music by his numerous

writings on the subject, which, doubtless, threw new lights upon the art, as may be better imagined now from the gratitude of his successors, by whom he is so frequently quoted and commended, than from the writings themselves, which Time, to whom he was supposed to have been so great a friend, has rendered totally useless, and almost unintelligible.

But though he is entitled to an honourable place among musical worthies; yet, as both his country and profession have been disputed, all that can be done to gratify the reader's curiosity concerning him, is to give a complete list of his works that are still preserved in the several libraries of Europe; and, from their titles and contents, to deduce at least a probable opinion of other circumstances concerning him.

Besides a MS. by the same author, in the Vatican, on the subject of counterpoint, we found there three others by De Muris, on the subject of music. Of the two first, which are in the same volume, No. 5221, one of which is a treatise on "Time, or Measured Music:" Joannis de Muris *Practica Cantus Mensurabilis*, pr. quilibet in Arte: This tract is likewise in Be'net college Camb. No. 410, in the same vol. as Walter Odington's treatise, though the author has been hitherto unknown: the other is "A Compendium of Counterpoint:" Joannes de Muris *Ars Summaria Contrapuncti*, pr. volentibus introduci. The third, which is among the queen of Sweden's MSS. No. 1718, consists of "Musical Theorems explained in Verse:" Joan, de Muris *Theoremata Musica Versibus explicata*. In the king of France's library at Paris, there are two copies of his "Speculum Musicæ," or Mirror of Music, in seven books, which is the principal and most ample of all his musical writings. This is the work mentioned by Mersennus, Du-Cange, and Rousseau, and in which they all tried in vain, as well as myself, (says Dr. Burney) to find proofs of his having been the inventor of the time-table.

Rousseau has given two considerable quotations from this work in his *Musical Dictionary*, article DISCANT, which de Muris defines "The singing extempore with one or more persons in different concords, in such a manner as to produce one harmony." *Discantat qui simul cum uno vel pluribus dulciter cantat, ut ex distinctis sonis sonus unas fiat, non imitate simpliciter, sed dulcis concordisque*

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mixtionis unione. After which he explains what he means by concords, and the choice that should be made of them upon these occasions. He then severely censures the singers of his time for their ignorance and indiscriminate use of them. "If our rules are good, with what front," says he, "do those dare to *discant* or *compose*, who are so ignorant of concords as not to know which are more or less pleasing, which ought to be avoided, or most frequently used; where to introduce them, or any tiling that concerns the true practice of the art? If they accord, it is by mere chance; their voices wander about the tenor or plain-song without rule, trusting wholly to Providence for their coincidence. They throw sounds about at random, as awkward people throw stones at a mark, without hitting it once in a hundred times."

The good master Muris then proceeds to flagellate with great fury these corruptors of the pure and simple harmony of his time:

"Heu! proh dolor! His temporibus aliqui suum defectum inepto proverbio colorate moliuntur. Iste est, iniquiunt, novus discantandi modus, novis scilicet uti consonantiis; offendunt ii intellectum eorum, qui tales defectus agnoscunt, offendunt sensum: nam inducere cum deberent delectationem, adducunt tristitiam. O incongruum proverbium! O mala coloratio, irrationabilis excusatio! O magnus abusus, magna ruditas, magna bestialitas, ut asinus sumatur pro homine, capra pro leone, ovis pro pisce, serpens pro salmone! Sic enim concordiae confunduntur cum discordiis, ut nullatenus una distinguatur ab aliâ O! si antiqui periti Musicae Doctores tales audissent discantatores, quid dixissent? Quid fecissent? Sic discantantem increparent, et dicerent: non hunc discantem, quo uteris, de me sumis. Non tuum cantum unum et concordantem cum me facis. De quo te intro-mittis? Mihi non congruis, mihi adversarius, scandalum tu mihi es; O utinam taceres! non concordas, sed deliras et discordas."

The Latin of this passage is so obsolete and monkish, that it seems as if it would fail more naturally into English of the 16th century, than into that of the present times.

"But, alas! in these our dayes, some do stryve to glosse over theyr lacke of skylle with sylly sayenges. This, cry they, is the new method of discantynge, these be the newe Concordes.—Howbeit they grievously offend

thereby both the hearing, and the understanding of suche as be skylled to judge of theyr defects; for where we look for delight, they do induce sadnesse. O incongruous sayenge! O wretched glosse! irrational excuse! O monstrous abuse! most rude and bestial ignoraunce! to take an asse for a man, a goat for a lyon, a sheepe for a fishe, a snake for a salmone! For in suche sorte do they confound Concordes with discordes, as ye shall in no wise discern the one from the other. O! if the good old maysters of former time did hear suche *discanters*, what would they say or do? Out of doubt they wolde thus chide them and say, This discant, whereof ye now make use, ye do not take it from me; ye do in no wyse frame your songe to be concordant with me; wherefore do ye thrust yourselves in? ye do not agree with me; ye are an adversary, and a scandal unto me. O that ye wolde be dumb! This is not *concordynge*, but most doatynge and delyrrious *discordynge*."

Concerning the writings upon various subjects by John de Muris that are still preserved among the manuscripts of the Bodleian and Museum libraries, we shall transcribe the account given in Tanner's *Bibliotheca Britannica*, p. 537, which is so ample as to need little addition.

"John deMuris, or Murus, an Englishman, and an eminent philosopher, mathematician, and musician, wrote "Ex Stellarum Positionibus Prophetiam." Lib. i. *Infra Annum certe Mundi*. "Arithmetica Speculativa." Lib. i. MS. Oxon. in *Bibl. Publ. Impress. Mogunt.* "Tractatum Musicum." Lib. i. *Quoniam Musica est de Sono relato ad Numeros*. MS. Bodl. N. E. F. 10, 11. "Artem componendi (metiendi) fistulas Organorum secundum Guidonem." Lib. i. "Cognita consonantia in Chordis. *Ibid.*" "Sufficientiam Musicas Organicae editam (ita habet MS) a Mag. Joanne de Muris, Musico Sapientissimo, et totius orbis Subtilissimo experto." Pr. Princeps Philosophorum Aristoteles. *Ib.* "Compositionem Consonantiarum in Symbolis secundum Boetium." Pr. *Omne Instrumentum Musicae*. *Ib.* "Canones super Tabulas Alphonsinas." Pr. *Quia secundum Philosophum*, 4to. *Physicorum*. MS. Bodl. Digby 168. f. 132. "Col-lectionem Prophetiarum de Rebus Anglicis, per Joh. de Muris." MS. Cotton. *Vespas. E. VII. 8*. In MS. Bodl. Digby 190. fol. 72. extat "Prologus in Opus, cui Titulus; *Tractatus Canonum minutiarum Philosophicarum et Vulgarium*, cuiem composuit Mag. Johannes de

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Muris, Normannus A. MCCCXXI. a quo eodem anno (verba sunt auctoris) Notitia Artis Musicæ proferendæ et figurandæ tam mensurabilis quam planæ, quantum ad omnem modum possibilem discantandi, non solum per integra, sed usque ad minutissimas fractiones: "Cognitioque circuli quadrature" perfectissime demonstratæ: "Expositioque tabularum Alphonsi" regis Castellæ: et "Genealogiæ Astronomiæ" nobis claruit, Sec. "Canones de Eclipsibus." Pr. In oppositione habenda aliud. MS. Bodl. Digby 97. ubi habetur hæc nota: Hos Canones disposuit Joannes de Muris Parisiis in A. MCCCXXXIX. in Domo Sclolarium de Sorbona. "De Conjunctione Saturni et Jovis," A. MCCCXLV. Pr. Tres Principes ex Militia. MS. Bodl. Digby 176. Bal. XI. 74. Pits. App. p. 872. seq."

As all the tracts in the list of his writings which concern music have been carefully examined, we will endeavour to convey to the reader an idea of their contents.

The tract which begins "Quoniam Musica est de Sono relato ad Numeros," is now marked Bodl. 300. It is a treatise of Harmonics, in which the circular and conical diagrams and divisions of the scale are innumerable. The author is as fond of the circle in this work, as Tartini was four hundred years after. The transcriber has, however, omitted many of these illustrations of his doctrines, by which, perhaps, the injury to musical students of the present age is not very considerable. "Explicit Musica Magisiri Joannes de Muris."

What follows in the manuscript is manifestly a continuation of the subject, and a second part of the preceding tract. It begins thus: "Princeps Pliilosoporum Aristoteles ait in Principio Mathematics suæ omnino Scientis Signum est posse docere." We find after the introduction a repetition of the initial sentence of the first part: "Quoniam Musica est de Sono relato ad Numeros." This part, however, relates more to the practice of music than the other.

In his chapter "De Tempore perfecto et imperfecto," he seems to call common time perfect, and triple time imperfect: for, he says, "quod longa possit imperfecti per brevem. Brevis per semibreve. Semibrevis per minimam. Quod minima non possit imperfecti." However, by these words, he, perhaps, only means to say that a long, which by itself is

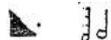
perfect, or equal to three breves, by position may be rendered imperfect, that is, equal to two breves only, by a breve, the next shortest note being placed after it; and so a breve, which alone, or with other breves, is triple, becomes double by a semibreve following it. What he means by saying that a minim cannot be imperfected in the same manner, is, that there was no shorter note, the crotchet not being then invented, to perform the operation. In his Diagrams of Musical Proportions, or Time Tables, he gives but four kinds of notes; that is, in four columns; for in these are manifestly five distinct forms of characters; as



The scale of Guido, in a perpendicular diagram; and the hexachords, which are well arranged under their several denominations of durum, naturale, and molle, arc exhibited in this tract.

In the tract by John deMuris, beginning "Quilibet in arte," which we unexpectedly found in Be'net college, Cambridge, in the same volume as Odington's treatise, the notes are divided into five classes: "Quinque sunt partes prolationis, videlicet, maxima, longa, brevis, sem brevis et minima," ut hic — giving the same characters as in the tract just mentioned: and here, likewise, his doctrine agrees with that in his other treatise, where he seems to call the triple proportions imperfect, and the dual perfect.

This is the most ancient manuscript in which we have found the signs of the modes,  and the "punctum perfectionis." Here it plainly appears that the punctum, or point, in John de Muris, operates in the same manner as that already described in Franco, p. 187, where it makes the note to which it is prefixed *perfect*, that is, of three times; and the calling it "punctum perfectionis," or point of perfection, proves its power of making a double quantity triple, as at present. At the bottom of fol. 6, is written, "Explicit tractatus Joannis deMuris:" however, it goes on for fifteen pages more. Here, too, we first saw an open, or white minim,

and a half lozenge note 

The ink is pale, and the writing very bad, and difficult to decipher; but the manuscript, which is written on paper of a coarse texture, seems entire,

and corresponds in every particular with that in the Vatican library, N° 5321. It was this treatise which Prosdocimo de Beldernandis of Padua, a voluminous writer on music in the beginning of the fifteenth century, thought of sufficient importance to merit a commentary, which is now in the possession of Padre Martini of Bologna. "Practica Mensurabilis Cantus," Mag. Joan. de Muris, de Nonnandia, alius Parisiensis, cum exposit. Prosdocimo de Beldemandis Patav. MS. an. 1404.

The tract by J. de Muris, in the Bodleian library, upon the measures, and proportions of organ-pipes, according to Guido, beginning "Omne instrumentum musice," is very short, and contains nothing very important to music at present. It is not known that Guido ever wrote on the same subject, and de Muris only means by "secundum Guidonem," to say that he has followed the same proportions which Guido established in his division of the monochord.

In another short tract of the same volume he follows Bœthius. And in his "Tractatus Canonum minutiarum Philosophicarum et vulgarium," where he tells us that he had composed at the same time "a Treatise on the Art of Music," teaching and describing in figures or notes both measured and plain-song, with every possible kind of discant, not only by integers or long-notes, but by the shortest and most minute fractions, he probably alludes to his "Speculum Musicae," in seven books, which seems the most voluminous of all his writings, but the invention of the Characters for Time, which has been given to de Muris, by almost all the writers on music of the two last centuries, and whom many English authors seem ambitious of claiming as their countryman, probably with the hopes of honouring this kingdom with his invention of the time-table. But however patriotic may be their design, we are in possession of such a stubborn proof, from his own acknowledgment, of that discovery not being his property, as he would be unable to refute, if he could rise from the tomb and claim it.

Among the MSS. which were bequeathed to the Vatican library by the queen of Sweden, there is a Compendium of Practical Music," by John de Muris, in which he treats of musical characters for time; but introduces the subject with a short chronological list of anterior musicians who had merited the title of *Inventors*: beginning, as usual, with Tubal; and, after

naming Pythagoras and Bœthius, he proceeds to Guido, the monk, "who constructed the gummüt, or scale for the monochord, and placed notes upon lines and spaces; after whom came Magister Franco, who invented the figures, or notes, of the Cantus Mensurabilia." — Deinde Guido monachus qui compositor erat gammaiis qui monochor'dum dicitur, voces, lineis, et spaciis dividebat. Post hunc Magister Franco, qui invenit in cantu mensuram figurarum MS. Regina: Suecii in Vatic. No. 1146. "Compendium Joannes de Muribus."

With respect to the dispute concerning the place of his nativity, though Tanner, copying Pits and Bale, calls him an Englishman, yet we find that in the title of one of the manuscripts of the Bodleian library, in Tanner's list, he is called a Norman, and in another a Parisian. Padre Martini likewise quotes a manuscript of the year 1404, in which he is called the Great John de Muris, de Normandia, alias Parisiensis.

Having taken some pains to trace the opinion of his being an Englishman to its source, we have been able to find no such title given to him in any of his numerous writings that have been preserved in manuscript throughout Europe. The assertion rests entirely on Robert Record, a physician at Cambridge, and one of the first writers upon science in the English language. His works were very voluminous, of which, however, little more remain than the titles preserved in Pits' account of him, which says, that he was living in 1552. (Append. Illust. Ang. Script, tom i, p. 872.); at least, we have never been able to procure any of his writings, except his Arithmetic, printed in black letter 1543. And as John de Muris had written on the same subject (*Arithmetica Speculativa*, lib. duos,) we had hopes of meeting in this tract the place where Record calls him an Englishman; but no such could be found.

Pits (loc. cit.) calls him an English mathematician, and says, "he was a man of some genius, but possessed of too daring a curiosity; for, while he was studying philosophy, he addicted himself to mathematics, and to that more sublime part of astronomy which contemplates the heavens: and in the exercise of his genius for calculation, he had the insolence to predict future events; thus persuading the ignorant and vulgar, that by the aspect of the

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stars he could penetrate the decrees of Providence. He dared to publish celestial secrets under the title of *Prophetiarum, prophecies.*"

These particulars, and many more, he says, were collected from Robert Record. But neither from him nor any one else was he able to discover at what time he lived. Bale, who calls him a mathematician and a conjurer (*Mathematicus et Vates*) gives the same authority for his being an Englishman.

This bare assertion, made at a time when it was not so customary to give or expect proofs and critical exactness in support of facts as at present, has not only been copied, without farther enquiry by Pits, Bale, and Tanner, at home, but by Fabricius and other respectable writers on the continent. A Latin distich, by an anonymous writer, which has been quoted in favour of this opinion, can add but little to its weight, when it is known to come from the most ignorant and monkish of writers, the author of a treatise " *De Origine et Effectu Musice,*" written 1451 ; who tells us that " Cyrus lived soon after the deluge; that one king Ehchiridias was a writer on music," mistaking, I suppose, some Enchiridion which he had seen, for the name of a royal author: And that " Tubal kept a blacksmith's shop. at which Pythagoras adjusted the consonances by the sound of his hammers." But such authority will be found no more to prove J. de Muris an Englishman, than Guido or Franco, as both those writers equally contributed to the progress of music in this kingdom; and it may as well be insisted upon, that, because Metastasio has enriched this country with many beautiful songs, he must consequently be a native of England.

That monks and persons of learning, for many centuries before the Reformation, were more frequently distinguished by the name of the place which gave them birth joined to their baptismal appellation, than by their family name, is most certain: as Guido Aretinus, Geoffry of Monmouth, Henry of Huntingdon, William of Malmsbury. John of Salisbury, Mathew of Westminster, &c. who have been always supposed natives, or, at least, inhabitants, of the several places by which they were called. Now, though no town in Normandy of the name of Meurs can be found, either in maps or geographical books, yet, as there are several places so called in France, particularly one in Touraine, and

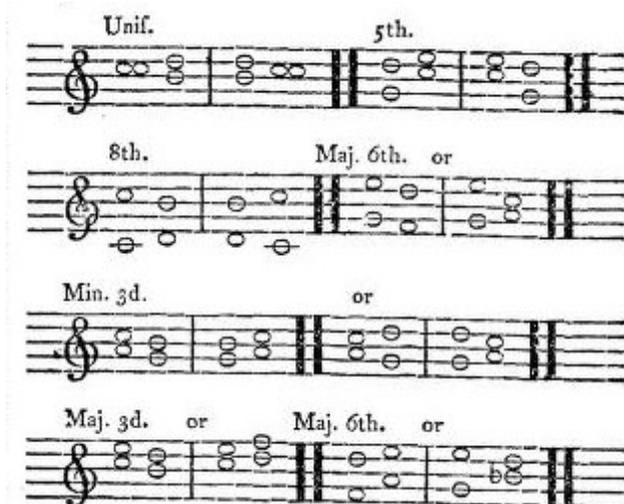
another in Anjou, near Angers, which by giving birth to our John, served so distinguish him from his innumerable namesakes of other kingdoms, cities, and professions; and as no satisfactory or probable reason has been assigned for supposing him an Englishman, nor can any one be now suggested, except a patriotic desire oi appropriating to our own country a man whose learning and talents have been long celebrated, it is but just to restore him to that country which seems to have the fairest claim to him.

John deMuris, though not the inventor of the " *Cantus Mensurabilis,*" seems, by his numerous writings, greatly to have improved it. Indeed, every species of note to be found in his tracts, except the *minim*, is described in Franco, as well as used in compositions anterior to his time, and mentioned by authors who wrote upon music before him. Nor is it possible to imagine that this art was invented and received by all Europe at once: like others, it had its beginning, improvements, and perfection, in different periods of time. His " *Art of Counterpoint,*" of which we procured a copy at Rome, though comprised in a few pages, is, however, the most clear and useful tract on the subject, which those times could boast.

He begins, by informing his reader, that, beyond the octave, all is repetition. That, " within the octave there are six species of concord, three perfect, and three imperfect: of the first kind are the unison, 8th and 5th: and of the second, the two 3ds, and major 6th. The first of the perfect kind, he says, is the unison, which though by some not allowed to be a concord, yet, according to Boethius, it is the same, and the origin of all consonance. The unison naturally requires after it a minor 3d; which, on the contrary, for variety, is best succeeded by a perfect concord. The 5th being of the perfect kind, is well followed by a major 3d, and *è contra*. The octave, another perfect concord, may be succeeded by the major 6th; after which, either a perfect or impelled concord may be taken. It is the same with the minor 3d, which, being of the imperfect kind, may be succeeded, either by a perfect or imperfect concord. The major 3d, though best followed by a 5th, yet may be succeeded by another 3d, but then it must be minor. The major 6th, too, though best followed by an 8th, may yet be succeeded either by a perfect or

imperfect concord of another species, for the sake of variety; it can be followed by a fifth only when the under part rises a major or minor 3d; but by 3ds and 6ths at pleasure. Every composition should begin and end in a perfect concord; and it must be remembered that no two parts should ascend or descend in perfect concords, though imperfect may be used without limitation: and, lastly, care must be taken, that when the under part ascends, the upper should descend, and the contrary."

Most of these rules were given by Franco, but with less clearness and precision; and as they will not only shew that harmony had made some progress in the fourteenth century, but are such as would not shock modern ears, we shall present them to the musical reader in notes.



The minor 6th, we know not why, is called a discord by Franco, and has no admission among concords, by John de Muris; though it is only an inversion of the major 3d, which both allow to be a concord.

John deMuris makes no mention of the 4th in this tract, though, in his "Speculum Musicæ," he gives rules for discanting in a succession of fourths, under the barbarous term diatessaronare.

DENTICI, LUIGI, in *Biography*, a Neapolitan gentleman, who published at Rome, in 1553, two dialogues on music. Of these, though the subject turns chiefly upon the musical proportions, and modes of the ancients, in attempting to explain which, Boethius seems to have been the author's principal guide; yet, in the second dialogue, we have an account of what was then a *modern* concert, from

which an idea may be formed of the state of practical music at Naples, when this book was written. One of the interlocutors, speaking with rapture of a performance which he had heard at the palace of Donna Giovanna d'Arragona, tells us that the principal musicians who played on instruments, and were of the first class, were Giovan Leonarda de l'Harpa Napolitano, Perino da Firenze, Battista Siciliano, and Giaches da Ferrara; and that the singers were Giulio Cesare Brancazzo, Francisco Bisballe, Conte de Briatico, Scipione di Palla, and a soprano, whose name, as his performance was censured, the author has concealed; but of the others, he says, they were most perfect musicians, and sung in a wonderful manner. It appears by this dialogue, that the vocal performers were not accompanied by a band, but that each sung to his own instrument. "Pochi musice si travano che cantono sopra gli stromenti che m'abbian finito di contentare, perche tutti errano in qualche cosa, o nella intonationc, o nella pronontiatione, o nel suonare, o nel fare i passaggi, a vero nel rimettere & rinforzare la voce quando bisogna; le quali cose, parte per arte & parte per natura s'acquistano." "There are few musicians," says the author, "who sing to their instruments, that have entirely satisfied me: as they have almost all some defect of intonation, utterance, accompaniment, execution of divisions, or manner of diminishing and swelling the voice occasionally; in which particulars both art and nature must conspire to render a performer perfect." The interlocutors then celebrate the talents of two female singers: Oonna Maria di Cardona Marchese della Padula, and Signora Fagiola, as being possessed of all the requisites of vocal perfection.

It may be concluded from this conversation, that the soprano among the male singers was an *evirato*; that much art and refinement were expected in vocal performers, besides singing in time and tune; and that, by the titles of count and marchioness given to some of the personages whose talents are celebrated, whether they are regarded as professors or diletanti, it appears that the successful cultivation of music in the city of Naples was at this time in great estimation.

DESMARETS, HENRI, one of the most able French musicians in the reign of Louis XIV, who

having married a young lady with her own consent, and that of her mother, was prosecuted by her father, and condemned to death by the chatlet, and had only time to save himself from an ignominious death by flight to Bruxelles, where he was appointed *mæstro di cappella* to Philip V, king of Spain; and after remaining 14 years in Spain, quitting that country on account of the heat of the climate injuring his wife's health, he obtained the place of superintendant of the music of the duke of Lorraine. He was obliged to remain a fugitive the chief part of his life, never having been able to obtain a pardon during the remainder of his inexorable father-in-law's days. However, in the year 1722, during the regency of the duke of Orleans, his sentence was reversed, and his marriage declared valid. He died in 1741, at the age of 80, having composed seven or eight operas, chiefly serious, which were much admired in their day.

DIDYMUS, an eminent musician of Alexandria, and, according to Suidas, co[n]temporary with the emperor Nero, by whom he was much honoured and esteemed. This proves him to have been younger than Aristoxenus, and more ancient than Ptolemy, though some have imagined him to have preceded Aristoxenus. He wrote upon grammar and medicine, as well as music; but his works are all lost, and every thing we know at present of his harmonical doctrines is from Ptolemy, who, by disputing, preserved them. However, this author confesses him to have been well versed in the canon and harmonic divisions, and if we may judge from the testimony even of his antagonist, he must have been not only an able theorist in music, but a man of considerable learning. As this musician preceded Ptolemy, and was the first who introduced the minor tone into the scale, and, consequently, the practical major  $3d \frac{4}{5}$  which harmonized the whole system, and pointed out the road to counterpoint, an honour that most critics have bestowed on Ptolemy, he seems to have a better title to the invention of modern harmony, or music in parts, than Guido, who appears to have adhered, both in theory and practice, to the old division of the scale into major tones and limmas.

"The best species of diapason," says Doni, "and that which is the most replete with fine harmony, and chiefly in use at present, was invented by Didymus.

His method was this: after the major semitone E F  $\frac{16}{15}$  he placed the minor tone in the ratio of  $\frac{10}{9}$  between F G, and afterwards the major tone  $\frac{8}{9}$  between G A; but Ptolemy, for the sake of innovation, placed the major tone where Didymus placed the minor." Ptolemy, however, in speaking of Didymus and his arrangement, objects to it as contrary to the judgment of the ear, which requires the major tone below the minor. The ear certainly determines so with us: is it not therefore probable, that in Ptolemy's time the major key was gaining ground? Upon the whole, however, it appears, that these authors only differ in the order, not the quality of intervals.

DIETTER, CHRISTIAN LUDVIG, in *Biography*, born at Ludwisburg, 1757, performer on the violin, composer, and *maitre de chapelle* to the duke of Wirtemberg, at Stuttgard. He was one of the first scholars of his serene highness's academy, where he at first studied painting, and had the opportunity of hearing lectures in mythology, history, and geography; but devoted all his leisure hours to music. The duke, observing his musical talents, advised him to cultivate them exclusively. He accordingly studied under Schubart, and the celebrated violinist, Celesini, who came from Rome to England with the late duke of Dorset, and after remaining in London several years, went to Stuttgard, where he was placed at the head of the opera-band. Dietter, whose thirst for knowledge was insatiable, wishing to study the theory of music regularly, and finding that he could get no instructions from the *mæstro di cappella* Bononi, studied the works of Jomelli, and other famous composers; and in the year 1778 gained a prize medal for composition, which he had gained two years before on the violin. He continued to reside in the duke's academy, or conservatorio, till the year 1781, and composed various works for the theatre as well as for public concerts.

DIEUPART, CHARLES, in *Biography*, we believe, was a native of France, but who had resided so long in England, that his name only suggested the idea of his not being an Englishman. We have been informed, by those who remembered him, that he was a correct and firm performer on the violin, and associated with Clayton, and Nicola Haym, as leader of the band at Drury-lane and Dorset-Gardens, in

the first attempts at operas, after the Italian manner. Dieupart, consequently, played the first violin in the operas of Arsincæ, and Camilla, when they were performed in 1705, entirely in English: and in 1707, in Addison's Rosamond, set by Clayton. But on the arrival of Valentini, when operas were performed half in English, and half in Italian; and in 1710, on the arrival of Nicolini and Handel, Clayton, Haym, and Dieupart, discouraged from any further attempts at operas by English performers, were obliged to solicit the encouragement of the public in establishing a concert, which they proposed to carry on jointly at Clayton's house, in York buildings, where there was a large room, which had long been appropriated to concerts. The proposals for this undertaking are inserted in two letters printed in the Spectator, N<sup>os</sup> 258 and 278. This association continued but a short time; for, in 1711, we find Clayton engaged with sir Richard Steele, in a subscription at York buildings. Haym went to the Haymarket, became a performer in the opera band, was frequently the opera poet, and sometimes the composer; while Dieupart betook himself to teaching the harpsichord, and was admitted in that capacity into some of the best families in the kingdom; but late in life, he degenerated into negligence and a vulgar taste; leading low concerts at ale-houses in obscure parts of the town, where he won all hearts by his neat and elegant manner of playing Corelli's solos, which he might have done in better company, if, like poor Smart the poet, he had not, during his derangement, preferred foul linen to clean. Dieupart had a great passion for disguising himself like a common fidler, and playing in booths at fairs. The late Mr. Naphthali Frankes (a first rate dilettante on the violin) found him out at May fair in that capacity, by his style of playing, in which he did not remember to disguise his bow, his tone, or his taste. He died about the year 1740 at a great age, and in very indigent circumstances. We find in the Dutch catalogues of the time, six sets of harpsichord lessons by Dieupart, which he afterwards transformed into concertos for the violin, flute, base-viol, and arch lute.

DIRUTA, GIROLAMO, in *Biography*, organist of the cathedral at Chioggia in 1615, published in Italian at Venice, in fol. a book on music, entitled, "Il Transilvanio," in dialogue between the author and

his scholar, a prince of Transilvania. It contains instructions for playing the organ and other keyed instruments, with preludes by most of the celebrated organists of Italy at the time; but in these no keys are used but those of the church, and all the passages consist of running up and down the scale with both hands, alternately, without other intention than to exercise the singers in the most obvious and vulgar divisions then in use.'

### Vol 12 Dissimulation-Eloane

DITTERS, Charles, in *Biography*, the favourite, says Gerber, of the German nation, was born in 1730. He began his career as a musician by the violin, as a performer on which instrument he was admitted into the imperial chapel at Vienna; and when he followed the emperor Joseph to Frankfort on his election of king of the Romans, he eclipsed all his rivals. At that time he bore his family name of Ditters; but in 1770, the emperor, as a reward for his merit and talents, elevated him to the rank of nobility by the title of Dittersdorf, and at the same time appointed him ranger of the forests in his Silesian domains. On his arrival in Silesia, the prince bishop of Breslau nominated him director of his chapel, or choral band, and from that time he resided alternately in Silesia and Vienna. In 1792, he lived in a splendid manner on his own property in Austria, which was very considerable.

In 1772, we heard his music performed at Vienna- among the best composers of that period; and at Brussels his symphonies were in the highest favour at this time, and performed under the direction of that admirable director of the band, M. Fizthumb, which we heard with very great pleasure. Few of Haydn's symphonies were then known, and Vanhal and Ditters were at the head of the German symphonists.

Of the works of Ditters, which are uncommonly numerous and excellent, not more than eight or ten have been printed. And these were not chosen for their superior merit, but because copies had been more easily obtained by the editors. The fifteen symphonies, composed from his feelings on reading the metamorphoses of Ovid, are to be excepted; for these he not only led with universal applause at Vienna, but also by general intreaty, attended

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himself to their publication. In 1780, a new source of applause was opened to him by setting words to music. The oratorio of Esther, "O sia la liberatrice del popolo Giudaico nella Percia," composed by him, was performed for the benefit of the widows and families of musicians. But his most admired German work "Der Doctor und der Apotheker," was performed in the Vienna theatre, in 1786. Two years after this, he set and published, at Vienna, three other operas.

DOMENICO, ANIBALI, in *Biography*, an Italian singer in Handel's operas, who performed the second man's part in *Sirœ*, when Conti was here, and Strada was the first woman. His voice was a contralto, the power and sweetness of which Handel gave him an opportunity of displaying in his first air, "Al par della mia sorte," by a "Messa di voce," or swell, at the beginning, but no peculiar taste, expression, or power of execution appear in his part; his bravura air in the second act, "Si Cadro," contains only common, and easy passages. We can only judge of a singer, whom we have never heard, by examining the score of the songs composed expressly for him or her. The abilities of Anibali, during his stay in England, seem to have made no deep impression, as we never remember him to have been mentioned by those who constantly attended the operas of those times, and were rapturists in speaking of the pleasure they had received from singers of the first class.

We found a music-book of one of Anibali's scholars at a stall in Middle-row, with graces to all the airs of *Sirœ*, in his own-hand-writing, which, for the time, were good.

*Editorial note: The above article, Anibile, Domenico was missed from an earlier volume, and the name reversed here*

DONATO, BALDASSAVE, a musical composer of Naples, who published at Venice, in 1555, "Canzone Villanesche alia Napolitana," in very good counterpoint of four parts. In these little national songs there is generally more humour in the words and more air and vivacity in the melody, than in any other songs, equally ancient, that we have seen. They seem to have been sung about the streets, in parts, as the words of several imply. In one of them,

a singing-master speaks, who offer to teach the Guidonian hand, or gamut, in an hour; and in one of the following, the syllables *ut, re, mi, fa, &c.* are ingeniously applied in most of the parts, to such sounds as require them, in solmisation.

*Editorial note: In the above article the Christian name should be Baldassare.*

DONI, ANTON FRANCISCO, in *Biography*, an Italian musician and poet of the middle of the 16th century, author of a book, entitled "Dialoghi della Musica," which was published at Venice 1544. It is now among the *libri rari*; we have never seen it, except in the library of Padre Martini, where we transcribed a considerable part of it. The author a whimsical and eccentric character, tinctured with buffoonery, was not only a practical musician and composer by profession, but connected and in correspondence with the principal writers and artists of his time. His "Libreria" must have been an useful publication when it first appeared; as it not only contains a catalogue and character of all the Italian books then in print, but of all the MSS. that he had seen, with a list of the academies then subsisting, their institution, mottos, and employment; but what rendered this little work particularly useful to our inquiries after early musical publications, is the catalogue it contains of all the music which had been published at Venice since the invention of printing.

This author published a collection of his letters, and the answers to them; and a wild satirical rhapsody, which he calls "La Zucca," or the Pumpkin.

In all his writings, of which he gives a list of more than twenty, he aspires at singularity, and the reputation of a comical fellow; in the first he generally succeeds, and if he fail in the second, it is not for want of great and constant efforts to become so.

At the beginning of his "Dialogue on Music," this author gives a list of composers then living at Venice, amounting to seventeen, of whom seven are Netherlanders; the rest chiefly Italian. In the course of the dialogue, compositions by most of them are performed. In the first conversation the interlocutors are Michele, Hoste, Bargo, and Grullone, all

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performers, who sing madrigals and songs by Claudio Veggio and Vincenzo Ruffo. In the second conversation, instruments are joined to the voices: Anton, da Lucca first playing a voluntary on the lute, "Fa cose divine;" then Buzzino, il violone; Lod. Bosso, S. G. Battista, Pre Michele, Pre Bartolomeo, and Doni himself, play on viols; these all perform in pieces of Riccio da Padua, Girolamo, Parabosco, Berchem, Archadelt, &c. Here Doni speaks with triumph and exultation of the superior state of music in his time, compared with that of any former period: for, says he, "there are musicians now, who if Josquin were to return to this world, would make him cross himself. In former times people used to dance with their hands in their pockets; and if one could give another a fall, he was thought a wit, and a dextrous fellow. Ysach (Henry Isaac, 'detto Arrigo Tedesco), then set the songs, and was thought a master; at present he would hardly be a scholar."

"Hannibal," says Capt. Bluff, "was a very pretty fellow in those days, it must be granted.—But alas, sir! were he alive now, he would be nothing, nothing in the earth."

Apostolo Zeno, in his notes on the "Bibl. dello Eloq. Ital." of Fontanini, seems to give a very just character of this whimsical writer, when he says, "Il Doni solito sempre tener dubbioso il lettore ne' moi fantastica scritti tia la verita e la falrita, falche non si scuopre quando da sinno, e quando da burla egli parli," to. ii, p. 180, edit, de Venezia, 1743. "It is so much the practice of Doni, in all his fantastical writings, to blend truth with falsehood, that the reader is unable to discover when he is ludicrous, or when serious."

DONI, John Baptista, a Florentine nobleman, who flourished in the last century, spent the greatest part of his life in the study and defence of ancient music. His writings and opinions were very much respected by the learned, though but little attended to by practical musicians; on which account most of his treatises, which are very numerous, are filled with complaints of the ignorance and degeneracy of the moderns, with respect to every branch of music, both in theory and practice.

It is no uncommon thing for philosophers, mathematicians, and men of letters, absorbed in mere speculation, to condemn in their closets, unheard and unseen, the productions and

performances of practical musicians; who in their tum, contemn whatever theory suggests as visionary, and inadmissible in practice, without giving themselves the trouble to consider, or even to read, the principles upon which an hypothesis may be founded.

It seems as if theory and practice were ever to be at strife; for the man of science, who *never hears music*, and the musician, who *never reads books*, must be equally averse to each other, and unlikely to be brought to a right understanding.

That Doni was but little acquainted with the music which delighted the ears of his contemporaries, appears in many parts of his works; and as to his belief that the ancients knew and practised counterpoint, and that their music was superior to the modern in every particular, it seems to have been founded upon no better grounds than that of his predecessors, Gaffurio and Zarlino: but if it was such as Doni has imagined, and given in example, the ears of mankind, to have been delighted with it, must have been differently constructed formerly, from those of the present times, which are pleased with modern harmony.

This writer seems full of inconsistencies, with respect to ancient counterpoint. He is unwilling that the Greeks and Romans should be deprived of it; and yet, in speaking of its use among the moderns, he calls it "nemica della musica." His reasons for allowing it to the ancients are chiefly drawn, from their vocal notes being different from the instrumental; from the early invention of the hydraulic, and other organs: from the numerous strings upon some of their instruments; and from a striking passage in Plutarch, which he thinks decisive, as it proves, that though the most ancient musicians use but few strings, yet these were tuned in consonance, and disposed with as much art as in our instruments at present.

Doni left behind him at his death, about 1650, many printed works upon ancient music, as "Compnd. del. Trat. de' Generi e de' Modi della Musica. De præstantia. Musics Veteris," and particularly his "Discorso sopra le Cousonanze," with a great number of unfinished essays and tracts relative to that subject, and the titles of many more. Few men had indeed considered the subject with greater attention. He saw the difficulties, though he

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was unable to solve them. The titles of his chapters, as well as many of those of father Mersennus, and others, are often the most interesting and seducing imaginable. But they are false lights, which like *ignei fatui*, lead us into new and greater obscurity; or like those specimens of fruit brought from the "Land of Promise," which those in whom they excited the strongest desire, never lived to see.

The treatises which he published both in Latin and Italian on the music of the Greeks, being well written in point of language, obtained him the favour and eulogies of men of the highest class in literature. He has been much extolled by Heinsius, Gussendi, Pietro della Valle, and others. Apostolo Zeno, in his learned notes to the Biblioteca Italiana of Fontanini, speaks of him in the following terms. "We had reason to hope, that the works of Doni would have completed our knowledge of the musical system of the ancients; as he united in himself a vast erudition, a profound knowledge in the Greek language, in mathematics, in the theory of modern music, in poetry, and history, with access to all the precious MSS. and treasures of antiquity." He invented an instrument which he denominated the "Lyra Barberini," or "Amphichordon," which he has described in an express treatise, but we hear of it no where else. He was a declared foe to learned music, particularly vocal in fugue, where the several performers are uttering different words at the same time, which certainly manifest good taste, and enlarged views, with respect to theatrical music and the improvement of the musical drama or opera; but his objections to modern music and proposals of reform, not only manifest his ignorance of the laws of harmony, but a bad ear. as he recommends such wild, impracticable and intolerable expedients of improvement, as no ear well constructed, however uncultivated, can bear. In 1763, signior Bandini, librarian to the ci-devant grand duke of Tuscany, published, in 2 vols, folio, not only the musical tracts of Doni which had appeared during his life, but others that were found among his MS. papers after his decease, some finished, some unfinished, and the mere titles of others which he had in meditation.

DOWLAND, JOHN, in *Biography*, an English musician, and an eminent performer on the lute, was born in 1562, and admitted to a bachelor's degree in music at Oxford in 1588, at the same lime as Morley.

He is styled doctor by Tomkins, Peacham, and Ravenscroft; but Ant. Wood is silent concerning his ever having obtained that honour. He was so much celebrated for his performance on the lute, that Ant. Wood (fasti 1588.) who never could have heard him, scrupled not to sav, that "he was the rarest musician that his age did behold."

After being at the pains of seeing several of Dowland's compositions, we have been equally astonished and disappointed at his scanty abilities in counterpoint, and the great reputation he acquired with his contemporaries, which has been courteously continued to him either by the indolence or ignorance of those who have had occasion to speak of him, and who took it for granted that his title to fame, as a profound musician, was well founded. There are among the lamentations, published by Leighton, several by Dowland, which seem to be inferior in every respect to the rest; for, besides want of melody and design, with the confusion and embarassment of a principiante in the disposition of the parts, there are frequently unwarrantable, and, to our ears, very offensive combinations in the harmony; such as a sharp third, and flat sixth; an extreme flat fourth and sixth, &c.



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And I in deep delight am chiefly drown'd,  
When as himself to singing he betakes.

One god is god of both, as poets feign;  
One knight loves both, and both in thee remain.  
Suppl. to Shakspeare, vol. i. p. 713.

It has frequently happened that a great performer has been totally devoid of the genius and cultivation necessary for a composer; and, on the contrary, there have been eminent composers whose abilities in performance have been very far from great. Close application to the business of a composer equally enfeebles the hand and the voice, by the mere action of writing, as well as want of practice; and if the art of composition, and a facility of committing to paper musical ideas, clothed in good harmony, be not early acquired, even supposing that genius is not wanting, the case seems hopeless; as we never remember the difficulties of composition thoroughly vanquished except during youth, and we think we may venture to own, from the works of Dowland, which we have had an opportunity of examining, that he had not studied composition regularly at an early period of his life; and was but little used to writing in many parts. In his prefaces, particularly that to his "Pilgrim's Solace," he complains much of public neglect; but these complaints were never known to operate much in favour of the complainants, any more than those made to a mistress or lover whose affection is diminishing, which seldom has any other effect than to accelerate aversion. As a composer, the public seem to have been right in withdrawing that favour from Dowland, which had been granted on a bad basis; - but with regard to his performance we have nothing to say: as at this distance of time there is no judging what proportion it bore to that of others who were better treated.

The king of Denmark was so much pleased with Dowland, that he requested king James to permit him to leave England. He accordingly went to Denmark and died there. Malone's note to a Sonnet in the 1st vol. of the supplement to Shakspeare's plays.

DRAGHI, GIO. BATTISTA, in *Biography*, an Italian musician, who came to England about the time of Charles II'd's marriage with the infanta Catherine of Portugal, and was appointed his

majesty's organist and mæstro di cappella. He assisted Lock in composing Shadwell's English opera of *Psyche*, and was music-master to queen Anne. He preserved his station at Somerset house to the time of that queen's death. We believe him to have been the brother of Antonio Draghi, who was opera composer to the court of Vienna during 40 years.

DRYDEN, JOHN, in *Biography*, one of the most celebrated poets

*Editorial note: Final passages after the biography proper, discussing his involvement with music and theatre. This is signed 'Burney'.*

Our great bard, besides his dramatic works for declamation, single poems of length, occasional verses, epistles, fables, elegies, prologues, epilogues, epitaphs, and translations, is well entitled to eulogy as a lyric poet; having not only written innumerable songs, "Alexander's Feast," and another "Ode for St. Cecilia's Day," but several dramas expressly for music: as, "The State of Innocence, or, Fall of Man," an opera; *Albion and Albanus*, ditto; "King Arthur or the British Worthies," a dramatic opera; and the "Drama of Dioclesian," written originally by Beaumont and Fletcher, which he formed into an opera for Purcell.

Though the *State of Innocence* is formed into an opera, it can be calculated to form an air or duet. There is, indeed, a dance of devils, among other amusements, between the first and second acts; and it is said in the instructions, that they may sing a song expressive of the change of their condition, from what they once enjoyed, and how they fell bravely in battle, having deserved victory by their valour, and what they would have done had they conquered. In the third act only devils sing, disguised like angels. There is no song or vocal music in the fourth act. In the last scene of the fifth act, soft music and a song are mentioned; but for which no words are provided. Eve's last speech, however, might be set and sung, as an adieu to the joys of paradise.

This drama, framed from Milton's *Paradise lost*, was never brought on the stage, or even set to music, as we have been able to discover. Nor do we know whether the dialogue was intended for recitative or

declamation. The author, while he has endeavoured to preserve the beautiful, bold, and daring sentiments of Milton, quitting blank verse, and Milton's epic style, has dressed his thoughts in his own, melodious, powerful and happy versification.

Throughout the preface to his next opera, as it is called, "Albion and Albanus," Dryden, in his usual manner, diffuses entertainment and instruction; and though he probably had never seen or heard a single scene of an Italian opera performed, his definition of that species of drama, and precepts for its construction and perfection, are admirable, and in many respects still applicable to similar exhibitions.

"An opera," says he, "is a poetical tale, or fiction, represented by vocal and instrumental music, adorned with scenes, machines, and dancing. The supposed persons of this musical drama are generally supernatural, as gods and goddesses, and heroes, which at least are descended from them, and in due time are to be adopted into their number. The subject, therefore, being extended beyond the limits of human nature, admits of that sort of marvellous and surprizing conduct, which is rejected in other plays. Human impossibilities are to be received, as they are in faith; because, where gods are introduced, a supreme power is to be understood, and second causes are out of doors: yet propriety is to be observed even here. The gods are all to manage their peculiar provinces; and what was attributed by the Heathens to one power, ought not to be performed by any other. If the persons represented were to speak on the stage, it would follow of necessity, that the expressions should be lofty, figurative, and majestic: but the nature of an opera denies the frequent use of these poetical ornaments; for vocal music, though it often admits a loftiness of sound, yet always exacts a melodious sweetness; or to distinguish yet more justly, the recitative part of an opera requires a more masculine beauty of expression and sound: the airs must abound in the softness and variety of numbers; their principal intention being to please the hearing, rather than to gratify the understanding. As the first inventors of any art or science, provided they have brought it to perfection, are, in reason, to give laws to it; so whosoever undertakes the writing an opera, is obliged to imitate the Italians, who have not only invented, but perfected this sort of dramatic musical

entertainment. We know that for some centuries, the knowledge of music has flourished principally in Italy, the mother of learning and of arts; that poetry and painting have been there restored and so cultivated by Italian masters, that all Europe has been enriched out of their treasury.

"It is almost needless to speak any thing of that noble language in which this musical drama was first invented and performed. All who are conversant in the Italian, cannot but observe, that it is the softest, the sweetest, the most harmonious, not only of any modern tongue, but even beyond any of the learned. It seems, indeed, to have been invented for the sake of poetry and music; the vowels are so abounding in all words, and the pronunciation so manly and so sonorous, that their very speaking has more of music in it than Dutch poetry or song. This language has in a manner been refined and purified from the Gothic, ever since the time of Dante, which is above four hundred years ago; and the French, who now cast a longing eye to their country, are not less ambitious to possess their elegance in poetry and music; in both which they labour at impossibilities; for nothing can be improved beyond its own species, or further than its own original nature will allow: as one with an ill-toned voice, though ever so well instructed in the rules of music, can never make a great singer. The English have yet more natural disadvantages than the French; our original Teutonic consisting most in monosyllables, and those incumbered with consonants, cannot possibly be freed from those inconveniences."

He tells us, that "this opera was only intended as a prologue to a play of the nature of the "Tempest;" which is a tragedy mixed with opera, or a drama written in blank verse, adorned with scenes, machines, songs, and dances; so that the fable of it is all spoken and acted by the best of the comedians; the other part of the entertainment to be performed by the same singers and dancers who are introduced in this present opera." The tragedy here alluded to was "King Arthur," which was not performed till about the year 1690.

By dramatic opera, Dryden, and writers of his time, mean a drama that is declaimed or spoken, and in which songs and symphonies are introduced; differing from real operas, where there is no speaking, and where the narrative part and

dialogue is set to recitative. And this is the plan that has of late years been so successfully followed by Bickerstaff and others, in the comic-operas that have appeared on the English stage. To say the truth, though recitative was tolerated in Dr. Arne's *Artaxerxes* in favour of the airs, sung by favourite singers, we have properly no *national recitative*, which, in action, is not languid, or ridiculous.

In the epistle dedicatory to his third opera, "King Arthur," to the marquis of Halifax, the poet makes a very candid, liberal, and unusual concession to the musician, Purcell, who composed the opera, by saying, that "these sorts of entertainment are principally designed for the ear and eye; and therefore in reason my art on this occasion ought to be subservient to his."

Dryden, no musician himself, seems to have been more sensible to the charms of music than any of our poets of the higher class, except Milton and Mason, who knew what they were talking about.

Burney.

DUBOS, JOHN BAPTIST, abbot of Resons,

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

The abbé Dubos, an eminent writer on many subjects was neither so faithful as an antiquary, nor so ingenious in his conjectures as he was long imagined. His agreeable style and insinuating manner were such as to make his readers forget to doubt. In his "Reflexions critiques sur la Poesie et sur la Peinture," tom, iii, there are some bold and unqualified assertions concerning ancient music that seem to require particular notice among musical articles. The abbé does not write ex professo on music; it is chiefly in his dissertation on the theatrical representations of the ancients that he speaks with so much firmness of Greek music, as a good judge might be allowed to do of music which he heard but yesterday.

Voltaire, in characterizing this ingenious writer in his "Siecle de Louis XIV." says: "he did not understand music, had never written a line of poetry, and was not in possession of a single picture; but he had read much, and seen and reflected much on the arts. He was as well acquainted with ancient literature as the modern, and with ancient and

foreign languages as with his own." But it does not follow, that because Voltaire was a man of wit, and a good poet, that he was a good judge of painting and music, for neither of which does he manifest partiality, or discover the least knowledge in its principles.

Dubos's eulogy on Lulli, whom he styles the greatest poet in music, with whose works he was acquainted: on the sublimity of his airs for dancing, &c. ceases to command attention. The same raptures, and still greater, were afterwards expressed in France for the works of *ameau*, than for those of Gluck and Piccini; and now or those of Hadyn, Mozart, and Pæsiello. At present, however, there does not remain in France a single idea of that music, which Dubos so exclusively extolled; and his notions of ancient music are still less to be confided in, than the modern: among other absurdities lie asserts, boldly, that the performer in the ancient dramas was accompanied by a *basso continuo*, not like that of the French opera, but like the base accompaniment to Italian recitative; and determines, from a passage and plate in Bartholinus, that the instrument upon which this *continued base* was played, was a flute! With the same courage, and the same truth, this lively author asserts, that the *semeia*, or musical characters of the Greeks, were nothing more than the initial letters of the names of the sixteen notes in the great system; or diagram! Opinions which merely to mention, is to confute.

Dilettanti, musical critics, without possessing the necessary *præcognita*, know not what is practicable, what impossible, what is already known, or what is still to be discovered. We have known many gentlemen and ladies who have been admirable performers of the music of others; but when they erect themselves into composers and critics, they discover more ignorance than the lowest and most clumsy professor that was ever admitted into an orchestra or organ-loft.

What Dubos says in defence of the *masks* through which theatrical performers spoke or sung, is more reasonable. "The Spectator, says he, lost but little on the side of *face-playing*, by the introduction of *masks*; for not one-third of the audience was near enough to the actor to discern the play of muscles, or working of the passions in the features of his face; at least to have received pleasure from them; for an expression

must have been accompanied with a frightful grimace and distortion of visage, to be perceptible at so great a distance from the stage." But when he says, "foreigners find that the French understand *time* and *rhythm* better than the Italians,"—all must know, except his countrymen of the old school, that the direct contrary is true, and indeed almost all the opinions of this writer, concerning both ancient and modern music, which were respected four-score years ago, would be defended now by few, even among the natives of France.

DUBOURG, Matthew, in *Biography*, a very eminent performer on the violin, whose conduct as well as performance, acquired him patrons and friends, which rendered his long life happy, and honourable to himself and profession.

This excellent performer, born in 1703, was the natural son of the celebrated dancing-master, Isaac, and had instructions on his instrument by Geminiani, soon after his arrival in England, 1714. In 1715, the young Dubourg, at twelve years old, had a benefit concert at the great room, afterwards the Tennis-court, in James'-street, and is said to have played, standing on a joint stool, a solo, at Briton, the small coal-man's concert, much earlier, From this time till the year 1720, when the Royal Academy was formed at the opera-house, Dubourg played solos and concertos at almost every benefit concert besides his own. From that period he was sufficiently steady and powerful to lead the band at the concerts, where he performed solos, till the year 1738, when he had arrived at such fame and patronage as procured him the appointment of composer and master of his majesty's band in Ireland. He resided several years in that kingdom afterwards. But from the year 1735, when he was taken into the service of the late prince of Wales, he frequently visited England. We saw and heard him while at his best in the summer of 1744, at Chester, and had the pleasure of accompanying him in Corelli's 5th solo, which he performed in a manner so superior to any one we had ever heard, that we were equally astonished and delighted, particularly with the fulness of his tone, and spirit of his execution.

It has been erroneously said, that Dubourg was no composer; he was indeed no publisher, but the odes which he set for Ireland, and innumerable solos and concertos which he composed for his own

public performance, are now in the possession of one of his disciples, and of some of them the composition is excellent. On the demise of Festing, in 1752, he was appointed leader of the king's band, and upon that and the produce of his place in Ireland, he seems to have enjoyed ease and tranquillity to the end of his life, which was terminated in 1767, at the age of 64. He was buried in Partington church-yard, and on his monumental stone are engraved the following lines:

"Though sweet as Orpheus, thou couldst bring  
Soft pleadings from the trembling string,  
Uncharm'd the king of terror stands,  
Nor owns the magic of thy hands."

DUNI, EGIDIO RIMUALDO, in *Biography*, a natural, graceful, and facile Italian composer, long settled in France. He was one of the first who a little reconciled the French to Italian melody at the comic opera, by applying it to French words, previous to the arrival and subsequent feuds concerning the merit of Gluck and Piccini.

Duni was born near Ottranto in the kingdom of Naples, 1709; his father was a *mæstro di cappella*, and had six sons and three daughters. At nine years old he was sent, much against his will to a conservatorio at Naples, where he studied under the celebrated Durante.

It will appear, in the article PERGOLESI, that Duni engaged at Rome to compose the opera of *Nero*, had great success, while the *Olimpiade* of Pergolesi was almost hissed. This success by no means flattered the vanity of the young Duni, who, ashamed of his victory, slid to Pergolesi: "O my friend ! *nesciunt qui fasciunt.*"

Intrusted with an interesting negotiation at Vienna, by cardinal C\*\*\*\*, Duni availed himself of this opportunity of displaying his talents, and acquired some reputation there. On his return to Naples, he was nominated by the king *mæstro di cappella* to the church of S. Nicolo di Bari. Some years after his return to Naples he composed an opera for S. Carlo, which had great success. He composed one likewise for Venice, and went again to Paris, in 1733 to seek relief for perpetual palpitation, with which he was tormented; when he became so pleased with France, that he resolved to spend there the rest of his days; he however went

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into England to compose some operas requested of him, (rather songs, we never heard of his operas in England.) but he was in so bad a state of health, that the English physicians advised him to go to Holland, in order to consult Boerhaave.

The new regimen which he prescribed to him was to ride, every day, and in a few years he found himself quite recovered; but, soon after, he was in so perilous a situation that he lost his health for ever.

Having returned to Italy to visit his mother, whom he tenderly loved, he was attacked by robbers near Milan, and upon the point of being murdered. The revolution in his health, occasioned by this fright, renewed the hæmorrhage to which he was subject, and the constant suffering with which he was afflicted to the end of his days.

While marshal Richelieu commanded at Genoa, Duni, in spite of his sufferings, composed an opera, which was so fortunate as to please the French, Italians and Spaniards, who engaged him to compose another, which was equally successful. This good fortune occasioned his being noticed by the infant, Don Philip, who carried him to Parma, and appointed him music-master to princess Elizabeth, his daughter, first wife of the emperor Joseph. It was at Parma that he first composed to French words, and he succeeded so well there that they sent him, from Paris, the comic opera "Le Peintre Amoureux" to set.

The education of the princess being finished, he obtained leave to go to Paris, and retired thither on a pension, where he was present at the successful performance of his drama, "The Amorous Painter," in 1757, which finally determined him to remain in France.

He resided at Paris till 1775. when a malignant fever bereaved his wife and son of a kind husband and affectionate father.

Duni composed for the theatre Italian at Paris, besides "The Amorous Painter," in 1757; "The Irresolute Widow," in 1758; "La Fille Malgardée," in 1759; "Nina Sc Lindor," in 1761, and "L'Isle des Foux;" in 1762, "Lc Milicien;" in 1763, "Les Chasseurs Sc La Laitiere," "Le Rendezvous;" in 1765, "L'Ecole de la Jeunesse," "La Fee Urgelle;" in 1766, "La Clochette;" in 1768, "Les Moissonneurs, les Sabots;" in 1770, "Themize;" and, the same year, "L'Heureuse Espiegle." All these had a certain

degree of success, and many of them remained several years in favour. Laborde.

DUNSTABLE, JOHN, in *Biography*, an English musician, who at an early stage of counterpoint, acquired on the continent the reputation of being its inventor. He was the musician whom the Germans, from a similarity of name, have mistaken for saint Dunstan, and to whom, as erroneously, they have joined issue with others in ascribing to him the invention of counterpoint in four parts. He was author of the musical treatise "De Mensurabili Musica," which is cited by Franchinus, Morley, and Ravenscroft. But though this work is lost, there is still extant in the Bodleian library, a Geographical Tract by this author; and, if we may believe his epitaph, which is preserved by Weaver, he was not only a musician, but a mathematician, and an eminent astrologer. Of his musical compositions nothing remains but two or three fragments in Franchinus, and Morley. He is very unjustly accused by this last writer of separating the syllables of the same word by rests. But I believe master Morley was so eager to make a wretched pun on the name of Dunstable, that he did not sufficiently consider the passages which he censured; the errors in which seem to be only those of the transcriber or printer: for the last syllable of Angelorum belongs to the last note of the first musical phrase, before the rests, and not to the first note of the second group.



The words and syllables in this manner fall on the right notes.

Dunstable seems to have acquired a great reputation on the continent; for he is not only cited by Franchinus, but John Tinctor, a writer somewhat more ancient, who gives to the English the invention of the new art of counterpoint, and places John Dunstable at their head. Speaking of counterpoint he says, "Cujus ut ita dicam novæ artis fons et origo, apud Anglos, quorum Caput Dunstable existit fuisse perhibetur." It was in a MS. Latin tract, in the possession of Padre Martini, that I saw this curious passage, which probably has done us some credit with those who have believed and transcribed it; but he could not have been the inventor of that art

concerning which several treatises were written before he was born. However this is but one proof more of what has been already remarked, that when a mistake or a falsehood has once had admission into a book, it is not easily eradicated; and this assertion concerning John of Dunstable's invention of counterpoint, as if it were not sufficiently false in itself, has been aggravated by the additional blunder of mistaking his name for that of St. Dunstan. Not only M. Marpurg, but the editors of the Supplement to the Encyclopedie, art. Contrepoint, have lately copied this error unexamined.

Dunstable, whom Stow calls "a master of astronomie and music," was buried in the church of St. Stephen, Walbrook, 1458.

SAINT DUNSTAN.

*Final passages after the biography proper, discussing his involvement with music*

[Saint Dunstan] is mentioned by several German writers not only as a great musician, but as the inventor of music in four parts: a mistake that has arisen from the similarity of his name with that of Dunstable, one of the earliest writers on counterpoint in this country; at least it is certain, that music in four parts was not only unknown here, but throughout Europe, in the tenth century, during which Dunstan flourished. Dunstan died 988, aged 64. Indeed, almost all the monkish writers thought it necessary to make a conjurer of this turbulent prelate. Fuller, (Church History, 1666,) who has consulted them all, tells us, that he was an excellent musician, which, according to this writer, was a qualification very requisite to ecclesiastical preferment; for, he informs us, that, "preaching, in those days, could not be heard for singing in churches." However, the superior knowledge of Dunstan in music was numbered among his crimes; for being accused of magic to the king, it was urged against him, that he had constructed, by the help of the devil, (probably before he had taken him by the nose,) a harp, that not only moved of itself, but played without any human assistance. With all his violence and ambition, it may be supposed, that he was a man of genius and talents; since it is allowed, by the least monkish among his historians, that he was not only an excellent musician, but a notable

painter and statuary, which, says Fuller, "were two very useful accomplishments for the furtherance of saint-worship either in pictures or in statues."

Indeed, it is expressly said, in a MS. life of this prelate, (Vit. St. Dunstan MSS. Cott. Brit. Mus. Faustin. b. xiii.) that among his sacred studies, he cultivated the arts of writing, harping, and painting. It is likewise upon record, that he cast two of the bells of Abingdon abbey with his own hands. (Monast. Anglic. torn, i, p. 104.) And according to William of Malmesbury, who wrote about the year 1120, the Saxons had organs in their churches before the conquest. He says, that Dunstan, in the reign of king Edgar, gave an organ to the abbey of Malmesbury; which, by his description, very much resembled that in present use. "Organa, ubi per æreas fistulas musicis mensuris elaboratas, dudum conceptas follis vomit anxius auras." William, who was a monk of this abbey, adds, that this benefaction of Dunstan was inscribed in a Latin distich, which he quotes, on the organ pipes. Vit. Aidhem. Whart. Ang. Sacr. ii, p. 33. Osb. Vit. S. Dunst.

DUPHLY, a musical professor on the harpsichord, who composed some agreeable pieces in the French style of the time, (30 or 40 years ago,) which were printed in England by Walsh, and which, as well as their author at Paris, were in high favour here, and thought well calculated to form the hand. Duphly was employed by Rousseau in drawing up the article *Doigter*, fingering; but his method is not what would be called good now, nor did it agree with the method of Couperin, good at the beginning of the last century, and in many particulars still excellent.

DUPORT, in Biography, a powerful performer on the violoncello. Till our *Crosdil*, stimulated, perhaps, by his example, had vanquished all the difficulties of finger-board and bow, incident to the instrument, we should readily have joined with M. Laborde, in calling him the most admirable performer on the violoncello that has ever been heard. When in England with his younger brother, it was thought that he could only be excelled by the cider.

DUPUIS, DR. THOMAS SAUNDERS, late one of the organists and composers of the king's chapel. He was a correct harmonist in his compositions, and a good performer on the organ, with a fancy not very rich or original; but his finger was lively, and he

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knew the instrument well. He died in 1796, and was succeeded in the chapel-royal by Dr. Arnold.

DUPUIS, ERICIUS. Cardinal Bona pretended, that ever since the eleventh century (which was that of Guido), Ericius Dupuis had added a note to the hexachord of Guido, to avoid the difficulties of the mutations in solmisation, and facilitate the study of plain-chant. This assertion cannot be supported, as there remains not the least vestige of any such addition. No one doubts at present of this 7th syllable *si* having been added to the other six by Le Maire, about the end of the 17th century.

All his merit, however, consists in giving the syllable *si* to the 7th note, for its utility had long been demonstrated. See the works of Pere Mersenne. Laborde. The use of this syllable, however, is not yet general in my part of Europe, except France; nor in any other country do they agree to call *c* ut, except when it is the key note.

DURANTE, *Francisco*, in *Biography*. This illustrious disciple of Alessandro Scarlatti, whom he succeeded as principal master of the conservatorio of Sant' Onofrio in Naples, deservedly merited the character of the best and most judicious contrapuntist that Italy can boast; not so much for the fugues, canons, or masses which he has composed, as for the number of illustrious scholars which his instruction and example have produced. No better proofs need be instanced than Pergolesi, Terradeglias, Piccini, Sacchini, Guglielmi, Trætta, Anfossi, and Pæsicello, with whose admirable productions all Europe is well acquainted. Though Durante can hardly be called a secular composer, having pointed his labours to sacred music, in which no very light or gay melodies can occur with propriety; yet his masses and motets abound with elegant movements ingeniously and richly accompanied; in which there is learning without pedantry, and gravity without dulness. These are treasured up in the conservatorio, for which they were produced, and where, in 1770, they were still in constant use.

But the cantatas of his master Aless. Scarlatti for a single voice, which, after his decease, Durante formed into duets, of the most learned, graceful, and expressive kind, are what the greatest masters now living continue to study, and teach to their favourite and most accomplished scholars.

Several musicians have doubted whether the groundwork of these very elaborate *study* was Scarlatti's, among whom was Pacchierotti; but in turning over different volumes of his cantatas in the presence of this admirable singer, while he resided in London, we found, and shewed him in Scarlatti's own hand-writing, the beautiful movements and recitatives upon which Durante worked with much felicity. key note.

DURASTANTE, *La Margarita*, in *Biography*, the first capital female singer imported for the Italian opera in England. When Handel was commissioned by the directors of the Royal Academy of Music to engage vocal performers in the year 1720, he brought over from Dresden the Durastante at the same time as Senesino, Borenstadt and Bosclii. The figure of the Durastante was somewhat masculine; but she was thought a good actress, and more admired in male than female parts. She seems to have been in great favour at our court; for his majesty, Geo. I, honoured her so far as to command an opera, and be present at her benefit, July 5, 1722; and in the Evening Post, N° 1810, from Saturday the 4th to Tuesday the 7th of March, 1721, we find the following paragraph: "Last Thursday his majesty was pleased to stand godfather, and the princess and the lady Bruce, godmothers, to a daughter of Mrs. Durastante, chief singer in the opera-house. The marquis Viscomi for the king, and the lady Litchfield for the princess."

In the British Museum, among the Harleian MSS. there are verses written by Pope on the Durastante leaving England.

"Generous,, gay, and gallant nation," &c. which are parodied by Arbuthnot, "Puppies, whom I now am leaving," &c.

EBELING, C. D. in *Biography*, of Hambro', well merits notice among German dilettanti, for his excellent taste, sound judgment, and extensive knowledge of the history of the musical art and its votaries; many excellent tracts and critiques have flowed from his pen, to which he never set his name. He was many years in strict friendship with the incomparable Emanuel Bach, whose superior genius and abilities he very early felt; and on the death of Telemann, he, perhaps, first taught the Hamburgers to appreciate his merit. His collection of music and musical curiosities, 30 years ago,

surpassed that of any other private gentleman of that city. M. Ebeling was then in partnership with M. professor Rusch, in the celebrated Academy of Commerce. He is author, among other works, of the "History of the American War," which has been much approved; but the present article extends no further than his skill, performance, and knowledge in music, faculties which he has, unhappily, long ceased to enjoy, except by memory, and reflection, from an almost total deafness.

ECKARD, in *Biography*, a harpsichord-player of great abilities, though little known, except in private, by connoisseurs. There are many great German musicians, dispersed throughout Europe, whose merit is little known in England, or even in their native land; among these is Eckard, who has been 50 years at Paris. We never heard him perform; but his compositions manifest great skill, refinement, and knowledge of his instrument. He is said, but erroneously, to have been one of the first, who, after the manner of the celebrated Alberti, introduced in France a perpetual base in batteries of semiquavers; but Jerig. Edelman, and Balbastre, long before Eckard arrived at Paris, had tired all ears with the abuse of this easy expedient.

The treble part of Alberti's sonatas is so elegant, and so much the melody of songs of the first class, as to make ample amends for the want of variety in the base.

This admirable dilettante (Alberti) who sung as well as played in an exquisite taste, finding that the tones of the harpsichord were too transient to sustain vocal passages, and to interest an audience through a whole movement, has given a spirited base, which keeps the tone alive, without calling off the attention from the treble, or disturbing that unity of melody, which Rousseau so strongly recommends, and we believe, in a great measure, formed his precepts upon the examples. Alberti was a Venetian gentleman, extremely admired for his compositions and performance, during the time that Rousseau was resident in that city as secretary to the French ambassador. Now, M. Eckard was in want of no such model; he had resources of his own, which, in extempore playing, could amuse and charm the most fastidious judges for several hours together; and in the lessons which we have seen of his composition, there is an elegance of style built upon

such sound principles of harmony and modulation as few have surpassed. His variations to the Minuet d'Exaudit, or, as we call it, Marshal Saxe's minuet, are in the highest degree, ingenious, elegant, and fanciful.

EDELMANN, John Fried., born at Strasbourg, 1749, a harpsichord master, and composer for that instrument, long resident at Brussels. He had a lively finger and played his own pieces with great neatness and spirit. But his style of composition would now be called flimsy and rattling. It is a bad copy of Schobert's nervous symphonic strains. Emanuel Bach's refinements in melody, and science in harmony and modulation, had not reached Brussels, or, at least, touched the heart of Edelmann, when he composed any of his lessons which have come to our knowledge. We believe this musician, who had the character of an innoxious good natured man, much esteemed by his pupils, had removed to Paris previous to the revolution, in the horrors of which he was early involved, and suffered under the guillotine at Strasbourg; we never heard why, except that it was Robespierre's pleasure.

EICHNER, M. in *Biography*, an eminent performer on the bassoon, and an excellent composer, not only for his own instrument, but for the harpsichord and pianoforte. He was in this country about five and twenty years ago, and introduced a style between that of Schobert and the present; with less fire than Schobert, and more taste and expression. He was accused by the critics of his own country of being too modern. He was in a bad state of health during his residence in England, and played but little in public; yet from that little it was easy to discover a style, taste, and expression, of the most refined and polished kind. His pieces for keyed-instruments, printed by Bremner, were elegant, correct, and extremely pleasing. He died at Berlin in the beginning of 1778.

ELECTOR OF BAVARIA, the late, son of the emperor Charles VII, was not only a very fine performer on the viol da gamba, but a good composer. And it is but justice to the memory of that prince to say, that upon an examination of the score of an entire mass for four voices, with instrumental accompaniments, which is now before us, we find the design and composition much superior to the generality of dilettanti productions.

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ELECTRESS DOWAGER OF SAXONY, the late, daughter of the emperor Charles VII, and sister of the late elector of Bavaria, was not only an illustrious dilettanti in music, but a princess of great knowledge and talents in the art. After the decease of her consort, when her time was no longer occupied by cares of state, applying herself wholly to the study of the fine arts, and travelling into Italy, she not only wrote two serious dramas in the Italian language, " Talestri," and " Il Trionfo della Fidelia," but set them to music, and performed the principal part: both were printed in score at Leipsig, and much admired all over Germany, where they have frequently been performed. This princess had learned to sing at an early period of her life, of Porpora, and been taught the principles of composition by Hasse, and both sung and wrote in such a manner as did honour to those great masters, as well as her own genius and application. This princess was celebrated all over Europe for her talents, and the progress she had made in the arts, of which she was a constant protectress. Her electoral highness was a poetess, a paintress, and so able a musician, that she played, sung, and composed, in a manner at which dilettanti seldom arrive.

ELISI, Filippo, an Italian singer of the first class, with a *soprano* voice of great compass; who, though an admirable singer, was still a greater actor: his figure was large and majestic, and his voice clear, well-toned and full.

He was fond of distant intervals, of 14 or 15 notes, and took them well. Several airs of Jomelli, which he introduced in different operas, were calculated to shew the dexterity and accuracy with which he could form these remote intervals. He sung an " Aria parlante in Arianna e Teseo : fra stupido e pensoso," composed most admirably by Galuppi, in a new and fine style of dramatic music; in which the accompaniments, in two of three small triplets after each note in the base, had a new and fine effect.

Elisi remained here at first only one season, part of 1760 and 1761. But the impression which his performance made on lovers of music and judges of good singing, was not soon forgotten.

### Vol 13 Elocution-Extremities

ESTEVE, M. in *Biography*, a writer on the theory of music, or rather of sound or harmonics. He has attacked the demonstration of the principles of harmony by Rameau. in which M. Laborde allows him to have reason on his side: however, as he does not build his scale by the triple progression of Pythagoras, in the way which the abbé Roussier prescribes, and without which series of perfect fifth he thinks there never was nor ever can be any music fit to be heard, M. Esteve has not been honoured with the seal of Messrs. Laborde and Roussier's approbation. He has, however, explained the cause of more and less perfection in concords, from the coincidences of vibration, which has been known ever since the time of Galileo, (see BASSE *fondamentale*,) but never so clearly explained in France.

EULER, LEONARD in *Biography*. Mathematician.

*Editorial note: Final passages after the biography proper, discussing his involvement with the science of music. This was undoubtedly written by John Farey sr who wrote all the science of music articles for the Cyclopædia*

This great geometrician had bestowed much meditation, early in life, on harmonics, or the philosophy of sound ; for in 1739, at the age of 32, he published at Petersburg in Latin, a work in 4to. under the title of " Tentamen novæ Theorise Musics ex certissimis harmonise principiis dilucide expositæ, auctore Leonardo Eulero." This work, being written in Latin, and requiring in the reader besides that language, a knowledge in geometry; algebra, and fluxions, was little noticed by the public at large on its first appearance, and still less understood by musicians, for whose use it must have been chiefly intended. It, however, set mathematicians and men of science to work, and started many curious subjects of meditation to such as interested themselves in the study of harmonics.

But we do not very well see how the author could with propriety call his treatise an attempt at a new theory of music. The ratios were all known ever since the time of Euclid. Indeed he has followed the proportions which Zarlino tried to establish in his "

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Institutioni," which had been adopted by Des Cartes, Rameau, Tartini, &c; and Des Cartes, and others after him, had accounted for the pleasure which we receive from concords, by the simplicity of the ratios between the sounds which form them. There is a plate, p. 35, representing, we thought, in a new and ingenious manner to the eye, the pulsations of two strings; the one fixed to a given lone and the other tuned progressively to all the consonant intervals, which clearly shews the coincidences of vibration, upon the frequency of which the degree of sweetness and perfection in concords depends. We believe, however, that this was done in the 17th century, but in a less elegant manner by our countryman lord keeper North, in a quarto pamphlet of only twenty-five pages, intitled, "A Philosophical Essay of Musick directed to a Friend ;" London, 1677.

In this little tract the vibrations of each consonance are represented to the eye, and the coincidences with the fixed tone, its base or principal, in the same manner as in the work of the great geometrician Euler, who has pushed ratios as far as our perception and appreciation can go, extending the whole compass of our musical system to eight octaves. See COMPASS.

The degrees of suavity in consonance from the simplicity of ratios and frequency of coincidence, had, we believe, been settled before the year 1739, when this treatise was published.

The following is a translation of the titles of the several chapters of this work. After a preface of twenty pages,

- Chap. I. treats of sound, and the auditory sense.
- II. Of the sweetness and principles of harmony.
- III. Of music in general.
- IV. Of concords.
- V. Of concords in succession.
- VI. Of a series of concords.
- VII. Of intervals, and their names.
- VIII. Of the genera of music.
- IX. Of the diatonico-chromatico genus.
- X. Of other more compound genera.
- XI. Of the concords in the diatonico-chromatico genus.
- XII. Of the modes or keys and systems in the diatonico-chromatico genus.
- XIII. Of the ratio of composition in a given mode and system.
- XIV. Of the modes and systems in transposed keys.

In the 13th chap, on the laws of composition, and the possible combinations in any given mode, key, or system, some of these combinations employ every note in the scale, seemingly at once, which would be extremely offensive if heard together. The author probably means that all these sounds may be heard successively in melody, provided they are in tune, and have a fundamental base.

Upon the whole, Euler seems not to have invented much in this treatise; and to have done little more than arrange and methodize former discoveries in a scientific and geometric manner. He may, indeed, not have known what antecedent writers had discovered before ; and though not the first, yet to have imagined himself an inventor.

EULER'S *Logarithms*, or *Binary Logarithms*, are a species of artificial numbers contrived by M. Euler to facilitate the calculation and comparison of musical intervals, which they do by representing each interval in decimal parts of the octave, which is 1 in this notation, the successive octaves, or powers of 2 being represented by 2,3,4, Sec. as in the following table, for the first 10 numbers, viz.

1 = 0.000000	6 = 2.584963
2 = 1.000000	7 = 2.807356
3 = 1.584963	8 = 3.000000
4 = 2.000000	9 = 3.169925
5 = 2.321928	10 = 3.321928

By help of the primes which compose musical ratios, and their binary logarithms in this table, the Euler's logarithm maybe found, which answers to any interval: as the names of the several intervals occur, we shall give their binary logarithms.

EXIMENO, ANTONIO, in *Biography*, a Spanish Ex-Jesuit, who had resided at Rome many years, and published in that city, in 4to. 1744, a work, entitled " Dell' Origene e della Regole della Musica," in which, too confident of his own powers, he imagined himself capable, with four years study only, intuitively to frame a better system of counterpoint than that upon which so many great musicians had been formed. Possessed of eloquence, fire, and a lively imagination, his book has been called in Italy, " a whimsical romance upon the art of music, in which is discovered a rage for pulling down, without the power of rebuilding." The author

has certainly, with shrewdness and accuracy, started several difficulties, and pointed out imperfections in the theory and practice of music, as well as in the particular systems of Tartini and Rameau; but his own resources and experience are totally insufficient to the task of correcting the errors of the old system, or forming a new one that is more perfect. He has more eloquence of language than science in music. His reasoning is ingenious and specious, even when his data are false ; but his examples of composition are below contempt; and yet they are courageously given as models for students, superior to those of the old great masters of harmony.

When Sig. Eximeno calls fugues and canons Gothic compositions, he does not disgrace their structure any more than he would our cathedrals, by calling them Gothic buildings. Let fugues be banished from the theatres and private concerts, if he pleases, and let them remain in the church as a distinct species of composition, where they were first generated, and where they can never become vulgar or obsolete. The style being naturally grave, requires musical learning, and will, by the solemnity of the words and place of performance, continue to be revered and respected. It is allowed that variety is more wanted in music than in any other art, and by totally excommunicating canons and fugues from the church, the art will lose one capital source of variety, as well as ingenuity ; and intelligent hearers will be deprived of a solemn style of music, to be heard no where else.

#### Vol 14 Extrinsic-Food (part)

FABER. HENRY, in *Biography*, published an elementary tract on music, (ad Musicam Practicam Introductio, mulhus,) 1571, in which the scale in the harmonic or Guidonian hand is better arranged than in any other book of the kind that we have seen, by placing a clef at the top of the three middle fingers, as beacons or landmarks, and making each finger the representative of a tetrachord. See plate, History of Music, vol. ii, p. 95.

FABER, GREGORY, published at Basil, in 1552, "Musices Practicæ Erotematum," in two books, octavo, containing 230 pages; which, when they were written, could have been but of small use to a student without the colloquial commentary of a

master: its only value, indeed, now is, that it contains compositions of Jusquin, Brumel, Okenheim, and other musicians of that time.

FABER, JACOBUS STAPULENSIS, or JAMES LEFEVRE, born at Etaples in the Boulonnois, and who flourished about the beginning of the 16th century, was an able mathematician, and one of the few writers on music which France could boast of at that early period, he was educated at Paris, and with a view to further improvement, he travelled through various parts of the world, that he might have an opportunity of conversing with the learned. On his return to France, he declared open war against the Scholastic philosophy, and attempted to introduce genuine Aristotelianism, as well as to disseminate a taste for mathematical learning. Besides several theological works, he wrote commentaries upon the dialectics, physics, politics, and economics of Aristotle. Of these commentaries one of his contemporaries says, "Faber has rendered the Peripatetic doctrine so clear, that we have no longer any occasion for Ammonius, Simplicius, or Philoponus." Another says, "Faber was the first among the French, as Cicero among the Romans, who united philosophy and eloquence." The boldness with which he opposed the corruption of philosophy brought upon him a suspicion of heresy, and the persecution of the doctors of the Sorbonne; but he found a secure asylum in the court of Margaret, queen of Navarre, where he is said to have lived to the age of 100 years; and where he died while veering between Protestant and Catholic. His chief works were theological, but his name is preserved by Protestants as a musical writer, and author of an elementary treatise on the art, (*Musica Libris Quatuor Demonstrata*), under the title of "*Jacobi Fabri Stapulensis Elementa Musicalia, ad Clarissimum Virum Nicolaum de Haqueville, &c.*" Paris 1496 and 1552. Zarlino mentions him by the title of "*Il Stapulense*." He is said by Bayle to have died at Nirac. (where the king of Navarre held his court in 1537) at near 100. Bayle, who says nothing of his musical work, has been very diffuse on his polemics, calls him a bit of a man, "*c'etoit un petit bout d'homme*," with a perturbed spirit, who attacked his friend Erasmus in an unhandsome manner; in which controversy he lost reputation,

and proved himself to be neither Catholic nor Protestant.

His musical demonstrations, in a small 4to. of only 44 leaves, begins by a list of the Greek founders and writers on the science, and the wonted wonders of its effects; followed by an elege on his masters, Labinius and Turbilinus.

He gives a list of all the ancient writers on music, Greek and Roman, from Aristoxenus to Bæthius, but appears to have read none of them, except Bœthius, whose treatise he seems merely to have abridged. Salinas says that he understood other parts of mathematics better than music. His tract is solely confined to harmonics, and was admired in his own time, because he had no rivals; but so frequently has the subject of harmonics been treated since by mathematicians of a superior order, that this is only valuable for its age and scarcity. He takes notice of the *Senatus Consultum* against Timotheus, but he has given us no copy of it, nor does he mention any other notation used by the Romans, in the time of Bœthius, than that of the Greeks. There are seven or eight musicians and musical writers recorded by Walker in his musical dictionary of the name of Faber, and Lefevre, but as neither music nor precepts of any use are come down to us from their labours, we shall let them go gently down the stream of oblivion, without endeavouring to check their course, or applying to the humane society.

FABIO, Signor, in the year 1770 was leader of the opera band at Naples; a musician who knew and performed his business admirably. As his name or his merit can be little known in England, he would not perhaps have been recorded here but to relate a circumstance which did him honour, in our opinion, at Naples, but which in England would have degraded him to the rank of a ticket-porter. Having been invited to dine with a gentleman who loved music, we observed that he was so obliging and so humble as to bring with him his violin. It is very common in the great cities of Italy to see performers of the first eminence carry their own instruments through the streets. This seems a trivial circumstance to mention, yet it strongly marks the difference of manners and characters in two countries not very remote from each other. In Italy, the leader of the first opera in the world carries the instrument of his fame and fortune about him, with

as much pride as a soldier does his sword or musket; while, in England, the indignities he would receive from the populace would soon impress his mind with shame for himself and fear for his instrument.

FABRIS, LUCCA, in *Biography*, a young singer of Naples with a soprano voice, who, at the age of twenty four, the last of his life, was the delight and wonder of the Italian theatre. His voice and manner of singing were equally perfect, and he was able to contend with the celebrated Guadagni when at the summit of his glory; till a fatal effort to sing a very high and difficult passage, which a Neapolitan composer had injudiciously and cruelly given him to execute in the great theatre of San Carlo, cost him his life. It is asserted that this master, merely to encourage him to try to surpass another singer, composed an air beyond his natural compass and powers of execution; and though the unfortunate Fabris protested to him that he could only attempt it at the risk of his life, the master insisted on his performing it; by which he burst a blood-vessel, that brought on a hæmorrhage, which all the art of medicine and surgery being unable to stop, soon put an end to his existence!! *Essai sur la Mus.* tom. iii. p. 317. This melancholy catastrophe is related here, not without a hope that it may a little alarm and assuage the ambition of our fair country-women who never hear a musical phenomenon, without trying night and day to rival those powers which nature gives to so very few, and at which art can never arrive without endangering the health and existence of those who aspire at impossibilities.

FAIDIT, ANSELM, or GAUSELM, in *Biography*, a Troubadour, who had been much esteemed by our Richard, when he was count of Poitou, and resided at the court of Provence during the life of his father Henry II, and who accompanied him to Palestine, in the holy war, has left a poem on the death of his benefactor, which we found in the Vatican, among the MSS. bequeathed to that library by the queen of Sweden, No. 1659, with the original music, by the bard himself, who was as much admired by his contemporaries for setting his poems to music, as writing them: having been said, in the old language of Provence, to have composed *de bons mots*, & *de bons sons*, good words, and good tunes. He seduced from a convent at Aix, and married, a beautiful nun,

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with whom he travelled on foot from one court to another, many years. This lady, besides her personal charms and accomplishments, had a remarkable fine voice, and was much admired for singing her husband's songs. The melody to the verses on the death of Richard is the most ancient which we have been able to find to Provençal words.

*Editorial note: Another biography under the name of FAYDIT, ANSELM appears later in this volume, describing his work as a poet and sourced to Moreri. Not by Burney.*

FAIRFAX, ROBERT, doctor in music, in *Biography*, an eminent English composer during the reigns of Henry VII, and Henry VIII. He had his doctor's degree at Cambridge, and was incorporated at Oxford in the year 1511. He was of the Yorkshire family of Fairfax, and a very valuable musical MS. is preserved which once appertained to the subject of this article, and was afterwards in the possession of general Fairfax, upon whose demise it made a part of the Thoresby collection, at the sale of which it was purchased by John White\*, the Quaker, of Newgate street, who exclusively dealt in straw hats for ladies. He was a great collector of scarce and curious things of all kinds, among which the music book of Dr. Fairfax was a rarity, with the loan of which we were obligingly indulged. It consists of a collection of the most ancient English songs, to which the music has been preserved. The writing is very clear and intelligible for the period when it was transcribed, though the time of the musical characters, from the want of bars, and the use of ligatures and prolation, with a mixture of red notes for diminution, is sometimes difficult to ascertain. We scored the whole of this curious MS. by which we were enabled to judge of the progress which had been made in secular music by our countrymen, at the beginning of the 16th century ; which, to say the truth, was not very great; the leading and fundamental laws of harmony were not violated; 5ths and 8ths in succession were sedulously avoided; but there appear no design, no grace, invention, or melody. The composers of these songs are William of Newark, — Sherynham, Edmund Turges, Tutor, or Tudor, Gilbert Banester, Browne, Richard Davy, William Cornyshe, junior, sir Thomas Phelyppes,

and Robert Fairfax. But little is known now concerning these musicians, except that Turges is a name which occurs among the musicians of Henry VI. Tudor was author of several compositions in the music book of prince Henry, afterwards Henry VIII. Cornyshe was of Henry VII's chapel; and Fairfax was admitted to a doctor's degree in music, at Cambridge; but as he is not styled doctor in this MS. we may reasonably suppose his compositions in it to have been anterior to his receiving that honour in the university.

*\* Editorial Note: Burney's biography of John White was published in Vol. 39 of Rees's "Cyclopædia"*

Most of these musicians seem to have been merely secular composers, as we have met with none of their names, except that of Fairfax, among those for the church. The music of these ditties is somewhat uncouth ; yet it is still better than the poetry: but this may be accounted for, by the frequent changes of our national language, which was never seriously cultivated till the reign of queen Elizabeth. The Saxons, who dispossessed the Britons of the greatest part of the island, we find, from Bede's account of Cædmon, had poetry, though not rhyme, in the seventh century; for he repeatedly calls the compositions of Cidmon carmina, pœmata, and in one place versus. No traces, however, of rhyme, or metre, can be found in our language, till some years after the conquest, at which time French was forced upon us, and till the reign of Edward III, it was the practice in all schools to construe Latin into Norman French ; a language which was fashionable at our court, even before the time of William the Conqueror ; as Edward the Confessor, who had been brought up in the court of Normandy, encouraged many Normans to follow him into England.

In the thirty-sixth year of Edward III, however, a law was made," That all pleas in the court of the king, or of any other lord, shall be pleaded and adjudged in the English tongue; and the reason recited in the preamble was, that the French tongue was too much unknown." And yet for near sixty years afterwards the proceedings in parliament appear to have been in French.

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The English of Robert of Gloucester, who flourished about 1255, during the reigns of Henry III, and Edward I, is more Saxon than Norman; however, it would not be very difficult to read, if the characters in which it is printed had been those in present use, instead of Saxon, with which it abounds. The language of Trevisa, 1385, is not very unintelligible, if the be regarded as g, for which we believe it was originally meant. About the first year of Henry VI, 1422, French and English seem pretty equally balanced, and to have been used indifferently; however, very little improvement was made in our language and versification from the time of Edward IV, to that of Henry VIII. Indeed, few English songs are to be found which were set to original music during that period; it having been the fashion for the great to sing none but French words, as appears by the music book of Prince Henry, son of Henry VII, in which all the songs are in French, Italian, or Latin.

It was so much the custom for our old poets to write new words to old tunes, that there was little business for a composer. These tunes, like those of the Improvisatori of Italy at present, being very simple, and little more airy than the chants of the church, required no teaching, and were an easy and ready vehicle for the bard who wished to get at the heart of his audience, or at least to engage its attention by the blandishments of his own art, not those of another. For metrical romances, and historical ballads of great length, this kind of plain and familiar melody was best adapted; as it had scarce any other effect than just to render the tone of the narrator's voice a little longer and louder, and consequently more articulate and distinct than in common speech.

FARINELLI, CARLO BROSCHI, DETTO, an Italian opera-singer, whose voice and abilities seem to have surpassed the limits of all anterior vocal excellence, was born at Andria, in the kingdom of Naples, in 1705. He learned the first rudiments of music of his father, according to his own account, and singing of Porpora, who generally accompanied him wherever he went. In 1722, at the age of 17, he went from Naples to Rome, with his master, then engaged to compose an opera for the Aliberti theatre, in that city; where, during the run of an opera, there was a struggle every night between him

and a famous player on the trumpet, in a song accompanied by that instrument: this, at first, seemed amicable, and merely sportive, till the audience began to interest themselves in the contest, and to take different sides. After severally swelling out a note, in which each manifested the power of his lungs, and tried to rival the other in brilliancy and force, they had both a swell and a shake together, by thirds, which was continued so long, while the audience eagerly waited the event, that both seemed to be exhausted; and, in fact, the trumpeter, wholly spent, gave it up, thinking, however, his antagonist as much tired as himself, and that it would be a drawn battle; when Farinelli, with a smile on his countenance, shewing he had only been sporting with him all this time, broke out all at once in the same breath, with fresh vigour, and not only swelled and shook the note, but ran the most rapid and difficult divisions and was at last silenced only by the acclamations of the audience. From this period may be dated that superiority which he ever maintained over all his contemporaries. Here he continued with Porpora till 1724, when he first went to Vienna. In 1725, he performed at Venice in Metastasio's first opera of "Didone Abbandonata," set by Albinoni. After this he returned to Naples, where he performed with the celebrated female singer Tesi, in a serenata composed by Hasse. In the early part of his life he was distinguished throughout Italy by the name of "the boy." In 1726 he sung at Milan, in "Ciro," an opera set by the elder Ciampi. In 1727, he performed at Bologna, with Bernacchi, in an opera set by Orlandini. In 1728, he went to Vienna a second time; and afterwards returning to Venice in autumn, he sung with Faustina, just returned from England, in Metastasio's "Ezio," set by Porpora. Here he continued two years, performing, in 1729, with Gizzi and Nicolini, in "Semiramide Riconosciuta," set likewise by Porpora, and in "Cato," by Leo: and in 1730, with Nicolini and Cuzzoni in Hasse's celebrated opera of "Artaserse," in which he first appeared in England; and in "Idaspe," set by his brother Riccardo Broschi. Wherever he went his powers were regarded as miraculous; but he told the author of this article, that at Vienna, where he was three different times, and where he received great honours from the emperor Charles VI, an

admonition from that prince was of more service to him than all the precepts of his masters, or examples of his competitors for fame : his imperial majesty condescended to tell him one day, with great mildness and affability, that in his singing he neither *moved* nor *stood still* like any other mortal; all was supernatural. "Those gigantic strides, said he; those never-ending notes and passages (ces notes qui ne finissent jamais) only surprise, and it is now "time for you to please ; you are too lavish of the gifts with which nature has endowed you; if you wish to reach the heart, you must take a more plain and simple road." These few words brought about an entire change in his manner of singing: from this time he mixed the pathetic with the spirited, the simple with the sublime, and, by these means, delighted as well as astonished every hearer. In the year 1734, he came into England, where every one knows who heard, or has heard of him, what an effect his surprising talents had upon the audience; it was extacy ! rapture ! enchantment!

In the famous air "Son qual Nave," which was composed by his brother, the first note he sung was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner, that it was applauded for full five minutes. He afterwards set off with such brilliancy and rapidity of execution, that it was difficult for the violins of those days to keep pace with him. In short, he was to all other singers as superior as the famous horse Childers was to all other running-horses; but it was not only in speed, he had now every excellence of every great singer united. In his voice, strength, sweetness, and compass ; in his style, the tender, the graceful, and the rapid. He possessed such powers as never met before, or since, in any one human being; powers that were irresistible, and which must subdue every hearer; the learned and the ignorant, the friend and the foe.

As general and indiscriminate praise would convey to the mind of a musical reader no distinct ideas of the powers of this extraordinary singer, it will be necessary to discriminate the specific excellencies of which he seems to have been possessed.

No vocal performer of the last century has been more unanimously allowed by professional critics,

as well as general celebrity, to have been gifted with a voice of such uncommon power, sweetness, extent, and agility. Nicolini, Senesino, and Carestini, gratified the eye as much by the dignity, grace, and propriety of their action and deportment, as the ear, by the judicious use of a few notes within the limits of a small compass of voice; but Farinelli, without the assistance of significant gestures or graceful attitudes, enchanted and astonished his hearers by the force, extent and mellifluous tones of the mere organ, when he had nothing to execute, articulate, or express. But though during the time of his singing he was as motionless as a statue, his voice was so active, that no intervals were too close, too wide, or too rapid for his execution. It seems as if the composers of these times were unable to invent passages sufficiently difficult to display his powers, or the orchestras to accompany him in many of those which had been composed for his peculiar talent. And yet, so great were his forbearance and delicacy, that he was never known, while he was in England, to exclaim, or manifest discontent at the inability of the band, or mistakes of individuals by whom he was accompanied. He was so judicious in proportioning the force of his voice to the space through which it was to pass to the ears of his audience, that in a small theatre at Venice, though it was then most powerful, one of the managers of the opera complained that he did not sufficiently exert himself—" let me then," says Farinelli, "have a larger theatre, or I shall lose my reputation without your being a gainer by it."

On his arrival here, at the first private rehearsal at Cuzzoni's apartments, lord Cooper, then the principal manager of the opera under Porpora, observing that the band did not follow him, but were all gaping with wonder, as if thunder-struck, desired them to be attentive; when they all confessed that they were unable to keep pace with him: having not only been disabled by astonishment, but overpowered by his talents. This band was small, consisting only of Carbonelli, Mich. Christ. Festing, Valentine Snow, afterwards serjeant-trumpet, and Mr. Vezan, a dancing-master, who was likewise a steady and excellent concert-player on the violin, and constantly employed whenever Carbonelli or Festing was the leader. It was from this worthy man that we had this anecdote.

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There was not one of all Farinelli's excellencies by which he so far surpassed all other singers, and astonished the public, as his *messa di voce*, or swell; which, by the natural formation of his lungs, and artificial economy of breath, he was able to protract to such a length, as to excite incredulity even in those who heard him; who, though unable to detect the artifice, imagined him to have had the latent help of some instrument by which the tone was continued, while he renewed his powers by respiration.

With these talents he went into Spain in the year 1737, with a full design to return into England, having entered into articles with the nobility, who had then the management of the opera, to perform the ensuing season. In his way thither he sung to the king of France at Paris, where, according to Riccoboni, he enchanted even the French themselves, who at that time universally abhorred Italian music; but the first day he performed before the king and queen of Spain, it was determined that he should be taken into the service of the court, to which he was ever after wholly appropriated, not being once suffered to sing again in public. A pension of near 3000 *l.* a year was settled on him for life.

He said, that for the first ten years of his residence at the court of Spain, during the life of Philip V, he sung every night to that monarch the same four airs, two of which were composed by Hasse, "*Palido il sole*," "*Per questo dolce Amplesso*," and "*Ah, non lasciarmi no, bell idol mio*," by Vinci: we forget the other, but it was a minuet which he used to vary at his pleasure. He was honoured with the order of St. Jago by his first royal master. Of the manner in which he spent his time some idea may be gathered from what we have already related: the lovers of anecdotes might, indeed, be gratified with innumerable particulars concerning the effects of his amazing talents, if anecdotes were not below the dignity of lexicography; one or two, however, that do honour to his heart and natural disposition, we hope our graver and more critical readers will excuse.

It has been often related, and generally believed, that Philip V, king of Spain, being seized with a total dejection of spirits, which made him refuse to be shaved, and rendered him incapable of attending

council, or transacting affairs of state, the queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment should be made of the effects of music upon the king her husband, who was extremely sensible to its charms. Upon the arrival of Farinelli, of whose extraordinary performance an account had been transmitted to Madrid from several parts of Europe, but particularly from Paris, her majesty contrived that there should be a concert in a room adjoining to the king's apartment, in which this singer performed one of his most captivating songs. Philip appeared at first surprised, then removed; and at the end of the second air made the virtuoso enter the royal apartment, loading him with compliments and caresses; asked him how he could sufficiently reward such talents; assuring him that he could refuse him nothing. Farinelli, previously instructed, only begged that his majesty would permit his attendants to shave and dress him, and that he would endeavour to appear in council as usual. From this time the king's disease gave way to medicine: and the singer had all the honour of the cure. By singing to his majesty every evening, his favour increased to such a degree, that he was regarded as first minister; but what is still more extraordinary, instead of being intoxicated or giddy with his elevation, Farinelli, never forgetting that he was a musician, behaved to the Spanish nobles about the court with such humility and propriety, that instead of envying his favour, they honoured him with their esteem and confidence. One day in going to the king's closet, to which he had at all times access, he heard an officer of the guard curse him, and say to another that was in waiting "honours can be heaped on such scoundrels as these, while a poor soldier, like myself, after thirty years' service is unnoticed." Farinelli, without seeming to hear this reproach complained to the king that he had neglected an old servant, and procured a regiment for the person who had spoken so harshly of him in the anti-chamber; and in quitting his majesty he gave the commission to the officer, telling him that he had heard him complain of having served thirty years, but added, "you did wrong to accuse the king of neglecting to reward your zeal."

The following story, which is less serious, was frequently told and believed at Madrid, during the

first year of Farinelli's residence in Spain. This singer, having ordered a superb suit of clothes for a gala at court, when the taylor brought it home, he asked him for his bill. "I have made no bill, sir, says the taylor, nor ever shall make one. Instead of money," continues he, "I have a favour to beg. I know that what I want is inestimable, and only fit for monarchs; but since I have had the honour to work for a person of whom every one speaks with rapture, all the payment I shall ever require will be a song." Farinelli tried in vain to prevail on the taylor to take his money. At length, after a long debate, giving way to the humble intreaties of the trembling tradesman, and flattered perhaps more by the singularity of the adventure than by all the applause he had hitherto received, he took him into his music-room, and sung to him some of his most brilliant airs, taking pleasure in the astonishment of his ravished hearer; and the more he seemed surprised and affected, the more Farinelli exerted himself in every species of excellence. When he had done, the taylor, overcome with extacy, thanked him in the most rapturous and grateful manner, and prepared to retire. No," says Farinelli, "I am a little proud; and it is perhaps from that circumstance that I have acquired some small degree of superiority over other singers; I have given way to your weakness, it is but fair, that, in your turn, you should indulge me in mine." And taking out his purse, he insisted on his receiving a sum amounting to nearly double the worth of the suit of clothes.

After the death of Philip V, his favour continued under his successor Ferdinand VI, by whom he was dignified with the order of Calatrava in 1750; but then his duty became less constant and fatiguing, as he persuaded this prince to have operas, which were a great relief to him: he was appointed sole director of those spectacles; and had from Italy the best composers and singers of the time, and Metastasio to write. He shewed me in his house four of the principal scenes in *Didone* and *Netette*, painted by Amiconi, who accompanied him first into England, and then into Spain, where he died.

When the late king of Spain ascended the throne, he was obliged to quit that kingdom, but his pension was still continued, and he was allowed to bring away all his effects. The furniture of his house was very rich, as it was almost entirely composed of the

presents which he had received from great personages. He seemed very much to regret the being obliged to seek a new habitation, after having lived twenty-four years in Spain, where he had formed many friendships and connections that were dear to him; and it was a great proof of the prudence and moderation of his character, that in a country and court, where jealousy and pride are so predominant, he continued so long to be the king's chief favourite, a distinction odious to every people, without the least quarrel or difference with any of the Spaniards.

When he returned into Italy in 1761, all his old friends, relations, and acquaintances, were either dead, or removed from the places where he had left them; so that he had a second life to begin, without the charms of youth to attach new friends, or his former talents to gain new protectors.

He said that Metastasio and he were twins of public favour. Their first acquaintance began at Naples, where Farinelli performed in Metastasio's first dramas, in "*Angelica*," 1723, and in "*Didone*," 1724; in "*Sirœ*," at Venice, 1725, and 1726. They seem not to have met again till Metastasio was settled at Vienna, where Farinelli was engaged three several times, and where they saw each other for the last time in 1733, from which period their affection continued with undiminished ardour to the end of their lives. The letters of Metastasio to this vocal phenomenon and worthy character are all preserved from the year 1747, to the last use which the poet made of a pen, in 1782. Nothing need be added here to his public professional character; but in the letters of Metastasio, published in the memoirs of his life, the numerous and impressive eulogies of that excellent and refined moralist, and judge of the human heart, exalt his private virtues and conduct through life to an uncommon pitch of excellence. During his residence in Spain, we were curious to obtain information concerning the life of this portentous performer: we had accounts from the highest authority of his modesty, humility, and benevolent propensities, during his splendid residence at Madrid, while in the meridian of royal favour, invested with wealth, honours, and influence, sufficient to excite every species of envy, hatred, and malice, in all the orders of society. Yet so sound were his intellects, so sage and judicious his

conduct, that he cannot so properly be said to have escaped the shafts of envy, as to have prevented their being shot at him. Of almost all other great singers, we hear of their intoxication by praise and prosperity, and of their caprice, insolence, and absurdities, at some time or other; but of Farinelli, superior to them all in talents, fame, and fortune, the records of folly among the spoilt children of Apollo furnish not one disgraceful anecdote. In one of Metastasio's letters to his Caro Gemello, (his dear twin,) as he always called Farinelli, he says, "the Spanish minister plenipotentiary, don Antonio di Azlor from your court is arrived, and pleases extremely here; not only my august patrons, but the nobility and the whole corps diplomatique. He has an agreeable seriousness in his aspect, an openness in speaking, and so noble, courteous, and judicious an address, that we hope he will worthily and usefully sustain the character with which he is honoured. He is interrogated by every one concerning yourself, as all are solicitous about what is most dear to them; and all are extremely pleased with his, answers. He assures them that your prosperity has not in the least altered the sweetness and moderation of your character. A rock, according to ancient and modern examples, extremely difficult to avoid; and much more amidst the favours, than the persecutions of fortune. He has assured them that though elevated to such an enviable situation you have not an enemy. To obtain forgiveness, (Metastasio adds,) for such prosperity, I can easily conceive how wise, how disinterested, and how beneficent must be your conduct. I congratulate you on these inestimable characteristics, which are your own, and not the gifts of fortune; and I congratulate myself for having known and loved you, before you had given such illustrious proofs of your estimable and amiable qualities.

In one of the poet's letters to Farinelli in 1752, when at the zenith of his favour and fortune, he says, "I have seen, for a short time, count Esterhasi, after his return from Madrid, and have found him full of you. He regards you as a hero, and has desired me to tell you so; which will oblige me likewise to love you more than ever. At this last assertion I cannot help laughing; but I own, that to hear you thus praised, affords me the same pleasure as if it was myself: so much does our old, true, and

reciprocal friendship seem to have united us together, and consolidated our interests. God preserve you, our dear Gemello, and inspire others to think as you do."

"What I speak and write to you, my dear friend, is what I think, not what I say; and I do not write all, lest I should be thought by those who are not acquainted with me one of the common worshippers of your fortune: which I only love in you, as an instrument by means of which you discover the good qualities of your heart: among which I must, for my own sake, enumerate the admirable constancy of your friendship."

Again, in 1756, he says, "at length our noble and worthy Monsignor Migazzi, arch-bishop of Vienna, is arrived here from Madrid. I have put his patience to extraordinary trials, with my numerous and minute questions concerning your health, way of life, friendship for him, and the public approbation which you have so well contrived to merit. He went so far as to tell me, that, conscious of your heroic conduct in circumstances so seducing, he might venture to canonize you without the fear of opposition. Figure to yourself, if you can, how sweet such music must be to the ears of your most faithful and affectionate Gemello."

These are instances of the strength of his head during prosperity; we shall give two or three examples of his fortitude, when "fallen from his high estate." In 1758, he lost his great patroness and judge of his worth and talents, the queen of Spain: and, in 1759, her consort Ferdinand VI, who being succeeded by Charles III, his brother, the late king of Spain, who hated music, and would not suffer the sound of a voice or an instrument to be heard in his palace, ordered him to quit Madrid, and return to Italy; but not to his own country, Naples, whither it was his wish to retire; but from some caprice, never clearly explained, though his pension was continued, he ordered him to spend the remainder of his days at Bologna. Upon his first loss, Metastasio in condolence says: "The death of so admirable a queen, and her royal consort oppressed with grief for so irreparable, a loss, are objects for a disinterested servant, obliged, honoured, and full of affection and gratitude like yourself, that must inevitably plunge your mind in an abyss of desolation. I know not what to say *to* you, my dear

friend, equal to what I feel *for* you. Yet I have no doubt but that you, who have shewn the world how capable you are of resisting the flattering smiles of fortune, will know how to support adversity; and that your prudence will not wait for the assistance of necessity, to manifest wisdom and christian resignation." And on the death of his royal patron Ferdinand, in 1759, he begins his second letter of condolence in the following manner: "Yesterday was delivered to me your letter of the second of August, from Villaviziosa: and though tintured with the gloomy colour reflected from your painful situation, it was great consolation to me to find, that, with your feeble state of health, you have had sufficient vigour to resist so tremendous a shock. The fatal news of your beneficent king having been delivered from his sufferings, arrived at Vienna four days before your letter. It is to tol. XIV. be hoped that the melancholy state in which he, long remained without the least chance of recovery diminished the violence of a blow which must have been expected, and which delivered a poor prince from the painful existence in which he languished. And yet, with all these solid reasons, I judge, my dear Gemello, by the emotions of my own heart, what your's must be; but I promise myself much more from your virtue than mine; because the examples of moderation with which you have so long furnished the world in the midst of the most intoxicating smiles of fortune, give us assurances of your meeting her frowns with equal fortitude. Be of comfort, my dear Gemello: inconstancy in human affairs is the universal condition on which we live, as every mortal knows by woeful experience. No misfortune, however, can rob you of the praise of not suffering yourself to be seduced or dazzled by the blaze with which you were so long surrounded."

The death of his partial patrons not only deprived him of his importance at that court, but seems to have bereaved him of all comfort during the rest of his days. In a letter of Metastasio to him in 1763, we find the following testimony of his resignation to his fate. "I now begin to discover that my beloved Carluccio is as superior to the frowns, as he has hitherto been to the smiles, of fortune. I promised myself this heroism from you: and was certain that your greatest difficulty was knowing how to set bounds to the lender excesses of your

good heart, and gratitude. Now time and reflection have rendered you master of yourself, it is fit, my dear friend, that you should enjoy that sweet tranquillity, which is so justly due to your toils and conduct."

In 1764, "his guide, philosopher, and friend," says, "your last letter of the 5th inst. really consoled me. From the serenity and pleasantry with which it is coloured from the beginning to the end, I conceive that you are at length arrived at the secret of wiping from your mind that cursed soot with which it has so long been discoloured. I congratulate you on your success, in an enterprise which borders on a species of heroism of which so few are capable. We have an infinite number of great men, who are venerated as models of knowledge and prudence, who have sunk under catastrophes much less violent than yours. Happiness, therefore, attend my dear Gemello! who has proved himself as much superior in adversity as prosperity, and who knows how to estimate human felicity better than those who call themselves philosophers; and is in no want of scholastic jargon to enable him to stand firm and motionless in every gust of wind. Heaven bless and keep you in this wise and placid state for at least half a century."

In 1771, in a letter to a Bolognese lady who had boasted of her acquaintance with Farinelli, he says: "your .partiality, madam, for my dear Gemello, the cavalier Broschi, is a new motive for the encrease of that esteem which I have always had for you: as his excellent discernment assures me of the merit of those persons with whom he is in habits of intimacy. And I envy you both that mutual enjoyment of each other's company, at which I can never aspire." And in 1779, in a letter to the same lady, the venerable bard says "you have obliged me extremely my dear signora Giacinta, by honouring me with the continuance of your correspondence, and assuring me of the affectionate remembrance which my dear and respected friend sig. Carlo Broschi retains for me, which I return with a mutual and most constant reciprocation. I love and esteem him as much as it is possible for a man to be loved and esteemed, who has so far surpassed all his peers, not only by his excellence in the charming art which he professed, but by the uncommon virtuous qualities of his mind, which have rendered him amiable, and admirable,

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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in every situation into which fortune has thrown him."

We have dwelt with more pleasure on the virtues of this extraordinary vocal performer; as we fear they are more rarely found in musicians than great talents. Possessed of irresistible powers of pleasing, they must be regarded as spoiled children of nature and of the public; who in their vital voyage, "are not only ignorant how to sail before the wind, but how to tack, without losing their steerage." However, if such splendid fortune as Farinelli's has happened to but very few mortals, there have not been wanting instances of great vocal powers being united with sound intellects, prudence, and good conduct, of all which we may safely venture to say that Pachierotti was eminently possessed.

FARMER, JOHN, an English madrigalist of some merit, but not so much as he imagined. In 1599, he published his first set of English madrigals, to four voices, professing in his preface to have "fully linked his music to *number*, as each gives to other their true effect, which is to move delight; a virtue," he adds, "so singular in the Italians, as under that ensign only they hazard their honour." This boast made us examine his accentuation of the words of his madrigals, with some expectation of finding greater accuracy in that particular than was general at the time; but, on the contrary, his assertion is so far from true, that there appears more false accent in his songs, than in those of his contemporaries.

FARNABY, GILES, a great organ-player and able composer, was organist of Christ church, Oxford, and in 1592 admitted batchelor of music. There are extant of his composition "Canzonets to foure voices, with a song of eight parts," London, 1598. He assisted Ravenscroft in setting parts to some of the psalm-tunes, published at the beginning of the next century. There are near twenty lessons in queen Elizabeth's virginal book, by Giles Farnaby, little less difficult than those of Bird and Bull. These great musicians, the wonder and delight of their limes, seem to have had no conception of brilliancy or embellishment, but what arose from breaking common chords into arpeggio, or rapidly running up and down the scale in notes tied three, and often four times. They seem, however, to have been the greatest players in Europe, till Frescobaldi introduced a superior style of treating the organ,

divested of rapid and frivolous divisions, which disgrace that most noble and comprehensive of all instruments.

At present, the pieces of Bird, Bull, and Farnaby, must doubtless appear dry and monotonous, for want of air, variety of movement, and modulation; yet before these qualities were cultivated, expected, or indeed existing, they fed the ear with pure and simple harmony, in a manner which none but keyed-instruments could effect; and perhaps their favour with professional musicians was not a little augmented, by the learning of their contexture, and difficulty of execution. For however the old masters may be celebrated for their simplicity and sobriety of style, and the moderns indiscriminately censured for multiplied notes, rapidity of performance, tricks, whip-syllabub, froth, tumbling, and mere difficulties; it would not be very easy to find, among the most complicated pieces of modern times, difficulties equally insurmountable with those in which these old fancies and variations abound. Farnaby was of Truro, in Cornwall, and nearly related to Thomas Farnaby, the famous school-master in Kent.

FAVALLI, in *Biography*, an Italian singer, with a soprano voice. He seems to have been the first singer of that country and kind who made any impression on French ears. He was so beloved by Louis XIV, for his fine voice, and the pleasure which his style of singing gave that monarch, that he permitted him to shoot in the royal manors, and even in the park at Versailles. He first arrived in France in 1674, and his powers seem to have been miraculous.

FAUSTINA BORDONE, in *Biography*, a celebrated female singer at the early part of the last century; she was a Venetian, and a scholar of Michael Angelo Gasparini of Lucca. She in a manner invented a new kind of singing, by running divisions with a neatness and velocity which astonished all who heard her. She had the art of sustaining a note longer, in the opinion of the public, than any other singer, by taking her breath imperceptibly. Her beats and trills were strong and rapid; her intonation perfect; and her professional perfections were enhanced by a beautiful face, a symmetric figure, though of small stature, and a countenance and gesture on the stage, which indicated an entire intelligence and possession of the

several parts she had to represent. She first appeared, as a theatrical singer, at Venice, in 1716, when she performed in the opera of "Ariodante," composed by Carl. Fran. Pollarolo. In 1719, she appeared on the same stage with Cuzzoni and Barnacchi, in an opera composed by her master Gasparini. Here she is called *Virtuosa di Camera* of the Elector Palatine. In 1722, she sang in Leo's opera of "Bajazet," at Naples; and, in 1725, we find her at Vienna, where, according to Apostolo Zeno, she received great honours, as well as presents. At the palace of prince Lichtenstein, singing to a great assembly, she was presented with a purse containing a hundred pieces of gold (*ungheri ruspi*), and near as much more at the French ambassador's. But," says this poet, whatever good fortune or encouragement she meets with, she merits it all by her courteous and polite manners, as well as talents, with which she has enchanted and gained the esteem and affection of the whole court." The same author speaks "delia bravura di Faustina," and the "bella musica di Porsile," in an opera by the Abate Pasquini, performed at Vienna, 1725; and of the regret expressed by the whole court at her quitting that city to go to London. She remained here but two seasons, and then returned to Venice, where, in 1732, she was married to the celebrated Saxon composer Hasse, and soon after went to Dresden, in the service of which court she remained till the year 1756. At the bombardment of that city by the late king of Prussia, Hasse, her husband, had all his manuscripts burned, which were to have been printed at the expense of his master and patron, the elector.

A late writer upon music, of considerable merit with respect to the present times, though frequently erroneous as to the past, speaking of the Faustina, says that her agility of voice has seldom been equalled; a matchless facility and rapidity in her execution; dexterity in taking her breath, exquisite shake, new and brilliant passages of embellishment, and a thousand other qualities contributed to inscribe her name among the first singers in Europe.

The Cuzzoni, an exquisite singer in a different style from that of the Faustina, being here at the same time occasioned such fresh feuds among the nobility and gentry, subscribers to the Royal Academy, as form an era in the annals of musical contests; for so disputable were the talents of these

two singers, that in Handel's opera of "Alessandro," the dirties of discord were kindled to such a height among the frequenters of the opera, and patrons of the art, as to excite a greater degree of enmity than even the theological and political parties of High church and Low, or of Whig and Tory, which then raged in this country.

It was related by the Hon. Mr. Walpole (late earl of Orford) that his mother, the lady of sir Robert Walpole, had these two sirens at her house to sing in a concert, at which were all the first people of the kingdom. She was under the greatest difficulty how to settle the precedence, or prevail on either to relinquish the pas, which could only be accomplished by renouncing the pleasure of hearing either of them herself: the knot could not be untied, but it was cut, by the following expedient. Lady W. finding it impossible to prevail on one to sing while the other was present, took Faustina to a remote part of the house, under the pretence of shewing her some curious china, during which time the company obtained a song from Cuzzoni, who supposed that her rival had quitted the field. A similar expedient was practised in order to get Cuzzoni out of the room, while Faustina performed.

The Faustina had a mezzo-soprano voice that was less clear than penetrating. Her compass was only from B flat to G in alt.; but after this time she extended its limits downwards. She possessed what the Italians call "un cantar granito:" her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful and quick a shake that she could put it in motion upon short notice, just when she would. The passages might be smooth or by leaps, or consisting of iterations of the same tone, their execution was equally easy to her as to any instrument whatever. She was doubtless the first who introduced, with success, a swift repetition of the same tone. She sung adagios with great passion and expression, but was not equally successful, if such deep sorrow were to be impressed on the hearer, as might require dragging, sliding, or notes of syncopation and tempo rubato.

She had a very happy memory in arbitrary changes and embellishments, and a clear and quick judgment in giving to words their full power and

expression. In her action she was very happy; and as she perfectly possessed that flexibility of muscles and features, which constitutes face playing, she succeeded equally well in furious, amorous, and tender parts: in short, she was born for singing and acting. The violence of party for these two singers, Cuzzoni and Faustina, was very great.

For, according to Tosi, their contemporary, and a most excellent judge of their several merits, their talents, and styles of singing, were so different, that the praise of one was no reproach to the other. "Indeed, their merit," says he, "is superior to all praise; for with equal force, in a different style, they help to keep up the tottering profession from immediately falling into ruin. The one is inimitable for a privileged gift of singing, and enchanting the world with a prodigious felicity in executing difficulties with a brilliancy, I know not whether from nature or art, which pleases to excess. The delightful soothing cantabile of the other, joined with the sweetness of a fine voice, a perfect intonation, strictness of time, and the rarest productions of genius in her embellishments, are qualifications as peculiar and uncommon, as they are difficult to be imitated. The pathetic of the one, and the rapidity of the other, are distinctly characteristic. What a beautiful mixture it would be, if the excellences of these two angelic beings could be united in a single individual!" (Ossario sopra il canto fig.) Are not these reflections applicable to the two great singers (Banti and Billington) of the present time, who have each their exclusive admirers? It is a very ancient remark among musical critics, that pathetic singers have no brilliancy of execution, nor those possessed of great agility of throat, much pathos. Would it not have afforded more delight to persons of taste and discernment, to hear two great performers at the head of different styles, than the perpetual struggle of two contending sirens in the same style? Then, after taking sides, partisans have an opinion, to defend, which generates disputes that seldom end short of contempt and hatred of each other.

In June, 1772, we found the old Faustina and her husband, the admirable Hasse, commonly called Sassoni by the Italians, and their two daughters at Vienna. She was then about 72, but lively, and curious after what was transacting in the world. The

daughters were very fine singers in different styles. On the Faustina being asked to sing, she cried out: Ah! non posso; ho perduto lutte le miei facolta!" "Alas! I am no longer able, I have lost all my faculties!" This worthy family remained at Vienna till the year 1775, then retiring to Venice, the place of Faustina's nativity where the daughters were well married, she ended her days in 1783, at the great age of 81; and Hasse died soon after, at nearly the same age.

FEL, MAD. in *Biography*, a singer in the French opera at Paris, of high renown, and durable favour. She was the daughter of an able organist at Bordeaux, born 1716, and received at the great opera in 1733. Her sweet, pure, and silver-toned voice delighted the public 20 years, and would have continued in favour twenty years more, if bad health, and a feeble chest, had not obliged her to quit the stage in 1759. Mad. Fel sung equally well in French and Latin, and was one of the French who had best succeeded in Italian. Her voice was always as young and astonishing as ever, to the small number of friends to whom she devoted the last years of her life, and who cherished her personal qualities as much as they did her vocal talents. Laborde.

FEO, FRANCISCO, in *Biography*, a Neapolitan composer, and one of the best masters of his time. He may be numbered among the illustrious composers who had immortalized the Neapolitan school, and established its supremacy over all other nations. - of his father than real merit. Its fire, fancy, energy, and expression, and the accuracy of its style, are the characteristics of his composition. No one conducted an orchestra in a superior manner to Feo, who flourished about the year 1740.

FERABOSCO, ALFONSO, the Younger, in *Biography*, is said to have been born at Greenwich of Italian pa- rents. He seems to have acquired considerable weight in this country, more from his name and the reputation However convinced he may have been himself of his superior abilities, we have our doubts concerning the genius, at least, of this author, though he had the poets and diletanti all on his side; as his compositions that have come under our inspection seem wholly unworthy of a great professor. The "Ayres," which he published in London, 1609, with an accompaniment for the lute,

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contain as little merit of any kind as we have ever seen in productions to which the name of a master of established reputation is prefixed: these he dedicated, with no great humility, to prince Henry, the eldest son of James I. Three herald minstrels, yepeped Ben Johnson, T. Campion, and N. Tomkins, proclaimed the high worth and qualities of these Ayres in three encomiastic copies of verses, prefixed to the work; but these friendly bards, who praise not with a very sparing hand, seem to have less exalted ideas of the author's merit and importance than himself, "For," says he to the prince,

"I could now, with that solemn industry of many in epistles, enforce all that hath been said in praise of the faculty of musique, and make that commend the worke, but I desire more, the worke should commend the faculty: and therefore suffer these few Ayres to owe their grace rather to your highnesse judgment, than any other testimonies. I am not made of much speech; only I know them worthy of my name and therein I took paines to make them worthy of yours.

Your highnesse most humble servant,  
Alfonso Ferabosco."

Four of these Ayres are inserted in Burney's General History of Music, vol. iii. The lute accompaniment to which is mere thorough base, which the chords implied by the figures placed over the base by the editor wholly comprehend.

FEREBE, GEORGE, in *Biography*, a dilettanti musician, who distinguished himself in our country at a barbarous period for every species of secular music. This gentleman was master of arts of Magdalen college, Oxford, 1595, minister of Bishop's-Cummings, Wilts.; he was a native of Gloucestershire, and well skilled in music Antony Wood, in the "Fasti Oxon." vol. i. col. 150, has given a curious account of him, which we shall insert in his own words. "This person did instruct divers young men of his parish in that faculty (music) till they could either play or sing their parts. In the year 1613 queen Anne, the royal consort of king James I., made her abode for some weeks within the city of Bathe, purposely for the use of the waters there. In which time he composed a song in four parts, and instructed his scholars to sing it very perfectly as also to play a lesson or two (which he had composed) on their wind instruments. On the 11th June the same year, the queen, in her return from

Bathe, did intend to pass over the Downs at Wendsdyke within the parish of Bishop's-Cummings, of which Ferebe having timely notice, he dressed himself in the habit of an old bard, and caused his scholars to be cloathed in shepherd's weeds. The queen, having received notice of these people, she, with her retinue, made a stand at Wendsdyke, whereupon these musicians drawing up to her, played a most admirable lesson on their wind instruments, which being done, they sung their lesson of four parts with double voices, the beginning of which was this:

"Shine, O thou sacred shepherd's star  
On silly shepherd swaynes, &c."

which being well performed also, the bard concluded with an epilogue, to the great liking and content of the queen and her company. Afterwards, he was sworn chaplain to his majesty, and was ever after much valued for his ingenuity."

FERRARI, BENEDETTO, of Reggio in the Modenese state, spent the chief part of his life at Venice, where, though the inhabitants of that city cultivated and encouraged the drama with more diligence and zeal than any other city in Europe, during the latter part of the 17th century, and the beginning of the last, yet they were not very early in its establishment; as the first regular opera or drama set to music which was performed at Venice after the invention of recitative was "Andromeda," written by Benedetto Ferrari, and set to music by Francesco Minelli of Tivoli, in 1637. Ferrari was himself a celebrated performer on the lute, an able poet, and a good musician; who, collecting together a company of the best singers in Italy, brought this opera on the stage in the theatre of S. Cassiano, at his own expense, in a very sumptuous manner. An extraordinary instance of spirit and enterprise in a private individual of moderate fortune, to vie with princes in an exhibition of which they only could support the splendour. (*Le Glorie della Poes. et della Mus.*) Ferrari was not only qualified in an eminent degree for directing such enterprises, but for supplying the principal materials; from his excellent performance on the lute, he was very early styled Ferrari della Tiorba. He was a poet, a composer, and a singer in his own dramas. For five succeeding

years, he annually produced an opera, which being collected into volumes in 1651, the printer informs the reader, that Benedetto had still twelve more musical operas to give to the public. In 1638, "La Maga Fulminata," by the same poet and musician, was exhibited at the expense and risk of Ferrari and of five or six of the performers, in a very sumptuous and magnificent manner, though the expense did not amount to more than 2000 crowns. A sum which, at present, (says the author of "The Glory of poetry and Music," 1730) is hardly sufficient to satisfy the demands of an ordinary singer. But at this time the performers either shared in the profits, or were content with a moderate salary; public singers being then but seldom wanted, and that only in the capital cities of Italy; whereas, at present, dramatic representations abound in villages. Ferrari was author of both words and music of two operas, "Armida," in 1639, and "Il Pastor Reggio" in 1640; it was, however, much easier to set these dramas then than since, as these operas preceded the invention of airs, the dialogue being only carried on in recitative, till about the year 1649, when, in the opera of "Giasone," written by Cicognini, and set by Cavalli, it is said that the grave recitative began first to be interrupted by that anacreontic kind of stanza which has since been called aria. Storia Criti. de Teatri del Dottor Napoli Signorelli.

FERRI, IL CAVALIER BALTAZAR, of Perugia, in the 17th century, is instanced by Rousseau, in his "Mus. Dict." as the most extraordinary vocal performer that ever existed. "This singular and prodigious singer," says he, "who had such talents as all the sovereigns in Europe courted and seized by turns, was loaded with gifts and honours during his whole life, and his powers and glory all the muses vied with each other in celebrating after his death. Every panegyric that was written upon this musician, breathes rapture and enthusiasm; and his contemporaries all unite in affirming, that a talent so perfect and so rare, was above all competition, and had even silenced Envy herself. It is impossible, say they, to express the brilliancy of his voice, or the graces of his style. He had all the characteristics of different styles in the highest perfection; he was lively, dignified, grave, and tender, at his pleasure, and all hearts were melted by his pathos. Among the infinite passages of the extremest difficulty which he

performed with his voice I shall only repeat one. He ascended and descended in one breath two full octaves in a running shake, in chromatic degrees of half notes with such accuracy, though without accompaniment, that, if suddenly the base was struck to any one of these intervals, whether flat or sharp, the exact intonation was instantly felt in an astonishing degree by the audience." Bontempi Istoria Mus.

We used to wonder whence Rousseau took this splendid account, as we found nothing so marvellous elsewhere; in Quadrio's ample list of opera singers, from the year 1634 to 1744, amounting to 273, no such name as that of Ferri occurs. We find him not in Padre Martini, Algarotti, Planelli, Napoli Signorelli, Arteaga, or Eximeno, and it seems as if Bontempi, in imitation of Apelles the painter, who composed the face of his Venus of the best features of all the beauties of Greece, had rather told us what was to be wished in a perfect singer than what really ever did exist in any one mortal; and we cannot help thinking that Bontempi has coloured his piece the higher from Ferri having been his countryman. One great singer may have possessed two or three of his excellencies at most. But exaggeration is the constant companion of panegyric and satire. If a singer of the name of Baltazar Ferri ever saw the light, and had transcendent powers, they are certainly magnified a la Herschel: but his name not occurring in any other musical work, or dramatis personæ of the innumerable operas that we have collated and examined, obliges us to doubt the authenticity of the account given us from Bontempi by the ingenious and enthusiastic citizen of Geneva.

Mons. Laborde has abridged the tale from Rousseau, and placed the name of Ferri in Quadrio's list, between Cavalli and Paita, among singers who flourished between 1690, and 1700; but *non est inventus*, either there or elsewhere.

FESTA, CONSTANTIUS, in *Biography*. Besides the works of such musicians as may be classed under the several schools of Italy, there are extant many admirable productions of a much higher period than Palestrina, preserved in the collections of the curious, by Italian composers, the particular place of whose birth or residence has not been recorded. Among these, there is one who for his genius and abilities well deserves a niche in every

history of music. This is Constantius Festa, of whose compositions there are several in the British museum. There is likewise a motet of this ancient master in the same collection, printed in the fourth book of "Motetti della Corona," which was printed so early as 1519, ten years before Palestrina was born.

In the third book of Arkadelt's madrigals, printed at Venice, 1541, there are also seven compositions by Costanzo Festa, in which more rhythm, grace, and facility appear, than in any production of his contemporaries, that we have seen. Indeed, he seems to have been the most able contrapuntist of Italy during this early period; and if Palestrina and Constantius Porta be excepted, of any period, anterior to that of Carissimi. His motets, for three voices, printed in 1543, are in the church style of the times, a model of elegance, simplicity, and pure harmony; the subjects of imitation are as modern, and the parts sing as well, as if it was a production of the present century. We could not resist the pleasure of scoring his whole first book of three-part madrigals from the second edition printed at Venice, 1559, for we were astonished as well as delighted to find compositions so much more clear, regular, phrased, and unembarrassed than we expected.

FESTING, Michael Christian, in biography, an eminent musician, whose instrument was the violin, and who, during many years, was the leader and principal conductor of almost every musical establishment in London.

This performer, with a feeble hand, little genius for composition, and not a deep contrapuntist, by good sense, probity, prudent conduct, and a gentleman-like behaviour, acquired a weight and influence in his profession, at which hardly any musician of his class ever arrived. He led during many years at the opera, at Ranelagh, at the concert at Hickford's room, at the Swan, and Castle concerts in the city, and often at Handel's oratorios. Nor was there a benefit concert for any English professor at that time without a solo on the violin by Mr. M. C. Festing; and yet there is not a ripieno player on the violin at the opera now, whose hand and abilities are not superior to those of Festing upon that instrument. Learn hence, ye young professors, that something else is necessary, besides musical talents,

to carry you reputedly and comfortably through the world!

FILER UN SON, *Fr.* in *Music*, implies the conduct of the voice in singing, in such a manner as to be able to prolong, swell, or run rapid divisions of many bars, without taking breath. The French verb *filer*, literally means to string, thread, or wire-draw any substance: and, applied to the voice, it means almost every perfection of a great singer. *Millico* used to say that the voice, by practice, should be rendered as ductile as wax when worked by the hand till it will receive any impression. Rousseau says there are two ways of managing the voice which come under the term *filer les sons*: the first is what we have been describing; the second, that of sustaining a tone steadily, and perfectly in tune, in a long note, while the accompaniments are busily employed. When the Gabrielli was here, during the time that the Agujari sung at the Pantheon, had finished one of her bravura airs, with long difficult divisions, and such high notes as had never been heard in England before, the Gabrielli said to a gentleman in our hearing "mais messieurs, ce n'est pas *filer les sons*;" one singer is never to praise another. Agujari was, however, a very great singer in a different style from that of the Gabrielli; who, when at her best, had very singular vocal abilities. We have just now recollected that Agujari was forgotten in the alphabetical order where she ought to have had a niche, for which we beg pardon of her manes, and shall try to deserve it, by doing her justice here

*Editorial note: The preceding article also appears in the volume of General articles. The has been repeated here for it gives the context for the AGUJARI article following.*

LUCRETIA AGUJARI was a truly wonderful vocal performer. The lower part of her voice was full, an excellent quality, and its compass, after she quitted its natural register, which it was to be wished she had never done, beyond any one we had then heard. She had two octaves of fair natural voice, on the fifth line in the base, to A on the sixth line in the treble, and beyond that, in alt, she had in early youth more than another octave; as Sacchini told me (says Burney) he had heard her go up to B ♭

in altissimo. Her shake was open and perfect, her intonation true, her execution marked and rapid, and her style of singing, in the natural compass of her voice, grand and majestic; though the pathetic and tender were not what her manner or figure promised, yet she had expressions sometimes that were truly touching, and she would have been as capable of exciting universal pleasure, as admiration, if she had been a little less violent in the delivery of her passages, and her looks more tempered by female softness and timidity sung hardly any other music while she was here than husband's Signor Colla, which, though often good, was not of that original and varied cast which could supply the place of every other master ancient and modern.

At this time there was no male singer in England with irresistible attractions: Rauzzini indeed was here who more frequently pleased than surprized his audience; but it was during this period that the proprietors of the Pantheon ventured to engage the Agujari at the enormous salary of 100 *l.* a night, for singing two songs only! And yet, however exorbitant the demand, or imprudent the compliance with it may seem, the managers of this most elegant and superb building, which would have done honour to Greece at its most splendid period of taste and magnificence, have, since that period, by going a more economical way to work, involved the proprietors in disgrace and ruin, indeed, in subsequent undertakings, previous to the fatal destruction of the building by fire, they have more frequently had money to pay than receive; for, notwithstanding so much was disbursed to the Agujari, much was likewise cleared, and the dividend was more considerable than it has ever been since that memorable era. The admirable Agujari, as Sacchini told us, was in her youth called "la Bastardella;" and being lame it was said, that, as soon as born, she had been abandoned on a dunghill by an unnatural mother, where a pig was beginning to devour her, when she was unexpectedly discovered, and humanely protected, adopted, and so well educated in music, as to become the wonder of her age and country. This admirable singer died at Parma in 1783.

FINCK, HERMAN, published at Wittemberg, in 1556, "Practica Musica," in Latin, with examples of

various characters, proportions, and canons, with opinions of the ecclesiastical modes or tones, and a more pleasing and artificial method of singing. This may have been a useful tract when published, but it is dry, and little is to be learnt in it now, of material use.

FINGER, GODFREY, in *Biography*, who resided many years in England during the latter end of the 17th century, and the beginning of the last, was a good performer on the violin, and a voluminous composer for that instrument, and when he quitted England and returned to Germany, was, according to Telemann in Mattheson's *Chrenforte*, chamber musician to Sophia Charlotte, queen of Prussia, in 1702, and in 1717 chapel master to the court of Gotha. Finger was not a man of genius; but in science he was infinitely superior to the musicians with whom he had to contend.

FIORONI, GIAN. ANDREA, in *Biography*, mæstro di cappella at the great church or Duomo in Milan, about the middle of the last century. He was an excellent contrappuntist alla Palestrina, that is to say, in the style of our best old masters in their services and full anthems, which consists of good harmony, ingenious points and contrivances, but no melody. Sig. Fioroni is a voluminous composer and publisher of masses and motets in eight parts, *à due lori*. So that though this style, and that of the church, are abandoned in Italy, on days of festival, when instruments and secular singers are employed, the ancient grave style of the 16th century is not wholly lost.

FISCHER, JOHN CHRISTIAN, in *Biography*, the most pleasing and perfect performer on the hautbois, and the most ingenious composer for that instrument that has ever delighted our country during full sixty years, that is to say, since Batista San Martini ceased to be heard. Fischer was born at Friburg, and brought up at one of the common reading schools in a village in Bohemia, where all the children learn music, with reading and writing, as a thing of course. The first instrument put into his hands was the violin, but after he had made some progress in it, taking up the hautbois in sport, he fancied he could express his feelings better with the reed than the bow; he therefore attached himself to that instrument, and became, early in life, so excellent a performer on it, that he was appointed

one of the king of Poland's celebrated band at Dresden. Here he remained till its dissolution, when he went to Berlin, without any intention of continuing there; however, arriving at a critical time, he was retained, and had the honour, during a month, to accompany his majesty, Frederic the late king of Prussia, alone, four hours every day. This circumstance was occasioned by an offence having been given by C. Ph. Em. Bach, who, in going with the rest of the band from Potsdam to Sans Souci in winter, had been so frightened by the badness of the road, as to exclaim to one of the household on his arrival, in rather strong terms; "tell our master, sir, that no honour or profit will be a sufficient compensation to us for such dangerous service; and unless the roads are rendered safer, we" (speaking in the name of the whole band), "can come hither no more." It is true that the roads were very bad, and it is as true that Bach was extremely frightened in passing them. But cowardice sometimes is desperate; situations give a courage in remonstrance, of which the greatest heroes are not in possession; for Bach's boldness in this particular not only surpassed that of all his brethren, but of the most intrepid generals, and great captains in the Prussian army; none of whom, however they might have wished it, had the audacity to complain of this dangerous pass ere they could arrive at Sans Souci. But a court is at all times, and in all countries, of difficult access! The consequence of the transport that had escaped Bach was temporary disgrace and banishment from court; and this accounts for Fischer being the only musician allowed to accompany his Prussian majesty in his retirement and musical recreations. From Berlin he went to Manheim, to hear and be heard, and thence to Paris, where he performed at the "Concert Spirituel;" and of the sensation which his performance produced there, an enthusiastic account is given in the *Mercure de France*. As Fischer, like Abel, was obliged to work his way hither by concerts, as soon as he had a little replenished his purse, he came over to England, where it was always his intention to settle, and where, as soon as he had been once heard in public, at a benefit concert, no other concert, public or private, was thought complete without his performance; and being engaged to play a concerto every night at Vauxhall, he drew thither all lovers of

music, but particularly professors, among whom the elder Park, who played the hautbois at Drury Lane theatre, used to quit his post, and forfeit half his night's salary in order to run to Vauxhall to hear him; which he did not unprofitably, for no tone approaches so near to that of Fischer, in richness and power, as that of the elder Park. When the queen's band was formed, Fischer was appointed one of her majesty's chamber musicians; and when Bach and Abel, uniting, established a weekly subscription concert at Hanover-square, where, for a long time, no music was heard but that of these excellent masters, Fischer was allowed to compose for himself, and in a style so new and fanciful, that in point of invention, as well as tone, taste, expression, and neatness of execution, his piece was always regarded as one of the highest treats of the night, and heard with proportionate rapture. Here Cramer, Crosdil, Cervetto, and other eminent professors, established their reputation, and by every new performance mounted still higher in the favour of the public.

In all musical performances at the universities, the triennial meetings at Worcester, Hereford, and Gloucester, at Salisbury, Winchester, and other provincial towns, Fischer's concertos were eagerly expected and heard with rapture. Fischer's tone was not only uncommonly sweet, but so powerful, that Giardini, who never could praise a German but through the medium of abuse, used to say that he had such an *impudence* of tone as no other instrument could contend with. Then his execution was quite as much as the instrument would bear to produce an agreeable effect. His taste and chiaroscuro were exquisite, and as he had his reed under such command, as more seldom to canard or cackle like a duck, than any player we ever heard. And as to his composition, though it was insinuated by Bach and Abel that he had not studied regularly, and was no very profound theorist, he was always so original, interesting and pleasing, that he may be pronounced one of the few intuitive musicians who had powers which he knew not how he acquired, and talents at which study alone can never arrive. A certain musical traveller has drawn a parallel between the performance of Fischer and Berozzi of Dresden, nephew to the two celebrated Berozzis of Turin, on hearing him play a very difficult concerto

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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on the hautbois in a very pleasing and masterly manner; owning, at the same time, that the less he thought of Fischer, the more he was delighted with Berozzi. However, he tried to discriminate, and to discover in what each differed from the other: and first, Fischer seemed the most natural, pleasing, and original writer of the two for the instrument, and was the most certain of his reed; which, whether from being in less constant practice, or from the greater difficulty of the passages, he knew not, failed Berozzi, in rapid divisions, more frequently than Fischer; however, Berozzi's swell, or *messa di voce*, was prodigious; indeed he continued to augment the force of a tone so much, and so long, that it was hardly possible not to fear for his lungs.

His taste and ear were exceeding delicate and refined; and he seemed to possess a happy and peculiar faculty of tempering a continued tone to different bases, according to their several relations: upon the whole, his performance was so capital, that a hearer must be extremely fastidious not to receive from it a great degree of pleasure.

Fischer left England in 1786, and in the beginning of the next year had not been heard of. His majesty enquired several times, with some solicitude, whether he had written to any of his friends in England, and was answered in the negative; one of them understood, by report, that he was at Strasburg. He returned, however, at the end of 1787, and continued in England during the rest of his life. About the year 1777 he had married a daughter of the admirable painter, Gainsborough, an enthusiastic lover of good music and performance, and of none so much as Fischer's; indeed he enchanted the whole of his family with his strains, which were beyond measure captivating, and he stood so well at his instrument, that his figure had all the grace of a Tibian at the altar of Apollo. But, alas! something else besides a fine figure and fine music are necessary to constitute domestic happiness. The marriage was not auspicious; the minds were not in tune together, the temperaments were dissonant, and the coincidence too infrequent to produce harmony. But we wish not to "draw their frailties from their dread abode;" she had external beauty, grace, and accomplishments; but he, with a good person, and superior genius for his art, was extremely deficient in colloquial eloquence, and in

all those undefinable charms of conversation which engage the attention, and endear the speaker. He had not a grain of sense but what he breathed through his reed; he never spoke more than three words at a time, and those were negatives or affirmatives. But peace to his ashes. Though he had few charms for a friend or companion, he delighted the public at large in a higher degree than is allowed to any but gifted mortals. This admirable musician was seized with an apoplectic fit during the performance of a solo at the queen's house, at his majesty's concert. Prince William of Gloucester, observing his situation, supported him out of the apartment, whence he was conveyed to his residence in Compton-street, Soho, where he expired about an hour afterwards.

FOLIANUS, LUDIVICUS, of Modena, in *Biography*, a writer on the theory of music, published a Latin treatise, in 1529, at Venice, folio, with the following title; "*Musica Theorica, Ludovici Foliani Mutiniensis: docte sin.til ac dilucide pertractata: in qua quampluresde Harmonicis intervallis, non prius tentata, continentur speculationes.*" "The theory of music by Luigi Fogliani of Modena, in which are contained and learnedly elucidated many harmonic speculations relative to the intervals of music, never before attempted." This work is divided into three sections: in the first the author treats of musical proportions: in the second of consonances; and in the third of the division of the monochord. In the second section a foundation seems to have been laid for a musical controversy, which was afterwards agitated with great warmth; this author, contending for the doctrine of Bœthius, from whom two-thirds of his book are taken, for the distinction or *greater* and *less* tone in the diatonic tetrachord. The title of one of his chapters being, "*De utilitate toni majoris et minoris.*" Harmony now began to be felt, and was improving and refining, and as there was no melody till the lyric theatre was established, and solo songs, fine voices, and refined singing were cultivated, it alike occupied professors and diletanti, philosophers and mathematicians. We know not what rank Fogliano held in society; if he was a professor, he adhered too exclusively perhaps to mathematics, and the science of harmonics, to be much used to practical music; and if a mere mathematician, the real beauties and refinements of

the art must be unknown to him. However, to Fogliano is ascribed the first idea of introducing a temperament into modern harmony. Bœthius, Guido, and Franchinus, were silent on the subject. The organ was tuned in such a manner as rendered a few keys perfect at the expence of all the rest. There was no instrument that could make occasional temperaments but the violin, and that was wholly unknown in concerts at the beginning of the 16th century. Wind instruments, and all keyed and stringed instruments, in which one note was obliged to serve different purposes, were forced to submit to false intonation, and the exclusion of all tempered keys, till temperament gained ground, and the doctrines of Didymus and Ptolemy were adopted, which were in favour of major and minor tones, and semi-tones ; and those who enjoy the harmony of thirds, which, without temperament are intolerable, owe their pleasure to Foglianus for recommending them, and to Zarlino for seconding his endeavours See DIDYMUS, PTOLEMY, and TEMPERAMENT.

#### Vol 15 Food(part)-Generation (part)

FORQUERAG [*sic, should be Forqueray,*] Anthony, and John Baptist Anthony, in *Biography*, father and son, both French musicians, who were patronized by Louis XIV. during their infancy. Anthony, the eldest was born at Paris in 1671; his father, a professor on the violin, gave him lessons in early infancy, of which he profited so much, that at five years old he played many times to the king, who used to call him his "petit prodige." At 20, the young Forquerag was the best performer on the violin of his time; he had also a genius for composition, and produced pieces equally harmonious and melodious. His talents, and still more the sweetness of his temper, introduced him into the best company, which he regaled with his performance whenever desired. The regent duke of Orleans chose him for his master in music, and constantly honoured him with his patronage. This musician died at Mantes in 1745, and left a son born in 1700. This was John Baptist Anthony, of the king's chamber and chapel band, who equalled his father in talents. He, as well as his father, performed before Louis XIV. at the age of five or six, and astonished the whole court by the prodigious execution which he had acquired at so tender an age. The prince of

Conti had a great affection for this musician, and engaged him in his service On the death of that prince, Forquerag quitted the profession, and finished his days in tranquillity in the bosom of his family, by whom he was much beloved and respected. Madam Forquerag, his wife, excelled on the harpsichord, and till 1780 played with so-much grace and facility, that she may be regarded at the head of female dilettanti. Laborde.

FOUCHS, [*sic, should be Fux*], Johann, Joseph, a native of Stiria, a province of Germany, in the circle of Austria. He appears as an author in 1707, when he published at Nuremberg a work entitled "Concentum Musico-instrumentale, in 7 partitas divisum:" and he also composed an opera, called *Eliza*, for the birth-day of the empress Elizabeth Christina, which was printed at Amsterdam by Le Cane. Soon after this he was appointed first mæstro di cappella to the emperor; but he is best known as a learned writer on music by his "Gradus ad Parnassum sive manuductio ad compositionem musicæ regularem, methodo novo, æ certa nondum ante tam exacto ordine in lucem edita;" written in Latin, and published in 1725. It is dedicated to the emperor Charles VI., who defrayed the whole expense of the publication. The work is printed in folio, and divided into two books: the first entirely theoretical, and rather a treatise on harmonics than practical counterpoint: we have here all the ratios and proportions of musical intervals, and the arithmetical, harmonical, and geometrical divisions of the monochord, which may be found in almost all elementary books on music during the two last centuries.

The second book is in dialogue, between a master and scholar; in which examples are given in notation of the most simple plain counterpoint, from two to four parts. Then examples of florid counterpoint, and of ligatures or binding notes. After this, the author treats of fugue in 2, 3, and 4 parts. Then of double counterpoint; and lastly, of variations, modes of the church, various subjects of fugue, of taste, of the ecclesiastical style, a cappella, of the mixed style, and of recitative. The doctrine in this work is very orthodox, containing no licenses, or any thing to which the fathers of the science would object. The lessons are almost all on canto firmo, after the manner of the Neapolitan school.

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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In 1742 this excellent work was translated into German by Mizlar, and published at Leipsic, 4to. with notes. The letter-press of this edition is well printed; but the plates are engraved in too small a character, and much crowded and confused. In 1761 it was translated into Italian, and published in folio by Manfredi in Carpi. To this version is prefixed a recommendatory letter by the celebrated Piccini, in which, with national partiality and the flippancy of a young man, he compliments the author, Fouchs, by saying that he was a German with an Italian understanding." Haydn had not then surpassed all the Italian composers of *instrumental music* in science and invention; nor had the premature genius of Mozart expanded in marvellous master-pieces of composition, both vocal and instrumental. Some detached parts of the "Gradus ad Parnassum" were published in England by Welcher about the year 1770, translated by Hœck; but the entire work has never appeared in our language. The venerable imperial *mæstro di cappella* lived to a great age. Quantz tells us (in his own life, written by himself) that in the year 1723, he, with Weis, the famous lutenist, and Grann, the opera composer, went to Prague, where most of the great musicians of Europe were assembled by order of the emperor Charles VI. to celebrate the festival of his being crowned king of Bohemia. History does not furnish a more glorious event for music than this solemnity, nor a similar instance of so great a number of eminent professors, of any one art, being collected together.

Upon this occasion, there was an opera performed in the open air, by a hundred voices, and by two hundred instruments. There was not an indifferent singer among the principal performers, all were of the first class. The male parts were filled by Orsini, Domenico, Carestini, Gassati, Corosini, and Braun, a German *baritono*; the female, by the two sisters, Amberville, one of whom was afterwards married to Peroni, a famous player on the violoncello, and the other to Borosini, the singer.

The opera was called "La Constanza e Fortezza," and composed by the famous old Fux, imperial chapelmaster at Vienna. The music, which was in the old church style, was coarse and dry; but, at the same time, grand, and had a better effect, perhaps, with so immense a band, and in such an immense

space, than could have been produced by more delicate compositions.

FOUGHT, [HENRY] in *Biography*, a native of Lapland, who, nearly fifty years ago, came to London, and obtained a patent for the sole printing of music, with letter-press types of his own founding, which were very neat, and the first that were used in London. He opened a shop in St. Martin's lane, and published several sets of lessons and sonatas; but by a combination of music-sellers in London, who copied his publications on stamped plates, and undersold him, he was driven out of the kingdom.

Musical types are now very common: but by being long accustomed to stamped notes in pewter plates, the public eye is not pleased with them. The best use to which they are now put is in printing books on the subject of music, where they save the trouble of working small plates of single passages, and examples in notation, into the letter-press.

FRAGUIER, CLAUDE FRANÇOIS, L'ABBÈ, in *Biography*, born at Paris 1666, was the son of a captain in the regiment of guards, descended from an ancient noble family. His love for the Greek language rendered him so studious, that he acquired in it a knowledge so profound as to procure him a place in the Academy of Belles Lettres in 1705, and in 1707, admission into the French academy. This learned academician was unable to persuade himself that antiquity, so enlightened, and so ingenious in the cultivation of the fine arts, could have been ignorant of the union of different parts, in their concerts of voices and instruments, which he calls "the most perfect and sublime part of music;" and thinking that he had happily discovered, in a passage of Plato, an indubitable and decisive proof of the ancients having possessed the art of counterpoint, he drew up his opinion into the form of a memoir, and presented it to the Academy of Inscriptions and Belles Lettres, in 1716. M. Burette acquaints us that this abbe learned to play on the harpsichord at an advanced age, and concluding that the ancients, to whom he generously gave all good things, could not do without counterpoint, made them a present of that harmony, with which his aged ears were so pleased.

The passage in question is in the seventh book of Laws, in which Plato determines that the proper

time for young persons to learn music is from thirteen to sixteen years of age; during which period he supposed they might be enabled to sing in unison with the lyre, and to distinguish good music from bad; that is, such airs as were grave, decorous, and likely to inspire virtue, from those that were of a light and vicious cast. This is speaking like a legislator, says the abbè Fraguier. But as harmonic composition was very bewitching to minds so remarkable for sensibility as the Greeks, and was, besides, of so difficult a study, as to require infinite time and labour to accomplish, he thought it necessary to caution them against too strong an attachment to it, and therefore established a kind of rule, by which they would be giving that time to musical studies, better employed in more important concerns

This is but the introduction to the passage in question., which is the following! "As to the difference I variety in the accompaniment of the lyre, in which the strings produce one air, while the melody composed by the poet produces another, (the poet then set his own verses,) whence results the assemblage of dense and rare, of quick and slow, acute and grave, as well as of *concord* and *discord*. Though the abbè Fraguier translates ἀντίφωνον, *dissonance*, it is not the true acceptation of the word, nor can it be found thus explained in any lexicon, or Greek writer on music; its precise and technical meaning will be given farther on. Besides, the knowing how to adjust the rhythm, or measure, to all the sounds of the lyre: these are not studies fit for youth, to whom three years only are allowed for learning merely what may be of future use to them. Such contrarieties of different difficulties in the study and practice of music, are too embarrassing, and may render young minds less fit for sciences, which they ought to learn with facility."

It does not seem necessary here to enter into a verbal criticism of this passage, as it has been understood and translated by the abbè Fraguier; nor to insert two other passages, one from Cicero, and one from Macrobius, which this author has given by way of corollaries, in support of his explanation of the passage in Plato; as we shall consign him and his fancied proofs in favour of ancient counterpoint to his brother academician M. Burette, the most able writer, in many particulars, of all those who have

interested themselves in the dispute concerning ancient music. See BURETTE. The ingenious opponent of abbè Fraguier proves that the famous passage in Plato upon which so much stress has been laid, implies no more than a concert of voices and instruments in unison and octaves, like plainchant in the Romish church. He proves also that Plato determines the word harmony to mean no more than a melody in which the grave and acute sounds are mixed in succession, according to the regulation of the musical scale; and adds that Aristotle proves by questions in his Problems that the Greeks knew no other harmony, in our sense of the word, than unisons and octaves, when he asks: 1. Why a monody (a single voice) is more agreeable than when accompanied by a lyre or a flute, though these instruments are in tune, and form the same sounds as the voice? 2dly. Why a single instrument gives more pleasure than the union or concert of many instruments performing in unisons and octaves? 3dly. Why are unisons and octaves the only accompaniments that can be suffered in concerts, and why are the 4th and 5th, though qualified with the name of perfect con- cords, excluded?

The abbè Fraguire was not convinced, but as firmly adhered to his original opinion as many others have done, and still do, though supported with less learning; 'so that their obstinacy is one degree less blameable. It seems as if the rooted prejudices of wise men were harder to eradicate than those of ignorance and imbecility. It is well known that Fontenelle's attachment to Cartesianism was never shaken; for after the doctrine of Newton had been established throughout Europe, he published his "Theorie des Tourbillons Cartesiens," at the age of near a hundred. The abbè Fraguier died in 1728.

FRAMERY, NICHOLAS STEPHEN, in *Biography*. This ingenious gentleman is only mentioned by M. Laborde, in his "Essais sur la Musique," as a French lyric poet, who has furnished "Le Theatre Italien" With many successful comic operas: adding, "We owe to him "La Colonie," one of the best works of its kind, which always fills the theatre, though it has been represented perhaps two hundred times." This drama was written in French, and admirably adjusted to the music of Sacchini's Italian comic opera "L' Isola d' Amore," which was not only the

first production of that charming composer that was heard in France, but the first Italian music that was ever sincerely felt in that kingdom. Besides the favourable account of it by M. Laborde, no enthusiast for Italian composition; the late perturbed spirit Linguet, still more patriotic in his love of old French music, speaking of the comic opera of "La Colonie," in his "Journal Politique et Litteraire" for 1777, says: "Among the works that are most frequently revived at this theatre, above all others is " La Colonie," which never fails drawing together prodigious crowds. M. Framery has rendered the public a real service in parodying this Italian opera:" (that is, setting new French words to music that has been originally sung to other words, whether Italian or French.) Linguet continues: "He has at once given us a new piece and a new actress. It was in " La Colonie" that the talents of Mad. Colombe were first developed, whose voice, so extensive, sonorous, and touching, was so calculated to produce great effects in pathetic airs; effects which were still increased by the beauty of her figure. The Colony is perhaps the most beautiful Italian music which has been heard in our theatres; no other, at least, has produced similar enthusiasm: it is by tears and screams of ecstasy that many of the airs have gained applause; all the tones, every accent of grief, love and despair, succeed each other so rapidly, as to imitate the emotions of nature, without a single cry of art escaping that is displeasing. There is no less perfection in the cheerful and playful airs of Sacchini than in the more serious. The melody of the whole is exquisite, nor is it ever suffocated by the orchestra. Such masterpieces as this will form the national ear and taste, by the best of all lessons, pleasure."

The task which M. Framery undertook, and so admirably executed, manifested an equal knowledge of poetry and music. To make the accents of the French language correspond with the accents of Italian melody, to the satisfaction of his countrymen, so tender (if their own language, and so hostile to Italian music, was an Herculean labour. But M. Framery, not trusting to conjecture or report concerning the composition and performance of Sacchini's music, came over into England in 1774, during the regency of Mrs. Yates and Mrs. Brooke, where he found Sacchini, and not only conversed with that elegant and intelligent master, but, we

believe, saw and heard " L'Isola d'Amore" performed; and after the success of " La Colonie," represented in 1775, he went to work on Sacchini's serious opera of " L'Olimpiade," which he had heard performed in England, and in 1777, having translated it into French, preserving the same measures in the airs, he had it performed at the French theatre Italien, where it was received with enthusiasm, though performed by comic actors, unused to heroic music or poetry. Luckily for the votaries of Italian music in France, M. Framery is one of the editors of the *Encyclopédie Méthodique*, in which capacity he manifests as much knowledge in the theory, as good taste in the practice of the musical art.

FRANC, GUILLAUME, in *Biography*, supposed by Bayle (art. Marot,) to have been the first who set melodies; in a single part only, to the French metrical psalms of Clement Marot. To this fact Beza himself bears testimony in a kind of certificate, signed with his own hand, and dated Nov. 2, 1552. One of Bayle's correspondents informs him that he had in his possession a copy of the Geneva psalms, printed in 1564, with the name of Guillaume Franc in the title-page; and to this edition is prefixed the license of the magistrates, signed Gallatin, and sealed with red wax, declaring Guillaume Franc to be the author of the musical notes to which the psalms in that impression were set. Some deduction however must be made from this account, as several of the old melodies sung to the French psalms of Clement Marot, as well as to those of Sternhold and Hopkins, are known to be German, and to have been previously used by the Bohemian Brethren, John Huss, Jerome of Prague, Martin Luther, and perhaps by our pristine reformer, John Wickliffe. We have long thought that the most elegant psalmodists at the time of the reformation, such as Louis Bourgeois, Claude Gondinel, and Claude le Jeune, were not the inventors of the original melodies to the psalm-tunes; and it appears from this account of Franc that they only harmonized them in plain counterpoint. See PSALMODY.

FRANCESCELLO, in *Biography*, the most exquisite performer on the violoncello of his time, flourished early in the last century. The admirable Benda, first violin to the king of Prussia, (Frederic,) and so justly celebrated for expression on his

instrument, in his life, written by himself, speaks of the great advantage he received from frequently hearing and playing with Franceschello. Geminiani used to relate to him, that in accompanying Nicolini, at Rome, in a cantata composed by Alessandro Scarlatti, for the violoncello, the author, who was at the harpsichord, would not believe that a mortal could play so divinely; but said, that it was an angel who had assumed the figure of Franceschello; so far did his performance surpass all that Scarlatti had conceived in composing the cantata, or imagined possible for man to express.

FRANCESINA, SIGNORA, in *Biography*, a very pleasing female Italian singer, and a beautiful woman, arrived in England in 1736, in order to sing in the opera established by the nobility and gentry against Handel; and the Daily Post, Nov. 18, of that year, informs us that "Sig. Mirighi, Sig. Clementi, and the Francesina, (three singers lately come from Italy for the Royal Academy of Music,) had the honour to sing before her majesty, the duke, and princesses, at Kensington, on Monday night last, and met with a most gracious reception; and her majesty was pleased to approve their several performances: after which the Francesina performed several dances to the entire satisfaction of the court." We believe she never danced on the stage in England, though she remained here as a singer to the end of her life. She however sung for Handel at the end of his opera regency in Lincoln's-inn-fields, 1740, in the little drama of "Imeneo," or Hymen, and in 1741 in "Deidamia," the last opera which he composed, and in which she had an air at the end of the first act, "Nascondi l'usignol," composed in a light airy style, suited to the active throat of the Francesina. It was for the natural warble of this singer that Handel composed his English airs of execution, such as "Sweet Bird," in Milton's *Penserosa*, "Myself I shall adore," and "The morning lark to mine attunes his throat," in Congreve's *Semele*, &c. Though the Francesina came hither as second woman, and had not a voice sufficiently powerful for a first woman's part in a large theatre, having quitted the opera stage, she attached herself to Handel, and was the principal singer in his oratorios during many years.

FRANCESIO, ARAIA, mæstro di cappella to the court of Russia, was born at Naples. His first essay

in composition, after quitting the conservatorio was the opera of "Berenice," performed at the court of the grand duke of Tuscany at Florence in 1730. This was followed, in 1731, by "Amore per regnante" for Rome. In 1735 he was called to Petersburg by the empress Anne, with a complete band of vocal and instrumental performers; where he composed the first Italian opera that was ever heard in that capital. During this reign concerts were established at the imperial palace twice a week. In 1737 he set the opera of "Abiazure," and in 1738 "Semiramide," for the imperial theatre.

The empress Elizabeth, who began her reign in 1741, and had a passion for music, continued Araia in the office of mæstro di cappella to the court. At her coronation, "La Clemenza di Tito" of Metastasio, set by Hasse, was performed, but with a prologue set by Araia, entitled "La Russia afflitta e consolata." Soon after this event Petersburg first heard an opera, "Cephalis and Procris," in the Slavonian language, which was likewise set in the Italian style by Araia, whose taste was refined and melody graceful. He was honoured with the title of Aulic counsellor, and received magnificent presents from the court before he quitted Russia, and in 1759 he returned to Italy possessed of considerable wealth, and settled at Bologna, where he enjoyed the fruits of his labours and good fortune in splendid ease and tranquillity.

FRANCO, MAGISTER, scholastic of the cathedral of Cologne; a very important personage in the history of music, whose merit had lain dormant many ages buried in MSS. which had never entered the press, nor would it have been known to modern musicians that he ever existed, but for the general research in the principal libraries of Europe after materials for a general history of music.

Magister Franco is by some called a native, or at least an inhabitant of Paris; by others a scholastic of Liege; but if we may believe Franco himself, he was of Cologne; for, seeming to foresee the disputes which would arise concerning his locality, he begins his "Compendium de Discantu," one of his musical tracts which has been preserved, in the following manner: "Ego Franco de Colonia, &c." which, if the authors of the "Histoire Litteraire de la France" had seen, they doubtless would not have fixed him at

Liege, nor would those who have implicitly followed them, have been led into this mistake.

Sigebert tells us that Franco supported the functions of his office of scholastic, or preceptor, by a great fund of religion and knowledge: and acquired as much celebrity by his virtue as science: "Scientia literarum et morum probitate clarus." He ventured, say the Benedictines, to study profane science as well as ecclesiastic, and had the courage to attempt squaring the circle. Christian philosophers generally regard a man for lost who addicts himself to such pursuits as the squaring of the circle, the multiplication of the cube, perpetual motion, the philosopher's stone, judicial astrology, or magic. But Franco is said to have exercised his faculties in these studies with such discretion, that he never neglected his more important concerns

By the testimony of Sigebert, his contemporary, he had acquired great reputation for his learning in 1047. At least it is certain that he had written concerning the square of the circle before the month of February 1055, at which time Heriman, archbishop of Cologne, to whom he dedicated his work, died.

Franco lived at least till August 1083, for he at that time filled the charge of scholastic of the cathedral of Liege.

Among many works which Franco is said to have produced upon religious and mathematical subjects, we are told by the authors of the "Histoire Litteraire de la France," that he wrote upon music and plainchant; and that in the abbey of Lire in Normandy, there is a manuscript in folio, which contains "Ars Magistri Franconis de Musica Mensurabili." These writers add, that there can be no doubt of this Magister Franco being the same as the scholastic of that name; or that another tract on music, in six chapters, entitled "Magistri Franconis Musica," and preserved in the Bodleian library at Oxford, is by the same author, as well as the "Compendium de Discantu tribus capitibus," in the same library.

These authors, who indeed pretend not to have seen the musical tracts of Franco, have imagined, contrary to their usual accuracy, that the treatise "De Musica Mensurabili," in the library at Lire, and "Musica Magistri Franconis," in the Bodleian library, were different works, but there remains not the least

doubt of their being duplicates of the same tract, in every respect, but their titles.

Trithemius, who calls him Franco Scholasticus Leodiensis Ecclesiæ, of the church of Liege, natione Theutonicus, and a German, tells us, that "he was very learned in the holy scriptures; a great philosopher, astronomer, arithmetician, (Computista,) and that he dedicated several of his works to the archbishop of Cologne: such as his tract "De Quadratura Circuli;" "De Computo Ecclesiastico; et alia plura;" but he specifies none of the musical writings of Franco, who, according to this biographer, flourished under the emperor Henry III. 1060.

The first mention however which we can find of Franco as a writer on music in any treatise on the subject is in the "Lucidarium in Arte Musics planæ," by Marchetto da Padova, written in the year 1274, who says that the agreement of different melodies, according to Magister Franco, constitutes discant ("discantus secundum Magistrum Franconem, est diversorum cantum consonantia. Ex. cod. Vatic. Num. 5323.") He likewise cites him in his "Pomœrium de musica mensurata," as an *inventor* of the four first musical characters. (Muratori Antiq. Med. ævi Dissert. 24. tom. ii. Padre Martini, tom. i. p. 189. Gerb. tom. ii. p. 124.) And this would have been sufficiently early to have stript John de Muris of the honour of their invention, had he chosen to invest himself with it. He is next in point of time mentioned by John de Muris himself, and in a MS. of the Bodleian library (Digby 90) ascribed to Thomas, or John of Tewksbury, which, it is said at the end, was finished at the university of Oxford, 1351. There is a chapter expressly on the musical characters for time, invented by Franco: "De figuris inventis a Francone."

Franchinus Gaforius, Pract. Musica:, lib. ii. c. 5. quotes him twice as author of the time-table; and ascribes to him, ib. lib. iii. c. 1. the completion of counterpoint, by his contrivance of moving in different melodies at the same time: meaning his invention of musical characters for measure.

Our countryman Morley, Annotations to his Introduction, p. 7. says that "Franco was the most ancient, of all those whose works on practical music had come to his hands." But he seems only to have seen a commentary on his treatise "by Robert de Handlo, and to know nothing of his age and

country. Robert de Handlo wrote a commentary on the "Musica Mensurabilis of Franco," 1326. (See Tanner, p. 376.) And this is even an earlier period than was assigned to the invention by those who had given it to John de Muris. And Ravenscroft, "Briefe discourse of the true use of charactering the degrees in Measurable Musicke, 1614," p. 1. who appears indeed to have been no better acquainted with the original than Morley, quoting him only through John Dunstable, an Englishman, Id. p. 3. tells us boldly, that he was the inventor of the four first simple notes of mensurable music; but, unluckily, calls him Franchinus de Colonia, confounding him with Franchinus Gafurius.

Critical exactness, with respect to dates, names, or facts, was not yet much practised in writing upon the arts; and Morley, the best author who had written expressly on music, in our language, since the invention of printing, took many things upon trust; and though he gave a long list of practical musicians, whose works he had consulted, he never had seen the writings of Guido, nor does he quote a single manuscript treatise throughout his introduction, which indeed is professedly more didactic than historical.

We have been the more solicitous to establish the existence of Franco, and the time when he flourished, as musical writers have been so long in the habit of assigning to John de Muris the invention of the time table, or musical notation, by copying each other without further inquiry, that they seem unwilling to strip him of an honour which they themselves have so gratuitously conferred upon him

Having collected the evidence of respectable and unsuspected writers in favour of the musical tracts of Magister Franco, it will be necessary to give the reader an account of the particular treatises which chiefly concern the "Ars Cantus Mensurabilis:" and this we shall do from the work itself, of which we obtained a transcript from the Bodleian library at Oxford (842—49.)

This short, but celebrated tract, contains six chapters: 1. Prologue, and definitions of the terms used in the treatise. 2. Of the figures, or representations of single sounds. 3. Of ligatures, or compound notes. 4. Of rests or pauses. 5. Of the different concords used in discant. 6. Of the organum, and of other combinations of sounds.

In speaking of former musical writers, he says "that both the theory and practice of plain music, or chanting, had been sufficiently explained by several philosophers; particularly the theory by Bœthius, and the practice by Guido," whom he exalts into a philosopher. "The ecclesiastical tropes or modes," he adds, "had been settled by St. Gregory." Franco, therefore, only intends to treat of measured music, of which, he piously observes, plain-chant has the precedence, as the principal of the subaltern. "Nor let any one say," continues he, "that I have undertaken this work through arrogance, or for my own convenience, but merely for the sake of its evident truth, the ease with which it may be comprehended by the student, and its containing the most perfect method of teaching all the modes of measured music, and their notation. For as there are several authors, as well modern as ancient, who in their treatises give many good rules concerning measured music, and on the contrary are deficient and erroneous in other particulars, especially in the appendages of the science; we think their doctrines require some correction and improvement, lest the science itself should suffer from their errors and defects. We therefore propose giving a compendious explanation of measured music, in which we shall not scruple to insert *what others have said well on the subject*, to correct their errors, and to support by good reasons *whatever we ourselves may have newly invented*."

It seems evident from this passage, particularly those parts of it which are printed in italics, that the invention of musical notes for time, is more ancient than Franco, and that he had only the merit of improvement. It likewise informs us, that there were, in his time, treatises "de Mensurabili Musica," or, at least, that doctrines had been proposed and laid down concerning musical notes, and the different duration of sounds, by writers who were *antiqui*, with respect to him; and proves very strongly that this manuscript contains only a mixture of his own rules, with those of his predecessors. And indeed, upon a careful analysis of this whole tract, it does not appear that Franco was the inventor of musical notes, or characters for time, though they have lately been given to him in such very positive terms, by those who, without seeing his manuscript, have taken it for granted that it was

wholly his property, because no other writer of equal antiquity was found to have treated of *cantus mensurabilis*. Indeed, besides the passages already cited, we find him speaking of former writers, and former opinions concerning the notes and modes; particularly, chapter second, the words *quemadmodum quidam posuerunt*, acknowledge other writers upon the subject of measured music besides himself; and, chapter the fourth, he speaks of the great error which *some* have committed by tying together three *longs* in tenor parts; and of the still greater blunder which *others* have made in tying a *long* between two *breves*. And the author of a Latin treatise, which was among the Cotton musical manuscripts, seems to determine with great precision the degree of merit that is due to Franco, with respect to the time-table; for speaking of the *canto fermo* of an earlier period, he says: "Though music was at that time not measured, it was approaching *towards* measure, when Franco appeared, who was the first approved author, or writer, on measured music." After this introduction, definitions are given in which we shall mention whatever seems singular or curious. Measured music, he says, is regulated by long and short times, or portions of measure; and measure he defines, the regulated motion of any series of sounds, whether quick or slow, different from plain-song, in which no such regularity of movement is observed. A time is the stated proportion of a lengthened tone, or of a rest of equal duration. "I speak of a rest," says he, "as measured by time, because otherwise the performers of two different parts, one of which should have a rest, and the other not, would be unable to proceed together in exact time. This seems to be the purport of the original, which however we shall constantly throw into the notes for the consideration of the curious and learned reader, who may perhaps discover meanings which may have escaped our penetration. Indeed, this passage gives an idea of more than simple counterpoint, of note for note, and syllable for syllable, being practised in Franco's time, who is believed to have written his tract within fifty years of Guido.

"Measured music," continues he is of two kinds: wholly, and partly measured. Music wholly measured is *discant*, which is measured throughout; and that which is partly measured is the simple

chant or plainsong, which, though measured by time in some degree, is neither *organum* nor *discant*, as it is commonly called by those who sing the ecclesiastical chants." "Dividitur autem mensurabilis musica in mensurabilem simpliciter et partim. Mensurabilis simpliciter est *discantus*, eo quod in omni parte sua mensuratur. Mensurabilis partim est *cantus simplex* et tempore mensuratus, sed *organum* non est, neque *discantus*, (*organum*) communiter vero dicitur quibus *cantus ecclesiasticus* tempore mensuratur."

It seems, by this passage, as if organizing, or singing in harmony, had first brought the *plain-chant* to *strict time*; and that, then, when only a *single* part or melody was sung *in time*, it was customary to call it *organum*, because measured like the organum. And perhaps, in singing upon a plain-song, the principal melody, while it continued to be chanted nearly in the same manner as it used to be before parts were added to it, was said to be *partly measured*; and the organum or *discant*, moving in proportionate notes of different lengths, was regarded as *wholly measured*. In our cathedrals, where the psalms are chanted in four parts, time is neither absolutely kept, nor wholly disregarded: it is kept with respect to the harmony, as all the parts move together; yet the melody of each part, being governed by the length of the verses, cannot be said to be regularly measured. In accompanied recitation the instruments move sometimes *à tempo*, while the voice part seems *ad libitum*. He next defines *discant*, and, as the reader, curious in musical history, may wish to know the acceptation of this term so near the time of its invention, we refer to the article *DISCANT*. He likewise defines *mood*, which see in its proper place. In his second chapter, Franco treats of simple notes or characters, of which he enumerates only three kinds, the long, the breve, and semi-breve; (making no mention of the *large*, or the *minim*.) These, he tells us, are either perfect or imperfect. The perfect long he calls the first and principal of all the notes, for in that all others are included. "The perfect note, he tells us, is that which is measured by three times, or portions; the ternary division being the most perfect of all, as it had its name from the Holy Trinity, which is true and pure perfection."

The perfect long is represented by a square, not with a tail on the right hand, descending as thus:



This is equal to three breves. The imperfect long, represented by the same figure, is equal only to two. It is imperfect for the reason already assigned, says Franco, and can only acquire its full length by the addition of a breve before or after it. "Whence it follows," continues he, "that those err who call it perfect; as that only is entire and complete which can stand by itself."

It seems by this passage as if there had been a controversy even in Franco's time about the greater degree of perfection of triple, or common time; in after ages, however, the binary number acquired the pre-eminence, and was called perfect, while the triple proportion was degraded into imperfect. The length of the notes, that is, the perfection or imperfection, triple or double powers, depended on their position. But to conclude this subject we plunge the reader into a sea of trouble concerning distinctions about which our forefathers themselves were not well agreed: and the rules of Franco on this subject are too numerous, complex, and useless to merit the reader's attention, or an attempt at explaining them. Indeed if they would help to decipher other music composed after the time of Franco, the curious enquirer's trouble and our own might be repaid, but there was at first so much confusion in the moods, and so many and so dark were the exceptions to their rules, so numerous and jarring the opinions and decisions concerning them, and so little agreed were musicians about the different prolations, points of perfection and imperfection, of increase and diminution, division and translation, even in Morley's, time, as gave occasion to his saying, that "no two of them told the same tale."

FRANCŒUR, FRANCIS, in *biography*, superintendant of the king of france's band of music, born in 1698, was a professor much respected by his countrymen. He connected himself in his earliest youth with M. Rebel, another respectable professor, in so close a friendship, that like our Beaumont and Fletcher, they constantly ran the same course. Their intimacy was so perfect, that it was never known which was the author of the several pieces of their

composition. In their early youth they played so agreeably on the violin, that they were only known by the title of the "little fiddlers." Mr. Francœur was admitted into the opera band in 1710, and soon after was appointed one of the king's chamber musicians

In 1724 he purchased the place of one of the twenty-four musicians of the king's band on the establishment, as well as the survivorship of composer to his majesty, to which he arrived in 1733. In 1736 Messrs. Rebel and Francœur were nominated inspectors of the opera. In 1742 the latter purchased of M. Blamont the reversion of the place of superintendant or master of the king's band, to which he succeeded in 1760. At length he became director and manager of the opera jointly with his friend Rebel, in 1757 to 1767, and was honoured with the order of St. Michael in 1764; and at the termination of his enterprize, the chevalier Francœur quitted all professional concerns, and lived only for himself and his friends. At nearly 80 years of age he had the courage to be cut for the stone, and to sustain that terrible operation, one of the longest and most difficult that ever was undertaken, it having been commenced three successive days. His fortitude, and the cheerfulness of his character, supported him under such dreadful circumstances, and in a few days he was perfectly recovered. Poor Dr. Worgan, in our own country, sunk under similar sufferings. M. Francœur published in his youth two sets of sonatas composed by himself alone; and in partnership afterwards with M. Rebel, eight operas, which abound with melody and excellent recitative, and had no other defect than the being sung too slow. Laborde.

FRANCŒUR, nephew of the preceding musician, losing his father during infancy, was adopted and educated by his uncle, and treated by him with all the care and tenderness of a father, and by his interest, and his own diligence and musical talents, he succeeded to most of the appointments of his uncle. He was likewise a composer of operas, and leader of the opera band. By his probity, and the simplicity of his character, he had the honour of being distinguished by the title of "honest Francœur" (Francœur l'honete homme.) He was author of a very useful tract to young musical composers, under the title of "Diapason de tous les

instrumens a vent," scale and compass of all wind instruments, 1772.

FRASI, GIULIA, of Bologna, in *Biography*, a scholar of Brevio of Milan, came into England in 1743, the second year of the earl of Middleton's opera regency, as third singer under Monticelli, and the Visconti. Frasi at this time was young and interesting in her person, had a clear and sweet voice, free from defects and a smooth and chaste style of singing; which, though cold and unimpassioned, pleased natural ears, and escaped the censure of critics. Galli arrived here at the same time, and after transplantation from Italy, they both took root in this country, and remained here in great public favour during many years. The first opera in which they appeared was Galuppi's " Enrico." Both these performers, by learning English, rendered themselves important and necessary, on many occasions, in our oratorios, theatres, and public concerts, when singers of a much higher class, without this qualification, could be of no use. In Italian singing, Frasi's "Cheval de bataille" was the fine air, " Tremende occuri atroci," in Pergolesi's *Olimpiado*, which Monticelli had sung in the opera, but which suiting the compass and powers of Frasi, she sung at concerts with great applause for ten years at least, after the run of the opera was over. The great opera house being shut up this year on account of the rebellion, and popular prejudice against the performers, who being foreigners, were chiefly Roman catholics; an opera was attempted, April 7th, at the little theatre in the Haymarket, under the direction of Geminiani. Pasquali led the orchestra, and the celebrated and mysterious count St. Germain composed several new airs for it, particularly "Per pietà bell' idol mio," which was sung by Frasi, first woman and encored every night. The rest of his airs, and two by Brevio, Frasi's master, which Walsh printed, were only remarkable for insipidity. The first man's part was performed by Galli. The success of this enterprize was inconsiderable, and the performances did not continue more than nine or ten nights. Prince Lobkowitz, who was here at this time, and constantly with count St. Germain, attended all the rehearsals, as well as the performances. In 1748 Frasi performed the part of first serious woman in the comic opera at the Hay-market, when Pertici and

Laschi, the best buffoons that we ever saw, were here, and Guadagni, then very young, was the first serious man. In 1750, there being a schism in the great theatre, the composer, Ciampi, and the performers, left the manager, Dr. Croza, and erected their standard at the little theatre on the opposite side the way, where Frasi performed the first woman's part in " Adriano in Siria," a new serious opera composed by Ciampi, in which Guadagni, then but a wild singer, with a very fine countertenor voice, appeared as first man; but after six thin houses, this opera was superseded by the burlettas of the preceding winter. Though Frasi was a great singer among the English vocal performers of these times, in 1754, she was only rated as third woman at the great opera, giving place to the Visconti and Passerini.

The next year, however, during the indisposition of he Mingotti, Frasi was often called upon as her double, till suspicions arising that Mingotti's was a mere dramatic and political cold, the public was much out of humour, till she resumed her function in Metastasio's admirable drama of " Demofonte," in which she acquired more applause, and augmented her theatrical consequence beyond any period of her performance in England.

Fraasi's favour, however, was so established in all our musical performances elsewhere throughout the kingdom, that she sang at Ranelagh, at the triennial meetings at Worcester, Hereford, and Gloucester; at the two universities, and in London at the Swan, King's Arms, and Castle concerts, at the concert at Hickford's Room, Brewer-street, at all benefit concerts; and was the principal singer in Handel's oratorios during the last ten years of his life. Having come into this country at an early period of her life, she pronounced our language in singing in a more articulate and intelligible manner than the natives; and her style being plain and simple, with a well-toned voice, a good shake, and perfect intonation, without great taste and refinement, she delighted the ignorant, and never displeased the learned. Yet with all this apparent prosperity, and a clear income of from 1100 l. to 1800 l. a year, she literally died a beggar! And this in a great measure was occasioned by poor Frasi's too liberal spirit of hospitality towards the natives of Italy; who, coming to this country on mere speculation, without any means of

subsistence, preyed upon her, and constantly kept her in uneasy circumstances. By her want of economy, and little attention to her expenses, they every year exceeded her income so much, that, at length, she was obliged to quit this country to avoid being arrested. Her youth and talents faded; her sole resources for her future subsistence were the pensions of ten or twelve English patrons, who subscribed five guineas a year each during her and their proper lives. Among these was the late viscount Barrington, and the admiral his brother, the late lady Harrington, Messrs. Bradshaw, Chamier, &c. For the convenience of receiving these benefactions she settled at Calais, where, by the utmost parsimony, she was able to support a miserable existence, till, by the death of her benefactors, her income was at length reduced to ten or fifteen guineas a year, and we fear that her own death was somewhat accelerated by mere inanition!

These melancholy particulars are here inserted to warn our fair songstresses against extravagance, and to remind them that fashion and favour are seldom long-lived, no more than talents and beauty; and that expending their whole income in prosperous years is a sure step to indigence and misery, if they should arrive at old age. Such, alas! has been the fate, not only of Frasi, but of the celebrated Cuzzoni, Galli, Gabrielli, Miss Brent, &c. &c.

FRESCOBALDI, GIROLAMO, in *Biography*, the greatest performer on the organ and harpsicord, and the best composer for those instruments that Italy could boast during the seventeenth century, was a native of Ferrara, but went early in his life to Rome with his master Milleville, where he was elected organist of St. Peter's church. All the musical writers of Italy have celebrated his talents; and his works, which still remain, are indisputable vouchers of the truth of their encomiums. Quadrio says, that early in his youth, as a singer, he delighted every ear, and was praised by every tongue in the principal cities of Italy. But his chief excellence consisted in composing and playing on the organ and harpsichord, for which he became so renowned, that his works, both printed and manuscript, were in the hands of all professors and collectors of musical compositions. The emperor Ferdinand III, sent Froberger, a young German of promising genius, to Rome, on purpose to receive instructions from Frescobaldi; by which he

profited so well, that he was appointed imperial organist on his return. According to Delia Valle, Frescobaldi was living in 1641. His first work, entitled "*Ricercari e Canzoni Francese, fatte sopra diversi oblighi in Partitura, libro primo, 1615,*" contains the first compositions we have seen printed in score, and with bars. They are likewise the first regular fugues that we have found upon one subject, or of two subjects carried on at the same time, from the beginning of a movement to the end. *Ricercari* and *fantasie* preceded sonatas and concertos, and were the first compositions expressly made for instruments, after the invention of counterpoint. The fugues of Frescobaldi have great merit, if we consider the state of instrumental music at the time they were produced: the subjects are marked, the harmony pure, and the style chaste and clear. Frescobaldi's masterly and pleasing fugues added new dignity and attractions to the organ; they were soon imitated all over Europe, and wherever there was an organ and an organist possessed of hand and head capable of emulating a style so suitable to the genius of that instrument. It is not said in the title page for what instruments the several parts were designed; but as the author was a great organ player, we make no doubt but that they were first produced by and for that instrument, as all the four parts are so compact and closely connected, that they are still within the grasp of the two hands. Notwithstanding many of these fugues are upon two, three, and even four subjects, and every learned artifice of inversion, augmentation, diminution, and *moto contrario* is used, he has had the dexterity to avoid confusion. But as he is said to have produced many motets and masses for the church, the simplicity of the subjects of the fugues of his *ricercari* and *canzoni* were probably those of his vocal fugues. The "*Sonate d'intavolatura di cimbalo ed organo partite di diverse arie e corrente, Ballati, Ciaccone, Passacagli di Frescobaldi,*" published at Rome in 1637, upon six lines for the right hand, and eight for the left, are very full, and of difficult execution. These pieces being embellished with the fashionable divisions and graces of the times, have suffered more by age than the *ricercari*, which have all the simplicity of vocal fugues in the church style. But even in his *toccatas* and variations on old airs, we find more taste and passages which have stood their

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ground, than in any other harpsichord music of the same period.

Our Bird, Dr. Bull, and Giles Fornaby [*sic*] seem to have been the greatest organ players in Europe during the sixteenth century, and the beginning of the next, till Frescobaldi introduced a superior style of treating the organ, divested of rapid and frivolous divisions which disgrace that most noble and comprehensive of all instruments. Indeed the fugues in the *ricercari* of Frescobaldi are worked with such genius and learning as have never been surpassed unless by those of Sebastian Bach, and Handel, which seem to include every perfection of which this ingenious and elaborated species of composition is capable. Indeed, if we except these fugues, all instrumental music, particularly that for keyed instruments, seems to have been in a very rude state at this time throughout Europe. It was dry, difficult, unaccented and insipid.

FRITZ, GASPARO, in *Biography*, a very agreeable performer on the violin, and composer for that instrument. He had studied under the celebrated violinist, Somis, and in the year 1770, he had been resident at Geneva 30 years. He was well known to all English travellers who had entered or quitted Italy, through Geneva, during that period. We heard him perform one of his own solos in 1770, which though extremely difficult, was pleasing; and notwithstanding his time of life, he executed it with as much spirit as a young man of twenty-five; his bowing and expression were admirable, and he must have been a real lover of his art to keep in such high practice, with so few opportunities of displaying his talents, or of receiving their due reward. When he visited Paris, about the middle of the last century, his style of composition was so much too good for the taste which then prevailed in France, that he had the honour of being hissed at the concert spirituel, as Pugin, one of the best scholars of Tartini, was afterwards.

FROBERGER. JOHN, JACOB, in *Biography*, organist to the emperor Ferdinand III, who in his youth had been sent to Rome to study under the celebrated Frescobaldi, was regarded about the middle of the last century as the greatest performer on the organ in Germany. He is much celebrated for his abilities by Kircher, who has inserted a fantasia of his composition in his "*Musurgia*," upon the

hexachord *ut, re, mi, fa, sol, la*, accommodated to the organ. Few of his compositions were published in his life time; but according to Walther, his pieces for keyed instruments were still highly esteemed among organists in 1732, and heard with admiration. Mr. Marpurg says, that his works will be always models for regular good fugues. (*Art de la Fugue*, Berlin, 1756.) His compositions for the harpsichord were published at Mayence in 1696. And so late as 1714, the most important of his works appeared, for the first time, at Francfort on the Mayne.

"Diverse ingegnossissime, rarissime et non mai più viste curiose partite, di toccate, canzone, ricercate, allemande, correnti, sarabandc, et gighe, di cimbali, organi, istromenti, dal eccellentissirao, e famosissimo organista, Giov. Giacomo Froberger, per la prima volta col dili gentissimo sudio stampate."

GABRIELI, ANDREA, in *Biography*, an eminent performer on the organ, *mæstro di cappella* of St. Mark's cathedral at Venice in the 16th century, and a voluminous composer. In 1589, he published "*Ricercari a quottro*," the precursors of *Fantasia*, which see. Padre Martini, in the first vol. of his "*Storia della Musica*," gives the following list of his vocal compositions; *Missar*. 6. voc. lib. i. Ven. 1570. *Trelibridi Madrig*. a 3. 6. voci. Ven. 1580, 1582, 1583. *Mottecta* 5. voc. lib. i. Venet. 1584. *Psalmi Penitent*. 6. voci. Venet. 1583. *Canzoni alia Franzese per l'Organo*, Ven. 1605.

GABRIELLI, GIOVANNI, in *Biography*, engaged in the service of the republic of Venice, published, in 1587, *Concert! Music di Chiesa, e Madrigaii* a 6, 7, 8, 10. 12. 16. voci. lib. i. and ii. *Intonationi d'Organo*, lib. i. Ven. 1593.

GABRIELLI, CATTERINA. Nothing having happened since the 4th vol. of the *Gen. Hist, of Mus.* was published to change our opinion of the talents of this female singer, we shall extract the article from that work.

The most memorable musical event of the season of 1775 and 1776, was the arrival in London of the celebrated Catterina Gabrielli, called early in life *La Cuochetinae*, being the daughter of a cardinal's cook at Rome. She had, however, no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron. The first time her name appears in the "*Indice de*'

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Spettacoli Teatrali," ten years before she came to England, when she sung at Turin; to her name is added, *bravissima*, and her reputation was so great before her arrival for singing and caprice, that the public, expecting perhaps too much of both, was unwilling to allow her due praise in her performance, and too liberal in ascribing every thing she said and did to pride and insolence. It having been reported that she often feigned sickness, and sung ill when she was able to sing well, few were willing to allow she could be sick, or that she ever sung her best while she was here; and those who were inclined to believe, that sometimes she might perhaps have exerted herself, in pure caprice, thought her voice on the decline, or that fame as usual, had deviated from truth in speaking of her talents. Her voice, though of an exquisite quality, was not very powerful; and her chief excellence having been the rapidity and neatness of her execution, the surprise of the public must have been diminished on hearing her after Miss Davies, who sung in the same style many of her songs, with a neatness so nearly equal, that common hearers could distinguish no difference. There were, however, a few fair and discriminating critics, who discovered a superior sweetness in the natural tone of the Gabrielli's voice; an elegance in the finishing her musical periods or passages; and an accent and precision in her divisions, not only superior to Miss Davies, but to every singer of her time. As an actress, though of low stature, there were such grace and dignity in her gestures and deportment, as caught every unprejudiced eye; indeed, she filled the stage and occupied the attention of the spectators so much, that they could look at nothing else while she was in view. Her freaks and *espigleries*, which had fixed her character, seem to have been very much subdued before her arrival in England. In conversation she seemed the most intelligent and best bred virtuosa with whom we had ever conversed; not only on the subject of music, but on every subject concerning which a well educated female, who had seen the world, might reasonably be expected to have obtained information. She had been three years in Russia previous to her arrival in England, during which time no peculiarities of individual characters, national manners, or court etiquette, had escaped her observation. In youth, her

beauty and caprice had occasioned a universal delirium among her young countrymen, and there were still remains of both sufficiently powerful, while she was in England, to render credible their former influence. With respect to the rapidity of her execution, it was never so excessive as to cease to be agreeable; in slow movements her pathetic powers, like those in general of performers the most renowned for agility, were not sufficiently touching or effectual to occasion disputes concerning her genre. Soon after she quitted England, she retired to Bologna, where, if still living, we hope she resides in private tranquillity, after all the storms which her beauty and talents had occasioned, while she remained in the service of the public.

GALILEI, VISCENZIO, in *Biography*, a Florentine man and father of the great Galileo Galilei, had received instructions in music from Zarlino; but being a performer on the lute, and of course a friend to the doctrines of Aristoxenus, which Zarlino, a favourer of tempered scales, constantly combats, he censured his master in a small tract, entitled "Discorso intorno all' Opere di Zarlino;" which not passing unnoticed in the second volume of the theorist's works, Galilei, in 1581, published "Dialogo della Musica antica e moderna, in sua difesa contra Giuseppe Zarlino," in which he becomes an open antagonist. To analyse the reasonings on both sides of this controversy would afford the reader very little satisfaction, as it would be difficult to render the subject interesting; we shall therefore only observe that besides the dispute with Zarlino, this work contains many miscellaneous articles, some of which are amusing and curious; however, there are others which are contradictory, and hazarded without sufficient information or enquiry; author manifests no deep research into antiquity he boldly asserts, p. 101, that the *battuta*, time, was *not* practised by the ancients; and p. 133, that the monochord was invented by the Arabians.

It was the opinion of Galilei, that in his time there were not more than four great performers on the organ, who were likewise composers, in all Italy, which more abounded with musicians than any other part of the world; and these were Annibale Padovano, Claudio da Coreggio, Giuseppi Guami, and Luzzasco Luzzaschi. He mentions the viola d'arco and violone, but not the violin: and complains

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of the musical *embroiderers* of his time, who, by their changes and divisions, so disguised every melody, that it was no longer recognizable, but resembled the representations of the first painters in oil, Cimabue and Giotto, which required the names to be written under them for the convenience of the spectator, who, without such assistance, would be unable to distinguish a rose from a lily, a rabbit from a hare, a sparrow from a linnet, or a lobster from a trout.

He says, that the Italians, who were in possession of the harp before the time of Dante, had it from Ireland; and adds, that it is only a cithara with many strings; having, when Galilei wrote, four octaves and a tone in compass. And as the harp came from the cithara, so the harpsichord had its origin from the harp: being nothing more than a horizontal harp, as every one who examines its figure with that idea must see. The *cetera*, or guittar, he says, was furnished to Italy by the English, who were formerly famous for making such instruments.

Galilei is said to have been assisted in this controversy by Girolamo Mei, a Florentine nobleman, mathematician, philosopher, and theoretical musician.

Battista Doni, in his "Trattato 2do. sopra gl' Instrumenti di Tasti," or keyed instruments, says, that in the beginning of his musical studies, his partiality for the music of the ancients was greatly increased by the perusal of the Dialogue of Galilei, in which Mei had the greater part, (dove il Mei ebbe la meggior parte), and still more by a treatise written by this learned personage (Mei) *De Modis Musicæ*, a MS. presented to the Vatican library by Monsig. Guarengo, Op. Om. torn, i. p. 324. Doni has supported this assertion by no proof; but in the Vatican library, among the queen of Sweden's MSS. there is a volume of inedited and letters, written by Girolamo Mei, upon the music of the ancients, in which are discoverable, not opinions similar to those of Galilei, but frequently the words in which they are expressed in his Dialogue; particularly in a letter from Mei, dated Rome, 1572, in answer to two that he had received from Galilei, in which he seems to have been consulted concerning the usual difficulties which those have to encounter who undertake to discuss the music of the ancients. We procured a copy of this entire letter, and considerable extracts from the other writings of Mei,

which indeed contain the whole substance of Galilei's Dialogue, except what concerns his controversy with Zarlino relative to the musical scales and proportions of the ancients.

G. Battista Doni, speaking of the inventors of recitative, says, Vincenzio Galilei was at this time in some credit among musicians, and, flattered with his reputation, he pursued his studies with such diligence, that after the publication of his "Dialogue on Ancient and Modern Music," he attempted new things, and with the assistance of sig. Barde, count of Vernia, he was the first who composed melodies for a single voice; having modulated that pathetic scene of Count Ugolino, written by Dante, which he sung himself very sweetly to the accompaniment for a viol. This essay certainly pleased very much in general; however, there were some individuals who laughed at the attempt; notwithstanding which, he set, in the same style, parts of the Lamentations of Jeremiah, which were performed to a devout assembly.

GALLI, SIGNORA, in *Biography*, arrived in England at the same time as Frasi, in 1743, when lord Middlesex was proprietor of the Opera-house, and the principal singers were Monticelli, the Visconti, and Amorevoli. Galli's voice being of a lower pitch, which the Italians call *mezzo soprano* and her appearance being less feminine than that of Frasi, in "Enrico," set by Galuppi, she first performed a man's part, and was afterwards frequently employed in male parts on the stage. There was something spirited and interesting in her manner; however, she was little noticed by the public till she sung in Handel's oratorio of "Judas Maccabseus," 1746, when she acquired such favour in the air " 'Tis liberty alone," that she was not only encored in it every night, but became an important personage, among singers, for a considerable time afterwards.

GALLIARD, JOHN ERNEST, in *Biography*, a native of Zell, in Suabia, and, according to Wullher, the son of a French peruke-maker, and scholar of Marichal; though it has been said by one of his biographers, that he had lessons of the Abate Steffani, and Farinelli, director of the concerts at Hanover, and author of the ground that goes under his name, upon which Corelli's 12th solo is founded.

He came into England in the suite of prince George of Denmark; his instrument was the

hautbois, which he played in public, perhaps for the last time, in accompanying Mrs. Barbier in a song at his benefit in Lincoln's-inn Fields play-house, 1722. He seems to have studied our language on his arrival in this country with considerable diligence and success; for in 1712 he was chosen by Hughes to set his opera of "Calypso and Telemachus," for the Queen's theatre in the Haymarket. And he afterwards not only composed cantatas written by Hughes and Congreve, but the music of many entertainments and pantomimes for Lincoln's-inn Fields and Covent-garden; and, in 1742, published an admirable translation of Tosi's Art of Singing. But in 1709, it is not probable that he could have been the translator of Raguenet's "Parallele des Fran. et des Ital." as has been imagined, the English of which is even superior to that of the translation of Tosi. He was constantly attached to Rich, both at Lincoln's-inn Fields and Covent-garden, and composed for no other theatres; though his hunting song in the Royal Chace, "With early horn," was long the delight of every play-house and public place in the kingdom. Beard and Lowe hardly ever appeared on the stage without being called upon to sing it, and, indeed we scarcely know a more agreeable vocal chaise, than it still continues to be.

In 1728, he published, by subscription, his music to the hymn of Adam and Eve, from Milton; this is extremely well set in the grave and learned style of Steffani. The recitative is still in the more ancient style of Italy, in which there are formal closes, terminated with a shake, instead of the more colloquial cadence of modern recitation.

He composed, in queen Anne's time, for victories obtained by the duke of Marlborough, a Te Deum, and Jubilate, and three anthems, for St. Paul's

In 1746, being in years, and not in splendid circumstances, Rich, the patentee, proposed to let him have a benefit concert at Lincoln's-inn Fields; when this venerable musician was so truly simple and ignorant of the world, that he whispered it to Quin, as a profound secret, desiring him not to speak of it. — "Why then," says Quin, " by keeping it a secret, you intend only good master Galliard, that this shall be a benefit for your friends, to save them the expense of tickets; and to wait for your own benefit, till you shall be allowed benefit of clergy — at your funeral."

At this his last benefit, among his other compositions that were performed on the occasion, there was a piece for twenty-four bassoons and four double bases! This worthy musician, who died in 1749, was certainly an excellent contrapuntist; but with respect to his compositions in general, we must confess, that we never saw more correctness, or less fancy and originality in any author that we have examined of the last century, Dr. Pepusch always excepted.

GALLICULUS, JOHN, in *Biography*, a German writer on counterpoint, in Latin, was contemporary with Martin Luther; and, according to Walther and Schamelius, composed the music to several Lutheran hymns and psalm-tunes that were published at Leipsic. He was author of an ample treatise on counterpoint, in which the rules of composition, as far as the art was then known, are clearly explained; this book was printed in 1548 and 1553, and addressed to George Rhaw, the learned bookseller and musician of Wittemberg. This tract, which has for its title "Libellus de Compositione," contains twelve chapters, wholly appropriated to counterpoint.

There was another Galliculus (Michael) a Cistercian monk, of Zellj who, in 1520, published a short treatise "De vere psallendi modo," to which Ornithoparchus refers his readers who are curious concerning the ecclesiastical chants. This book is in Anthony Wood's Coll. in the Ashmol. Museum, Oxford.

GALLINI, SIR JOHN, in *Biography*, a native of Italy, a celebrated stage-dancer and dancing-master, some time patentee of the Opera house, and always proprietor of the concert rooms in Hanover-square, from the time that he fitted them up for Bach and Abel's subscription concerts till his death.

He came into this country early in life, after having obtained considerable distinction as a dancer at Paris. He seems to have come hither on speculation, without any previous engagement. He first appeared on our Opera stage in 1759, during the performance and management of the Colomba Mattei; where his style of dancing pleased so much, that in a pas seul he was frequently encored, which we never remember to have happened to any other dancer.

We find, in a collection of the *libretti*, or opera books of the words, that he performed in 1759 in the opera of "Farnase," composed by Perez, where he is styled, "Il Signor Giovanni Andrea Gallini, director of the ballet, and principal dancer." He has the same titles in the operas of "Erginda" and "Ciro Riconosciuto," of the same year, and "La Clemenza di Tito," 1760, all composed by Cocchi. In 1761 Gherardi was ballet-master and principal dancer at the Opera. But in 1762, Gallini's name appears again in the opera books; and in 1763, in the comic operas of "La Calamita de' Cuori," and "La Finta Sposa," in which the De Amices sung and acted so admirably, we find Gallini dancing with the Asselin. After this his name no longer appears in books of the lyric theatre, either as ballet-master or principal dancer.

It was soon after his professional celebrity at the Opera house that he married lady Elizabeth Bertie, sister of the late earl of Abingdon, whose father, in 1727, married at Florence the daughter of sir John Collins, knight, of a family originally English; but which had long resided in Italy. Signor Collino, brother to the then countess of Abingdon, was the last performer on the lute in this country. The earl, his brother-in-law, died in 1760, and his countess in 1763. The late lord Abingdon, celebrated at Geneva by Voltaire, we believe, was not in England at the time of his sister lady Betty's marriage with Gallini; who, admitted at first as a dancing-master, by his vivacity, talents, knowledge of the Italian language, and manners, so insinuated himself into the favour of this noble family, as soon to be admitted as *amico della cata*, and afterwards to a closer alliance.

Many ridiculous stories were in circulation at the time, of Signor Gallini's expectations of the honours which would accrue to him by his marriage into a noble family; which he imagined would confer on him the title of my lord. But he was soon convinced of his mistake, and content with an inferior title: for when the marriage became a subject of conversation, we happened to hear in the gang-way of the Opera pit the following conversation. One of two ladies, going into the front boxes, says to the other, "It is reported that one of the dancers is married to a lady of quality;" when Gallini, who happened to be in the passage near the lady who spoke, says, "Lustrissima, son io." — "And who are you?"

demanded the lady; "Eudenza, mi chiamo Signor Gallini Esquire."

This match, as is usual with such disproportioned alliances, was not the source of permanent felicity. They lived asunder many years. Lady Elizabeth died in the course of the year 1788.

By his great benefits at the theatre, and fashion as a dancing-master at the principal schools and houses of the nobility and gentry, he, with unwearied diligence and excessive parsimony, had accumulated a fortune sufficient to purchase in 1786 the patent of the Opera house, when he became sole *impresario* of that theatre.

It was after this period, in going to Italy to engage performers, that he obtained his title at Rome .of the pope, who made him "Cavaliere del speron d'Oro," knight of the golden spur, the only order which his holiness has to bestow. But lord Kenyon, when his title was introduced in court on a trial, refused to acknowledge it, and treated the assumption with indignation and contempt. Sir John, however, continued to retain it, and was abetted by the public, in spite of the lord chief justice.

The chevalier, extremely worldly, dextrous at a bargain, and cautious in his dealings with mankind, was an unfortunate projector in his attempt at a rapid increase of his property. The rooms in Hanover-square, we believe, were very productive, as he let every floor and every room, not only to concerts, balls, and assemblies, but to exhibitions, lectures, and lodgers of all kinds, scarcely allowing himself a habitable apartment for his own residence.

When the Opera house was burned down, in 1789, he advanced 30,000 *l.* towards rebuilding it, and sent an architect to Italy to procure plans of all the great theatres of that country, out of which to choose the most eligible for the new construction; but it has been said and generally believed, that by some jumble of clashing interests, or chicane of law, the management was taken out of his hands, and he not only lost his power but his money.

While the great theatre in the Haymarket was rebuilding, sir John fitted up the opposite little theatre as a temporary opera house, and had Marchesi and Madame Mara to sing; but the theatre was so small and inconvenient, that it could not contain an audience sufficient to cover his expenses.

The next year the Pantheon was transformed into an opera house before that in the Haymarket was finished; and the unfortunate knight of the golden spur, tired of the squabbles and accidents which happened previous to the opening of his new theatre, sold his patent, and afterwards wholly confined himself to the produce of his Hanover square rooms, and the exercise of his profession as a dancing-master, to the end of his life.

Indeed, at the time of the French revolution, he could not resist the temptations which were thrown out in that country for turning the penny in the purchase of the estates of the guillotined and emigrant nobility and gentry under the title of national domains. And he bought an estate near Boulogne, which cost him 30,000 *l.*; but of which, by the artifice of French lawyers, and connivance of the usurpers, he was never able to obtain secure possession, and at length abandoned all hopes of the estate or his money. This loss had much less effect upon his avaricious character than could be expected, considering that he was so rigid an economist, that his private life would furnish materials for a new drama on the subject of frugality.

It has, however, been justly said of him, that he was generally considered as the most able teacher of his art that ever appeared in this country; and is supposed, by his incessant labours in this respect, notwithstanding his great losses, to have left money and effects to the amount of 100,000 *l.* to portion his family, which consisted of a son, in the army, and two daughters. He was a very shrewd, intelligent man, who perfectly knew the world; and, if he was not generous, he was, however, honourable in his dealings; and if few had cause to be grateful for his bounty, no one had a right to complain of his injustice.

In the height of his professional practice and favour he published a book, in which he gave a history of dancing from its origin, and the manner in which it is practised in various parts of the world. It appeared in 1762, under the title of "A Treatise on the Art of Dancing, by Giovanni Andrea Gallini, director of the dancers at the Royal Theatre in the Haymarket," 6s. bound. Dodsley and Becket. We have not seen the original; but in the Monthly Review, for which it has furnished an article of 12

pages, there are such copious extracts, that an idea may be formed of the work, which, till the move elegant "Lettres sur la Danse of the celebrated ballet-master, Noverre," published at Stutgard in 1760, had penetrated into this country, was much read and talked of as a literary performance. Neither Gallini nor the reviewers mention Noverre's captivating book, which, perhaps, neither had seen; but unluckily, in a work of M. Cahusac, published at the Hague, in three small volumes, 1754, 12mo. we find all the historical part of Gallini's treatise, with the same stories of the wonderful powers of the ancient mimics Bathyllus and Pylades, at Rome, their quarrel, and the feuds it occasioned. But, to say the truth, we, who knew Gallini from his first arrival in England, never thought that he had literature sufficient to write an original work in his own language, or even to translate such a one as that of Noverre or Cahusac into any language. The title of this last is, "La Danse ancienne et moderne, ou Traite Historique de la Danse."

The late active and enterprising artist, Gallini, seems to have had a pleasure in his professional labours to the end of his life, like Marseille, the celebrated dancing-master in France, and Cavalry in England, who continued to give lessons on their art when they had not a leg to stand on, much less with which to exemplify graceful motion. But Gallini, by temperance and exercise, enjoyed a good state of health, and escaped decrepitude to the last: for it was said in the printed accounts that "Sir John Gallini, on Saturday, 5<sup>th</sup> of January, 1805, rung his bell at eight o'clock, and, upon his servant entering his chamber, ordered his breakfast to be prepared immediately, his chaise to be at the door at nine o'clock, and his chariot in waiting at three." A few minutes after giving these directions, he complained of not being well, and said, "I will rest till nine o'clock." In half an hour he rung his bell again, and ordered medical assistance, as he had a violent pain in his stomach. Dr. Hayes and Dr. Wood immediately attended; but at nine o'clock he expired without a groan.

GASSENDI PETER, French Philosopher.

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

## Music biography articles from Rees's *Cyclopædia*

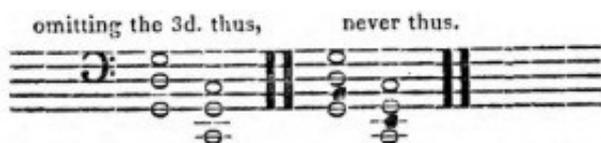
By Dr Charles Burney

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... In the 5th vol. of his works, printed at Lyons in 1658, we find a tract on the theory of music: "Manuductio ad Theoriam Musices." But this is confined merely to harmonics. He there demonstrates, with Des Cartes and Pere Mersenne, why the 4th, as a perfect concord, is more pleasing in the acute than the grave. All these philosophers, with the ancients, allow the 4th to be a concord, though, in counterpoint, the least pleasing of all. Des Cartes, the most severe of the scientific triumvirate, says, (Compend. Musi. pag. 19. de Quarta) "Hæc inflicissima est consonantiarum omnium, nec unquam in cantilenis attribuetur, nisi per accidens, et cum alterius adjumento, nec quiden quod magis imperfecta sit quam tenrta minor, aut sexta, sed quia tam vicina est quintse, ut coram hujus suavitate tota illius gratia evanescat."

Organists have long observed that close intervals in the base, though consonant, are disagreeable, and never, in full playing, give the 3d in a common chord with the left hand in the base. omitting the 3d. thus, never thus.



GASTOLDI, sometimes called *Gastaldi*, in *Biography*, a voluminous musical Italian composer, born at Caravaggio, was author of thirty different works; the titles and dates of which may be seen in Draudius and Walther. Of these we have only seen his ballads, printed at Antwerp, 1596, under the following title: "Balletti a 5. co i versi per cantare, sonare, e ballare ; con una Mascherata de Cacciatori à 6. e un Concerto de' Pastori, à 8." This puts the derivation of our word ballad out of all doubt, which originally meant a song that was sung and danced at the same time. The tunes of Gastoldi are very lively, and more graceful than any we have seen before the cultivation of melody for the stage. The first edition of these ballads was published at Venice, 1591; many of which are called *Fa las*, under which title our Morley, four years after, published short airs, in five parts; so that it seems as if the name of *Fa la*, silly as it is, was not originally English.

GEMINIANI, FRANCESCO, in *Biography*, a musician of great abilities and renown. He was a native of Lucca, born about the year 1666; and received his first instruction on the violin of Carlo Ambrogio Lonati, of Milan, commonly called Il Gobbo, a celebrated performer on that instrument, who set the opera of "Ariberto and Flavio," for Venice, in 1684. After this, he studied counterpoint under Ales. Scarlatti at Rome, where he became a disciple of Corelli on the violin; and having finished his studies there, he went to Naples, where, from the reputation of his performance at Rome, he was placed at the head of the orchestra; but, according to the elder Barbella, he was soon discovered to be so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion; as none of the performers were able to follow him in his *tempo rubato*, and other unexpected accelerations and relaxations of measure.

The younger Barbella assured the writer of this article, that his father, who well remembered the arrival of Geminiani at Naples, said he was never trusted with a better part than the tenor during his residence in that city.

He arrived in England in 1714, and in 1716 published in London his first work, consisting of 12 solos for the violin, dedicated to baron Kilmansegge, on the plan of Corelli; six with double stops, and six single, which, though few could execute, yet all the professors allowed them to be masterly; more learned and difficult than those of his model, but not so pleasing. These solos seem to have been previously published at Amsterdam by le Cene; we are in possession of a copy beautifully engraved on copper. In 1726 he formed Corelli's first six solos into concertos, and soon after the last six. He likewise selected six of his sonatas for the same purpose, and imitating his style in composing additional parts to them, manifested how much he respected the originals. It was not till the year 1732 that Geminiani published his first six concertos, which he called his "Opera seconda," and dedicated to the duchess of Marlborough. Soon after this, his "Opera terza," or second set of concertos, appeared, which established his character, and placed him at the head of all the masters then living, in this species of composition.

His second set of solos, commonly called his French solos, either from their style or their having

been composed and engraved in France, was published in 1739. These were admired more than played: as about this time it became more than ever the fashion for public solo players to perform only their own compositions, and others were unable to execute them. His third set of concertos, which appeared about the year 1741, was so laboured, difficult, and fantastical, as never to be performed, to our knowledge, in either public place, or private concert.

His long-promised work, with the title of "Guida Armonica," published in 1742, appeared too late; for though there are many combinations, modulations, and cadences, that would open the mind and enrich the memory of a young student in harmony, he promised too much. The original title runs thus; "Guida Armonica o Dizionario Armonico," being a sure guide to harmony and modulation, in which are exhibited the various combinations of sounds, progressions of harmony, ligatures, and cadences, real and deceptive." It was a kind of mill, in which good music was to be ground with little trouble and no genius; as good sense and science by the Laputan machine, in Gulliver's travels; and his authority in the kingdom was diminished by new music and new performers, as well as by his own frequent change of sentiment: setting up at one time as a model of perfection, what he would despise and condemn at another.

His "Treatise on Good Taste, and Rules for Playing in Good Taste," did not appear till about 1747, but that was too soon for the present times. Indeed a treatise on good taste in dress, during the reign of queen Elizabeth, would now be as useful to a tailor or milliner, as the rules of taste in music, forty years ago, to a modern musician.

In 1748, he published his "Art of Playing the Violin," which was a very useful work in its day; the shifts and examples of different difficulties, and uses of the bow, being infinitely superior to those in any other book of the kind, or indeed oral instruction, which the nation could boast, till the arrival of Giardini.

His composition, called the "Enchanted Forest," in which he endeavoured by mere sound to represent to the imagination of an audience all the events in the episode of the thirteenth book of Tasso's Jerusalem, was published about 1756; but

music has never had the power, without vocal articulation, to narrate or instruct; it can excite, paint, and soothe our passions; but is utterly incapable of reasoning, or conversing to any reasonable purpose.

Besides these practical and theoretical works, he published two books of "harpsichord pieces," that are rendered impracticable by crowded harmony and multiplied notes; and two books upon the "art of accompaniment," which are only intelligible to those who no longer want such assistance; and if practised, would be intolerable to singers and solo players, who wish to be heard through the tinkling of a harpsichord.

Geminiani was seldom heard in public during his long residence in England. His compositions, scholars, and the presents he received from the great, whenever he could be prevailed upon to play at their houses, were his chief support. In 1731, he advertised a "weekly consort" of music, to be carried on at Hickford's room, by subscription, and at which he played the first violin himself. This concert was advertised to be carried on the next year by Arrigoni and San Martini, "in the same manner as by signor Geminiani, who had declined the undertaking; the first violin by signor Carbonelli." In 1741, he had a benefit concert at the little theatre in the Haymarket, by command of their royal highnesses the late prince and princess of Wales. And in 1749, a "concerto spirituale," during Lent, at Drury-lane theatre; in which he led the band, and played a concerto from the fifth solo of his fourth opera, and the tenth solo of the same set. The unsteady manner in which he led, seemed to confirm the Neapolitan account of his being a bad mental arithmetician, or calculator of time. After this, he went to Paris, where he continued till 1755, when he returned to England, and published a new edition of his two first sets of concertos. In 1761, he went to Ireland, to visit his scholar Dubourg, master of the king's band in that kingdom, who always treated him with great respect and affection. It is supposed that his death was accelerated there the next year, by the loss of an elaborate treatise on music, which he had been many years compiling, and which, by the treachery of a female servant, was conveyed out of his room, and could never be recovered. Surviving this loss

but a short time, he died at Dublin, September 17th, 1762, at the great age of ninety-six.

Geminiani, with all his harmonical abilities, was so circumscribed in his invention, that he was obliged to have recourse to all the arts of musical cookery, not to call it quackery, for materials to publish. In his younger days, when imagination is most fertile, sixteen years elapsed between the publication of his first book of solos and his first six concertos. Indeed, during that period, he achieved what a plodding contrapuntist of inferior abilities might have done as well: he transformed Corelli's solos and six of his sonatas into concertos, by multiplying notes, and loading, and deforming, we think, those melodies, that were more graceful and pleasing in their light original dress. After the publication of his second set of solos, his productions seem to have been the offspring of whim, caprice, expedients, and an unprincipled change of style and taste, which neither pleased the public, nor contributed to his own honour or profit. One day he would set up French music against all other; the next English, Scots, Irish—any thing but the best compositions of Italy or Handel. It is well known how much he preferred the character of a picture-dealer, without the necessary knowledge or taste in painting, as very good judges asserted, to that of a composer of music, by which he had subsisted and acquired all his fame and importance. It is to be feared that a propensity towards chicane and cunning, which gratifies some dispositions more by outwitting mankind, than ex-celling them in virtue and talents, operated a little upon Geminiani; whose musical decisions, ceasing to be irrevocable in England, determined him to try his hand at buying cheap and selling dear; imposing upon grosser ignorance with false names, and passing off copies for originals. As a musician, he was certainly a great master of harmony, and very useful to our country in his day; but though he had more variety of modulation, and more skill in diversifying his parts than Corelli, his melody was even inferior, and there is frequently an irregularity in his measures and phraseology, and a confusion in the effect of the whole, from the too great business and dissimilitude of the several parts, which gives to each of his compositions the effect of a rhapsody or extemporaneous flight, rather than a polished and

regular production. His sixth concerto of the second set is always to be excepted, which is the most pleasing and perfect composition of the kind, within our knowledge.

GENARO MANNI, in *Biography*, a celebrated Neapolitan composer, in a solid yet ingenious style, between that of the church and the theatre. He was composer of the archiepiscopal church at Naples in 1770, and much respected by professors and real judges of music in that capital. His name will be embalmed with that of Jomelli, for his pious and active zeal at the public funeral of that admirable master in 1774 which he projected and conducted in a manner equally honourable to himself and his deceased friend. Sig. Saverio Mattie, the learned commentator and translator of the Psalms into Italian verse, arranged in stanzas, and fitted for music of every species in the ecclesiastical style, has recorded this event in an interesting pamphlet, which will live, and add longevity to the fame of these eminent professors.

#### Vol 16 Generation (part)- Gretna

GERBERT, *Father Martin*, a German musical writer, who belonged to the congregation of Benedictines, at the abbey of St. Blaise, in the Black Forest, near Friburg, in Brisgaw, about 30 miles from Strasburg, and has been elevated to the head of his society under the denomination of "Prince abbot" of St. Blaise. In 1763 the learned abbot published the plan of a "History of Church Music," from the first century to the present time, under the title of "De Cantu et Musica Ecclesiastica à prima ecclesiæ ætate, usque ad præsens tempus." After this publication he travelled through Germany, and a great part of France and Italy, in order to collect materials in the several convents and public libraries of those countries, and in 1765 he published his "Itinerary," informing the public of the success of his researches. A great part of the author's materials for the history of sacred music were unfortunately destroyed by fire; but availing himself of his remaining stock, he resumed the work.

Though the indefatigable and pious abbot was in search of the music used in the Romish mass and liturgy, he candidly mentions the music of the Protestant churches. He had procured from England

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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Dr. Boyce's magnificent publication of our cathedral music from the time of the reformation till the middle of the last century, and allows the composition to be excellent; but wishes for more plainness and simplicity in favour of the words; and thinks that fugues and learned counterpoint, though ingenious productions, render the words unintelligible. The author has inserted at the end of the second vol. the whole mass, "In cœna Domini," in eight parts, in score, to be sung antiphonally as in our choirs, from side to side.

The harmony is very pure ; but we have been so long accustomed to more varied, expressive, and elaborate compositions in our cathedral service, that such music would be thought very insipid and uninteresting, if adopted in our choirs. After this, the "Gloria in excelsis" is given in the same simple counterpoint; where nothing is varied. These two choirs are accompanied by two organs on a ground. Then the *gradual*, the *credo*, the *offertorium*, the *sanctus*, and the *benedictus*, all in plain counterpoint.

The communion service is in figurate harmony, but very dry, ancient, and common.

The plates given of the primitive notation of the chants and hymns, before the invention of lines and spaces, or a time-table; and indeed, even before counterpoint was attempted, in dots over the words are innumerable, from the *Lexicon Diplomaticum* of Walther, and from ancient missals. But these ever remain more curious than useful. For to acquire a clear conception of their import would lead to no useful or amusing knowledge; as the chant or plain-song is generally so rude, uncouth, and unamusing, that it would furnish a very inadequate reward for the labour of deciphering it.

GIACOMELLI GEMINIANO, in *Biography*, of Parma, composed for the theatres of Venice, between the years 1704 and 1736, seven or eight different dramas, written chiefly by Apostolo Zeno and Metastasio. He was the scholar of Capelli; but adopted a more high and flighty style, with which the Venetians were much captivated, before they heard the more graceful and expressive airs of Vinci and Hasse.

GIACOMO ARKADELDT, \* in *Biography*, a Netherlander, and disciple of Jusquin, enumerated by Adami among the singers and composers of the pontifical chapel in the 16th century. He was mæstro

di cappella some time to the cardinal of Lorrain, and had acquired great fame by his madrigals, of which he published at Venice, between the years 1539 and 1575, five books. In one of which is the celebrated madrigal, "Il bianco e dolce Cigno cantando muore," which was in high favour all over Europe.

\* *Editorial note: see also ARKADELDT in volume 2 of the Cyclopædia*

GIARDINI, FELICE, in *Biography*, in many respects the greatest performer on the violin during the last century. He was a native of Piedmont; and when a boy was a choirister in the Duomo at Milan, under Paladini, of whom he learned singing, the harpsichord, and composition; but having previously manifested a disposition and partiality for the violin, his father recalled him to Turin, in order to receive instructions on that instrument of the famous Somis. But though his preference of the violin, upon which he soon became the greatest performer in Europe, seems a lucky circumstance, yet he had talents which would have made him a superior harpsichord player, had he continued to practise that instrument; but he used to say, that he was perfectly cured of that vanity at Paris, by the performance of Madame de S. Maur, a scholar of Rameau, who played in such a manner, as not only made him ashamed of his own performance, but determined him never to touch the instrument again in serious practice. He went to Rome early in his life, and afterwards to Naples, where, having obtained a place among ripienos in the opera orchestra, he used to flourish and change passages much more frequently than he ought to have done. "However," says Giardini, of whom we had this account, "I acquired great reputation among the ignorant for my impertinence; yet one night, during the opera, Jomelli, who had composed it, came into the orchestra, and seating himself close by me, I determined to give the mæstro di cappella a touch of my taste and execution; and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy; for which I was rewarded by the composer with a—violent slap in the face; which," adds Giardini, "was the best lesson I ever received from a great master in my life." Jomelli,

after this, was however very kind, in a different way, to this young and wonderful musician.

Giardini came to England in the spring of 1750. His first public performance in London, at which we were present, was at a benefit concert for old Cuzzoni, who sung in it with a thin cracked voice, which almost frightened out of the little theatre in the Hay-market the sons of those who had perhaps heard her at the great theatre in the same street, with ecstasy. But when Giardini played a solo and concerto, though there was very little company, the applause was so loud, long, and furious, as nothing but that bestowed on Garrick had ever equalled. We had met him the night before at a private concert, with Guadagni and Frasi, at the house of Naphthali Franks, esq. who was himself one of the best dilettanti performers on the violin at that time; and we were all equally surprised and delighted with the various powers of Giardini at so early a period of his life; when, besides solos of his own composition of the most brilliant kind, he played several of Tartini's, in manuscript, at sight, and at five or six feet distance from the notes, as well as if he had never practised any thing else. His tone; bow; execution; graceful carriage of himself and his instrument; performing a MS. piece of a young composer in the room, he declared that Giardini had so improved it as to made it better than he intended, or had imagined it to be in the warm moments of conception; and lastly, playing variations extempore, during half an hour, upon new but extraordinary kind of birth-day minuet, which accidentally lay on the harpsichord — all this threw unto the utmost astonishment the whole company, who had never been accustomed to hear better performers than Festing, Brown, and Collet! Of his academy, scholars, manner of leading at the opera and oratorio, performance in private concerts, compositions vocal and instrumental, we shall say nothing here, lest our praise should be too much for others, and too little for ourselves.

He soon got possession of all the posts of honour in this country. He was engaged and caressed at most of the private concerts of the principal nobility, gentry, and foreign ministers; at the Castle and King's-Arms concert in the city, and in 1754, he was placed at the head of the opera band; in which he introduced a new discipline, and a new style of

playing, much superior in itself, and more congenial with the poetry and music of Italy, than the languid manner of his predecessor Festing; who, except one or two seasons, when Veracini, was at the head of the orchestra, had led the opera band from the time that Castrucci was dismissed, till the arrival of Mingotti.

In 1756, on the failure and flight of the *Impresario* or undertaker of the opera, Vaneschi, the Mingotti, and Giardini joined their interests, and acquired for a while the sovereignty of the opera kingdom, by which gratification of their ambition, these two great performers were soon brought to the brink of ruin, as others had been before them.

But though great applause was acquired, and appearances were favourable, yet the profits to the managers were so far from solid, that they found themselves involved at the end of the season in such difficulties, that they were glad to resign their short-lived honours, and shrink into a private station. Giardini, while in the opera management, besides arranging pasticcios, set several entire dramas; but though he had so great a hand on his instrument, so much fancy in his cadences and solos, yet he had not sufficient force or variety to supply a whole evening's entertainment at the Lyric theatre. Yet after he had resigned his throne in the orchestra, he frequently threw in a single air or rondeau into the operas of other masters, which was more applauded than all the rest of the drama; of this kind were the favourite airs of " *Voi amanti,*" and " *Ah non so perche tu sei,* &c."

In 1762, on Mattei quitting the management of the opera, in spite of former miscarriages, Giardini and Mingotti again resumed the reins of opera government. But after struggling two years against the stream, during the decline of Mingotti's favour, and after an inauspicious season, at the end of 1763, Giardini and his partner again abdicated their thrones. From this period, Giardini, always hovering over his former Lyric kingdom, without the power of invading it, or bringing about a restoration, was forced to content himself with teaching ladies of rank and fashion to sing, and the produce of a great annual benefit. He continued here, unrivalled, as a leader, a solo player, and a composer for his instrument, still augmenting the importance of his instrument and our national partiality for the taste

of his country, till the admirable productions and great performers of Germany began to form a Teutonic interest and Germanic body here, which, before Giardini's departure from London, became very formidable rivals to him and his Roman legion.

At the end of 1784, he went to Italy, and resided a considerable time at Naples, with sir William Hamilton, one, of his first scholars on the violin after his arrival in England.

Remaining on the continent till the summer of 1789, Giardini returned to this country, bringing with him a female pupil and her whole family, attempting a burletta opera at the little theatre in the Haymarket, while the great opera-house, which had been burned down, was rebuilding; but his *prima donna* not being approved, their speculation failed, and he had her and her own family on his hands. During his absence the public had learned to do without him, and reconciled themselves to his loss; his health, hand and eyes were impaired; he was dropsical, his legs were of an enormous size, and little of his former superiority on his instrument remained, but his fine tone. He composed quartets that pleased very much, but in which he never played any other part in public than the tenor. The style of music was changed; he printed many of his old compositions which used to please; but now could gain neither purchasers nor hearers, so that about the year 1793, he went to Petersburg with his burletta troop; which seems to have pleased as little there and at Moscow, as in London; and he is said to have died in this last city in great wretchedness and poverty!

But before we try to account for this melancholy termination of so brilliant a career, let us endeavour to do justice to his professional abilities.

It is the business of every artist to endeavour to arrive at the head of his profession during the age in which he lives; but no one can be expected to aspire at superiority over all mankind, past, present, and to come. Homer, our own Shakspeare, and Milton, have, perhaps, succeeded in that wish, if ever they formed it, and Dryden and Pope have gained two out of three of these eras. If Giardini has been surpassed by a few in taste, expression, and execution, his tone and graceful manner of playing are still unrivalled, nor does any one, of all the admirable and great performers on the violin,

surpass all others so much at present, as Giardini did, when at his best, all the violinists in Europe.

That a man with such talents and intellects as art and nature scarcely ever allowed to the same individual, who might have realized 40 or 50,000 *l.*, should, by extravagance, caprice, and a total want of benevolence and rectitude of heart, die a beggar, unfriended and unpitied, is scarcely credible! It is painful to probe the private character of such a man; yet it should not be concealed. Truth and morality require it to be recorded. The kings of Egypt used to be tried after their decease.

And if young musicians of great talents, who are prone to deviate from propriety of conduct, should chance to read this article, it may serve as a beacon, and remind them of the possibility of surviving favour and talents, however great, and terminating their existence in misery and mortification.

A respectable professor, who, from Giardini's first arrival in England, was constantly attached to him, and a sincere admirer of his talents, his wit, and even the ingenuity of his spleen and spite; before he quitted this country in 1784, delineated his character in the following manner, a copy of which came lately to our hands, accidentally.

*Sketch of the private character of a great musician.* — There exists a man who would rather gain half a crown by superior subtilty and cunning, than a guinea by usual and fair means; who is of so difficult a commerce, that the utmost circum-spection, attention, and complaisance, can only prevent an open rupture, but never put him off his guard, or warm his heart with the faintest glow of friendship; so capricious and splenetic, that he has had disagreements and quarrels with all the first personages, as well as professors of the same art, in the nation, with whom he has had any intercourse; yet such are his talents, and entertaining qualities, that, in a short time, all else is forgotten, and those whom he had offended, are as ready to court his acquaintance as ever; though his rank in his profession and great abilities should set him above the envy and petulance of indigent inferiority; yet the success of any one of his acquaintance is as torturing and intolerable to his mind, as the gout or stone could be to his body. He can bear no musician who does not solely depend on his favour, whom he can lift up and put down with a *coup de baguette*,

bring into light, or extinguish, at pleasure. He seems, himself, to despise all favour from superiors or even equals, yet he is constantly at war with favourites of every kind, public and private. His disposition is so truly diabolical, that, preferring the evil principle of the Manichean to the good of the Christians, if it is a matter of indifference to his interest, whether he shall serve or injure an individual, he would always chuse the latter. He has constantly trifled with fortune as well as favour, and having, in the course of his life, acquired great sums, is indigent, and though so much courted, has not one friend; with the brightest intellects, and the clearest head for business, his temper renders it so impossible for any enterprise to thrive under his direction, that the most favourable and auspicious beginnings constantly ended in enmity and misfortune. He is as inveterate and powerful an enemy to the opera, oratorio, pantheon, and public and private concerts, when they are not under his direction, as an ex-minister usually is to the government; and yet, notwithstanding the attractions of his performances, abilities as a composer, and experience as a manager, so much are his tricks and tyranny held in abhorrence by patentees and proprietors, that they would shut their shops, rather than open them by his assistance. His interest is now as totally annihilated in the nation, as that of the Stuart family, who, whatever convulsions or revolutions were to happen in the state, would never be called into power."

GIBBONS, ORLANDO, without exception, the best composer for the church during the reign of king James I. and though not blest with longevity, yet, during his short life, he contributed amply to the music of the church, which he enriched with numerous compositions, that are still fresh and in constant use among the best productions within its pale.

This excellent musician, a native of Cambridge, was brother of Edward Gibbons, bachelor of Music, organist of Bristol, gentleman of the Chapel Royal, and master of Matthew Lock; and of Ellis Gibbons, author of two madrigals in "the Triumphs of Oriana," who is stiled by Ant. Wood, "the admirable organist of Salisbury." In 1604, at the age of twenty-one, Orlando was appointed organist of the Chapel Royal, in the room of Arthur Cock. In 1622, he was

honoured at Oxford with a doctor's degree in music, at the same time as his friend Dr. Heyther, when both were countenanced and favoured with indulgencies in the university in consequence of letters from the learned Camden, who recommended them with friendly zeal to its notice. According to Ant. Wood, the academical exercise in six or more parts, performed at this time for Heyther's degree, was composed by Orlando Gibbons, "as one or more eminent musicians then living had several times told him." So that *grown-gentlemen*, as well as boys, through idleness or ignorance, are sometimes reduced to the humiliating necessity of having recourse to the charity of friends, before they can exhibit an exercise.

A manuscript copy of the exercise performed for Dr. Heyther's degree, is said to have been found, signed with the name of Orlando Gibbons. It is an anthem for eight voices, taken from the forty-seventh psalm; and appears to be the very same composition as the anthem of Orlando Gibbons, to the words, "O clap your hands together all ye people." Printed in Boyce's Cath. Mus. vol. ii. p. 59.

The harmony in Gibbons's service in F, printed by Dr. Boyce, is pure, clear, and grateful; and the melody more accented and flowing than we have found in any choral music of equal antiquity.

The two parts in one, of the *Gloria Patri*, though they may be the cause of some confusion in the words, discover no restraint or stiffness in the melody, which continues to move with the same freedom, as if no *canon* had existence. And though the *purists*, on account of the confusion arising from all the parts singing different words at the same time, pronounce the style, in which his full anthems are composed, to be vicious; yet the lovers of fugue, ingenious contrivance, and rich, simple, and pleasing harmony, must regard them as admirable productions, *alla Palestrina*, a style in which Tallis and Bird acquired so much renown.

Besides his admirable choral composition O. Gibbons was author of melodies in two parts to the hymns and spiritual songs of the church, translated by George Withers, and of several other works which are mentioned elsewhere. See FANTASIA and PARTHENIA

Dr. Tudway, in the dedication of the first volume of his manuscript "Collection of the most celebrated Services and Anthems used in the Church of England," addressed to lord Harley, for whom it was made; after a just and warm eulogium on the abilities of Tallis and Bird, says that "none of the later composers could ever make appear so exalted a faculty in compositions for the church, except that most excellent artist, Orlando Gibbons, organist and servant to king Charles I. whose whole service, with several anthems, are the most perfect pieces of church compositions which have appeared since the time of Tallis and Bird – the air so solemn, the fugues and other embellishments so just and naturally taken, as must warm the heart of any one, who is endued with a soul fitted for divine raptures." To this encomium every candid judge of harmony will readily subscribe; but when the doctor tells us, that the celebrated service in F was composed by Orlando Gibbons in 1635, he furnishes no very favourable proof of his knowledge in chronology; as it is recorded on the monument erected to his memory by his widow, that he died ten years before that period. For in 1625, being commanded, *ex officio*, to attend the solemnity of the marriage of his royal master, Charles I. with the princess Henrietta of France, at Canterbury, for which occasion he had composed the music, he was seized with the small-pox, and dying on Whitsunday, in the same year, was buried in that cathedral.

GIBBONS, DR. CHRISTOPHER, was the son of Orlando Gibbons, and scholar of his uncle Ellis Gibbons, organist of Bristol. He had been honoured with the notice of Charles I. and was of his chapel. At the restoration, besides being appointed principal organist of the Chapel Royal, private organist to his majesty, and organist of Westminster Abbey, he obtained his doctor's degree in music at Oxford, in consequence of a letter written by his majesty Charles II. himself, in his behalf, which is inserted by Ant. Wood in the *Fasti Oxonienses*, vol. ii. Col. 158; who says, that he completed his degree in an act celebrated in St. Mary's church, July 11, 1664.

The compositions of this master, which were not numerous, seem never to have enjoyed a great degree of favour; and though some of them are preserved in the Museum collection, they have long

ceased to be performed in our cathedrals. His abilities on the organ, however, must have been considerable, to entitle him to the stations he filled, at a time when the style of playing that instrument was so much more complicated and elaborate than at present. Dr. Blow, who, in singing and composition, was educated by Captain Cook, is said to have been a scholar on the organ of Dr. Christopher Gibbons, who died 1676.

Orlando Gibbons had two brothers, Edward and Ellis, the one organist of Bristol, and the other of Salisbury. Edward was a Cambridge bachelor of music, and incorporated at Oxford, 1592. Besides being organist of Bristol, he was priest-vicar, sub-chanter, and master of the choiristers in that cathedral. He was sworn a gentleman of the chapel, March 21, 1604, and was the master of Matthew Lock. In the *Triumphs of Oriana*, there are two madrigals, the one in five, and the other in six parts, composed by Ellis Gibbons. Wood styles him the admired organist of Salisbury. Of Edward Gibbons, it is said, that in the time of the rebellion he assisted king Charles I. with the sum of one thousand pounds; for which instance of his loyalty, he was afterwards very severely treated by those in power, who deprived him of a considerable estate, and thrust him and three grand children out of his house, though he was more than fourscore years of age.

GIORGIO ANTONIOTTO,\* in *Biography*, an Italian writer on music, who, having been a considerable time in England, had a work entitled "L'Arte Armonica," translated into English, which he published in two vols, folio, by subscription, under the title of "A Treatise on the Composition of Music," in three books, with an Introduction on the History and Progress of Music from its beginning to this time, written in Italian by Giorgio Antoniotto, and translated into English, 1760, printed by Johnson, Cheapside.

We had at this time no well digested, clear, and ample treatise of composition in our language. Morley's treatise was become scarce, obsolete, and totally defective in every thing that concerns modern music. We had indeed Malcolm's treatise published in 1721, and that of Dr. Pepusch in 1731. The first is dark and awkwardly written; the second, though excellent as far as it goes, has some prejudices of the

old school, which were totally abandoned in 1760, and it is too concise in many particulars to enlighten or satisfy the doubts of young students in many essential points, which were now necessary to be explained, and which in the year 1731 had no existence. Geminiani's "Guida Armonica," so long expected, and published about the year 1746, puzzled the cause, and disappointed every reader. Much therefore was expected, even by professors, from a work in two vols, folio, written by a learned Italian, and nearly half the list of subscribers consisted of the names of the principal composers and organists of the time.

We had a miserable translation of Rameau's treatise, written originally in a musical technica, totally different from that to which we were accustomed, which, with the ungrammatical and bad English into which the rest was translated, threw every one who attempted to read it into despair.

The sonatas and concertos of Corelli, published in score by Dr. Pepusch, and the works of Handel and Geminiani, for those who took the trouble to score them, were excellent lessons of counter-point, if they had been properly studied. But it is astonishing how long even great performers on instruments remain in utter ignorance of composition. Jack James, Magnus, and Kilway, though admirable organists, never attempted composition, and if they had, after a certain time, they would never have been sure of their ground, but even in making a base to a minuet or country dance would have discovered to real judges, that they were not regular bred contrapuntists.

Signor Antonietto, we believe, was a perfect judge of the mechanical rides of harmony; but his method's not clear and intelligible to a student out of the reach of a master. His introduction, and historical account of the progress of music from the system of the Greeks to the present time, will amuse, though not accurately instruct, curious readers.

He ascribes to Guido the invention of harmony, and to John de Muris the invention of musical characters, as had been long done by others, who, trusting to tradition, had never seen the Micrologus of Guido, nor the Compendium of John de Muris, by which it has been lately proved, that the laws of harmony were unknown to Guido, and that de

Muris himself assigns the invention of musical characters to Magister Franco, who flourished 1047, near 300 years before John de Muris was born. (See FRANCO and DE MURIS.) So much for sig. Antonietto's historical part.

When he comes to practical music, his definitions are so far from clear to readers in the first stages of counterpoint, that they multiply the student's doubts. His plates have *prima facie* so scientific an appearance as to frighten a *principiante* as much as teaching geometry or algebra would do. His examples of notation are methodically stated; but the joining the old and modern characters in the same table will confuse the student's ideas. He begins with three characters no longer in use, and the semibreve, now the first and longest note, ranks only as the fourth.

His general scale and system of intervals will terrify a young student by the manner in which it is represented; his system of harmonic combinations the same. Plates 14 and 15 of transposed scales are clear and useful, as are the scales in the several clefs.

The *règle de l'octave* seems unknown to the author, and his plain counterpoint is written entirely on a series of sevenths to bases rising or falling by fourths and fifths' totally without modulation. No instructions are given for the use of discords, but in examples *a due cori* he gives discords indiscriminately to every note, without informing the student when and where to use them, or speaking of *accented or unaccented* parts of a bar.

At plates 48 and 49 the answers to short examples of fugue and imitation are clear and ingenious; but no instructions are given for melody throughout the work. And musical composition consisting of the union of melody and harmony, it seems, at least, to have merited a definition. He might have told the student, that it consists of a pleasing series of single notes of various lengths, arranged with grace, divided into equal measure by bars, phrased and governed by rhythm.

At pl. 49, ex. vii. there are suspicions of fifths in abundance between the second and third lines, unnoticed by the author.

Page 106, vol. i. the author very justly censures vo" fugues and canons, in which the several voices are different words and syllables at the same but Rousseau had done this before, in his "Lettre sur la

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By Dr Charles Burney

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Musique Françoise," 1751. His examples of fugue and canon, which he allows to have an admirable effect in instrumental music, are few and artless. No other examples are given of melody than chords broken into very common passages as variations. Nor of harmony or melody do we find more than two or three examples in triple time, and those of a very common and unmeaning sort.

We remember that the public was much disappointed by this work, which was silently put on the shelf, and has scarcely ever been mentioned since its publication.

\* *Editorial Note : Wrongly alphabetised. Should be in vol 2 of the Cyclopædia as ANTONIOTTO*

GIOVANI ANSANI,\* in *Biography*, a celebrated Italian opera singer, with a tenor voice. His first appearance on the stage was at the theatre royal at Copenhagen, where he remained three years. In 1772, we saw and heard him at Hamburgh, and in 1773 he went to Amsterdam, where, as well as at Hamburgh, he only sung at concerts, there being no opera established in those cities at that time. In 1775 and 1776, he sung at Turin with the Agujari. In 1777 at Naples with Rubinelli.

In 1779 he arrived in England, where he found Roncaglia, whose bounded abilities excited an ambition in the tenor singer to take the *pas* of the soprano. Ansani had one of the best tenor voices we had ever heard on our opera stage. It was sweet, powerful, even, and of great compass and volubility. Nor could any defect be justly ascribed to it, except perhaps a little want of variety, spirit, and animation, in singing allegros, to distinguish joy from sorrow. For there was a natural melancholy and pathos in his tones on all occasions, which rendered his performance somewhat monotonous. He was of such a discontented and irritable disposition, that " trifles light as air" occasioned perturbation. He and Roncaglia had been at variance in Italy, and here their enmity broke out anew, with double violence. Sacchini, with whom Ansani contrived to quarrel, took sides in the dispute between him and Roncaglia, and from the tenor singer's pride, impatience, and irreconcilable disposition, he was in a perpetual warfare during the two seasons he remained in this country.

His figure and countenance on the stage were good; he was tall, thin, and had the look of a person of high rank. He told us, we believe with great truth, that he was *sempre in guai*, always in vexation. He was husband to the Maccherini, who came hither as first woman of the serious opera, without a voice. If ever she had a voice, she had lost it before her arrival in this country. We never could receive any pleasure from her performance; every note, feeble as it was, she squeezed out with such difficulty, and with a look so cross and miserable, that after her first exhibition we never wished more either to hear or see the Signora Maccherini, who was so proper a match for her husband in sweetness of disposition, that in Italy, when employed in the same theatre, if one happened to be applauded more than the other, they have been known mutually to employ persons to hiss the successful rival. The Maccherini is said to have been once a very agreeable singer, and a considerable favourite on the continent during her bloom; but soon after her first appearance she ran away with an English nobleman, from the theatre in Florence, in her stage dress during the middle of the performance.

\* *Editorial Note : Wrongly alphabetised. Should be in vol 2 of the Cyclopædia as ANSANI.*

GIRALDUS, SILVESTER, CAMBRENSIS, one of the most learned and eloquent divines of his time, was born near Pembroke, in South Wales, 1145. Among his numerous works that have been preserved, printed and manuscript, we shall here only advert to an extraordinary passage relative to music, in his " Cambriæ Descriptio, cap. XIII." which has been lately quoted by musical writers, and on which great stress has been laid by Eximeno (Dubbio sopra il saggio fond. prat, di contrap. di P. Martini) and by Mr. Ed. Jones, *Mus. Relics of the Welsh Bards*.

After all the enquiries that we have made concerning the origin and antiquity of counterpoint, or music in parts, the passage to which we allude surprised us extremely. Many ecclesiastical historians tell us that the organ was first admitted into the church at Rome by pope Vitalian, 666, the same pontiff who two years after sent singers into Kent, to finish the work which Austin, the first

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Roman missionary, had begun. In 680, according to Bede, John, the præcentor of St. Peter's in Rome, was sent over by pope Agatho to instruct the monks of Weremouth in the manner of performing the ritual, who opened schools there and in other places of the kingdom of Northumberland for teaching music.

This may, perhaps, reconcile to probability some part of the following account, which Giraldus Cambrensis gives of the peculiar manner of singing that was practised by the Welsh, and the inhabitants of the north of England, about the end of the twelfth century.

"The Britons," says he, "do not sing in unison, like the inhabitants of other countries; but in many different parts. So that when a company of singers among the common people meets to sing, as is usual in this country, as many different parts are heard as there are performers, who all at length unite in consonance, with organic sweetness. In the northern parts of Great Britain, beyond the Humber, on the borders of Yorkshire, the inhabitants use the same kind of symphonious harmony; except that they only sing in two parts, the one murmuring in the base, and the other warbling in the acute or treble. Nor do these two nations practise this kind of singing so much by art as habit, which has rendered it so natural to them, that neither in Wales, where they sing in many parts, nor in the north of England, where they sing in two parts, is a simple melody ever well sung. And, what is still more wonderful, their children, as soon as they attempt using their voices, sing in the same manner. But as not *all* the English sing in this manner, but those only of the north, I believe they had this art at first, like their language, from the Danes and Norwegians, who used frequently to invade and to occupy, for a long time together, those parts of the island."

This extraordinary passage requires a comment. And first, it may be necessary, before we reason upon the circumstances it contains, to be certain of their authenticity. Giraldus Cambrensis is indeed an author who has been often supposed inaccurate and fabulous; and the glaring improbabilities in the above account, with the manifest ignorance of the subject in question, by no means contribute to augment his credibility. For whoever is acquainted with the laws of counterpoint, or with the first difficulties attending the practice of singing in parts,

can have no exalted idea of the harmony of an untaught crowd, *turbo, canentium*, or suppose it to be much better than the dissonant pæans of a good-humoured mob; in which the parts would be as various as the pitch of voices of which their chorus was composed. But how all these united at last in the consonance of organic melody, and the soft sweetness of B mollis, will long remain an impenetrable secret:

"As true no meaning puzzles more than wit."

With respect to what he asserts of the people in Northumberland singing in two parts, it is more reconcilable to probability, from the circumstances just mentioned, of the cultivation of music in that part of the world under Roman masters, who may probably have first brought over the art of discant, or double singing, which the newly invented organ had suggested, by the facility it afforded of sounding two or more notes at a time; which art, when practised by voices, was thence called *organum, organizare*. But as to what Giraldus says of children naturally singing in this manner as soon as they were out of the cradle, the reader will afford it what degree of weight he pleases; but for our own part, we must own that it is not yet admitted into our musical creed.

GIRELLI, AGUILAR, in *Biography*, a female opera singer, who arrived here the same season as Millier, in 1772. Her style of singing was good, but her voice was in decay, and her intonation frequently false, when she arrived here; however, it was easy to imagine from what remained, that she had been better. She remained here only one season, and was succeeded by Miss Cecilia Davies.

GIUSTINELLI, in *Biography*, a second-rate Italian singer in soprano, arrived here, in 1762, with De Amicis and her family, as first serious man in the burletta operas. He had a good voice, and sufficient merit to supply the place of second man on our stage, in the serious operas, for several years after.

GUISEPPE APRILE\* See TENDUCCI

\* *Editorial Note* : Wrongly alphabetised. Should be in vol 2 of the *Cyclopædia* as APRILE.

GIUSEPPE ARENA\*, in *Biography*, an able composer of Naples, whose style had much of the

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brilliancy of that school, In 1741 he set the serious drama of Tigrane written by Goldoni, to music, for the great theatre of St John Chrystostom, at Venice, which established his character.

\* *Editorial Note : Wrongly alphabetised. Should be in vol 2 of the Cyclopædia as ARENA*

GIZZIELLO, GIOACHINO, CONTI, in *Biography*, one of the greatest Italian singers of the last century, arrived in England in 1736, as Handel's first singer, at the time that he had quitted the Royal Academy in the Haymarket, upon a quarrel with Senesino, and set up for himself at the new theatre in Covent Garden. The nobility and gentry who seem to have abetted Senesino, engaged for the opera in the Haymarket, Porpora as a composer, and Farinelli, Cuzzoni, and a complete company of vocal and instrumental performers to oppose him. Handel, May 5th, opened his summer campaign with the revival of "Ariodante," an opera of the preceding year.

The next day the following eulogium on his new singer was inserted in the Daily Post: "last night Signor Gioachino Conti Gizziello, who made his first appearance in the opera of M Ariodante," met with an uncommon reception; and in justice both to his voice and judgment, he may be truly esteemed one of the best performers in this kingdom." Neither his friends nor the friends of Handel could venture to say more, while Farinelli was in the kingdom. Conti was at this time a young singer, more of promising, than mature abilities; and so modest and diffident, that when he first heard Farinelli, at a private rehearsal, he burst into tears, and fainted away with despondency. He had his cognomen of Gizziello from his master Gizzi, once an eminent stage singer, who, in his old age, became an excellent master.

The next opera in which Conti appeared, was "Atalanta," composed as an epithalamium on the marriage of his royal highness Frederic prince of Wales, with her serene highness the princess of Saxe-Gotha.

The songs in "Atalanta," which Handel composed expressly for his new singer, Conti, seem, upon examination, to have been written in his new, graceful, and pathetic style of singing. The bass and accompaniments, too, are of a modern cast, and,

except the closes and two or three of the divisions, the whole seems of the present age.

Handel, never till now, had a first man to write for with so high a soprano voice. Nicolini, Senesino, and Carestini, were all contraltos. There was often dignity and spirit in their style; but Conti had delicacy and tenderness, with the accumulated refinements of near thirty years, from the time of Handel's first tour to Italy. We think it is not difficult to discover, particularly in the first act, that in composing Conti's part in this opera, he modelled his melody to the school of his new singer. Indeed, Handel was always remarkably judicious in writing to the taste and talents of his performers in displaying excellence, and covering imperfections.

While Conti was his first male singer, and the Strada his first woman, he revived his opera of "Alcina and Faramond," and composed his part in the opera of "Arminio," expressly to display his peculiar talents; in the airs of which it seems as if Handel had more basses and accompaniments in iterated notes, than in any preceding work.

He was advancing rapidly in the modern style of opera songs when he quitted the stage, and retreated back to a more solemn and solid style for the church. It is chiefly in writing for Conti and Anibali that the conformity to a different style from his own appears.

DOMENICO ANNIBALI, who should have had an article in the letter A, had he been remembered, shall be characterized here, in apology for the omission. His first air in the opera of "Arminio," in which he performed with Conti and the Strada, discovers his voice to have been a contralto, which Handel gave him an opportunity to display by a swell, *ad libitum*, at the beginning; but no peculiar taste, expression, or powers of execution, appear in his part; his bravura air in the second act, *Sì cadrò*, contains only common and easy passages. His abilities during his stay in England seem to have made no deep impression, as we never remember him to have been mentioned by those who constantly attended the operas of those times, and were rapturists in speaking of the pleasure which they had received from singers of the first class. But to return to Conti, who, after he quitted England, studied with such diligence, that being engaged at Madrid to sing in the operas under the direction of Farinelli, he turned the tables on that wonderful

singer, in whom it has been said, that he excited envy by his new and refined taste and pathos.

He was one of the constellation of great singers which the king of Portugal had assembled together in 1755.

There were, according to Paccheirotte's account, Elisi, Manzoli, Caffarelli, Gizziello, Veroli, Babbi, Luciani, Raaf, Raina, and Guadagui. No females were then allowed to appear on the opera stage in Portugal. Gizziello, narrowly escaping with his life during the dreadful earthquake which happened at Lisbon that year, was impressed with such a religious turn by that tremendous calamity, that he retreated to a monastery, where he ended his days. It was soon after this event, that Guadagui shut himself up in the same convent not so much for spiritual consolation as musical counsel; which he so effectually obtained from the friendship of Gizziello, that from a young and wild singer of the second and third class, he became, in many respects, the first singer of his time.

GLARIANUS, HENRICUS, LORITUS, in *Biography*, surnamed Glarianus, from the town of Glaris, in Switzerland, where he was born in 1488. He rendered himself famous by his knowledge of music, and belles letters; but he may more probably be ranked among dilettanti theorists in music, than a musician by profession; and his abilities, as a scholar and critic, have been much less disputed by the learned, than his knowledge of music, by musicians.

He studied at Cologne, Basil, and Paris; his preceptor in music was John Cochlæus; and in literature, Erasmus, with whom he lived in strict friendship, and by whom he was warmly recommended, in a letter still extant, to the archbishop of Pal is. He is called by Walther a philosopher, mathematician, historian, geographer, theologian, and poet; indeed, he distinguished himself in most of these characters. Gerard Vossius calls him a man of great and universal learning; and for his poetry, the emperor Maximilian I. honoured him with the laurel crown.

His famous treatise on music, is entitled ΔΩΔΕΚΑΧΟΡΑΟΝ, which implies twelve modes; to which number he wished to augment the ecclesiastical tones, which had never before exceeded eight, from the time of St. Gregory. Zarlino, and a few more, adopted the opinion of

Glarianus, but soon relinquished it, on finding that they had made no converts. Indeed, the whole twelve modes of Glarianus contain no other intervals than those to be found in the key of C and A natural, or in the different species of octave, in those two keys; and though his augmentation extends the compass of sounds used in the modes, it offers no new arrangement of intervals, as may be seen by his title-page, when it tells us that the authentic modes are D, E, F, G, A, C, and the plagal A, B, C, D, E, G; where we perceive that A, C, E, G, are repeated, by being made both authentic and plagal.

If, instead of twelve modes, Glarianus had augmented the eight to twenty-four, by assigning two to each semitone in the octave, he would have done real service to the music of his time; but his cotemporaries were not yet ready for such an innovation, being still held too fast in the trammels of the church to dare use any other bounds than those which time had consecrated, and authority admitted within its pale.

His book, however, contains many curious anecdotes and compositions of the greatest musicians of his time, which were excellent studies for his countrymen and cotemporaries, and, if scored, would be still very instructive and useful to young contrapuntists. Glarianus died 1563, aged 75.

GLUCK, LE CHEVALIER, CHRISTOPHER, in *Biography*, a musical composer of great fire and originality, who, during the last 30 or 40 years of the preceding century, acquired great renown, but chiefly in France, by a species of composition, congenial to the national taste, which Lulli and Rameau had formed, and in which the short and simple airs required no great abilities in the singers; but the dramas being written in the language of the country, and the poet being regarded as a much more important personage than the composer of the music, the several characters required great actors rather than great singers.

This eminent composer was born in the Palatinate, of a poor family, about the year 1716. His father, during the infancy of his son, removed into Bohemia, where he died, leaving his offspring in early youth, without any provision, so that his education was totally neglected; but nature had given him an instinctive love for music, which is

taught to all children, with reading and writing, in the Bohemian schools, whether of charity or superior foundations, in all the towns and villages; in churches and in the streets, men, women, and children sing in parts, and play upon some instrument, and often on many instruments. This was the case with the young Christopher, who travelled about from town to town, supporting himself by his talents till he had worked his way to Vienna, where he met with a nobleman who became his patron, took him into his service, carried him into Italy, where he procured him lessons in counterpoint, at Naples, by which he profited so well, that before he left Italy he composed several dramas for different theatres, which acquired him reputation sufficient to be recommended to lord Middlesex as a composer to our lyric theatre in the Haymarket, then under his lordship's direction. But, unluckily, arriving in England in 1745, after his first opera of " Artamene" had been performed ten nights, in which the famous air "Rasserena il mesto ciglio," sung by Monticelli, was constantly encored, the rebellion broke out, and the great Opera-house was shut up, on account of the popular prejudice against the performers, who, being foreigners, were chiefly Roman Catholics, Nor was the Opera house allowed to be opened again, till January 7th, 1746, when la "Caduta de' Giganti," set by Gluck, was performed before the duke of Cumberland, in compliment to whom the whole was written and composed. The singers were Monticelli, Jozzi, and Ciacchi; with signora Imer, Pompeati, afterwards better known by the name of madame Cornelia, and Frasi. The first woman, Imer, never surpassed mediocrity in voice, taste, or action; and the Pompeati, though nominally second woman, had such a masculine and violent manner of singing, that few female symptoms were perceptible. The new dances by Auretti, and the charming Violetta, afterwards Mrs. Garrick, were much more applauded than the songs, which, however, for the time, had considerable merit. The first air in G. minor is of an original cast, but monotonous. The second air has genius and design in it. Then a duet, in which he hazarded many new passages and effects. The following air, for Monticelli, is very original in symphony and accompaniments which a little disturbed the voice-part in performance, we

well remember, and Monticelli called it *aria tedesca*. His contemporaries in Italy, at this time, seemed too much filed down; and he wanted the file, which, when used afterwards in that country, made him one of the greatest composers of his time. The next air printed, is in a very peculiar measure, and like no other that we recollect: it has great merit of novelty and accompaniment; the voice-part wants Only a little more grace and quiet. The following song, set for Jozzi, a good musician with little voice, is full of new and ingenious passages and effects; we should like much to hear this air well performed at the opera; it is kept alive from beginning to end. Something might be expected from a young man able to produce this opera, imperfect as it was. It had, however, but five representations.

From London he returned to Italy, and composed several operas in the style of the times, such as that of Terradeglas, Galuppi, and Jomelli; and we heard little of him till he enlisted with the Italian poet Calsabigi, with whom he joined in a conspiracy against the poetry and music of the melodrama then in vogue in Italy and all over Europe.

It is extraordinary that Calsabigi, editor of the beautiful Paris edition of the works of Metastasio in 1755, in the preface to which there is the highest and seemingly most cordial praise of the work of the imperial laureate should be the first, ten years after, to find them so defective and joining with Gluck in decrying the lyric style both of the music and poetry of the Italian opera.

In 1764, the year in which the late emperor Joseph was crowned king of the Romans, Gluck was the composer, and Guadagni the principal singer. It was in this year that a species of dramatic music, different from that which then reigned in Italy, was attempted by Gluck in his famous opera of " Orfeo," which, with Guadagni's admirable action, succeeded so well, that it was soon after attempted in other parts of Europe, particularly at Parma and Paris. This is not the place to discuss its merit; we shall here only observe, that the simplifying dramatic music in Gluck's manner, in favour of the poet, at the expense of the composer and singer, is certainly very rational, where an opera is performed in the language of the country, and the singers have no great abilities to display, as in France; but in England, where we have frequently singers of

uncommon talents, and where so small a part of an opera audience understands Italian, by abridging the symphonies, and prohibiting divisions and final cadences, in favour of an unintelligible drama, we should lose more than we should gain.

After its success at Parma and Paris, "Orfeo" was exhibited at Bologna, Naples, and in 1770 in London; when the principal parts were filled by Guadagni and Grassi, afterwards Mrs. Bach.

The unity, simplicity, and new dramatic excellence, which at Vienna, and afterwards at Paris, rendered this drama so interesting as to make the audience think more of the poet than the composer, were greatly diminished here, by the heterogeneous mixture of music of other composers in a totally different style.

In 1769, Calsabigi and Gluck, encouraged by the success of "Orfeo," produced "Alceste," a second opera, on the reformed plan, at Vienna, which received even more applause than the first. In 1771, the same poet and musician brought a third opera, "Paride ed Helena," on the stage at Vienna, written and composed in the same new, or rather old, French style, with better music, in which Millico was the principal singer, and which afforded the audience such pleasure as seemed to have impressed the lovers of music in the imperial capital with a partiality for that species of dramatic music, which was not likely to be soon obliterated.

In 1772, Gluck set to music an opera taken from Racine's "Iphigenie," in which he so far accommodated himself to the national taste and style of France, as frequently to imitate and adopt them. And as this opera was intended for Paris, his friends feared for its success, as there was frequently *melody*, and always *measure*, in his music, though set to French words, and for a *serious French* opera.

But the year 1774 was rendered a remarkable era in the annals of French music, by the arrival of the chevalier Gluck at Paris, whose operas, by his conforming to the genius of the French language, and flattering the ancient national taste, were received with acclamation. He began his career in this capital by his celebrated opera of "Orphee," of which the reputation was already established; and this was followed by "Iphigenie," taken from one of Racine's best tragedies, which had all the success that may be imagined from the force of his genius

applied to a favourite drama, set in the style of their favourite composers, Lulli and Rameau.

In his opera of "Cythere Assiegée," 1775, where more delicacy and tenderness, than force, were required in the composition, he was not so successful. Nor was his "Alceste," the year following, received with the same rapture as at Vienna. Indeed his "Armide," in 1777, did not quite fulfil the ideas of grace, tenderness, and pathos, which some of the scenes required, and auditors accustomed to Italian music expected: however, his operas were excellent preparations for a better style of composition than the French had been used to; as the recitative was more rapid and the airs more marked, than in Lulli and Rameau: there were likewise more energy, fire, and variety of movement, in his airs in general, and infinitely more force and effect in his expression of grief, fear, remorse, vengeance, and all the violent passions.

Gluck's music is so truly dramatic, that the airs and scenes, which have the greatest effect on the stage, are cold, or rude, in a concert. The situation, context, and interest, gradually excited in the audience, give them their force and energy.

Indeed, he seems so much the national musician of France, that since the best days of Rameau, no dramatic composer has excited so much enthusiasm, or had his pieces so frequently performed. It has been said in the "Journal de Paris," that each of his pieces had supported two or three hundred representations. The French, who feel very enthusiastically whatever music they like, heard with great rapture the operas of Gluck, which even the enemies of his genre allowed to have great merit of a certain kind; but though there is much real genius and intrinsic worth in the dramatic compositions of this master, the congeniality of his style with that of their old national favourites, Lulli and Rameau, was no small merit with the friends of that music. The almost universal cry at Paris was now, that he had recovered the dramatic music of the ancient Greeks; that there was no other worth hearing; that he was the only musician in Europe who knew how to express the passions; these and other encomiums preparatory to his apotheosis, were uttered and published in the journals and newspapers of Paris, accompanied with constant and contemptuous censures of Italian music, when

Piccini arrived. This admirable composer, the delight and pride of Naples, as Gluck of Vienna, had no sooner erected his standard in France, than all the friends of Italian music, of Rousseau's doctrines, and of the plan, if not the language, of Metastasio's dramas, enlisted in his service. A furious war broke out, all Paris was on the *qui vive*? No door was opened to a visitor, without this question being asked previous to his admission: "Monsieur! estes vous Picciniste ou Gluckiste?" These disputes, and those of musical critics, and rival artists throughout the kingdom, seem to us to have soured and diminished the pleasure arising from music in proportion as the art has advanced to perfection. When every phrase or passage in a musical composition is to be analysed and dissected during performance, all delight and enthusiasm vanish, and the whole becomes a piece of cold mechanism. It is certainly necessary for professors to study cause and effect, and to make themselves well acquainted with the fundamental rules of their art; but we would advise true lovers of music to *listen* more than talk, and give way to their feelings, nor lose the pleasure which melody, harmony, and expression ought to give, in idle inquiries into the nature and accuracy of their auricular sensation.

The chevalier Gluck, after returning to Vienna from Paris, and being rendered incapable of writing by a paralytic stroke in 1784, only lingered in a debilitated state till the autumn of 1787, when he died at the age of seventy-three.

Gluck had great merit as a bold, daring, nervous composer; and as such, in his French operas, he was unrivalled. But he was not so universal as to be exclusively admired and praised at the expense of all other composers ancient and modern. His style was peculiarly convenient to France, where there were no good singers, and where no good singing was expected or understood by the public in general; and where the poetry was set up against music, without allowing equality, or even an opportunity of manifesting her most captivating vocal powers.

It is, however, allowed by an exclusive admirer of Gluck, in the Encycl. Méth., that "the Italians have the glory of having furnished examples of almost every kind of beauty of which music is susceptible, and of having disseminated their taste in every part

of Europe;" but adds, that "France will owe to the celebrated Gluck the having first conceived the system of a music truly dramatic, and our theatre will furnish true models of it to oilier nations, and to posterity. Let us hasten to steal from the Italians and the Germans the glory of laying the true foundation of a musical system and of transforming the most amiable and touching of arts, into a science as interesting as it is fertile."

Gluck, in a moment *franchise*, over a bottle, said "the French are a very good sort of people, who love music, and want songs in their operas; but they have nor singers." And Sacchini, being asked how his operas were executed at Paris, said, "God forbid I should ever go to hear them performed!" And these are the people who are to furnish models of dramatic music to Italy, and to all the rest of Europe!

GOLDONI, Charles, was born at Venice in the year 1707. Almost from his infancy he gave indication of a humorous character, and a propensity to dramatic performances. Before he could well read he became an author, and wrote the plan of a comedy by the time he was eight years old. This piece possessed so much merit, that it required the testimony of respectable witnesses to verify its being the production of a child. He received the elements of education at Venice, from this city he went to the Jesuits' college at Perugia to study rhetoric, and afterwards he studied philosophy at Rimini. His mind was, however, too deeply engaged in theatrical exhibitions to make the system of Aristotle a predominant pursuit. Every leisure moment he spent at the theatre, till at length he passed from the pit to the stage, and joined a company of players. This, by his own account, was an error, which drew after it many serious consequences. He had been intended by his father for the profession of physic, which he was unable to study: he was then solicited to prepare himself for the bar, and was engaged, after many changes, in practice at the courts of Venice. After this he was appointed secretary to the Venetian resident at Milan, where he became acquainted with the manager of the theatre, and wrote a farce for him, entitled "The Venetian Gondolier," which was performed and printed: by degrees he became united to the company, and composed many pieces for them. He now turned his thoughts towards

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reforming the Italian stage, and so earnest was he in his projects, that it is said in a single year he wrote sixteen new comedies, besides forty-two other pieces for the theatre, and among these are reckoned some of his best productions. The first edition of his works was published in 1753 in 10 vols. 8vo. After this he published many additional pieces under the title of the "New Comic Theatre." He had composed 59 other pieces so late as the year 1761, and here closes the literary life of Goldoni in Italy. He now repaired to Paris, and was as zealous in his endeavours to reform the Italian theatre there as he had been in his own country. His first attempt was in a piece called the "Father of Love," but the bad success of this comedy was a sufficient warning to him to desist from his undertaking. He continued, during the remainder of his engagement, to produce pieces agreeable to the general taste, and published twenty-four comedies. At the end of two years he was preparing to return to Italy, when he was suddenly urged to become Italian master to the princesses, aunts to the reigning monarch. During this engagement he lost his sight, which he never after completely recovered, and at the end of three years he received a very inadequate recompense for his labour and the time spent at court, namely, 100 louis in a gold box, and the grant of a pension of four thousand livres per ann. This, with what he was enabled to make by his works, was amply sufficient for all his wants. When he had attained his 62d year he began to publish comedies in the French language, which were well received, and some of them became extremely popular. After the death of Lewis XV. Goldoni was appointed Italian teacher to the princess Clotilde, the present princess of Piedmont, and after her marriage, he attended the unfortunate princess Elizabeth in the same capacity. His last work was the "Volponi," written after he had retired from court. It was his misfortune to live to see his pension taken away by the revolution, and, like thousands in a similar situation, he was obliged to pass his old age in poverty and distress. He died in the beginning of the year 1793, at a period when the Brissotines had the sway in the national councils, and when Goldoni would, for a short time at least, have received every attention that a grateful country could have afforded. As a comic poet, Goldoni is reckoned among the best of the age in which he

flourished. His works were printed at Leghorn in 1788-91, in 31 vols. 8vo. He has been reckoned the Moliere of Italy, and he is styled by Voltaire "The Painter of Nature." "Goldoni," says his biographer, "is one of those authors whose writings will be relished in the most remote countries, and by the latest posterity. His profound knowledge of the human heart, his extensive description of the vices and virtues of men, in all ages and stations, will justify my concluding this imperfect eulogy with applying to him the following lines of Horace from his first Epistle:

"æque pauperibus prodest, locupletibus æque  
æque neglectum pueris, senibusque nocebit."

Monthly Magazine, vol. v.

His principal works are comedies in prose, for declamation, of which the exact number is not known; but they at least amounted to 120 before he left Italy at the desire of Louis XV. to write for the "Theatre Italien" at Paris, for which theatre he composed at least 30.

This fertile, natural, and pleasing writer, was ambitious at first of treating serious and tragic subjects; but finding, as he tells us himself in his life and prefaces, that Metastasio was arrived at as high a point of perfection in his serious operas as that species of drama was capable of, he pointed his thoughts wholly to comedy, which had been long treated in such a buffoon and farcical manner, as to stand in great need of reformation.

But though he had determined not to attempt serious pieces for music, yet Galuppi prevailed upon him, much against his inclination, to furnish him with three serious operas for the theatre at Venice; these were, Orontes, king of Scythia; Gustavus Adolphus; and Statira. But though they had great success, Goldoni never thought them worthy of publication. He was not more vain of his comic operas. However, he produced at different times and places 40 or 50, which, without his consent or knowledge, were collected and published in 6 vols. 12mo.; they are not very estimable works, being on the old burletta model, full of buffoonery, and a broad kind of Italian humour, tasted in no other country, though suffered for the sake of the music, which is often ingenious, imitative, and sometimes graceful, but more frequently grotesque.

Goldoni is, perhaps, the only author of comic operas in Italy, who has given them a little common sense, by a natural plot, and natural characters; and his celebrated comic opera of the "Buona Figliuola," set by Piccini, and first performed in London Dec. 9th, 1766, rendered both the poet and composer, whose names had scarcely penetrated into this country before, dear to every lover of the Italian language and music, in the nation. This admirable production, before it was brought hither, had saved the *impresario* of the opera at Rome from ruin, and been performed in the principal cities of Italy. In the year 1760, Piccini, passing through Rome, in his way to Milan, was entreated to compose a comic opera for the Teatro delle Dame in that city, which had lately been very unfortunate. No *libretto* was ready, and application having been made to the poet Goldoni, at this time in Rome, he furnished the musical drama of "La Buona Figliuola," from his comedy of "Pamela," in a few days. Several of the original performers were now in London, particularly the first buffo, Lovattini, and the serious man Savoi, with the *buffo caricato* Morigi. And though females are not allowed to appear on the stage at Rome, yet signora Guadagni had previously performed the part of Cecchina in several cities of Italy, with great and well deserved applause before his arrival here.

After the great success of the "Buona Figliuola," the public was disposed to hear with partiality any productions by the same authors; and when the "Buona Figliuola Maritata," (or Pamela in high life), was brought out, the crowd at the opera-house was prodigious; but expectation, as usual, was so unreasonable as to spoil the feast; to gratify it was impossible. Some ascribed their disappointment to the coin poser, some to the performers, but none to themselves. The music was excellent, full of invention, fire, and new effects; but so difficult, particularly for the orchestra, that the performers forgot it was winter. The principal part of the Marchesa was given to Zamparini, a very pretty woman, but an affected singer. Music so difficult to perform was not easy to hear; and this drama was never sufficiently repeated for the public to be familiarly acquainted with it. They were glad, as well as the performers, to return to the "Buona

Figliuola" for their own ease and relief from a too serious attention.

In France, Goldoni wrote several very successful comedies for declamation in the French language, but we are not acquainted with any dramas which he produced for music in that country. Poor Goldoni was in such favour with the royal family of France before the revolution, that he was never allowed to return to his own country; but died at Paris in the year of terror, 1793, at the age of 83.

GORDON, MR., in the year 1744 played the first violin in Drury-lane play-house. He was a young man, born in Norfolk, who had travelled to Italy for improvement. He was very near-sighted, and always played in spectacles. He succeeded Charke, had a strong hand, good tone, and was well fitted to his station. He generally played a concerto in the second music, as was then the practice, which was very attractive. He was brother to the subject of the following article.

GORDON, -----, an eminent performer on the violoncello, the son of a clergyman in Norfolk, and many years the first violincello at the opera. He was remarkable for the fullness of his tone, and perfect execution of whatever he undertook, though far surpassed by subsequent players in the use of the bow, and knowledge of the finger-board. He lived reputably, had many powerful friends, and realized a competence by his profession.

In 1765, Messrs. Gordon, Vincent, and Crawford, undertook the opera regency in the Haymarket. The two first were experienced professors, and the third had been many years treasurer under different managers. Gordon, an excellent performer on the violoncello; and Vincent, a scholar of the celebrated Martini, long a favourite on the hautbois. His father was a bassoon player in the Guards, and his brother, James Vincent, who died young, was joint organist of the Temple with Stanley, and a brilliant performer. Mr. T. Vincent, the *impresario*, had been in great favour with the late prince of Wales, father to his present Majesty; had acquired a considerable sum of money in his profession, which he augmented by marriage. However, the ambition of command, though of so forward a family as an opera, vocal, and instrumental band, turned his head and his purse inside out; in short he soon became a bankrupt, sculked in indigence during the

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rest of his life; and his colleagues, though they escaped utter ruin, were not enriched by the connection.

GOSSEC, M. in *Biography*, a voluminous French musical composer of the old school, almost the only lineal descendant of Lulli and Rameau. He had force, fire, and knowledge; but his style was not that of the present day, either in Italy or Germany, nor could his friend, M. Laborde, persuade us, that " true genius is in need of no school or model. In whatever nation a man of genius may be born, he will make himself known and not march with less firmness, though without a guide, in the road to glory. Celebrated schools cannot give genius, that is the boon of nature, and nature wants no school. " *Essais sur la Mus.*

Unluckily, nature alone has never made an artist. A good painter, poet, or musician, can never be made without education, study, and models. Ingenious works have been produced by dint of genius, but never fault less. The awkwardness of self-teaching will always appear; and taste, elegance, facility, grace, and often learning, will be wanting to render there perfect.

GOUDIMEL, CLAUDE, in *Biography*, one of the early and most celebrated composers of music to the metrical French translations of the psalms for the use of the Calvinists. He was a native of Franche-Comte, who seems to have lost his life at Lyons, on the day of the massacre of Paris, for having set to music the psalms of Clement Marot. Goudimel has been much celebrated by the Calvinists in France for this music, which was never used in the church of Geneva, and by the Catholics in Italy for instructing Palestrina in the art of composition, though it is doubtful whether this great harmonist and Goudimel had ever the least acquaintance or intercourse together. He set the "Chansons Spirituelles" of the celebrated Marc-Ant. De Muret, in four parts, which were printed at Paris, 1555. We may suppose Goudimel, at this time, to have been a Catholic, as the learned Muret is never ranked among heretics by French biographers. Ten years after, when he set the psalms of Clement Marot, this version was still regarded with less horror by the Catholics than in later times; for the music which Goudimel had set to it was printed at Paris by Adrian Le Roy, and Robert Ballard, with a privilege, 1565. It was reprinted in Holland, in 1607,

for the use of the Calvinists, but seems to have been too difficult; for we are told by the editor of the psalms of Claude Le Jeune, which were printed at Leyden, in 1633, and dedicated to the States-General, that, " in publishing the psalms in parts, he had preferred the music of Claude Le Jeune to that of Goudimel; for as the counterpoint was simply note for note, the most ignorant in music, if possessed of a voice, and acquainted with the psalm-tune, might join in the performance of any one of them;" which is impracticable in the compositions of Goudimel, many of whose psalms being composed in fugue, can only be performed by persons well skilled in music.

The works of Goudimel, who was certainly the greatest musician in France, during the reign of Charles IX., are become so scarce, that his name and reputation are preserved by Protestant historians, more in pity of his misfortunes, than by any knowledge of their excellence. With respect to his having been the master of Palestrina, that point will be discussed elsewhere.

The earliest mention of Goudimel, as a composer, that we have been able to discover, is in a work entitled "Liber quartus Ecclesiasticarum Cantionum quatuor vocum vulgo Motetæ vocant," printed at Antwerp, by Susato, 1554, eighteen years before his death. On scoring several of these motetæ, we found the harmony pure and correct, but constructed entirely on the principles of the ecclesiastical tones: probably before he became a disciple of Calvin. The title of all his compositions may be seen in Draudius, *Bibl. Classic*, and *Bibl. Exot.* (See FRANC, CLAUDE LE JEUNE, AND PALESTRINA.) The motets of Goudimel, in four parts, resemble in gravity of style, simplicity in the subjects of fugue, and purity of harmony, the ecclesiastical compositions of our venerable countryman Bird.

GRABUT, in *Biography*, an obscure French musical composer, whose name is not to be found in the annals of the art. He was brought into England to flatter the partiality of Charles II. for the music of France; and employed by Dryden to set his political opera of *Albion and Albanus*," though Purcell had already given indisputable proofs of his superior genius, and was rapidly rising into fame and national favour.

This drama, written under the auspices of king Charles II., was rehearsed several times, as the author informs us in his preface, before his majesty, "who had publicly declared, more than once, that the compositions and choruses were more just and more beautiful than any he had heard in England." We believe this prince was not very skilful in music, nor very sensible to the charms of any species of it but that of France, of the gayest kind; however, royal approbation is flattering and extensive in its influence. Unfortunately for the poet and musician, his majesty died before it was brought on the stage; and when it did appear, the success seems not to have been very considerable. Upon a perusal of this drama, it seems hardly possible, so near a revolution, that it should have escaped condemnation upon party principles; as, under obvious allegories, Dryden has lashed the city of London, democracy, fanaticism, and whatever he thought obnoxious to the spirit of the government at that period. Had Orpheus himself not only composed the pœm and the music, but performed the principal part, "his powers would have been too feeble to charm such unwilling hearers."

GRAUN, CHARLES HENRY, in *Biography*, chapelmaster to Frederic II. the late king of Prussia, was the favourite composer of that prince, from 1732 to the time of his decease, in 1759. On the accession of the prince of Prussia to the throne in 1740, his majesty, having determined to have an Italian lyric theatre in his capital, sent Graun to Italy to study the Italian language and taste in music, and to engage vocal performers. Graun remained two years in Italy, during which time the king, his royal master, had constructed, in spite of the Silesian war, one of the most magnificent, complete, and convenient theatres in Europe, for which Graun was the composer to the end of his life; and even after his decease, little music but of his composition was ever performed in it for a long time.

The works of this master are very numerous; before his arrival at Berlin, he set three or four operas in the German language at Brunswick, but the words were bad, and it is not fair to judge of his genius by those early productions.

He composed for the Berlin theatre, in the space of fourteen years, from 1742 to 1756, twenty-seven Italian operas; and for the church, a Te Deum, and a

Passione, besides miscellaneous productions of less importance, as odes and cantatas, with the overture and recitatives of the pastoral opera of Galatea, of which his majesty, Quantz, and Nichelman, set the songs.

On the decease of this excellent composer, innumerable pœms and panegyrics were written to his memory. Among the "Critical Letters concerning Music," published by M. Marpurg, there is an address to M. Fried. Wilhelm Zacharia, the celebrated poet and musician of Brunswick, recommending the death of Graun to his muse. No great stress can be laid on panegyrics; however, there are few of Graun's admirers, who are not ready to burn with fire and faggot all those who dare to doubt of this author's veracity.

"Graun, the brightest ornament of the German muse, the noble master of sweet melody, is now no more! creator of his own taste, he spoke not, but to our hearts; tender, soft, compassionate, elevated, pompous, and terrible, by turns;—he could force tears of admiration from us, at his pleasure; an artist, who made no other use of art, than to imitate nature, in the most pleasing and expressive manner; each stroke of his pencil was equally perfect, full of invention, and of new ideas, his genius was inexhaustible. The model of sacred music, and in the theatre inimitable! a man who commanded our affections, not only by his talents, but by his virtues, of friendship, probity, and patriotism; no man was ever so universally lamented by the whole nation, from the king to the lowest of his subjects." **Artische Briefe über die Tonkunst, 1 Band Berlin 1760.**

Now, to reverse the medal; it is denied, by the other party, that Graun was the creator of his own taste, which is the taste of Vinci; they deny, that he is ever pompous or terrible, but say, that an even tenor rails through all his works, which never reach the sublime, though the tender and graceful are frequently found in them; they are equally unwilling to subscribe to his great invention, or the originality of his ideas; and think that still more perfect models of sacred music may be found in the chorusses of Handel, and the airs and duos . of Pergolesi and Jomelli: nor can they well comprehend, how that composer can be called inimitable, who is himself an imitator.

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We have recently examined the scores of Graun's operas, and see no reason for changing the opinion which we formed 30 years ago. He was certainly a great master, elegant in his melodies, and correct and regular in his harmony; but if any one of his operas were now to be revived, it would be thought in want of variety and fire.

During the life of his great and illustrious patron, he was revered as much at Berlin as Handel in England; both great men, most assuredly; but much discrimination is necessary in drawing a parallel between them. Handel formed his style on the best models of the old school, at the time of its greatest perfection; such as Carissimi, Colonna, Aless. Scarlatti, Steffani and Corelli; Graun on that of the inventor of the new style, Vinci; who, though extremely and justly admired for the grace and elegance of his melodies, the simplicity of his accompaniment, and the facility and clearness of his style in general, has been far surpassed by Pergolesi, Jomelli, Piccini, Sacchini, and Pæsiello. Germany is perhaps more obliged to Graun for smoothing, simplifying, and polishing the rough, laboured, and inelegant style of their old masters, than to any Italians that have been employed at the imperial court or at Dresden, to set the dramas of Apostolo Zeno and Metastasio. Handel had more spirit and invention, and Graun more polish and refinement. Handel was wholly unrivalled in the country where he spent the greatest part of his life; but Graun had a rival in the Roman Catholic courts, in the celebrated Hasse, his countryman, whose compositions were as much in circulation and favour all over Europe, as those of Vinci and Pergolesi. Those of Graun seem wholly confined to Germany, and almost to the court of Berlin; nor do we ever remember to have heard Mara sing one of his airs in England, though during many years she performed the principal female parts in his operas at Berlin. His *Te Deum* was first appointed to be performed at the concert of ancient music in 1786, by the late duke of Leeds, then marquis of Cærmarten, and it has continued a stock piece ever since. Many of his duets, and his *God Jesu* are admirable compositions, and he certainly deserves to be ranked very high among the great masters of the last century.

GRAUN, JOHN GOTTLIEB, brother of the above composer, and concert-master to his late Prussian

majesty, Frederic II.; his admirers at Berlin, say that "he was one of the greatest performers on the violin of his time, and most assuredly, a composer of the first rank; his overtures and symphonies are majestic, and his concertos are master-pieces, particularly those for two violins, in which he has united the most agreeable melody with all the learning that the art of counter-point can boast; he has likewise frequently set the *Salve Regina*, and composed masses, which are rendered grand and noble by simplicity and good melody, even in the most laboured parts."

But less quarter is granted to this master, by the admirers of more modern music, than to his brother; they often find his overtures and symphonies too like those of Lulli, and too full of notes to produce any other effect, when played at Berlin, than that of stunning the hearers: and in his concertos and church music, when that is not the case, the length of each movement is more immoderate, than Christian patience can endure. Perhaps the truth may lie between these two opinions; and with respect to the chapel-master Graun, it should be remembered, that he was seldom allowed to follow the bent of his own genius.

GRAZIANI, DOM BONIFACIO DA MARINO, mæstro di capella of the Jesuits' chapel and seminary at Rome, was a very voluminous composer of sacred music and cantatas, who flourished from the year 1650 to 1678. Padre Martini has given the following list of his ecclesiastical publications; three books of psalms for five voices, *a due cori*, or for two choirs; published at Rome 1653 and 1670. Masses a 5 Rome, 1671. Six books of motets, for 1, 2, 3, 4, 5 and 6 voices; Rome, from 1651 to 1671; antiphons, for the blessed virgin Mary, for 4, 5 and 6 voices, Rome, 1665. *Respons. della Settim, santa*, Rome, 1663. *Litanie* for 3, 4, 5, and 8 voices, Rome 1675. Sacred and moral compositions, for 1,2,3 and 4 voices, 1678. Of his cantatas, though none are mentioned in this list, yet the number of them that have been preserved in MS. collections of old music, is equal to those of Carissimi, Cesti, and Luigi Rossi, particularly in the British Museum; Dr. Aldridge's collection of music in the library of Christ-church, Oxford; Dr. Burney's collect. Sec.

GREBER, GIACOMO, in *Biography*, a German musician, who had been some time in Italy, and who

brought hither a female singer his scholar, la signiora Margarita de l'Essine. He set to music a pastoral entertainment, entitled "The Loves of Ergasto," after the manner of the Italian opera, that is, in recitative, with airs intermixed. This was the first performance in sir John Vanburgh's new theatre in the Haymarket, afterwards called the Opera House. Greber's scholar, Margarita, sung in most of the early attempts at operas in England, and from the name of her master, Greber, was long called "Greber's Peg;" which occasioned his name to be better known, and longer remembered than his works. See MARGARITA.

GREEN, in Biography, an organ-builder, on the model of Snetzler, whom he succeeded, and has left behind him monuments of his skill and ingenuity in many of our churches and mansions of the nobility and gentry.

To this modest and ingenious man, ever ready to adopt any hint tending to the perfection of his art, we are indebted for the improvement of the mechanism of the most noble and comprehensive of all instruments, having eased the touch, voiced the pipes, and contrived a swell of the whole instrument, in a manner superior to any of his predecessors. He died when scarcely arrived at the midway of the period of mortal life.

GREENE, MAURICE, DR. in *Biography*, was the son of the Rev. Thomas Greene, vicar of St. Olave Jewry in London, and nephew of John Greene, serjeant at law. He was brought up in the choir of St. Paul, and when his voice broke was bound apprentice to Brind, the organist of that cathedral. He was early noticed as an elegant organ player and composer for the church, and obtained the place of organist of St. Dunstan in the West, before he was twenty years of age. In 1717, on the death of Daniel Purcell, he was likewise elected organist of St. Andrew's, Holborn; but the next year, his master Brind dying, Greene was appointed his successor by the dean and chapter of St. Paul's; upon which event, he quitted both the places he had previously obtained. In 1726, on the death of Dr. Crofts, he was appointed organist and composer to the Chapel Royal; and on the death of Eccles, 1735, master of his majesty's band. In 1730, he obtained the degree of doctor in music at Cambridge, and was appointed public music professor in the same university, in the

room of Dr. Tudway. Greene was an intelligent man, a constant attendant at the opera, and an acute observer of the improvements in composition and performance, which Handel and the Italian singers employed in his dramas, had introduced into this country. His melody is therefore more elegant, and harmony more pure, than those of his predecessors, though less nervous and original. Greene had the misfortune to live in the age and neighbourhood of a musical giant, with whom he was utterly unable to contend, but by cabal and alliance with his enemies. Handel was but too prone to treat inferior artists with contempt; what provocation he had received from Greene, after their first acquaintance, when our countryman had a due sense of his great powers, we know not; but for many years of his life, he never spoke of him without some injurious epithet. Greene's figure was below the common size, and he had the misfortune to be very much deformed; yet his address and exterior manners were those of a man of the world, mild, attentive, and well-bred. History has little to do with the infirmities of artists; who being *men*, in spite of uncommon gifts and inspirations, are subject to human frailties, which enthusiasm, praise, and the love of fame, more frequently augment than diminish.

Greene had the honour, early in life, to teach the duchess of Newcastle, which, joined to his professional merit, and the propriety of his conduct, was the foundation of his favour with the prime minister, and the notice of the first people about the court. In 1730, when the duke of Newcastle was installed chancellor of the university of Cambridge, he was appointed to set the ode, and then not only obtained his doctor's degree, but, on the death of Dr. Tudway, he was honoured with the title of professor of music in that university. As an exercise for his degree, he set Pope's ode for St. Cecilia's day; having first had interest sufficient to prevail on the author to make new arrangements in the poem to render it more fit for music, and even to add an entire new stanza, between the second and third, which had never appeared in any of the printed editions.

Greene had sense and knowledge sufficient, in his younger days, to admire and respect the abilities of the two great musical champions, Handel and Bononcini whose disputed talents occasioned as much discord in the capital as the factions of Whig

and Tory. At the same time as he was impressed with the highest reverence for Handel's great style of playing the organ, and the force of his genius for composition; he could not help listening with pleasure to Bononcini's performance on the violoncello, and to the grace and good taste of some of his opera songs; at which, perhaps, Handel took umbrage—for during these feuds, he broke off his acquaintance, and ever afterwards, regarding him as an enemy, never mentioned his name but with contempt. This treatment naturally rendered Greene a partizan on the side of Bononcini, and in 1728 he defended him, as long as he was able, from the charge of plagiarism, with respect to a cantata which had been introduced at the academy of ancient music as Bononcini's and which was afterwards discovered to be the composition of Lotti, at Venice. Sec BONONCINI.

Greene's merit and connections were such, that he soon arrived at the most honourable appointments in his profession: for besides being organist of St. Paul's, in 1727, on the death of Dr. Croft, he was appointed organist and composer of the Chapel Royal; and in 1735 he succeeded Eccles as composer to his majesty, and master of his band, in which station he set all the odes of the laureate, Colley Cibber, as long as he lived.

The compositions of Dr. Greene were very numerous, particularly for the church. Early in his career he set a *Te Deum*, and part of the *Song of Deborah*, which were never printed; but the anthems and services which he produced for St. Paul's and the king's Chapel, he collected and published in two vols, folio; and of these the merit is so various as to leave them open to much discrimination and fair criticism. Among the faults to be ascribed to this composer, none are so flagrant as the light divisions in which his solo anthems abound, and the repetition of passages a note higher or a note lower in what the Italians call *rosalia* which are always dull, tiresome, and indications of a sterile fancy. The opening of his second solo anthem, vol. i. p. 26, is very solemn and pathetic, and the organ part judicious and pleasing; but, page 45, *Santa Rosalia*, tells her beads six times, while one very short passage is singing. "Lord how long wilt thou be angry," *alla Palestrina*, for five voices, though none of the subjects are new, seems to us the best full

anthem of his composition. The style is clear, the answers are regular, and the modulation such as discovers a familiar acquaintance with the best ancient writers for the church. Of the full anthem. "O sing unto the Lord," for five voices, the fugue in the first movement is well worked, and has a good effect in performance; but the rest of the anthem is not equal in its subjects, or their treatment. "Lord how are they increased that trouble me," seems one of the most pleasing of Dr. Green's solo anthems. The last anthem in the first volume, for two voices, has many pleasing passages, and rather more variety of subject than most of the others.

The first movement in the second volume seems calculated to display, in the performers, the power of making a shake upon short notice. A shake, judiciously applied, is a brilliant embellishment in a singer; but when lavished, improperly, is pert and unmeaning; nor is it ever more so than upon the first note of a movement. There are no fewer than seventeen or eighteen shakes distributed among the performers in the course of one page, which are more than a modern opera singer of judgment, taste, and expression, would use in a month, were his shake ever so good; the rest of the anthem is on common subjects, which are commonly treated.

The two-part anthem, Thou, O God, art praised," has repeatedly a passage on the word *praised*, which has to our ear the disagreeable effect of two fifths; and there is a point at "unto thee shall my vow be performed," for which he was manifestly obliged to the second movement of Handel's fourth organ concerto. The rest of the anthem consists of agreeable passages of the time\*, but nothing like originality appears in any one idea.

"The King shall rejoice," for three voices, is agreeable common place. Perhaps that is hardly enough to say of the second movement: "O Lord grant me a long life."

"Let my complaint," a full anthem, a 5, is very solemn and solid composition.

The anthem for Christmas day has an air of cheerfulness, suitable to the occasion, which runs through the whole composition. "Hear my prayer, O God," has more merit of gravity and expression than most of the anthems in this volume. "O sing unto God," is agreeable music, but too secular in its melody, and return to the subject. "Have mercy

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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upon me;" the two first movements of this anthem are sober and affecting; but the second and third have too many vulgar and worn-out divisions; the last chorus, however, is more ecclesiastical, and less common in melody and modulation. The solo anthem: "Hear, O Lord," for a base voice, is grave and pathetic, on the model of Handel's best oratorio songs. The same may be said of the next, for two voices: "I will seek unto God." "O God of my righteousness," is superior in the duet movement, solo verse, and chorus, to any thing in the preceding part of this volume; this anthem rises somewhat above mediocrity. "O give thanks," is wholly built with Corelli's and Handel's materials, though somewhat differently disposed; particularly page 85, where the whole harmony moves together, one note lower, three times, after a crotchet rest, to this base: E, B # 3d, E; D, A # 3d, D; C, G, C. "The Lord is my shepherd," has too many light song-passages in it, notwithstanding the white and square notes which give it a venerable look on paper. "O how amiable are thy dwellings," is a very agreeable anthem, though the passages were not new at the time it was composed. The movement with an organ accompaniment, in the anthem. "My soul truly waiteth," is well conducted, and not common; the rest of the anthem has merit, particularly the chorus of the last movement. "The Lord, even the most mighty God," for a base voice, is set with great gravity and propriety; few anthems, indeed, for that species of voice, are more agreeable; the points, however, in the chorus, are very common. The anthem in eight parts *à due cori*: "How long wilt thou forget me," is very well written, *à capella*, and good music. Indeed, the first movement of this anthem, manifests greater abilities than any of .his productions that we have seen, who is in general very correct in his harmony; but as to invention and design, he seldom soars above mediocrity. "O Lord give thine ear unto my prayer," for two voices, is very pleasing music, particularly the first movement. The last anthem of this volume is made up of common play-house passages; the first movement is heavy and monotonous; the andante tiresome, by the repetitions of an old harpsichord-lesson passage in the base; the chorus justifies Mr. Mason's censure of the author, (collect. of the words of anthems) for his too long and frequent divisions;

these are too vulgar and riotous for the church, and, indeed, would have no merit of novelty any where. The *vivace*, page 151, upon which the last chorus is built, has more of the dancing minuet, or Vauxhall song, in it, than belong to that species of gravity and dignity which befits devotion. We think we could neither play nor hear this movement in a church, without feeling ashamed of its impropriety.

There is considerable merit of various kinds in the Collection of Catches, Canons, and two-part Songs, published by Dr. Greene; the composition is clear, correct, and masterly; the melodies, for the times when they were produced, are elegant, and designs intelligent and ingenious. It was sarcastically said, during the life of this composer, that his secular music smelt of the church, and his anthems of the theatre. The truth is, he produced but little secular music. His song of "Go rose," was long in general favour, and some of his easy ballads, as "Busy, curious, thirsty fly;" "Dear Chloë while thus beyond measure," &c. were the delight of ballad-mongers fifty years ago. The collection of harpsichord lessons, which he published late in his life, though they discovered no great powers of invention, or hand, had its day of favour, as a boarding-school book; for being neither so elaborate as those of Handel, nor so difficult as the lessons of Scarlatti, or the sonatas of Alberti, they gave but little trouble, either to the master or scholar. Indeed, as all the passages are so familiar and temporary, they seem to have been occasionally produced for idle pupils at different times, with whom facility was the first recommendation.

Dr. Greene, during the last years of his life, began to collect the services and anthems of our old church composers, from the single parts used in the several cathedrals of the kingdom, in order to correct and publish them in score; a plan which he did not live to accomplish; but bequeathing his papers to Dr. Boyce, it was afterwards executed in a very splendid and ample manner. Dr. Greene died in 1755, and was succeeded, as composer to the Chapel Royal and master of his majesty's band, by his worthy pupil Dr. Boyce.

GREGORY 1, POPE

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

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### Vol 17 Gretry-Hebe

Ecclesiastical writers seem unanimous in allowing that it was the learned and active pope Gregory the Great, who collected the musical fragments of such ancient hymns and psalms as the first fathers of the church had approved, and recommended to the primitive Christians; and that he selected, methodized, and arranged them in the order which was long continued at Rome, and soon adopted by the chief part of the western church.

The anonymous author of his life, published by Canisius, speaks of this transaction in the following words: "This pontiff composed, arranged, and constituted the *Antiphonarium* and chants used in the morning and evening service." Fleury, in his *Hist. Eccl.* tom. vii. p. 150, gives a circumstantial account of the *Scola Cantorum*, instituted by St. Gregory. It subsisted 300 years after the death of that pontiff, which happened in 604, as we are informed by John Diaconus, author of his life. The original *Antiphonarium* of this pope was then subsisting; and the whip with which he used to threaten to scourge the boys; as well as the bed on which he reclined in the latter part of his life, when he visited the school in order to hear them practice. Two colleges were appropriated to these studies; one near the church of St. Peter, and one near that of St. John Lateran; both of which were endowed with lands.

It has been imagined that St. Gregory was rather a compiler than a composer of ecclesiastical chants, as music had been established in the church long before his pontificate; and John Diaconus, in his life, (lib. i. cap. 6.) calls his collection "*Antiphonarium Centonem*," the ground-work of which was the ancient Greek chant, upon the principles of which it was formed. This is the opinion of the Abbe Lebceuf, (*Traite Historique et Pratique sur le Chant Ecclesiastique*, chap. iii.) and of many others. The derivation is respectable; but if the Romans in the time of St. Ambrose had any music, it must have been composed upon the Greek system: all the arts at Rome, during the time of the emperors, were Greek, and chiefly cultivated by Greek artists; and we hear of no musical system in use among the Romans, or at least none is mentioned by their writers on the art, but that of the Greeks.

GRETRY, ANDRE, in *Biography*, a fertile and pleasing composer of comic operas, in the French language, was born at Leige in 1741. At six or seven years old he became a chorister in that cathedral; but was extremely ill-treated by a brutal singing master; by whom he was sent home, in a bad state of health. During his convalescence, he hears with rapture some Italians sing at the theatre; has the liberty of the orchestra granted him, by which he improves so much, that at his return to the choir he gains great credit in the performance of a motet, or anthem, and continued making a rapid progress in singing till his voice broke. But while it was sinking, in order to please his admirers and gratify vanity, in singing an air by Galuppi, (at a concert,) that was very high, he brought on a hemorrhage, and continued spitting blood for a long time after. He relates the remedies that were most efficacious in alleviating his complaint, but which was never quite cured.

Upon the total loss of his voice, and the precarious state of his health, he began to study composition, but without a master, and without rules; and having heard that it was difficult to compose fugues, he began a fugue in four parts; reversed the subject; and afterwards composed a full anthem of shreds and patches from other full anthems, without inventing a single bar: the common practice, we believe, of all beginners who teach themselves. At length he had a regular and indulgent master in counterpoint during two years; and with pleasure dived into those mysteries which terrify timid students under severe masters. Mr. Rincken, a celebrated organist of St. Peter's church at Leige, was his instructor; who began by teaching him the common chord and its inversions; the chord of the 7th to the 6th of the key, and then the *regle de l'octave*. These were acquired in two months time. He afterwards gave him examples, in a figured base, of exceptions, eight rules for the use of discords derived from the 7th, in a MS. of which he has long lamented the loss. His master stopped him on the chord of the extreme flat 7th, to shew him that any one note of that chord might be made the 7th of another key. (See *ENHARMONIC chord*.) Here follows an éloge of his master's kindness, candour, and enthusiastic interest which he took in

his improvement during two years. He recommends to all masters the acquiring, if possible, the love of their pupils, which will not only render their instructions impressive but delightful. And without the talent of attaching the scholar, and making him love his business and his master, all the rest is useless. Gretry grew passionately fond of his studies, as much to please his master as improve himself. On carrying to a new master a mass which he had just composed—"Fair and softly!" says M. Moreau; "you run too fast." Returning the young composer his score without looking at it; he wrote down on a slip of paper five or six semibreves. "Write," says he, "a treble to this base, and shew it me to-morrow; but, above all, attempt no more masses." "I went from him a little humbled, saying to myself, my father was in the right in thinking my first master too indulgent. I carried him his base the next day, ornamented with three or four trebles."—"You still march too fast," he cries; "I only asked for note against note to this base."—"I could not restrain my impetuosity. I had a thousand musical ideas in my head, and was eager to make use of them." "*Dominus vobiscum*, in contrary motion," says my master, "that's the way the different parts should move."—"I quitted him, saying to myself, I have learned nothing by these two lessons; but let us go on fair and softly. Yet I could not help scribbling. I composed six symphonies, which were successfully executed in our city. M. Hasler, the canon, begged me to let him carry them to the concert. He encouraged me greatly; advised me to go to Rome, in order to pursue my studies, and offered me his purse. My master in composition thought this little success would be mischievous to me, and prevent me from pursuing that regular course of study, so necessary to the becoming a sound contrapuntist. He never mentioned my symphonies." The author, however, does not pretend that the same method will do for all students: the lessons should be proportioned to the genius and diligence of the scholar.

The plan of going to Rome to pursue his studies, never quitted the young Gretry. He finished his mass, and shewed it to M. Moreau: telling him, that he agreed in his opinion, that a young musician, ignorant as himself, ought never to attempt such considerable works.

He walked to Rome on foot, at eighteen years of age, where he remained five years; during which time he was received into the college of Leige, and lodged and boarded at the expense of that establishment. See LEIGE.

Of all that concerns his private life, social intercourse, masters, and studies at Rome, we shall confine our observations, as much as possible, to such circumstances and reflections as may be useful to musical students, who are likely to seek for professional knowledge from books. On his arrival in Italy, after crossing the Alps, his reflections are animated, and do justice to that country and his own feelings.

"After we had penetrated a little way into the mountains, rocks, and glaciers; nature seems suddenly to have changed her face. With what pleasure did I find myself all at once in a field enamelled with flowers! It seemed as if some good genius had transported us from earth to heaven. I begged our guide to let me stop a moment to enjoy this delicious prospect; but what was my rapture when I heard, for the first time, Italian melody sung by an Italian! It was from a charming female voice, which transported me by its melodious accents. This was the first lesson which I received in music, in a country to which I had travelled for instruction.

"And this touching voice, with that plaintive expression, which an almost vertical sun generally inspires; in short, those delicious and exquisite sensations, which I sought at such a distance from my native soil, and for which I had quitted every thing, were found in a simple country girl."

The masters in the Roman churches, during his residence in that renowned city, were Casali, Orisicchio, and the abate Lustrini, whom he has well characterised. Casali had grace and facility; Orisicchio more study and correctness in his Counterpoint; and Lustrini, his disciple, had the merit of preserving the austerity and dignity of the ecclesiastical style, which ought never to be abandoned; but a composer thinks it necessary to try to please, even in the church: a rapturous rumour is heard when a movement pleases: this induces the chapel-master to quit the gravity which the place of performance requires, and they finish by confounding the music of the church with that of the theatre.

At the end of the reign of Benedict XIV. this abuse was carried so far, that the pope ordered the sacrament to be administered in the side chapels, to prevent the Romans from attending more to the musicians than the priests, and turning their backs upon the altar. He prohibited the use of kettle-drums, trumpets, and all noisy wind-instruments, commanding the *mæstro di cappella*, under severe penalties, to finish the vespers by day light.

When this part of the author's book was written, he seems to have been untainted with philosophism, and to have respected the church, concerning the music of which he gives some admirable counsel to young composers.

The masters of Italy, particularly of the Neapolitan school, begin with church music, and the master-pieces of Aless. Scarlatti, Durante, Leo, Pergolesi, Piccini, and Sacchini, which are their masses, and are composed in a style of music which should be totally distinct from that of the theatre.

In church music a composer may still with propriety avail himself of all the riches of learned counterpoint, of canons and fugues, which the theatre but rarely admits.

Secular composers may sometimes, without impropriety and with great effect, write in imitation of the church style; they risk nothing in ennobling passions connected with the good order and happiness of mankind.

Ecclesiastical music is degraded if it quits the bounds prescribed to it by piety and propriety, while dramatic music is exalted by the occasional admission of solemn strains.

The study of the ideal beauties of harmony is the principal business of a composer of sacred music. M. Gretry calls learned music the metaphysical language of sound. In a theatre the expression of the words and situation of the singer must be exact, because they have a determined sense, and the true expression of the words fortifies the situation through all the accompaniments.

He thinks a dull man, if a good harmonist, may write good church music; but we find a charm in the most solemn and seemingly dry choral compositions of Palestrina, Costantio, Festa, Leo, Jomelli, Pergolesi, and Sacchini, apart from the learning and gravity of their style.

He does not allow that any musician plays or performs music perfectly at sight, that is not very easy and very common, which is the same thing; and, in general, what is meant by natural music. A musician, to prove himself a good sightsman, must satisfy the author himself, not only by performing the notes correctly, but by seizing the true expression, and not auditors ignorant of the composer's design, and who think it well executed because it is done without hesitation.

At Geneva the father of a child, who passed for a *prodigy*, in playing at sight, desired M. Gretry to compose a very difficult sonata expressly to try his powers of execution, *à livre ouvert*, and he made an allegro for him, difficult, but without affectation; which the child executed to the astonishment of every hearer but Gretry himself. The young performer did not stop or flounder, but in following the modulations, he changed many passages which the composer had written, without shocking the ear. "When a student changes his master, he should recommence the first principles of composition, or the master and scholar will perpetually mistake each other's meaning."

Casali conducted him from fugue to fugue in 2, 3, and 4 parts, advising him not to indulge himself in compositions of a less severe kind. This was the method which P. Martini pursued with all his disciples, in proportion to their advancement in the art.

He complains of the cold reception he had from Piccini, when introduced to him as a promising young artist. Piccini had always a cold and discouraging countenance, and was at all times professionally so much occupied, that he had no time to sacrifice to visitors and politeness.

After our author began to write good fugues in four parts, Casali advised him to compose motets or full anthems, in 6 or 8 parts, as the *ne plus ultra* of composition. After close application under Casali, during two years, this honourable and able master told him he might proceed without a guide.

When he quitted Rome he went to Bologna, where he was received a member of the Philharmonic society, for the obtaining which honour the good Padre Martini aided and assisted him with his counsel in writing a fugue on a fragment of *canto fermo*, taken by chance.

He was now left to himself with his head full of fugues and canons of all kinds, which he could turn topsy-turvy, and of which he could reverse all the parts at his pleasure, still preserving a kind of melody in them all, " and I am certain (he says) that a composer cannot be simple and expressive, and, least of all, correct, without vanquishing all the difficulties of counterpoint."

A profound contrapuntist discovers in a score, by a single glance, whether the author is a regular bred harmonist; a single note is sufficient: as a single bare-faced lie throws a doubt upon every thing that its author utters, and there are certain notes in a well regulated base, beyond the ken of a superficial contrapuntist.

He advises the student to continue writing fugues a considerable time, in two parts, in order to familiarize himself with the rules for bringing in the answers, and seizing every favourable opportunity of imitating small portions of the principal subject, and its accompaniments. He has inserted the sketches of an easy fugue, giving the subject alternately to the two parts in the regular modulation from key to key, without filling up the accompaniment, which is to correct the melody and complete the harmony. It would be good exercise if the young harmonist were to add a second treble, a tenor, or a second base, as a free part, before he attempts a third in fugue. And in doing this he should try to find such notes as will not only enrich the harmony, but form an agreeable melody in itself; and not be content with every unmeaning note which the harmony of the two principal parts will allow. He recommends six months to this study alone. A young organist will begin to play extempore fugues before he will be able to commit them to paper with accuracy and clearness.

The author tells us that though he loved the music of Buranello, Piccini, Sacchini, Ciccio di Majo, and Terradeglias; yet Pergolesi was his model. We do not recollect, however, being reminded of Pergolesi's style by any of M. Gretry's operas, though there are pleasing airs in them all, cast in a French mould, which the poetry and national taste require. Neither Piccini nor Sacchini could always avoid French phraseology in their melodies in setting French words. Gluck adopted the passages of Lulli and Rameau, to flatter the nation which he was

going to amuse; but Piccini and Sacchini *under-wrote* the airs, which they set to French words, from the mere want of vocal abilities on the opera stage of Paris to execute better. The French musical critics, however, flatter themselves that the worse the airs the better the opera, and endeavour to persuade all Europe that fine singing is absurd, and ruins the drama.

In the chapter of Mr. Gretry's memoirs, entitled 'De la Musique d'Eglise,' in which he has given the history of his studies at Rome, after quitting Casali and going to Bologna, where he is admitted member of the Philharmonic society, he goes back in his narrative to Rome, and relates in an entertaining manner the reception of his first comic opera, set to Italian words, in that city; characterizes the music of Italy, by saying that "the Italian school is the best that exists, as well for composition as singing. Italian melody is simple and beautiful; it is never suffered to be coarse or in-elegant; and a difficult passage is deemed barbarous that does not flow naturally from the subject, and without effect.

"It is generally agreed (says M. Gretry) that the instrumental music of Italy is feeble; but how should it be otherwise? there is little melody, because they are aiming at harmonical effects; yet little harmony is produced, as they are ignorant of modulation. It is easy to conceive that abstracted from these two agents, nothing can remain but noise." About this time the opera overtures answered this character; and the German symphonies of the Manheim school began to be well performed, not only in the northern parts of Germany, but at Paris and Brussels. Choruses were never laboured in Italian operas; as learned choruses with fugues and complication, in which there is no melody in the under parts, can never be remembered or enlivened by action on the stage. But to save the Italians from the censures of M. Gretry on account of the poverty of their instrumental music, the Italians had at this time the admirable Boccherini, superior in music for "violins, without double drums, tromboni, and the noise and false intonation of many other wind instruments, not only to the rest of his countrymen, but to all the Germanic body anterior to Haydn and Mozart.

His censures of the Italian opera, at a time when every part of Europe, except France, was enchanted

with it, are copied from Gluck's dedication to his "Alceste."

M. Gretry says (to humour the French) that a great singer ruins an opera, by rendering every character which he, or she, represents, contemptible and uninteresting.

He quits Rome in 1767, without stopping till he came to Geneva, where he undertakes twenty female scholars, in order to provide for his journey to Paris, and first residence in that capital. He writes to Voltaire, intreating him to honour a young artist, just come from Italy, with a lyrical drama, to try his force in a language so enriched by his immortal productions. The old bard sent him word that he could only answer his letter *de vive voix*, as he was too ill to write, but desired to see him as soon as possible. He had the next day a most gracious reception at Fernay, of which our author gives an amusing account. M. Gretry, in his youth, was interesting in his person and pleasing in his manners; we saw, dined, and conversed with him at Paris, three years after this period. And Voltaire, who treated him with great kindness, seems to have seen him in the same favourable light. While he was at Geneva he set his first French opera of "Isabella and Gertrude," which was so well received, that the audience called for him to receive their acclamations after the manner of Paris. "One of the performers in the orchestra, a dancing-master, came to me in the morning previous to the representation, to inform me that some young people intended to call for me on the stage at the end of the piece. I told him I had never seen that done in Italy." "You will, however, see it here," says he, "and you will be the first author who has received this honour in our republic." It was in vain for me to dispute the point: he would absolutely teach me the bow that I was to make with a proper grace. As soon as the opera was finished, they called for me, sure enough, and with great violence, and I was obliged to appear to thank the audience for their indulgence; but my friend in the orchestra cries out aloud, "Poh! that is not it!—not at tall! —but get along!" "What's the matter," say his brethren?" "I am out of all patience; there did I go to his lodgings this morning, on purpose to shew him how to present himself nobly, and did you ever see such an aukward booby?"

We have then from M. Gretry an account of his arrival and establishment at Paris; of the reception of near 30 of his comic operas, and the cabals, difficulties, and hundred-headed hydra which he had to encounter, of poets, rival composers, performers, &c. These little histories of dramatic intrigues and vexations are frequently mixed with reflections, of which the perusal might be useful to young composers for the theatre.

The second and third volumes of M. Gretry's publication are no longer biographical, but a further analysis of his operas, and of the characters and passions which he had to express; in which there is much refinement, some caprice, and complete self-satisfaction. Many of these little essays are, however, very ingenious, and well worthy the attention of young dramatic composers and the approbation of the public more than his own.

But when an author praises himself as liberally as he wishes to be praised by others, we not only doubt of his modesty but merits.

The essays in the third volume contain many revolutionary principles, and metaphysical reflections on music. At p. 191, however, he begins to treat of the composition of music, and its technica. In this section of his work the chapter on the abuse of science is the best. He gives seven *hints* to the young students, (*aperçus*,) for the amelioration and extension of established rules of composition, some of which are practicable, but not new; others seem hazarded and not defensible.

The reform of clefs, the staff, solmisation, and divisions of time, have been frequently proposed and attempted.

His theory of discords, regarding them as *appoggiaturas*, is ingenious and intelligible, and his gammut, *à l'antique*, rigorously in the same key, ascending and descending, is the only expedient by which the scale can be accompanied by fundamental bases, without two fifths in the tenor part, or modulation into another key. (Sec Plate I.) His arrangement of the chords in thorough-base is judicious and elegant, but not new. His seventh hint; or *aperçu*, in making the common chord of the keynote serve as an *appoggiatura* of the whole chord to every note of the octave, would perhaps have been more intelligibly expressed by *suspension* of the whole preceding chord.

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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M. Gretry, in producing so many works during 39 years of his active life, could have little leisure for reading the elementary books (or the grimoirs, as he calls them) that were publishing throughout Europe, or he would not have imagined himself the original inventor of all the improvements which he has proposed, and which, from so experienced a composer, came with such weight, that his work was ordered by government to be printed for the use of the students in the national Conservatorio at Paris.

Many of his short hints and instructions must be allowed the merit of ingenuity and refinement, but are too metaphysical for young students, and sometimes not intelligible out of France; such is chap. vi. vol. 3. where the musical modes or keys are compared with the modes or accents of speech, or the punctuation of a discourse.

His chap. vii. which treats of rhythm, is spiritedly written: and his regret is laudable, and implies humanity and feeling for the churches in France being bereaved of their bells, benighted travellers of guides, and the country people of singing masters for time and tune, of measure, and musical intervals.

M. Gretry is not ungrateful to Italy, he speaks with respect of its great masters, and vol. iii. p. 440. note \*,) he strongly recommends the prevailing on Italian singers to establish themselves at Paris. "Italian music is the antidote to the evil which we have to cure. I do not mean bad singers, who by an ignorant ambition of gracing and embellishing every note, leave not a single passage of the original melody unadulterated: they are detested in Italy as well as in France,"

Yet, in his prediction what music *will* be in future, (after giving his opinion what music was, with the Greeks and Romans,) he scruples not to say, that all music which is not subservient to the drama, *à la Françoise*, will be rejected by the public; and boasted four years ago that the Italians were forming all their musical dramas upon French models. This seemed his wish, or perhaps his fear, from his knowledge of the depraved taste of persons in power; but subdued as Italy is by Gallic plunderers, that country, and all civilized Europe, must bid adieu to music, lyric poetry, painting, sculpture, and architecture, in the true genuine taste of that delightful country, so emphatically styled the mother and nurse of the fine

arts; with which, in modern times, the globe has been embellished.

Among modern musical improvements and inventions, mentioned and proposed by M. Gretry is Erard's invention of an organ, capable of crescendo and diminuendo, by greater or less pressure of the hand instead of the foot, (p. 424.) which caught our attention, having long regarded it as one of the most important desiderata in music. But upon inquiry, we were sorry to find that this intelligence was premature; the method used, whatever it was, for augmenting the tone by the pressure of the fingers, over-blew the pipes in such a manner as to render the tone more ante, as well as more powerful, which would destroy all harmonical proportion and true intonation, in the same manner as singing out of tune.

If the queen of Naples at one time favoured the French opera, it was not because it was French, but German: as Cluck, a native of Germany, who established the modern French style of opera, was highly favoured at Vienna, as well as at Parma, where the sovereign was married to an archduchess.

When the author tells us (p. 458) that young students in singing at Rome have drawn tears from him, without words, in their *solfeggi* upon a single vowel, does it not recommend toleration to the censurers of divisions in opera-songs? which, when elegant, fanciful, and well-executed, extend the sense of the word to which they are applied, and afford exquisite pleasure to ears well organized.

It will, perhaps, be thought by many readers that all the author's praise, and all the precepts, tend to one common centre—himself and his own works. In every part of his essay where he degrades the importance of harmony, and recommends to the young composer to begin without its aid and support, by forming simple melodies, we wished to dispute the point; being certain, from our own experience and observation, that if counterpoint is not regularly learned early in life, like grammar, and the pronunciation of a language, it is never learned; or so superficially, as to leave doubts and perplexities in the mind, which perpetually recur to the end of life.

Many of his precepts are specious and good in theory, but in practice experience has found them fallible, if not impracticable! Why apply music to

poetry, we may ask the purists, if it does not heighten its colouring, and facilitate its passage to the heart?

We have been diffusive in this article, as the subject of it is a professor of great eminence, and his opinions and discussions are likely to have weight with young musicians who may seek for information in dictionaries. To some of his precepts, however, as we cannot implicitly subscribe, it seemed necessary to assign reasons for our dissent; at the same time allowing all due praise to his abilities as a composer and acumen as a musical critic; lamenting, at the same time, the fallibility of human intellect, in a distortion of this ingenious man's mind; which, from an admirable artist, and an elegant and pleasing writer, has transformed himself near the end of the Revolution, and of his life, to a bad philosopher, and author of a more offensive work to pious and good Christians, than *Philosophism*, till then, ever produced, entitled "De la Verite; ce que nous fumes, ce que nous sommes, ce que nous devons etre." And may we not venture to ask citizen Gretry, what dæmon had inspired him with more knowledge on these matters than the greatest theologians, metaphysicians, or atheists, of ancient and modern times?

GUADAGNI, GÆTANO, in *biography*, a native of Vicenza, one of the most celebrated opera singers of the last century.

But his singing was not more admired than his figure, dignity, grace, and intelligence, as an actor.

He first came into England with a company of burletta singers, brought hither by Croza, an adventurous impresario, in 1748, at which time there was no serious opera in meditation.

It was the first company of comic singers that tried its fortune in London. Guadagni, then very young, wild, and idle, with a very fine counter-tenor voice of only six or seven notes compass, performed the serious man's part in these burlettas, and was but little noticed by the public; till Handel, pleased with his clear, sweet, and full voice, engaged him to sing, in *Samson and the Messiah*, the fine airs which he had composed for Mrs. Cibber's sweet and affecting voice of low pitch: such as, "He shall feed his flock like a shepherd;" "Return O God of Hosts;" and "He was despised and rejected," &c.

Ciampi was then the opera composer, who, besides burlettas, furnished several serious operas, in which Guadagni had the first man's part, and Frasi that of first woman; but both being regarded only as second-rate singers, the success of these dramas was neither flattering to the composer nor the singers; and the profits to the impresario, sig. Croza, were so inconsiderable, that one fine morning he decamped just time enough to escape imprisonment, after sweeping the treasury of the opera-house, and leaving actors, trades-people, and all persons connected with the theatre at the mercy of the bailiffs, whose search he had the address to elude, in spite of an advertisement, which appeared in the *Daily Advertiser*, May 15th 1750, signed Henry Gibbs, a tea-merchant, in Covent-garden, offering a reward of 30 *l.* to any one who would secure his person. This event put an end to operas of all kinds, for some time.

However, though the opera-house was shut up, Guadagni remained in England, singing for Handel, and in summer at the triennial meeting, in oratorios under the direction of Mr. Harris in Salisbury cathedral, &c. and lastly at Drury-lane with Frasi in the English opera of the "Fairies," set to music by the late Mr. Smith, the assistant and successor of Handel in carrying on oratorios. This opera, written by Garrick on the plan of Shakspeare's *Midsummer Night's Dream*, had considerable success. In 1753, when the run of this musical drama was over, Guadagni returned to Italy, where he remained till 1754, when he went to Lisbon as second man, under Gizziello, and, in 1755, very narrowly escaped destruction during the earthquake. After this dreadful calamity, Gizziello, seized with a fit of devotion, retired into a monastery, where he spent the rest of his life. Having a friendship for Guadagni, and being pleased with his voice and quickness of parts, he persuaded the young singer to accompany him in his retreat, where, during a considerable time, he took great pains in directing his studies; and it is from this period that Guadagni's great reputation, as a refined and judicious singer, may be dated. His ideas of acting were taken much earlier from Garrick, who, when he performed in an English opera called the *Fairies*, took as much pleasure in forming him as an actor, as Gizziello did afterwards in polishing his style of

singing. After quitting Portugal, he acquired great reputation as first man in all the principal theatres in Italy, and the year before his return to England, he excited great admiration by his talents, as well as disturbance by his caprice, at Vienna. The highest expectations of his abilities were raised by rumour before his arrival here for the winter season; and as an actor, he seems to have had no equal on any stage in Europe: his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures were so full of grace and propriety, that they would have been excellent studies for a statuary. But though his manner of singing was perfectly delicate, polished, and refined, his voice seemed, at first, to disappoint every hearer. Those who remembered it when he was in England before, found it comparatively thin and feeble. For he had now changed it to a soprano, and extended its compass from six or seven notes, to fourteen or fifteen. And let a fluid of six feet in depth be spread over more than double its usual surface, and it will necessarily be shallower, though of greater extent. The music he sung was the most simple imaginable; a few notes with frequent pauses, and opportunities of being liberated from the composer and the band, were all he wanted. And in these seemingly extemporaneous effusions, he proved the inherent power of melody totally divorced from harmony, and unassisted even by unisonous accompaniment. Surprised at such great effects from causes apparently small, we frequently tried to analyze the pleasure he communicated to the audience, and found it chiefly arose from his artful manner of diminishing the tones of his voice, like the dying notes of the æolian harp. Most other singers captivate by a swell, or *messa di voce*; but Guadagni, after beginning a note or passage with all the force he could safely exert, fined it off to a thread, and gave it all the effect of extreme distance. And though neither his voice nor execution contributed much to charm or excite admiration, he had a strong party in England of enthusiastic friends and adherents, of whom, by personal quarrels and native caprice, he contrived to diminish the number very considerably before his departure. He had strong resentments, and high notions of his own importance and

profession, which revolted many of his warmest friends, and augmented the malice of his enemies.

The serious operas in which he performed during the season of 1769 and 1770, were *Olimpiade*, a pasticcio, but chiefly by Piccini, though the favourite song was "Quel labbro addorato," by Bach; *Ezio*, by Guglielmi; and *Orfeo*, by Gluck. In this last drama his attitudes, action, and impassioned and exquisite manner of singing the simple and ballad-like air, "Che farò," acquired him very great and just applause; but in the midst of the utmost public favour, his private difference with the Hon. Mr. Hobart, the patentee at that time, concerning an imagined affront put upon his sister in favour of Zamparini, together with his determined spirit of supporting the dignity and propriety of his dramatic character, by not bowing acknowledgment, when applauded, or destroying all theatrical illusion, by returning to repeat an air, if encoored at the termination of an interesting scene, he so much offended individuals, and the opera audience in general, that, at length, he never appeared without being hissed. His enemies, knowing him to be *passion's slave*, frequently began an encore, with which they knew he would not comply, on purpose to enrage the audience. Guadagni was allowed to be the finest billiard player in Europe; but his antagonist, discovering his irritability, used, when he was playing for large sums, to dispute, as unfair, something that was clearly otherwise, by which he was so agitated, as not to be a match for a child. He quitted England for the last time in the summer of 1771; in 1772 he performed at Verona, and afterwards accompanied the late electress dowager of Saxony, a dilettante of the first order in abilities as well as rank, to Munich, where he continued till 1776, when he appeared on the stage, for the last time, at Venice. After which he settled at Padua in the service of Sam' Antonio, where he lost his sight in 1786, by a paralytic stroke, and soon after his life.

The declension of a great singer, who has not had prudence to realize an independence during prosperity, seems the most humiliating that a fallen favourite can feel. And the proud and lofty minded Guadagni, bereaved of his talents and public favour, by age, infirmities, and caprice, spent the last ten years of his life in indigence and mortification!

GUADAGNI, LA SIGNORA, sister of Guadagni, a most pleasing singer and elegant actress, was the original Cuchina in Italy, as well as England, in Piccini's celebrated "Buona Figliuola." She was married to Alessandri, a young Roman composer, who set two comic operas (of our stage, "La Moglie Fidele," and "Il Re alia Caccia;" which are not devoid of merit; but there were so many masters here at this time, whose fame was already established, that a young composer, who had his reputation to make, had little chance of being much noticed. He has, however, distinguished himself, since he left England, by writing for some of the first singers in the principal theatres of Italy. He staid here but one season, his wife, Signora Guadagni, having been superseded by Zamparini, a pretty woman, but an affected singer, which pleased the votaries of beauty, more than the *conoscenti* in good singing.

GUARDUCCI, TOMMASO, in *Biography*, a native of Florence, and scholar of Bernacchi, arrived in England in the autumn of 1767, at the beginning of the opera regency of Messrs. Gordon and Vincent. He was tall and awkward in figure, inanimate as an actor, and in countenance ill-favoured and morbid; yet with all these disadvantages, he was one of the most correct singers we ever heard; and a man of great probity and worth in his private character. He was unfortunate in arriving here soon after Manzoli, the impressions of whose great voice and majestic manner of singing had not been effaced by his immediate successor, Elisi. Guarducci's voice, though of much less volume than Manzoli's, was clear, sweet, and flexible. His shake and intonations were perfect, and by long study and practice he had vanquished all the difficulties of his art, and possessed himself of every refinement of his particular school, as well as of the general vocal embellishments of Italy at this period.

Though prejudice ran high against him on his first arrival in London, his merit at length made its way, and his highly polished manner of singing was very much approved and felt by the principal professors and persons of taste and discernment who heard him. He soon discovered that a singer could not captivate the English by tricks or instrumental execution, and told the author of this article, some years after, at Montefiascone in Italy,

that the gravity of our taste had been of great use to him. "The English (said he) are such friends to the composer and to simplicity, that they like to hear a melody in its primitive state, undisguised by change or embellishment. Or if, when repeated, *riffioramenti* are necessary, the notes must be few and well selected, to be honoured with approbation."

Indeed, Guarducci was the plainest and most simple singer, of the first class, whom we ever heard. All his effects were produced by expression and high finishing, nor did he ever aim at execution. He sung in the English oratorios upon short notice, with veiy little knowledge of our language, and still less practice in pronouncing it. However, he was well received and well paid, for he had 600 *l.* for twelve oratorios, a larger sum than was ever given on a like occasion, till the lime of Miss Linley.

In October, the king's theatre was opened, with a new serious opera, by different authors, entitled "Tigrane," in which the admirable cantabile air, "Care luci," composed by Sacchini, was sung in an exquisite manner by Guarducci. This air, the first that was ever performed on our stage of Sacchini's composition, was printed without his name.

In December, another pasticcio opera, called *il Sifare*, was performed, in which Guarducci gained great applause by his polished manner of singing a simple and elegant air by Galuppi, "Quel labbro addorato," which was constantly encoed during the run of the opera. Abel composed an air for him in this drama, "Frena le belle le legrime," with an accompaniment for the *viol da gamba*, which he played himself; but it was laboured, and had not the effect (hat might be expected from the united powers of two such complete musicians.

Guarducci, instead of an opera, had for his benefit, in the spring of 1704, the oratorio of "Betulia libetata," written by Metastasio, and set by Jomelli, in which, among many other admirable compositions, Guarducci had an air of supplication, through which were heard the cries of the people for peace and bread, in a distant chorus, sung extremely soft; this was justly admired for its new and fine effect.

Soon after he had quitted this country, when we called upon him in 1770, at Montefiascone in the way to Home, lie had built himself a very good

house, fitted it up in the English manner, with good taste. He had previously purchased a winter house in Florence, and built this at Montefiascone, the place of his birth, to retire to it in summer, .md to receive his mother, and his brothers and sisters; it is charmingly situated, commanding, on one side, a fine prospect of the country, as far as Aquapenente, and a great part of the lake Bolsena; and on the Other, the hills of Viteibo, and the country leading to it.

He said, that he had totally quitted the stage, and intended singing no more in public; this would have been a loss to his country; as we found that he was then allowed by the Italians the; first place among all the singers of that period; and at Rome, ihcy continued to speak of his performance in Piccini's " Didotie Abbandonata" with rapture.

But alas! this singularly regular, prudent, and worthy man, after he had retreated from the stage, and imagined himself safely landed, and out of the reach of public caprice, and frowns of fortune, was obliged, ten years after, when his youth was gone, and his powers of pleasing rapidly on the decline, again to mount the stage for a subsistence, by having been persuaded by his friends to trust his whole property, for the sake of high interest, to a merchant at Leghorn, who, becoming a bankrupt, left him without a ducat to carry on his establishment for his family or his own support! We relate this melancholy story as another beacon to future great theatrical performers, who by toil, labour, and economy, have acquired and accumulated a provision for age, change of fashion, and infirmities, not to be tempted to trust their property without safe and solid security to merchants; the risk being always proportioned to the promised premium, which, when inordinate, even men intentionally honest are unable to pay.

GUGLIELMI, PIETRO, in *Biography*, young Neapolitan opera composer, who arrived here in 1768, with his wife from one of the Venetian conservatorios, as econd woman, who had a line and uncommon counter-tenor voice for a female, and sung very well.

Guglielmi had at this time some Neapolitan fire, and brought over the new and fashionable musical phrases from Italy, but he wrote too fast, and with little invention or selection of passages. Indeed he

arrived here at an unfortunate period, when cabals in favour of Cocchi, Bach, Vento, and Giardini, as composers of serious operas, ran high; and when the comic operas of Piccini were so justly admired, that their merit was not likely to be effaced or eclipsed by a composer of inferior fame and intrinsic worth, when it was less the interest of rival candidates for public favour to decry the productions of Piccini who was absent, than of Guglielmi who was present, and a mark for envy and detraction to shoot at. Guglielmi never had great success here. Indeed, it seems to have been fairly proportioned to the abilities he manifested, though he has since composed much better in Italy, and sometimes with great success. His harpsichord pieces which he composed here were full of froth, and common passages, and had little other merit than *appearing* difficult, though of easy execution: and which, though pert, could never be called dull or tedious.

GUILMAIN, Gabriel, a musician, born at Paris in 1705. He manifested from his infancy a strong passion for the violin, and acquired celebrity on that instrument before he was 20. In 1738 he was received into the king's hand and chapel. The favour of his prince, and the love of his brethren of the string, seemed to promise him a prosperous and happy old age, when, in 1770, he was unhappily seized with a fit of insanity, and under a willow tree gave himself 14 wounds with a knife, on the road from Paris to Versailles, near Chaville, and was interred the next day in the church yard of that village, The derangement and self-slaughter of our poor countryman Jerry Clarke, of the king's chapel, were said to have been occasioned by the passion of love; but we are not told the cause of the fatal catastrophe which at 65 terminated the existence of Guilmain!

He left behind him 17 different works for the violin and harpsichord. Guilmain was one of the first performers, to whom the violin is obliged for the astonishing perfection to which its execution has been since brought. Laborde.

HABENGTON, HENRY, in *Biography*, was one of the first English musicians who received academical honours in our universities. Wood, in his *Fasti*, has been able to produce no names of musicians that have been enrolled among the graduates of the university of Oxford before the 16th century, though

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By Dr Charles Burney

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we are told of several at Cambridge of an earlier period. But academical honours in the faculty of music may be traced up to the year 1463, when Henry Habington was admitted to the degree of bachelor of music at Cambridge, and Thomas Saintwix, doctor in music, was made master of King's College in the same university.

HAMBOIS, DR. JOHN, is said to have possessed a considerable share of learning in all the arts, and to have been no contemptible mathematician, but his biographers add, that music held the first place among all his studies. It is related of him likewise, that he was remarkable for a fertile fancy, and a humour of a peculiar kind; and Pits, taking his ideas of musical composition from a later period, tells us, that his knowledge in harmony, in the combination of concords, and preparation and resolution of discords, was such as no other person of his own age and nation possessed. To these talents, Hambois is allowed to have joined a great knowledge in the Latin tongue, in which he wrote a tract, entitled "Summum Artis Musices;" and "Cantionum Artificialium diversi generis," &c. Tanner was of opinion that this musical treatise was the same as that in the Bodleian library, Digby 90, "De Quatuor Principalibus Musicæ;" but that is proved to be the property of another. See Simon Turnstede.

Whether Hambois was a member of the university of Oxford or Cambridge does not appear, nor indeed is it precisely known at what time he received his diploma.

In Hollinshed's Chronicle, p. 1355, there is an enumeration of the most eminent men of learning in the reign of Edward IV. among whom the author includes John Hambois, "an excellent musician," adding, that "for his notable cunning therein, he was made a Dr. of Music."

HAMMERSCHMIDT, ANDREAS, in *Biography*, an eminent Lutheran ecclesiastical composer, born at Brixa, in Bohemia. Walter has given a long list of his publications, which are chiefly choral, and said to have improved church music so much, that on his tomb-stone he is called "the glory of Germany." He died in 1675, aged sixty-four.

HANDEL, GEORGE FREDERICK, in *Biography*, the greatest musical composer of his time, and, in some particulars, of any time or country in Europe, was born at Halle, in the duchy of Magdeburgh, and

circle of Lower Saxony, 24th February, 1684; his father was an eminent surgeon and physician of the same place, and upwards of sixty years of age when this son, the issue of a second marriage, was born; and in his early childhood, he discovered such a passion for music as could not be subdued by the commands of his father, who intended him for the profession of the law.

He had made a considerable progress in this art, by stealth, before he was allowed a master; but at seven years old, his father finding it impossible to fix his attention to any thing but music, for which he seemed to have been endowed by nature with very uncommon propensities and faculties, he placed him under Zachau, organist of the cathedral church of Halle; a man of considerable abilities in his profession, and proud of his pupil. By the time he was nine years old, our young musician was not only able to officiate on the organ for his master, but began to study composition; and at this early period of his life he is said to have composed a Service, or, as it is called in Germany, a spiritual Cantata, every week, for voices and instruments, during three years successively. The late Mr. Weideman was in possession of a set of sonatas, in three parts, which Handel composed when he was only ten years old.

He seems to have continued to study under his first master Zachau, in his native city, till the year 1698; when, being arrived at the age of fourteen, he was carried to Berlin, where operas were in a very flourishing state, at the court of the elector of Brandenburg, afterwards king of Prussia, who had then in his service not only many singers of eminence from Italy, but Bononcini and Attilio, to compose. Handel is said to have distinguished himself in this city as a wonderful performer, for his early years, and to have given birth to such expectations of his future greatness, that his electoral highness offered to take him into his service, and send him to Italy, for the completion of his musical studies; but his father declining this honour, from a spirit of independence, it was determined that he should return to Halle, where he must have continued a considerable time; though we are told that his father's death happening soon after his return from Berlin, Handel, not being able to support the expense of a journey to Italy, whither he was ambitious of going, removed to Hamburg, in

order, by his musical talents, to procure a subsistence: this city, next to Berlin, being then the most renowned for its operas. We lose sight, however, in all the accounts of his life hitherto published, both of our young musician and his improvements from the time of his quitting Berlin, till his arrival at Hamburgh, a period of five years; for, according to his rival Mattheson, he did not visit that city till the year 1703, at the age of nineteen.

Yet the celebrated Telemann, one of the greatest German musicians of his time, in a well-written account of his own life and works, drawn up by himself at the request of Mattheson, in the year 1740, furnishes two or three incidents concerning Handel, which intervened between the time of his quitting Berlin and arrival at Hamburgh, that will help to throw a little light en this dark period of his history.

Telemann, born at Magdeburgh 1681, like Handel. discovered an early passion for music, and, while he was at school, had, like him, made a great progress in the art, contrary to the inclination of his friends; but, though he played on almost every kind of instrument, and had attempted to compose an opera at twelve years old, yet, in obedience to his mother's positive command, on whom, as his father was dead, he was solely dependent, at about the age of twenty he solemnly renounced his musical pursuits, though with the greatest reluctance, and set out for Leipsic, in order to study the law in that university. In the way thither, however, he stopped at Halle, where, says Telemann, "from my acquaintance with Handel, who was already famous, I again sucked in so much of the poison of music as nearly overset all my resolutions."

Handel was now but sixteen years of age; and as Telemann, in his account of himself and his studies, soon mentions our juvenile musician again, we shall proceed a little further in his narrative.

"However," continues Telemann, "after quitting Handel, I persevered in the plan prescribed by my mother, and went to Leipsic to pursue my studies; but, unfortunately, was lodged in a house where I perpetually heard music of all kinds, which, though much worse than my own, again led me into temptation. And a fellow-student finding among my papers a psalm which I had set to music, and which, in sacrificing all my other illicit attempts at composition, had chanced to escape oblivion, he

begged it of me, and had it performed at St.

Thomas's church, where it was so much approved, that the burgomaster desired I would compose something of this kind every fortnight; for this I was amply rewarded, and had hopes, likewise, given me, of future advantages of much greater importance. At this time I happened to be reminded of the solemn promise I had made my mother, for whom I had a great reverence, of utterly abandoning all thoughts of music, by receiving from her a draught for my subsistence; which, however, I returned; and, after mentioning the profitable and promising state of my affairs, earnestly intreated her to relax a little in the rigour of her injunctions concerning the study of music. Her blessings on my new labours followed; and now I was half a musician again.

"Soon after I was appointed director of the opera, for which I composed many dramas, not only for Leipsic, where I established the college of music which still subsists, but for Sorau, Frankfort, and the court of Weissenfels. The organ of the new church was then just built, of which I was appointed organist and director of the music. This organ, however, I only played at the consecration, or opening, and afterwards resigned it, as a bone of contention for young musical students to quarrel and scramble for. At this time the pen of the excellent Kuhnau served me for a model in fugue and counterpoint; but in fashioning subjects of melody, Handel and I were continually exercising our fancy, and reciprocally communicating our thoughts, both by letter and conversation, in the frequent visits we made to each other."

According to Telemann's dates, all this must have happened between the years 1701 and 1703, when Handel, quitting Halle, arrived at Hamburgh, a place too distant from Leipsic for frequent visits between these young musicians to have been practicable.

Mattheson's early connection and intercourse there with Handel, before his name as a great musician had penetrated into other parts of Europe, were such, that it is hopeless now to seek for better information than his writings furnish, concerning so interesting a period.

Mattheson was a vain and pompous man, whose first wish in all his writings was to impress the reader with a due reverence for his own abilities and

importance. It was his boast before his death, in 1764, at the age of eighty-three, "that he had printed as many books, on the subject of music, as he had lived years; and that he should leave to his executors an equal number, in manuscript, for the use of posterity."

In 1761, he published a Translation of the Life of Handel, from the English; with additions and remarks, which are neither very candid nor liberal. But how should the author of that book expect quarter from him, in which it is asserted, that "Mattheson was no great singer, and only employed occasionally." In refutation of which he assures us, "that he constantly sung the principal parts in the Hamburg operas, during fifteen years, and with such success, that he could command the passions of his audience, by exciting in them, at his pleasure, joy, grief, hope, and fear." And who shall venture to doubt of his having possessed these powers, when their effects are thus attested by *himself*? And in a work of musical biography and criticism, by Mattheson, called *Grundlage einer Ehren-Pforte*, Foundation of a triumphal Arch, in honour of music and musicians, published at Hamburg 1740, in which there is a long and inflated account of himself and his works, which occupies thirty pages, we have, as well as in his annotations on the English Life, a more ample and satisfactory account of Handel's juvenile compositions and adventures, than we have been able to find elsewhere.

After telling us that he arrived at Hamburg in the summer of 1703, rich in genius and good disposition; "Here," says Mattheson, "almost his first acquaintance was myself; as I met with him at the organ of St. Mary Magdalen's church, July the 30th, whence I conducted him to my father's house, where he was treated with all possible kindness as well as hospitality; and I afterwards not only attended him to organs, choirs, operas, and concerts, but recommended to him several scholars, particularly to one in a certain house, where every body was much devoted to music.

"At first he only played a *ripieno* violin in the opera orchestra, and behaved as if he could not count five; being naturally inclined to dry humour.

"At this time he composed extreme long airs and cantatas without end; of which, though the harmony was excellent, yet true taste was wanting; which,

however, he very soon acquired by his attendance at the opera."

As these young musicians lived much together in great intimacy, they had frequent amicable contests and trials of skill with each other; in which it appearing that they excelled on different instruments, Handel on the organ, and Mattheson on the harpsichord, they mutually agreed not to invade each other's province, and faithfully observed this compact for five or six years.

Mattheson tells us, that in the year 1704, the opera house at Hamburg happening to be shut, leaving Handel behind him, he travelled to Holland, played on the famous organs, and heard the great performers in that country; made concerts at Amsterdam, and might have been elected organist of Hærlem; having had an offer of that place, with a Salary of fifteen hundred Dutch goldens, equal to near a hundred and fifty pounds sterling a year.

Handel, at this time, must have been composing his first opera. Mattheson in his remarks on the Life of Handel, is particularly severe on that part of it which contains an account of the quarrel which happened between him and that composer, soon after the letter was written; accusing the biographer not only of violating geography, chronology, and history, but of a wilful misrepresentation of facts, in relating the circumstances of this breach between them.

This writer, with great self-complaisance and pedantry, is generally allowed to have been diligent in finding, and exact in stating facts, after telling us that Handel, when he first came to Hamburg, notwithstanding the exalted station at which he soon arrived, had no better part assigned him in the opera than the *second ripieno violin*; informs us, that us though he then pretended to know nothing, yet he used to be very arch, for he had always a dry way of making the gravest people laugh, without laughing himself. But his superior abilities were soon discovered, when, upon occasion of the harpsichord player at the opera being absent, he was first persuaded to take his place; for he then shewed himself to be a great master, to the astonishment of every one, except myself, who had frequently heard him before, upon keyed-instruments." According to Mattheson's own confession, he acquired from Handel, by frequently meeting him at his father's

house, and practising with him, a knowledge of modulation, and method of combining sounds, which he could have learned of no one else.

About this time an opera, called "Cleopatra," composed by Mattheson, was performed on that stage, in which he acted the part of Anthony himself, and Handel played the harpsichord; but Mattheson being accustomed, upon the death of Anthony, which happens early in the piece, to take the harpsichord, in the character of composer, Handel refused to indulge his vanity, by relinquishing to him this post; which occasioned so violent a quarrel between them, that at going out of the house, Mattheson gave him a slap in the face; upon which, both immediately drew their swords, and a duel ensued in the market-place, before the door of the opera-house; luckily, the sword of Mattheson was broke against a metal button upon Handel's coat, which put an end to the combat, and they were soon after reconciled.

Such is the account, which, long before the death of Handel, Mattheson himself published, concerning the difference that happened between them during his residence at Hamburgh.

This rencontre happened the 5th of December, 1704; and, as a proof of a speedy reconciliation, Mattheson tells us, that on the 30th of the same month, he accompanied the young composer to the rehearsal of his first opera of "Almira," at the theatre, and performed in it the principal part; and that, afterwards, they became greater friends than ever. This opera, though rehearsed at the end of 1704, was not publicly performed till the beginning of 1705, when it was greatly approved.

On the 25th of February of the same year, he produced his second opera, called "Nero," which had likewise a very favourable reception.

From 1705 to 1708, when Handel set two other operas, "Florindo" and "Dafne," he furnished nothing for the stage; though he had many scholars, composed harpsichord-pieces, single songs, and cantatas, innumerable.

During his residence at Hamburgh, Mattheson allows, that Handel improved his own style greatly, by his constant attendance to the opera; and says, that he was even more powerful upon the organ, in extempore fugues and counter-point, than the

famous Kuhnau of Leipsic, who was at this time regarded as a prodigy.

Handel having acquired by his operas at Hamburgh a sum sufficient to enable him to visit Italy, set out for that seat of the Muses, a journey after which every man of genius so ardently pants. He staid some time at Florence, where he composed the opera of "Rodrigo." From this city he went to Venice, where, in 1709, he produced his "Agrippina," which is said by his biographer to have been received with acclamation, and to have run thirty nights. Here he met with Domenico Scarlatti, Gasparini, and Lotti.

The next place he visited was Rome, where he had an opportunity of hearing compositions and performers of the first class. Here the elder Scarlatti and Gasparini had brought vocal music to great perfection, and Corelli, instrumental. At cardinal Ottoboni's, by whom Handel was greatly caressed and patronized, he had frequently the advantage of hearing the natural and elegant Corelli perform his own works. Here our young composer produced a serenata, "Il Trionfo del Tempo;" (the original score of this work is in his majesty's collection;) after which he proceeded to Naples, where he set "Acis and Galatea," in Italian, to music, totally different from the little English drama, written by Gay, which he set in 1721, for the duke of Chandos.

When he returned to Germany, on quitting Italy, at the latter end of 1709, or the beginning of 1710, the first place at which he stopped was Hanover; where he found a munificent patron in the elector, who afterwards, on the death of queen Anne, ascended the English throne, by the name of George the First. This prince had in his service, as *mæstro di cappella*, the elegant and learned composer Steffani, whom Handel had met before at Venice, and who now resigned his office of *mæstro di cappella* to the elector, in his favour. This venerable composer served him as a model for the style of chamber duets, as well as facilitated his introduction to the smiles of his patron, the elector, who settled on him a pension of 1500 crowns, upon condition that he would return to his court, when he had completed his travels. Handel, acceding to this proposition, went to Dusseldorp, where he had a flattering reception from the elector palatine, who, likewise, wished to retain him in his service. But besides the

engagement into which he had entered with the elector of Hanover, he was impatient to visit England, where a passion for dramatic music had already manifested itself in several aukward attempts at operas, and to which place he had received invitations from several of the nobility, whom he had seen in Italy and Hanover. It was at the latter end of the year 1710, that he arrived in England; his reception was as flattering to himself as honourable to the nation, at this time no less successful in war, than in the cultivation of the arts of peace. To the wit, poetry, literature, and science, which marked this period of our history, Handel added all the blandishments of a nervous and learned music, which he first brought thither, planted, and lived to see grow to a very flourishing state.

The first composition which he produced in England, was his famous opera of "Rinaldo," performed in March 1711, and Handel is said in the preface to have set it to music *in a fortnight*. This opera, in which the celebrated Nicolini and Valentini, the first Italian singers that appeared on our stage, performed, was the delight of the nation during many years; as it was revived in 1712, 1717, and 1731.

After remaining about a year in this country, and establishing a great reputation on the solid basis of the most exalted and indisputable merit, both as a composer and performer, he returned to Hanover, on a promise made to his most powerful English friends to revisit this kingdom again, as soon as he could obtain permission of his electoral highness and patron. About the end of the year 1712, this permission was granted for a limited time. And we find his "Pastor Fido," and "Theseus," in the list of Italian operas, brought on the English stage, this and the following year: and in 1715, "Amadige," or "Amadis of Gaul."

Not long after this second arrival in London, the peace of Utrecht having been brought to a conclusion, Handel was preferred to all others, seemingly without a murmur from native musicians, to compose the hymn of gratitude and triumph on the occasion. Envy, though outrageous and noisy at the success of comparative abilities, is struck dumb and blind by excess of superiority. The grand "Te Deum" and "Jubilate," which he set on this occasion,

were composed with such force, regularity, and instrumental effects, as the English had never heard before. Purcell's "Te Deum," in design, and expression of the words, is, perhaps, superior to all others; but in grandeur and richness of accompaniment, nothing but national partiality can deny Handel the preference. The queen settled on him for life a pension of two hundred pounds per annum. And all who had heard Rinaldo, wished him again employed for the opera; so that the multiplicity of business, and the many protectors and friends he met with in England, a little impaired the memory of our great composer with respect to continental connections; and he seemed to think of nothing less than returning to Hanover till after the death of queen Anne, in 1714, when his majesty, George I. arriving in England, saved him the trouble of a German tour.

Handel, conscious of his deficiency in respect and gratitude to a prince who honoured him with such flattering marks of approbation and bounty, durst not approach the court, till by the ingenuity and friendly interposition of baron Kilmansegge, he was restored to favour in the following manner: The king, soon after his arrival in these kingdoms, having been prevailed on to form a party on the water, the design was communicated to Handel, who was advised to compose some pieces expressly for the occasion; the performance of which he secretly conducted in a boat that accompanied the royal barge. Upon hearing these compositions, which have been since so well known, and so justly celebrated, under the title of the "Water-Music," his majesty, equally surprised and pleased by their excellence, eagerly enquired who was the author of them; when the baron acquainted the king that they were the productions of a faithful servant of his majesty, who, conscious of the cause of displeasure which he had given to so gracious a protector, durst not presume to approach his royal presence, till he had assurances that by every possible demonstration of duty and gratitude in future, he might hope to obtain a pardon. This intercession having been graciously accepted, Handel was restored to favour, and his compositions honoured with the most flattering marks of royal approbation. And as a ratification of the delinquent's peace, thus easily obtained, his majesty was pleased to add a pension

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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of two hundred pounds a year to that which had been previously conferred on him by queen Anne; and not many years .after, when he was employed to teach the young princess, another pension of the same value was added to the former grants, by her majesty queen Caroline.

From the year 1715 to 1720, we find in the records of the Musical Drama, no new opera that was set by Handel The first three years of this period were chiefly spent at the earl of Burlington's, a nobleman, whose taste and judgment in the fine arts were as exquisite as his patronage to their votaries was liberal. And during the other two years, Handel seems to have been employed at Cannons, as mæstro di cappella to the duke of Chandos; who, among other splendid and princely kinds of magnificence, established a chapel, in which the cathedral service was daily performed by a choir of voices and instruments, superior, at that time, perhaps, in number and excellence, to that of any sovereign prince in Europe. Here Handel produced, besides his anthems, the chief part of his hautbois concertos, sonatas, lessons, and organ fugues; which are all so masterly, spirited, and exquisite in their several kinds, that if he had never composed an opera, oratorio, Te Deum, duet, cantata, or any other species of vocal music, his name would have been held in reverence by true musicians, as long as the characters in which they are written should continue to be legible.

We come now to the busiest and most glorious period of Handel's life; who, arrived at that stage of existence which Dante calls

"Il mezzo del cammin di nostra vita;"

when the human frame and faculties have acquired their utmost strength and vigour; was endowed with great natural powers, highly improved by cultivation; with a hand which no difficulties could embarrass; a genius for composition unbounded; at the head of a profession which facilitates access to the great, and, with extraordinary abilities, ensures their patronage; high in the favour of the sovereign, nobles, and public, of a great and powerful "nation, at a period of its greatest happiness and tranquillity; when it was not only blest with leisure and zeal to cultivate the arts of peace, but with power, liberally

to reward those whose successful efforts had carried them beyond the bounds of mediocrity.

Such were Handel's circumstances and situation, hen a plan was formed, by the English nobility and gentry, for establishing a fund for the support of Italian operas, of which he was to be the composer and director; and, as his majesty king George I. was pleased to subscribe one thousand pounds towards the execution of this design, and to let his name appear at the head of the subscription, amounting to fifty thousand pounds, this society was called the " Royal Academy."

The progress and declension of this establishment, will be found in the account of the *COMMEMORATION of Handel*, and in the articles *OPERA*, *Ital. of Feuds*, and *BONONCINO*, we shall only observe here, that till the year 1727, this academy was supported and continued to flourish, with the utmost splendour, delighting the public, and improving our taste; but by the patrons and partizans of two great female singers of disputable talents, Faustina and Cuzzoni, the subscribers were so divided in their opinions of the merit of these two Sirens, that when the admirers of one of them began to applaud, the others began to hiss.

A few years after, a quarrel happened between Handel and Senesino, which broke up the academy, and was not only injurious to the fortune of our great composer, but the cause of infinite trouble and vexation to him during the rest of his life.

It is now too late to determine who was the aggressor in this long and ruinous war; perhaps Handel exercised his power too roughly, and Senesino was too impatient of control. Perhaps too, the nobility carried their resentment too far, in setting up another opera to the ruin of a man of such uncommon worth and abilities; and, perhaps, if Handel's temper had at all resembled his finger, in flexibility, a reconciliation might have been effected on no very mortifying or dishonourable terms. It is painful to dwell on this part of his life, which was one continued tissue of losses and misfortunes. He produced thirty operas between the years 1721 and 1740; yet, after the dissolution of the academy, in 1729, none were attended with the success that was due to their intrinsic and superior merit, though some of the best were posterior to that period. Neglect and opposition conspired to rob him at once

of health, fame, and fortune. In the midst of opera squabbles, while he was opposed by the principal nobility and gentry of the Royal Academy, who seized on the theatre in the Haymarket, supporting an opera without his compositions, or the performance of his adherents; when, setting up for himself, at his own risk, he engaged the theatre in Lincoln's- inn-Fields, and a new band of singers and instrumental performers, in order to make head against his powerful opponents. It was during this period that Handel, in the year 1752, began the performance of oratorios in the theatre. "Esther," which he had composed for the duke of Chandos, at Cannons, in 1720, was the first; "Deborah," the second; and "Athaliah," the third; which was performed in the public theatre at Oxford in 1733, when he opened the organ in such a manner as astonished every hearer. The late Mr. Michael Christian Festing and Dr. Arne, who were present, both assured us, that neither themselves, nor anyone else of their acquaintance, had ever before heard such extempore, or such premeditated playing, on that or any other instrument.

It was during these early performances of oratorios, that Handel first gratified the public by playing concertos on the organ, a species of music wholly of his own invention, in which he usually introduced an extempore fugue, a diapason-piece, or an adagio, manifesting not only the wonderful fertility and readiness of his invention, but the most perfect accuracy and neatness of execution.

In 1740, the oratorio of "Saul" was performed for the first time at the theatre in Lincoln's-inn-Fields; and from this period, Handel may be said to have devoted his labours solely to the service of the church; as, except his "grand concertos for violins," and the "Fire-work Music," for the peace of Aix la Chapelle, 1748; we remember no other compositions than oratorios, that were either performed or published by him.

From 1740, when he totally quitted the opera-stage, to 1751, he produced fifteen original oratorios, and adapted English words to the music of a serenata, or morality, "Il Trionfo del Tempo," (the Triumph of Time and Truth,) which he had set to Italian words at Rome, 1709. Of these, the Messiah, Samson, and Judas Macchabæus, were sure to fill the house whenever they were performed; but

though the rest are hazardous, and fluctuating in favour, yet there is no one of them which an exquisite and darling singer, such as Mrs. Sheridan, or Mrs. Bates, could not render important and attractive.

It was after repeated miscarriages, and a very severe illness, supposed to have been brought on by the joint effects of anxiety, mortification, distress, and disappointment, that he was driven to the Hibernian shore.

Handel remained eight or nine months in Ireland, where he extended his fame, and began to repair his fortune. At his return to London, in the beginning of 1742, as he had relinquished all thoughts of opposing the present managers of the opera, former enmities began to subside; and, when he recommenced his oratorios at Covent-Garden, the Lent following, he found a general disposition in the public to countenance and support him. Samson was the first he performed this year, which was not only much applauded by crowded houses in the capital, but was soon disseminated, in single songs, throughout the kingdom; and, indeed, it has ever been in the highest favour of all his oratorios, except the Messiah, which this season, to the honour of the public at large, and disgrace of cabal and faction, was received with universal admiration and applause. And from that time to the present, this great work has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of oratorios, more than any single musical production in this or any country.

This Sacred Oratorio, as it was at first called, on account of the words being wholly composed of genuine texts of scripture, appearing to stand in such high estimation with the public; Handel, actuated by motives of the purest benevolence and humanity, formed the laudable resolution of performing it annually for the benefit of the Foundling Hospital, which resolution was constantly put in practice to the end of his life, under his own direction; and, long after, under that of Mr. Smith and Mr. Stanley, In consequence of these performances, the benefactions to the charity from the years to 1759, by eleven performances under Handel's own direction, amounted to £6935 0 0

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By Dr Charles Burney

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From 1760 to 1768, by eight performances under the conduct of Mr. John Christian Smith 1332 0 0

From 1769 to 1777, nine performances under that of Mr. Stanley - - 2032 0. 0

Total £10,299 0 0

The organ in the chapel of this hospital was likewise a present from Handel; and he bequeathed, as a legacy to this charity, a fair copy of the original score of the Messiah.

From the period of his quitting Ireland, he continued his oratorios to the time of his death; though late in life, like the great poets Homer and Milton, he was afflicted with blindness; which, however it might dispirit and embarrass him at other times, had no effect, on his nerves or intellects in public; as he continued to play concertos and voluntaries between the parts of his oratorios to the last, with the same vigour of thought and touch, for which he was ever so justly renowned. To see him, however, led to the organ, after this calamity, at upwards of seventy years of age, and then conducted towards the audience to make his accustomed obeisance, was a sight so truly afflicting and deplorable to persons of sensibility, as greatly diminished their pleasure in hearing him perform.

During the oratorio season, we have been told that he practised almost incessantly; and, indeed, that must have been the case, or his memory uncommonly retentive; for, after his blindness, he played several of his old organ-concertos, which must have been previously impressed on his memory by practice. At last, however, he rather chose to trust to his inventive powers, than those of reminiscence; for, giving the band only the skeleton, or ritornels of each movement, he played all the solo parts extempore, while the other instruments left him, *ad libitum*; waiting for the signal of a shake, before they played such fragments of symphony as they found in their books.

Indeed, he not only continued to perform in public, after he was afflicted with blindness, but to *compose* in private; for we have been assured, that the duet and chorus in Judas Macchabæus, of "Sion now his head shall raise, Tune your harps to songs of praise," were dictated to Mr. Smith, by Handel, after the total privation of sight.

The last oratorio at which he attended and performed, was on the 6th of April, and he expired on the 13th; 1759.

The figure of Handel was large, and he was somewhat corpulent and unwieldy in his motions, and his general cast of countenance seemed rather heavy and sour; yet, when animated in conversation, his visage was full of fire and dignity, and such as impressed ideas of superiority and genius; and when he smiled, there was a sudden flash of intelligence, wit, and good humour beaming in his countenance, which we hardly ever remember to have seen in any other.

Though he was generally rough and peremptory in his manners and conversation, he was totally devoid of ill-nature or malevolence; indeed, there was an original humour and pleasantry in his most lively sallies of anger or impatience, which, with his broken English, were extremely risible. His natural propensity to wit and humour, and happy manner of relating common occurrences, in an uncommon way, enabled him to throw persons and things into very ridiculous attitudes. Had he been as great a master of the English language as Swift, his *bon mots* would have been as frequent, and somewhat of the same kind.

Handel, with many virtues, was addicted to no vice that was injurious to society. Nature, indeed, required a great supply of sustenance to support so huge a mass, and he was rather epicurean in the choice of it; but this seems to have been the only appetite which he allowed himself to gratify; and though he was frequently rough in language, and in the habit of swearing, a vice then much more in fashion than at present, he was truly pious during the last years of his life, and constantly attended public prayers twice a day, winter and summer, both in London and Tunbridge.

It has been said of him, that, out of his profession, he was ignorant and dull; but though we do not admit the charge, yet, if the fact was as true as it is severe, it must be allowed, in extenuation, that to possess a difficult art in the perfect manner which he did, and to be possessed by it, seems a natural consequence; and all that the public had a right to expect, as he pretended to nothing more. Accomplishments can only amuse our private friends and ourselves in leisure hours; but so

occupied and absorbed was Handel, by the study and exercise of his profession, that he had little time to bestow, either on private amusements or the cultivation of friendship. Indeed, the credit and reverence arising from these, had Handel possessed them, would have been transient, and confined to his own age and acquaintance; whereas, the fame acquired by silent and close application to his professional business,

"—Nec Jovis ira, nec ignes,  
Nec poterit ferrum, nec edax abolere vetustas."

And it is probable, that his name, like that of many of his brethren, will long survive his works. The most learned man can give us no information concerning either the private life or compositions of Orpheus, Amphion, Linus, Olympus, Terpander, or Timotheus, yet every school-boy can tell us, that they were great musicians, the delight of their several ages, and, many years after, of posterity.

Though totally free from the sordid vices of meanness and avarice, and possessed of their opposite virtues, charity and generosity in spite of temporary adversity, powerful enemies, and frequent maladies of body, which sometimes extended to intellect, Handel died worth upwards of twenty thousand pounds; which, except one thousand to the fund for decayed musicians and their families, he chiefly bequeathed to his relations on the continent.

His funeral was not public, like that of Rameau in France; of Jomelli, in Italy; or of our Dryden and Garrick in England; yet, when he was buried in Westminster-Abbey, April 20th, 1759, the dean, Dr. Pearce, bishop of Rochester, assisted by the choir, performed the funeral solemnity. More general and national testimonies of regard and reverence were left to a later period, when all enmities, jealousies, and operations of envy were subsided; and when time, examination, and reflection had given new charms and importance to his works. And this pleasing task was performed in a way so ample, magnificent, and honourable, that it will be difficult to find, either in ancient or modern history, a more liberal and splendid example of gratitude to a deceased artist, in any other country. See account of the *COMMEMORATION of Handel*.

*Character of Handel as a composer.*—That Handel was superior in the strength and boldness of his style, the richness of his harmony, and complication of parts, to every composer who has been most admired for such excellencies, cannot be disputed; and, while fugue, contrivance, and a full score, were more generally revered than at present, he remained wholly unrivalled. We know it has been said that Handel was not the original and immediate inventor of several species of music for which his name has been celebrated; but with respect to originality, it is a term to which proper limits should be set before it is applied to the productions of any artist. Every invention is clumsy in its beginning; and Shakspeare was not the first writer of plays, or Corelli the first composer of violin solos, sonatas, and concertos, though those which he produced were the best of his time; nor was Milton the inventor of epic poetry. The scale, harmony, and cadence of music being settled, it is impossible for any composer to invent a *genus* of composition that is *wholly* and *rigorously* new, any more than for a poet to form a *language*, *idiom*, and *phraseology* for himself. All that the greatest and boldest musical inventor can do, is to avail himself of the best effusions, combinations, and effects of his predecessors; to arrange and apply them in a new manner; and to add, from his own source, whatever he can draw, that is grand, graceful, gay, pathetic, or in any other way pleasing. This Handel did in a most ample and superior manner; being possessed, in his middle age and full vigour, of every refinement and perfection of his time; uniting the depth and elaborate contrivance of his own country with Italian elegance and facility: as he seems, while he resided south of the Alps, to have listened attentively in the church, theatre, and chamber, to the most exquisite compositions and performers of every kind that were then existing.

We will not assert that his vocal melodies were more polished and graceful than those of his countryman and contemporary Hasse; or his recitatives, or musical declamation, superior to that of his rivals, Bononcini and Porpora. But in his instrumental compositions there is a vigour, a spirit, a variety, a learning, and invention, superior to every other composer that can be named; and, in his organ fugues, and organ playing, there is learning

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always free from pedantry; and, in his choruses, a grandeur and sublimity which we believe has never been equalled since the invention of counterpoint.

HARMONIDES, in biography, a young flute-player, and scholar of Timotheus who, at the Olympic games, if Lucian may be credited, who relates with the appearance of great gravity, at his first public performance, in order to astonish his hearers, began his solo with so violent a blast, that he breathed his last breath into his flute, and died upon the spot.

This account is so extraordinary, that it seems to require the testimony of the author's own words: *ευαπεπνευσετω αυλω*, *breathed his last breath into the flute*; and *εν σχυκη απεθανε*, *he died upon the stage*.

HARRIS, JAMES, son of a gentleman of the same name, and lady Elizabeth Ashley, sister of the earl of Shaftesbury, the author of the *Characteristics*, was born at Salisbury in 1709, where he was educated under Mr. Hill, the master of the grammar school of that city. At the age of sixteen he was entered as a gentleman commoner at Wadham college, Oxford, from whence he removed to Lincoln's Inn, meaning to study the law as a gentleman, but without looking to it as his profession. When he had attained his twenty-fourth year, by the death of his father, he came into possession of large property, retired to his native place, and devoted himself to the careful perusal of the best writers of antiquity. His first literary production was a volume containing three treatises on Music, Painting, and Happiness, which displayed a great extent of reading, and a penetrating judgment, clearly shewing that he was well fitted to reason upon, and illustrate speculative and abstract topics. In 1751 he published his most celebrated work, entitled "*Hermes, or a Philosophical Enquiry concerning Universal Grammar*." This treatise was received with great applause by the learned, and placed the author, in the general opinion, among the most profound and erudite dialecticians. Concerning this work the late bishop of Lowth observed, that "those who could enter deeply into the subject of universal grammar, will find it fully and accurately handled, with the greatest acuteness of investigation, perspicuity of explanation, and elegance of method, in a treatise entitled "*Hermes*," the most beautiful example of

analysis that has been exhibited since the days of Aristotle." This high reputation it generally maintained till it was attacked by the acute, the sagacious and learned J. H. Tooke, who, for more than twenty years, seems to have borne away the palm, by his work entitled *Επια Πιεζοενια*. There are those, however, who hold this work extremely cheap, and who still adhere to the theory of Mr. Harris as most learned, most rational, and most intelligent. (See our article GRAMMAR.) Mr. Harris was no less a votary of the fine arts than of science. He was particularly sensible to the charms of music, and under his patronage the annual musical festivals at Salisbury greatly flourished. In 1761 he obtained a seat in parliament for the borough of Christchurch, and in the following year he was appointed to the office of one of the lords commissioners of the admiralty, which, in 1763, he was enabled to exchange for the place of a lord of the treasury. In 1765 he went out of office with the administration, which he had supported while in power, and, in 1771, he became secretary and comptroller to the queen, an honour which he highly valued, and which, with his seat in parliament, he retained till his death. Notwithstanding his official duties he spent much time in literary pursuits, and in 1775 he published his "*Philosophical Arrangements*," intended to illustrate the logic of Aristotle. His concluding work was given to the world in 1780, entitled "*Philological Enquiries*." In the same year he died, at the age of seventy-two. Mr. Harris possessed a profound knowledge of the Greek language, which he applied to the study and explanation of the ancient philosophy; he was admired and revered as a man of profound learning, he was beloved by his family and friends, and, as we have seen, was entrusted with the discharge of several important offices in the state. He left one son, the present earl of Malmesbury, who published a complete edition of his father's works, with an account of his life, in two vols. 4to., to which the reader is referred.

This excellent scholar, and most worthy and respectable character, in the early part of his life, cultivated music with as much assiduity as the learned languages and Categories of Aristotle. In his ingenious "*Essay on Music*," he illustrates his precepts and reflections, almost exclusively from

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Handel; but keeping pace with the times in the refinement of melody, without injuring harmony, Jomelli and Sacchini became his favourite composers: the first for rich harmony and grand and new effects; the second for grace, pathos, and delicacy.

The city of Salisbury, where Mr. Harris had established musical performances with superior taste and intelligence, will long deplore his loss; not only as the patron and guide of that art, and for his profound learning; but for his candour, liberality, and universal benevolence.

HARRIS senior, and RENATUS HARRIS, his son, two eminent organ-builders, called hither from France, soon after the restoration, to supply our churches with instruments, which, during the grand rebellion and the interregnum, had been injured, banished, or destroyed, were excellent workmen, only inferior to father Smith, to whom Renatus, after the death of his father, in 1672, became a formidable rival.

The contention between these eminent artists, at the time of erecting the admirable organ which still stands in the Temple-church, was carried on with such spirit, not to say violence, as perhaps never happened before, or since, on a similar occasion.

About the latter end of the reign of Charles II., the master of the Temple and the benchers being determined to have as complete an organ erected in their church as possible, received proposals from both these eminent artists, backed by the recommendation of such an equal number of powerful friends and celebrated organists, that they were unable to determine among themselves which to employ. They therefore told the candidates, if each of them would erect an organ in different parts of the church, they would retain that which, in the greatest number of excellencies, should be allowed to deserve the preference. Smith and Harris agreeing to this proposal, in about eight or nine months, each had, with the utmost exertion of his abilities, an instrument ready for trial. Dr. Tudway living at the time, the intimate acquaintance of both, says that Dr. Blow and Purcell, then in their prime, performed on father Smith's organ, on appointed days, and displayed its excellence; and, till the other was heard, every one believed that this must be chosen.

Harris employed M. Lullie, organist to queen Catharine, a very eminent master, to touch his organ, which brought it into favour; and thus they continued vying with each other for near a twelve-month. At length, Harris challenged father Smith to make additional reed-stops in a given time; these were the *vox-humana*, *chromorne*, the double courtel, or double bassoon, and some others.

The stops which were newly invented, or at least new to English ears, gave great delight to the crowds who attended the trials; and the imitations were so exact and pleasing on both sides, that it was difficult to determine who had best succeeded. At length, the decision was left to lord chief justice Jefferies, afterwards king James II.'s pliant chancellor, who was of that society, and he terminated the controversy in favour of father Smith; so that Harris's organ was taken away without loss of reputation, having so long pleased and puzzled better judges than Jefferies.

The Hon. Roger North, who was in London at the time of the contention at the Temple-church, says, in his *Memoirs of Music*, that the competition between father Smith and Harris, the two best artists in Europe, was carried on with such violence by the friends of both sides, that they "were just not ruined." Indeed old Roseingrave assured us, that the partizans for each candidate, in the fury of their zeal, proceeded to the most mischievous and unwarrantable acts of hostilities; and that in the night preceding the last trial of the reed-stops, the friends of Harris cut the bellows of Smith's organ in such a manner, that when the time came for playing upon it, no wind could be conveyed into the wind chest.

Harris's organ, after its rejection at the Temple, was part of it erected at St. Andrew's, Holborn, and part in the cathedral of Christ-church, Dublin.

HASSE, ADOLFO, detto il SASSONE, in *Biography*, from his having been born at Bergendorf in Lower Saxony, within eight miles of Hamburg.

Quantz relates, in his own memoirs written by himself, that in the year 1725, he went to Naples, where he met with his countryman Hasse, who then studied under Ales. Scarlatti. Hasse had not, as yet, distinguished himself by any compositions for the stage; however, it was at this time, that a considerable Neapolitan banker employed him to set

a serenata for two voices, which he did in the presence of Quantz; the singers who performed in it were Farinelli and Tesi. Hasse gained so much reputation by this production, that it paved the way to his future success, and he was soon after appointed composer of the great opera at the theatre royal.

Quantz intreated Hasse to introduce him to his master, Scarlatti, to which he readily consented; but upon mentioning him to the old composer, he said, "My son, you know I hate wind instruments, they are never in tune." However, Hasse did not cease importuning him till he had obtained the permission he required.

In 1726, the year after the decease of his master Alessandro Scarlatti, he had distinguished himself sufficiently to be called upon to set the opera of "Sesostate" for the great theatre at Naples; and in 1728 he set "Attalo Re di Bitinia," for the same theatre. These two operas seem to have been forgotten by the composer himself, in the verbal enumeration of his works, which we obtained from him at Vienna in 1772. But we are in possession of the printed book of the words of both these dramas, with the above dates, to which his name is prefixed in the following manner: "La Musica è del Signor Giovanni Adolfo Hasse detto il Sassone, Mæstro di Capella di S. A. S. il Duca di Brunswick;" the record is indisputable. In 1730 he set two operas for Venice, "Dalisa," in which the principal singers were Pasi, Amorevoli, and Faustina, whom he married about this time; and "Artaserse," written by Metastasio, in which the principal parts were performed by Farinelli and Cuzzoni. In one of these he is called mæstro sopranumerario of the royal chapel of Naples; and in the other mæstro di capella of Augustus, king of Poland, and elector of Saxony. In 1732 he composed "Cajo Fabricio" for Rome; and "Demetrio" for Venice. These dramas, particularly the two written by Metastasio, and the great singers who performed in them, established his reputation, which extended to every part of Europe.

Hasse was the favourite composer of Italy and Germany from the year 1730 to 1755. He and the Faustina were in the service of the court at Dresden, till it was besieged by the king of Prussia, when, in the bombardment of that city, all his books, manuscripts, and effects were destroyed by fire.

The abilities of this admirable vocal composer are but little known in England, as but few of his best compositions are printed, and those, except his "Salve Regina," of the most trivial kind. However, the comic dances which he composed for the Fausans shewed that he could trifle with grace. His air, "Pallido il Sole" is still heard with pleasure, though more than 70 years old. On asking Metastasio what master, of all the composers who had set his dramas to music, had expressed his ideas the most to his satisfaction, he replied, "though he is not my countryman, I believe it was Sassone." But his merit was so long and so universally established on the continent, that we never conversed with a single professor on the subject, who has not allowed him to be the most natural, elegant, and judicious composer of vocal music, as well as the most voluminous composer of his time: equally a friend to poetry and the voice, he discovered as much judgment as genius in expressing words, as well as in accompanying his sweet and tender melodies. Always regarding the voice, as the first object of attention in a theatre, he never suffocates it by the learned jargon of a multiplicity of instruments and subjects; but is as careful of preserving its importance as a painter, of throwing the strongest light upon the capital figure of his piece.

As a proof how little we are acquainted with the works of Hasse in England, though he set all the serious dramas of Metastasio, except "Temistocle," many of them two or three different times, to display the talents of different singers; yet out of the whole number of his operas, amounting to more than 100, we never heard one of them performed entire on our stage, except, in 1757, "Artaserse," in which Farinelli first appeared in London, was supposed to be wholly the work of Hasse; but several of the songs, particularly the famous bravura air *Son qual Nave*, were composed by Riccardo Broschi, the brother of Farinelli.

Besides operas, Hasse composed oratorios, masses, motets, and chamber duets, in the style of Steffani, innumerable. So that it may be safely averred, that in fertility and variety of works, he surpassed every composer of the last century, except Galuppi and Piccini.

We shall add nothing more to our account of the genius and abilities of this elegant and intelligent

master, except the melancholy record of his death, at Venice, in 1784, whither he had retired with his wife, the Faustina, and two accomplished daughters, in 1783, to terminate his splendid and active life in peace and tranquillity.

HAUDIMONT, the abbé S. P. MEUNIER d', in *Biography*, a composer of Latin motets in the ancient church style, that were long performed at the Concert Spirituel at Paris with great applause, was a native of Burgundy, and of a noble family, ruined by Law's Mississippi system. The abbé was educated at Dijon, which he quitted at the age of 24, and was glad to accept of the chapel-master's place at Chalons-sur-Saône, where he remained six years. From Chalons he went to the capital, seriously to apply himself to composition; where he became the disciple and friend of the celebrated Rameau, his countryman.

In August 1764, the chapel-master of the Holy Innocents having died suddenly, he was appointed his successor. It was then that he composed the chief part of the motets, which were so often heard at the concert spirituel, in the king's chapel, and on public festivals.

M. Laborde, in his "Essais sur la Musique," whence we have this article, laments that "the abbé Haudimont is only admired by the very small number of lovers and preservers of true music (meaning that of Lulli and Rameau,) so much depreciated by those who are ignorant of its principles, and who find it easier to abuse than to perform it. But their spleen is exercised in vain: tastes are transient, and soon forgotten, and soon or late the true taste returns; though its return is not very rapid, in music." And we believe that the style of composition of Lulli and Rameau, so universally admired in France during the reigns of Louis XIV. and XV., are not likely to be soon restored to favour.

HAYDEN, GEORGE in *Biography*, organist of the church of St Mary Magdalen, Bermondsey, acquired a reputation as a composer, without being previously noticed in the capital.

In 1724 he published cantatas, one of which sung by Bat Platt, a popular singer at Sadler's Wells, called notice on the rest, and they became in general favour with lovers of pure and genuine English music, all over the Kingdom. And, indeed they seem the best which have been produced since Purcell's time. His

two part song "As I saw fair Cloria walk alone," and several single songs by this obscure musician, enjoyed a lasting fame at clubs and festive meetings.

HAYDN, JOSEPH, in *Biography*, mæstro di capella to his serene highness, prince Esterhazi, was born at Rhorau, in Lower Austria, in 1733. His father, a wheelright by trade, played upon the harp without the least knowledge of music, which, however, excited the attention of his son, and first gave birth to his passion for music. In his early childhood he used to sing to his father's harp the simple tunes which he was able to play, and being sent to a small school in the neighbourhood, he there began to learn music regularly: after which he was placed under Reuter, mæstro di capella of the cathedral at Vienna: and, having a voice of great compass, was received into the choir, where he was well taught, not only to sing, but to play on the harpsichord and violin. At the age of eighteen, on the breaking of his voice, he was dismissed from the cathedral. After this, he supported himself during eight years as well as he could by his talents, and began to study more seriously than ever. He read the works of Mattheson, Heinichen, and others, on the theory of music; and for the practice, studied with particular attention, the pieces of Emanuel Bach, whom he made his model in writing for keyed instruments, as he candidly confessed to us when in England, in the same manner as Pope had formed himself upon Dryden.

At length he met with Porpora, who was at this time in Vienna, and, during five months, was so happy as to receive his counsel and instructions in singing and the composition of vocal music.

About this time he resided in the house with the abate Metastasio three years, as music master to mademoiselle Martinetz, who owed to his instructions as well as to nature, those talents which Hasse, Jomelli, and all the great masters of Metastasio's acquaintance honoured with their approbation. During this time, Haydn had the great advantage of hearing the Italian language spoken with purity, and of receiving the imperial laureat's counsel, as to clothing the finest lyric compositions with the most appropriate and expressive melodies. In 1759 he was received into the service of count Marzin, as director of his music, whence, in 1761, he passed to the palace of prince Esterhazi, to whose

service he was afterwards constantly attached. All this information concerning Haydn's early life was procured before his arrival in England; but it is well known how much he contributed to our delight, to the advancement of his art, and to his own fame, by his numerous productions in this country; and how much his natural, unassuming and pleasing character, exclusive of his productions, endeared him to his acquaintance and to the nation at large. It ought to be recorded, that twelve of his noble and matchless symphonies were composed here expressly for Salmon's concerts, and that it was from his spirit of enterprise and enthusiastic admiration of Haydn, and love of his art, that we are indebted for his visit to this country; besides these sublime symphonies, his piano forte sonatas, his quartets and songs, were sufficient to establish his reputation as a great and original composer upon a lasting foundation, if only what he produced during the few years which he remained among us was known. He arrived here in 1791, and returned to Germany in 1796.

The first time we meet with his name in the German catalogues of music, is in that of Breitkopf of Leipsic, 1763, to a "Divertimento a Cembalo, 3 Concerti a Cembalo, 6 Trios, 8 Quadros or quartets, and 6 symphonies in four and eight parts." The chief of his early music was for the chamber. He is said at Vienna to have composed, before 1782, a hundred and twenty-four pieces for the bariton, for the use of his prince, who was partial to that instrument, and a great performer upon it. It is the same kind of viol di gamba as that upon which Lidl performed some years ago. See LIDL.

Besides his numerous productions for instruments, he has composed many operas for the Estherhazi theatre, and church music that has established his reputation as a deep contrapuntist. His "Stabat Mater" has been performed and printed in England, but his oratorio of "Il Ritorno di Tobia," composed in 1775, for the benefit of the widows of musicians, has been annually performed at Vienna ever since, and is as high in favour there, as Handel's "Messiah" in England. His instrumental "Passione," in sixteen or eighteen parts, was among his later and most exquisite productions, previous to his arrival in England. It entirely consists of slow movements, on the subject of the last seven sentences of our Saviour,

as recorded in the Evangelists. These strains are so truly impassioned and full of heartfelt grief and dignified sorrow, that though the movements are all slow, the subjects, treatment and effects are so new and so different, that a real lover of music will feel no lassitude, or wish for lighter strains to stimulate attention.

His innumerable symphonies, quartets, and other instrumental pieces, which are so original and so difficult, have the advantage of being rehearsed and performed at Esterhazi under his own direction, by a band of his own forming, who have apartments in the palace, and practice from morning to night, in the same room, according to Fischer's account, like the students in the conservatories of Naples. Ideas so new and so varied were not at first so universally admired in Germany as at present. The critics in the northern parts of the empire were up in arms. And a friend at Hamburg wrote us word in 1772, that, "the genius, fine ideas, and fancy of Haydn, Ditters, and Filtz, were praised, but their mixture of serious and comic was disliked, particularly as there is more of the latter than the former in their works; and as for rules, they know but little of them." This was a censure which the admirable Haydn silenced long ago: for before his decease he was as much respected all over Europe, by professors, for his science as invention. And the extent of his fame may be imagined, from his being made the hero of a poem on music, in Spanish, written and published at Madrid thirty years ago, entitled "La Musica Poema, par D. Tomas de Yarte." (See SPANISH *Music*, article YRIARTE.) This sublime work was produced for Cadiz. He has, not long since, published it in score with German and Italian words, so that it may be performed as an oratorio.

The last of his compositions which were received in England subsequent to the "Creation," were two sets of quartets, of which the first violin, calculated to display Salamon's powers of execution and expression, is very difficult, and his "Seasons." See SONG.

But it may be laid down as an axiom in music, that "whatever is *easy* is *old*, and what the hand, eye, and ear are accustomed to; and, on the contrary, what is *new* is of course *difficult*, and not only scholars but professors have it to learn. The first exclamation of an embarrassed performer and a

bewildered hearer is, that the music is very *odd*, or very *comical*; but the queerness and comicality cease, when, by frequent repetition, the performer and hearer are at their ease. There is a general cheerfulness and good humour in Haydn's allegros, which exhilarate every hearer. But his adagios are often so sublime in ideas and the harmony in which they are clad, that though played by inarticulate instruments, they have a more pathetic effect on our feelings than the finest opera air united with the most exquisite poetry. He has likewise movements and passages that are sportive, playful, and even grotesque, for the sake of variety; but they are often so striking and pleasant, that they have the effect of *bon mots* in speaking or writing.

His grand and sublime oratorio of the "Creation," and his picturesque and descriptive "Seasons," composed since his departure from England, if music were a language as intelligible and durable as the Greek, would live and be admired as long as the Iliad and Odyssey of Homer. And we cannot help thinking that future ages will be as curious to know when and where he flourished, as the country and chronology of Orpheus and Amphion.

HAYES, WILLIAM, DR. in music, who began his career early in life, as organist of St. Mary's in Shrewsbury, being the first appointment to the office, after the erection of an instrument, in that church, by Harris and Byfield. We believe that he quitted Shrewsbury on the death of Goodson, organist of Christ-church, Oxon, where he settled, and was successively graduated, appointed professor of music, organist of several colleges, and sole director of the choral meetings, concerts, and enceanias, and every musical exhibition in that university to the time of his death, about 1779.

Dr. William Hayes was a studious and active professor; a great collector of curious and old compositions, and possessed of considerable genius and abilities for producing new. He published, while at Shrewsbury, a collection of English ballads, his maiden composition. But at Oxford his ecclesiastical compositions for different colleges were innumerable; yet, being local, they were never printed, and but little known out of Oxford. Those productions which gained him the most general celebrity were his canons, catches, and glees, for the Catch-club, in London, during the first years of its

institution; several of which were justly crowned. His canon of "Let's drink and let's sing together," is perhaps the most pleasant of all those laboured compositions which go under the name of canons.

He was a very good organ-player, and at the installation of Lord North as chancellor of the university of Oxford, played the organ in the theatre, in a full and masterly manner.

He had a true sense of Handel's superior merit, over all contemporary composers; and on the publication of Mr. Avison's well-written "Essay on Musical Expression," in which it is perpetually insinuated that Geminiani, Rameau, and Marcello, were greatly his superiors, Dr. Hayes took fire, and produced a pamphlet, entitled "Remarks on the Essay of Musical Expression," written with much more knowledge of the subject than temper: he felt so indignant at Avison's treatment of Handel, that he not only points out the false reasoning in his essay, but false composition in his own works.

HAYES, DR. PHILLIP, son, and successor to the preceding music professor at Oxford, was regularly educated by his father, in the same art. When grown up, after he had lost his treble voice, which dropped into a tolerable tenor, he was admitted one of the gentlemen of the king's chapel, and resided chiefly in London, till the decease of his worthy father; who having established a family interest in the university, succeeded to all his honours and appointments; but not talents, temper, or importance. With a very limited genius for composition, and unlimited vanity, envy and spleen, he was always on the fret; and, by his situation, had a power, which he never spared, to render all other musicians uncomfortable. No one entered the university occasionally, or from curiosity, that did not alarm him. His extreme corpulency will be longer remembered than his abilities, of which he has left no example that we can recollect worthy to be recorded.

HAYM, NICOLA FRANCESCO, in *Biography*, born at Rome, but descended from a German family. This ingenious and accomplished man merits a place in all biographical dictionaries, on various accounts. First, "as a practical musician and composer; 2ndly, as a poet; and 3dly, as a medalist and antiquarian, though his name is only to be found in Apostolo Zeno's annotations to the Bibliotheca Italiana. But as

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he resided long in England, where he ended his days, we are able to supply biographical deficiencies concerning him.

He arrived in England, seemingly on speculation, in 1705, and we hear of him first as a singing-master; the Daily Courant informing us, that on the opening of the queen's theatre in the Hay-market (built by sir John Vanburgh, and before it was called an opera house) "there would be singing between the acts of Vanburgh's comedy of the "Confederacy," by Signora Maria, as lately taught by Nicola Haym. Soon after he is mentioned as the principal performer on the violoncello in Clayton's opera of "Arsinoë," which he assisted in bringing on the stage in the Italian manner. He must have been a superior performer on the violoncello to be assigned the principal part, on that instrument, which during this early attempt at a musical drama in the Italian manner, was the chief and almost sole accompaniment to cantatas and opera songs. In 1707, he composed several airs to English words, and an overture for Pyrrhus and Demetrius. After Handel's arrival, and the performance of Rinaldo, which disgraced all attempts at English operas, and operas half English and half Italian; he associated with Dieupart and Clayton in establishing a concert at York buildings. In 1710 he wrote the operas of "Etearco" and "Coriolanus," before the arrival of Rolli as opera poet.

In 1712, he entered the opera band, as a performer on the violoncello; and was opera poet in the following dramas set by Handel: Flavius, Rodelinda, Tamerlano, Ptolemy, Sirœ, Radamistus, Otho, Vespasian, Artaxerxes, and Julius Cæsar. He likewise wrote the drama of Astyanax, for Bononcini, the most celebrated of all the operas which he composed while he resided in England.

During all these musical and poetical occupations, he composed and published a work on medals, which is still held in high estimation by the curious, entitled "Il Tesoro Britanico," containing the delineation and description of all the Greek and Roman medals in every form and metal, which had not been previously published, 2 vols. 4to. 1719 and 1720, a work of immense labour and erudition. He likewise wrote two tragedies, "La Merope," and "La Demodice," and in the last years of his active life, he drew up and published proposals for a history of

music, upon an admirable plan; but it was not encouraged, which is much to be lamented, as far as Italy was concerned; as he was not only a good practical musician, but a man of extensive learning, and perfectly acquainted with the history of the art in his own country, and its progress in England during his residence there.

He had not only knowledge in counterpoint, but genius for composition, as he published at Amsterdam, in 1713, two sets of sonatas for two violins and a base, which are little inferior to the sonatas of Corelli. There is more variety in them, though less grace.

He died in March 1730, and his effects were sold by auction soon after his decease. Apostola Zeno, a man of great learning and critical sagacity, speaks highly of the accuracy of Haym's medallic delineations in his "Il Tesoro Britannico," and in his posthumous works, La Bibl. Ital. We have constantly found him (Haym) faithful in his account of books, particularly in his list of *Librarii*, as far as his own existence reaches; but in the enlarged edition, published at Milan 1771, the list is extended to the time of Tartini, whose "Trattato di Musica," published in 1754, is included.

HEBDEN, JOHN, in *Biography*, a native of Yorkshire, well known in London, in the middle of the last century, as a performer on the bassoon and violoncello of the second class. He was more a useful than an ornamental player on both these instruments. At Vauxhall he was second on the bassoon, where Miller was the first; and at Drury Lane, where Cervetto was first violoncello, Hebden was second; yet he often played concertos on the bassoon at benefit concerts with considerable applause.'

He was totally ignorant of composition; and, getting young and obscure students in counterpoint, to string together a cento of musical phrases, from different authors, in the same key and measure for each movement, no individual had a right to claim the whole piece, in its totality.

HENRY VIII, KING OF ENGLAND

*Editorial note: Final passages after the biography proper, discussing music during his reign.*

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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This vindictive and voluptuous monarch had studied music very seriously in his youth, according to lord Herbert of Cherbury, who tells us in his life that "his education was accurate, being destined to the archbishopric of Canterbury, during the life of his elder brother, prince Arthur. By these means, not only the more necessary parts of learning were infused into him, but even those of ornament, so that besides being an able Latinist, philosopher, and divine, he was (which one might wonder at in a king) a curious musician; as two entire masses composed by him, and often sung in his chapel, did abundantly witness." And Burnet, though he denies, in his History of the Reformation, part i, p. II, that Henry was ever intended for the church, yet allows that he was better educated than any other prince had been for many ages; and that he was "a good musician, as appears by two whole masses which he composed;" but adds, that "he never wrote well, but scrawled, so that his hand was scarcely legible."

Hollingshed likewise (Chron. iii, 806.) informs us, in describing the manner in which Henry employed his time, during his progress from one palace to another, that

"He exercised himself daylie in shooting, singing, dancing, wrestling, casting of the barr, plaieing at the recorders, flute, virginals, in setting of songes, and making of ballades."

The attention that was paid to choral music during the reign of this prince, before his breach with the Roman pontiff, may be collected from a set of regulations given to the royal household about the year 1526 by cardinal Wolsey; in which it is said, that

" when the king is on journies or progresses, only six singing boys, and six gentlemen of the choir, shall make a part of the royal retinue; who daylie in absence of *the residue* of the chapel shall have a mass of our ladie before noon, and on Sondaies and holidiaies, masse of the daie, besides our ladymasse, and an anthetnpne in the afternoon: for which purpose, no great carriage of either vestments or bookes shall require."

It is generally allowed that Henry could not only perform the music of others, but was sufficiently skilled in counterpoint to compose the pieces that go under his name. See an anthem in Boyce's collection.

He was likewise author of a motet, of which Dr. Hayes of Oxford was in possession of a genuine copy.

Henry was doubtless a judge and encourager of the musical art; and had, besides the household band on the establishment, according to the ancient custom of our sovereigns, supernumerary musicians in his service; as we find in Rymer's *Fœdera* a grant to William Betum of 20 *l.* sterling per annum, A. D. 1537, and another grant of 50 *l.* per annum, to the eldest of four brothers, musicians, of the name of Basam, 1540. The second had 2s. 4*d.* per diem, and the two youngest 20*d.*

The fluctuating state of religion in England, during this turbulent reign, was such as must have kept the inhabitants in perpetual terror both for soul and body; as what was ordered under severe pains and penalties to be practised and believed as necessary to salvation at one period, at another was pronounced illegal, heretical, and damnable. Music in the church, however, appears to have undergone no other change at this time than in being applied in some parts of the service to the English instead of the Latin language; but though choral music was not much affected by the small progress that was made in the reformation under this prince, yet it was in frequent danger of utter abolition by the violence of the times, and fanaticism of the most furious reformers.

After Henry's breach with the Roman pontiff, several slight alterations were made in the liturgy, yet still the service was in Latin, and sung in the usual manner.

The king's Primer, in English, was published in 1535, In 1536. Tyndal's translation of the whole bible was not only printed, but ordered to be received into churches.

In 1538, a folio translation of the bible was ordered to be had in every church; this was Tyndal's, with a few alterations by Coverdale.

In 1539, the Bloody Act, or Six Articles of Convocation, passed; and in the same year, a book of Ceremonies was published, in which is the following passage favourable to choral music: "The sober, discrete, and devout singing, music, and playing with organs, used in the church, in the service of God, are ordained to move and stir the people to the sweetness of God's word, the which is

ther sung: and by that sweet harmony both to excite them to prayer and devotion, and also to put them in remembrance of the heavenly triumphant church, where is everlasting joy, continual laud, and praise to God."

HERBST, John, Andreas, in Biography, an eminent practical and theoretical German musician, who flourished in the 17th century, was born at Nuremberg. In the year 1628 he was appointed chapel-master at Frankfort on the Maine, and continued in that station till 1641, when he was called to the same office at Nuremberg. However, in 1650 he thought fit to return to Frankfort, at the solicitation of the magistrates and others his friends; and, being by them reinstated in his former dignity, he continued in that station till the time of his death, in the year 1660. He was excellently skilled in the theory of music, and in the art of practical composition had few equals; and was, besides, like most of the Germans, a sound and judicious organist. In the year 1643 he published, in the German language, a book entitled "Musica poetica;" and, ten years after, a translation either from the Latin or the Italian, for it is extant in both languages, of the "Arte prattica e poetica of Giov. Chiodino," in ten books. Herbst was also the author of a tract entitled "Musica moderna prattica, overo maniere del buon canto," printed at Frankfort in 1658, in which he recommends the Italian manner of singing. His other works are, a small tract on Thorough-bass, and a discourse on counterpoint, containing directions for composing "a mente non a penna." Of his musical compositions, all that are extant in print are, "Meletemata sacra Davidis," and "Suspiria S. Gregorii ad Christum," for three voices. These were printed in 1619, as was also a nameless composition by him for six voices. Draud. Bibl. Class, p. 1649. and Walther.

HERODORUS, the trumpeter of Megara, who, according to Athenæus, had the power of animating the troops of Demetrius so much, by sounding two trumpets at a time, during the siege of Argos, as to enable them to move a machine towards the ramparts, which they had in vain attempted to do for several days before, on account of its enormous weight. Now the whole miraculus part of this exploit may safely be construed into a signal given by the musician to the soldiers for working in

concert at the battering ram, or other military engines; for want of which signal, in former attempts, their efforts had never been united, and consequently were ineffectual.

The same writer informs us, that Herodorus was victor in the whole circle of sacred games, having been crowned at the Olympian. Pythian. Nemean, arid Isthmian, by turns.

These performers on the trumpet appear to have been heralds and public cryers; who not only gave the signals at the games for the combatants to engage, and announced their success, but proclaimed peace and war, and sounded signals of sacrifice and silence, at religious ceremonies.

Herodrus is allowed to have been cotemporary with Demetrius Poliorcetes, he may be placed about the 120 Olymip. 300 B. C. According to the authors already cited, he was as remarkable for his gigantic figure and enormous appetite, as for the strength of his lungs, which were so powerful in blowing the trumpet, that he could not he heard with safety unless at a great distance.

HERSCHEL, JACOB, in *Biography*, brother of our great astronomer, and master of the king's band at Hanover, was an excellent instrumental composer, in the best taste of Germany at the time, which was more serious and simple than the present, and more resembled that of Abel than Haydn. We have seen only one set of his sonatas for two violins and a base, printed in England by Bremner, which are extremely pleasing; but he left behind him many compositions of a higher class; and sons able to execute them, or any music that may be set before them.

Jacob Herschel died the third of June, 1792, in the fifty-eighth year of his age.

HEYDEN, SEBALDUS, in *Biography*, author of a small elementary musical tract in Latin, published at Nuremberg in 1537; which extends not to composition, pretending nothing more than to teach the mere characters and their value, as a rudiment for reading music.

HEYLANUS, Petrus, a Netherlander, and a musical composer of songs to French words. In the third book of the Louvain collection of songs in the British Museum, in four parts, there is one by Heylanus, of such singular merit, that this author must have composed but little, or been very unjustly

treated by posterity; as we find his name no where else. The points of imitation in this song, though airy and familiar, are brought in almost as closely and constantly as if in perpetual canon; indeed, it would not be easy to find a composition in which more art is discovered, with such seeming facility. Had we room in our plates for specimens of composition, we should gladly insert this song, as a curiosity, for melody and close imitation during the 16th century.

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HICKFORD, in *Biography*, an English dancing-master, whose school-room, in Brewer's-street, succeeded that in York buildings for benefit concerts and musical performances, during the early part of the last century.

In 1731, Geminiani Martini, the celebrated performer on the hautbois, and Arrigoni, the lutinist, had a weekly subscription concert at Hickford's room; where Carbone, Dubourg, Clegg, and Veracini had likewise their benefits, as had all the second-rate opera singers. About the year 1744. Hickford himself established a weekly subscription concert, of which Festing was the leader, Vincent the hautbois, Wiedman the German flute. Miller the bassoon. Coperule the violoncello, and Frasi, with some other Italians from the opera, the singers

This concert continued in high favour till the decease of Festing and establishment of Giardini in this country.

HILLER, an ingenious and popular composer of comic operas at Leipsic, in the German language, the airs in which were in general favour among the lovers of simplicity and unlearned music, 30 years ago. This worthy professor is a candid critic and biographer, and has been the careful editor of innumerable curious ancient and modern musical productions.

HILTON, JOHN, in *Biography*, an English musician and publisher of music during the reigns of queen Elizabeth, James, and Charles I; who though he furnished a madrigal in the "Triumphs of Oriana," 1601, is found active as a composer and editor fifty years after.

He was a bachelor in music of the university of Cambridge, organist of St. Margaret's Westminster, and also clerk of that parish. Though he began to

flourish in the latter end of queen Elizabeth's reign, his genius for composition did not much expand, at least publicly, during the next reign; though early in that of Charles I, he published "Fa Las" for three voices, and in 1652, an excellent collection of catches, rounds, and canons, for three and four voices, under the quaint title of "Catch that catch can;" among which there are many by himself, that were deservedly admired by his cotemporaries, and which still afford great pleasure to the lovers of this species of humorous and convivial effusions. He died during the Protectorship, and was buried in the cloister of Westminster Abbey. He is said to have had an anthem sung in that church, before his body was brought out for interment; but as not only the cathedral service was suppressed during this period, but the liturgy itself and every species of choral music, the fact seems unlikely and ill-founded.

HOBRECHT, JACOB, in *Biography*, or as the Italians write it, *Obrecht*, or *Obreth*, the most ancient composer of masses, in correct counter-point of four parts, that are come down to us. He was a Netherlander, and the musical preceptor of Erasmus, as Damon was formerly of Socrates. Glareanus, the disciple of Erasmus, says, that he had frequently heard his preceptor speak of Hobrecht as a musician who had no superior, and say, that he had such a rapid and wonderful facility in writing, that he composed an excellent mass in one night, which was very much admired by the learned. Indeed, in scoring his mass "Si Dedero," which was printed at Venice in 1508, it appears, though the movements are somewhat too similar in subject, that the counterpoint is clean, clear, and masterly. And this is the chief praise that is justly due to most of the compositions of the same period; which, in other respects so much resemble each other, that a few specimens would exhibit almost all the variety of melody and measure which the productions of a whole century can furnish. Indeed, as air and grace were not at this time the objects of a composer's pursuits, they should not be sought or expected. Those, however, who have heard modern melody, harmony, and modulation, to a degree of satiety, and admire the fugues, canons, and other ingenious contrivances of the sixteenth and seventeenth centuries, would have great pleasure in the performance or contemplation of such music as this,

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which is become *new* by excess of antiquity. Few or none of the passages have been retained in modern music; and the harmony and modulation having been regulated by the ecclesiastical tones, or modes, which have been so long exploded in this country, every thing would be as new to a *dilettante* of the present age, as if he only now heard music for the first time; so that, those who can tolerate nothing but what is *ancient*, and those, who are in constant search of *something new*, will, in these authors, find music equally adapted to their several tastes, and be likewise furnished with an excuse for their fastidiousness.

HOFFMAN in *Biography*, an excellent composer of instrumental music, particularly symphonies, was *mæstro di capella* in the cathedral of St Stephen, at Vienna, 1772, and a master much esteemed at that time in the imperial capital.

HOFMAN, EUCHORUS, published, in 1582. at Stralsund, where he was corrector of the public school, a treatise on the tones or modes of the church. "Doctrina de Tonis, seu Modis Musicis" This author, who is a follower of Glarianus. pretends that "the science of the modes, or *canto fermo* which is the most excellent plan of music, is little understood by the moderns; but he draws his information from musicians of the highest authority."

HOGERUS, in *Biography*, an abbot who is said to be the author of a curious MS. treatise on music, No. CCLX, in the library of Bene't college Cambridge; where it is entitled "Musica Hogeri, sive Excerptiones Hogeri Abbatis ex Autoribus Musica; Artis:" "The Music of Hogerus, or Extracts from Writers on the Art of Music, by the Abbot Hogerus." Who this abbot was, or when he lived, will not now be easily discovered. His name has long puzzled the learned: and we find, among the letters of Baptista Doni, that this MS. was a subject of a correspondence between him and Dr. Thomas Rigel, of London, in the year 1639. Doni, who had emissaries at this time all over Europe, in search of musical curiosities, upon hearing of this extraordinary MS. in his letter to Dr. Rigel concerning it, says

"De Hogerii abbatis excerptis (siquidem exstant) brævia quedam specimina dumtaxat cuperam: quum enim autor sit mihi plane ignotus, affirmare non

ausim, an talia sint ejus scripta, ut totus senbi mereatur."

The doctor, in his reply to Doni, the same year, tells him, that after making all possible inquiry in the library at Cambridge "Nullum Hogerii scriptum in ea bibliotheca inveniri." Whether this was true, or only a short way of getting rid of the trouble incident to such enquiries, we know not; but we find the book entered in the catalogue that goes under the name of Dr. Gale, thus: "Excerptiones Rogeri Baconi ex auctoibus Musicae Artis." It is possible that this book may have been transcribed by, or for, this powerful man; and it is the more possible, as he admitted music among his studies, and is said, by his biographers, to have written "De valore Musices, pr. Secundum Bocliinn et cæteros auctores." However this may have been, the MS. which is beautifully written on vellum, and extremely well preserved, contains more than it promises; for the two musical treatises of Hubald and Odo, both written in the tenth century, are not given in fragments or abstracts, but entire, and unmixed with the writings of any other authors. See HUBALD and ODO.

HOLDEN, JOHN, in *Biography*, author of an excellent essay towards a rational system of music.

We are unable to give a biographical account of this ingenious author; but his work, which was published at Glasgow, in long quarto, half bound, in 1770, seems to be much less noticed by the public than it deserves. Its principles are good, and explained in clear and correct language. Without discovering a marked partiality for ancient or modern music, or an exclusive predilection for the productions of any particular country or individual he has endeavoured, and we think with considerable success, to explain the materials with which good compositions are built; and, without pedantry or fantastical innovations, has ranged through the wide extended regions of the art. We will not say that this little treatise (in size) renders all other books on the subject unnecessary, or that the author has left nothing for subsequent writers to do. No; all we mean to say is, that what he has done is well done; but if his work had been much more voluminous than it is, much must have been left for ingenious, intelligent, and speculative writers to say on the

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subject, and during the lapse of more than 30 years, since this book appeared, such a rapid progress has been made in the theory and practice of the art, that Mr. Holden, if still an inhabitant of earth, might fill a second volume of his work by describing, the new passages and effects in the works of Haydn and Mozart alone, that have delighted the lovers of music, since the publication of his first volume. The author, in Part I, has treated with clearness and ingenuity the following subjects:

- Of the natural scale, 26 sections.
- Application of the scale, 9 do.
- Of the modern system of music, 22 do.
- Of time, 45 do.
- Miscellaneous explanations, 15 do.
- Harmonical consonances, 26 do.
- Of dissonances.
- Of fundamental progressions.
- Of the flat series.
- Of chromatic.
- Of plain discant.
- Figurative melody.

### Part II.

- Of the theory of music (sound).
- Single musical sounds.
- Of musical sounds in succession.
- Of harmonical arithmetic (ratios).
- Of combined sounds.

This author is no servile follower of any preceding writer: his precepts seem to arise from experience and reflection.

His calling the pause and final mark, N<sup>o</sup> 101, a *hold*, is not a term in use at present. The Italian term for it is *corona*, or crown. It is, sometimes, colloquially called in England a *bull's eye*; but it is vulgar ☹️

Indeed, in these chapters we have a musical dictionary, or technica: rules for thorough base: harmonics, and many other things, which the titles of the chapters do not promise.

There is in this work no parade of great reading, or knowledge of languages; yet we perceive that the author is not unacquainted with Zarlino, Rameau, d'Alembert, Rousseau, and Serre of Geneva.

In the plate facing p. 76, he calls C, with a 6/5 in the key of G, a fundamental base; but the fundamental base to that chord as 4th of the key, is

A with a 7th, and the author seems to be not perfectly familiarised to Rameau's *basse fondamentale*.

The plate facing p. 100, is a bad specimen of his abilities in composition. The repealing the same harmony to the first note of a new bar, as had been given to the last note of the preceding bar, will always be found insipid, and what is constantly avoided by contrapuntists of the first class.

He gives us instances of his harmony, but none of his melody; except such as are psalmodic.

But melody is very hard to teach. Keeping good company, that is, frequently hearing good music, forms the taste, and stimulates invention. A man that hears nothing but psalmody and national tunes, will never produce graceful and elegant melody, or great effects in harmony.

HOLDER, WILLIAM, in *Biography*, doctor of divinity, canon of Ely, residentiary of St. Paul's, and sub-dean of the Chapel Royal, not only merits particular notice as an able and learned writer on the theory of music, but as an ecclesiastical composer of anthems, of which three or four are preserved in Dr. Tudway's collection, British Museum. From the regularity and unembarrassed arrangement of the several parts in these specimens of his composition, it is easy to discover, that he had not studied and practised counterpoint in the superficial manner of an idle dilettante, but with the application of a diligent professor.

Besides his eminence as a divine, and deep knowledge in music, he distinguished himself as a philosopher, a mathematician, and a philologist. He was one of the first fellows of the Royal Society, and in treating several curious subjects, nice selection and application of words manifest him to have been a consummate master of our language. Indeed, the strength, precision, clearness, and compression of his style have been hardly ever equalled by any writer on philosophical subjects in our country; particularly in his admirable treatise on the "Elements of Speech," published 1669, and drawn up with the benevolent design of giving relief to a person that was deaf and dumb. In this essay he has analysed, dissected, and classed the letters of our alphabet so minutely and clearly, that it is well worthy the attentive perusal of every lover of philology, but particularly of lyric poets and

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composers of vocal music: to whom it will point out such harsh and untunable combinations of letters and syllables as from their difficult utterance impede and corrupt the voice in its passage.

In 1694, Dr. Holder published "A Discourse concerning Time," in which, among other things, the deficiency of the Julian Calendar was explained, and the method of reforming it demonstrated, which was afterwards adopted in the change of style. It is to be lamented that in treating this subject with so much clearness and ability, so good a musician did not extend his reflections on the artificial parts of time, to its divisions and proportions in musical measures; a subject upon which the abbate Sacchi hat written in Italian, " Del Tempo nella Musica;" but which rhythmically, or metrically considered in common with poetry, has not yet been sufficiently discussed in our own language.

The same year was published by Dr. Holder, "A Treatise on the Natural Grounds of Harmony," in which the propagation of sound, the ratio of vibrations, their coincidence in forming consonance, sympathetic resonance, or *sons harmoniques* the difference between arithmetical, geometrical, and harmonic proportions, and the author's opinion concerning the music of the ancients, to whom he denies the use of harmony, or music in parts, are all so ably treated, and clearly explained, that this book may be read with profit and pleasure by most practical musicians, though unacquainted with geometry, mathematics, and harmonics, or the philosophy of sound. This book is said, in the introduction, to have been drawn up chiefly for the sake and service of the gentlemen of the chapel royal, of which he was sub-dean, and in which, as well as other cathedrals to which his power extended, he is said to have been a severe disciplinarian; for being so excellent a judge and composer himself, it is natural to suppose that he would be the less likely to tolerate neglect and ignorance in the performance of the choral service. Michael Wise, who perhaps had fallen under his lash, used to call him Mr. *Snub-dean*.

Dr. Holder died in 1696, aged 82, and was buried in the subterraneous chapel of St. Paul's church, where a marble monument is erected to his memory, with an inscription reciting his titles, talents, and extensive knowledge.

HOLTZBAUER, in *Biography*, in 1772 mæstro di cappella to the elector palatine at Manheim, when his electoral highness had the best instrumental band in Europe, and operas composed expressly for his theatre by the greatest masters of the time. Holtzbauer, who had been in Italy, was not only an excellent composer of symphonies on the model of the elder Stanitz, but the opera singing-master. The Danzi, afterwards Madame Le Brun, and the Allegranti, were his scholars.

HOOPER, EDMUND, in *Biography*, organist of Westminster Abbey, and a gentleman of the Chapel Royal, where he performed the duty of organist. He was one of the authors of the Psalms in four parts, published in 1594, and of several anthems in Barnard's Collection. His full anthems and services used to be performed in our provincial cathedrals within our own memory. He died July 14th, 1621.

HOPKINS, JOHN, in *Biography*, one of the principal versifiers of the psalms at the time of the Reformation, with Sternhold. These were the fathers of metrical psalmody in our country, equally injurious to the divine poetry of the psalmist, and to the composition of sacred music. The melodies to which these versions are sung, were chiefly German. See PSALMODY.

HOWARD, SAMUEL, brought up in the king's chapel, took his degree of doctor of music at Cambridge ;at the time of the Installation of the duke of Grafton as chancellor of that university. Dr. Howard had studied much under Dr. Pepusch at the Charter-house, and was well acquainted with the mechanical rules of counterpoint. His overture in the " Amorous Goddess," a happy imitation of Handel's overture in "Alcina," particularly the musette and minuet, was long very popular in the theatres and public gardens. But his ballads, which; were long the delight of natural and inexperienced lovers of music, had the merit of facility; for this honest Englishman preferred the style of his own country to that of any other so much, that he never staggered in his belief of its being the best in the world, by listening to foreign artists or their productions, for whom and for which he had an invincible aversion.

He began to flourish about the year 1740, and from that lime till Arne's Vauxhall songs were published under the title of " Lyric Harmony," they

were the most natural and pleasing which our country could boast.

After the decease of Michael Christian Festing, Dr. Howard took the lead in managing the affairs of the musical fund; but not with equal address and intelligence.

He was a dull, vulgar, and unpleasant, man; and by overrating his own importance, and reigning paramount over his equals, he rendered the monthly meetings disagreeable, and cooled the zeal of many well-wishers to the society.

He long laboured under a dropsy, yet walked about with legs of an enormous size, during several years. But it was not this disorder which put an end to his existence, at last, but repeated paralytic strokes. He died about the year 1780.

HUBALD, MUCBALD, OR HUGBALD, in *Biography*, a monk of St. Amand, in Flanders, who preceded Guido more than one hundred years, was contemporary with Remi and author of a treatise on music, which is still subsisting in the king of France's library, under the title of "Enchiridion Musicæ," No. 7202, transcribed in the eleventh century. In this work there is a kind of gammut, or expedient for delineating the several sounds of the scale, in a way wholly different from his predecessors; but the method of Guido not only superseded this, but by degrees effaced the knowledge and remembrance of every other that had been adopted in the different countries and convents of Europe. However, the awkward attempts at singing in consonance, which, appear in this tract, are curious, and clearly prove that Guido neither invented, nor, rude as it was before his time, much contributed to the improvement of this art.

Hubald places the whole force of his *diaphonics*, or harmony, upon fourths and fifths.

The good monk says, if to these two parts two more are added in the octave, the harmony will be complete: and then writes, after his manner, the same fragment of melody over again, with a very small change at the end in the accompaniment, which he calls *organum*; which see. It is easy for a professed musician to divine what a strange, effect such a combination of sounds would have. At length, however, growing still more daring in his experiments, in the eighteenth chapter the question is, "How much higher the principal melody may go

than the *organum*," and the ingenious monk determines the point by allowing that while one voice remains in the same tone, the other may wander about at its pleasure. The succession of four 3ds in the next example, renders it more like music of this world, in point of harmony, than any of the rest. And, indeed, a very few alterations in the under part would make the whole fragment supportable to modern ears.

Hubald, the respectable author of these curious specimens of crude harmony, was not only a musician but a poet; and an idea may be formed of his patience and perseverance, if not of his genius, from a circumstance related by Sigebert, the author of his Life, by which it appears that he vanquished a much greater difficulty in poetry than the lippogrammists of antiquity ever attempted: for they only excommunicated a single letter of the alphabet from a whole poem: but this determined monk composed three hundred versus in praise of *baldness*, which he addressed to the emperor Charles the Bald, and in which he obliged the letter C to take the lead in every word, as the initial of his patron's name and infirmity, as thus: -

"Carmina Clarisonac Calvis Cantate Camcencæ."

These examples will sufficiently indicate the infant state of counterpoint previous to the time of Guido, and enable the reader to judge whether it was much improved by his discoveries.

Hubald died in 930, at the age of ninety. See COUNTERPOINT.

HUMPHREY, PELHAM, in *Biography*, was brought up with Blow and Mich. Wise, in the Chapel Royal, under Capt. Cook, who was appointed master of the children at the Restoration. When Humphrey lost his treble voice, he was admitted, in 1666, a gentleman of his majesty's chapel, and on the death of Capt. Cook, 1672, was appointed master of the children. He did not, however, long fill this honourable station, as he died, very much regretted, at the early age of twenty seven, in 1674.

His choral compositions are numerous for so short a life; as, besides his seven full and verse anthems, printed by Dr. Boyce, there are five preserved in score by Dr. Aldrich, in Christ-church, Oxford; and six in Dr. Tudway's collection, British Museum, that have never been printed.

As French music was much better known in England during the reign of king Charles II. than Italian, there are in the melody of this composer, and in that of Purcell, passages which frequently remind us of Lulli, whom king Charles pointed out to his musicians as a model. Indeed, it is said that Humphrey was sent to Paris by the king, in order to study under Lulli; and that, besides his merit in composition, he was an excellent performer on the lute. Indeed, he seems to have been the first of our ecclesiastical composers who had the least idea of musical pathos in the expression of words, implying supplication or complaint.

His anthem for three voices, "Have Mercy upon me, O God," has great merit on the side of expression, for the time in which it was composed, as well as harmony, in which there are several combinations that seem new and boldly hazarded for the first time, at least in choral music.

In his verse anthems many new effects are produced by modulation and notes of taste and expression.

The favourite interval in the melody of this composer is the false 5th, and if it be true, as related by Dr. Boyce, that Humphrey studied under Lulli at Paris, he probably acquired his partiality for this interval there, as it has long been in great favour in the serious French opera.

It is somewhat remarkable, that all the seven-verse anthems which Dr. Boyce has inserted in his collection, by this plaintive composer, should be in flat keys; most of them in C and F minor, which are much out of tune on the organ by the usual temperament of that instrument: however, if well sung, these crude chords may add to the melancholy cast of the compositions.

HUMPHRIES, JOHN, a young English musician of promising abilities, and a good performer on the violin, published, before he was twenty years of age, six solos for that instrument, which manifested more genius than experience. However, they were well received by dilettanti performers, from being natural and easy. His success in that publication encouraged him to further attempts; and in the year 1728 he published, by subscription, twelve sonatas for two violins and a base, which had some originality and agreeable imitations of Corelli, that made them the

delight of musical clubs and provincial concerts in our own memory.

Humphries died about the year 1730, and left in MS. twelve concertos on Corelli's model, which were printed after his decease, by Cooke, music-seller, in Newstreet, Covent Garden; but the more fanciful works of Vivaldi, Alberti, Tessareni, and Albinoni, being in circulation, and the more solid productions of Handel and Geminiani having refined our taste, the posthumous work of poor Humphries followed him down the stream of Oblivion, unnoticed by the inhabitants of Earth.

HUNT, MRS. ARABELLA, a lady much celebrated in the latter end of the 17th century, for her beauty, fine voice, and musical talents. Congreve has left a rapturous and ecstatic ode on her performance, which, if not seraphically exquisite, his verses must be the most *mendacious*, that is, the most *poetical*, that ever were written. It seems the most animated of all the author's fugitive pieces; and we should suppose that he fell strongly what he so warmly describes.

If matters of fact in our biographical articles were not more our business than amusement of our readers, we should insert this whole poem, as it surpasses in intelligible panegyric all that ancient poets have said of the miraculous powers of Orpheus, Amphion, or Linus. We cannot help giving the first strophe as a specimen of auricular rapture.

On Mrs. Arabella Hunt singing,  
 "Let all be husht, each softest motion cease,  
 Be every loud tumultuous thought at peace,  
 And every ruder gasp of *breath*  
 Be calm as in the *arms* of death.

"And thou most fickle, most uneasy part,  
 Thou restless wanderer, my heart,  
 Be still; gently, ah, gently leave,  
 Thou busy idle thing, to heave.  
 Stir not a pulse, and let my *blood*,  
 That turbulent unruly flood,  
 Be softly staid.

"Let me be all, but my attention, dead.  
 Go, rest, unnecessary springs of life,  
 Leave your officious toil and strife,  
 For I would hear her voice, and try  
 If it be possible to die, &c."

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Whether this siren was a professional singer, or a lady, does not appear; she was contemporary with Purcell, and gained her musical fame chiefly by her admirable performance of his compositions. She taught the princess Anne of Denmark to sing; and was in such favour with queen Mary, that she bestowed on her an employment in the household, for the sake of having her near her person, and was frequently entertained by her performance in private, even in singing to her majesty common popular songs and ballads.

Old Mr. Gosling of Canterbury, used to relate a story which he had from his father, (one of the priests of the chapel royal, subdean of St. Paul's in the time of Charles II. and in the reign of king William, a favourite singer at court,) that queen Mary having expressed herself warmly in favour of the old Scots tune of "Cold and raw the wind doth blow," Purcell made it a perpetual base to an air in the next birth-day ode, 1692; beginning "May her blest example chase:" a piece of pleasantry occasioned by her majesty asking for this tune, after he, (Gostling,) and Mrs. Arabella Hunt, with Purcell to accompany them on the harpsichord, had exerted all their talents and abilities to amuse so great a personage with compositions which they mistakenly thought of a superior class.

Mrs. Hunt died in 1705, when Congreve, under her picture playing on the lute by sir Godfrey Kneller, furnished the following lines, which in his works are called an epigram.

"Were there on earth another voice like thine,  
Another hand so blest with skill divine;  
The late afflicted world some hopes might have,  
And harmony retrieve thee from the grave."

HYPPOMACHUS, in the *Ancient Greek Music*. An eminent performer on the flute, perceiving one day at a public exhibition, that one of his disciples of ordinary talents was violently applauded by the common people, silenced him by a blow of his cane; telling him that the greatest proof of his ignorance was the being applauded by the mob.

JACKSON, WILLIAM, an eminent musical composer, was a native of Exeter, in Devonshire. He was pupil of the celebrated Travers, and may be said to have imbibed no small portion of that composer's spirit. It must be allowed that Jackson possessed a

considerable share of intellectual ability, and evinced on many occasions a very distinguished taste for the fine arts. His judgment in general was sound; genius will not be denied him, and when genius, judgment, and taste are united in the same person, we are entitled to expect an approximation to human excellence. At the same time it must be confessed, that these qualities were strongly alloyed by a mixture of selfishness, arrogance, and an insatiable rage for superiority.

In many of his musical compositions he has displayed traits of novelty, but these are not the most estimable of his productions. The "Elegies," the best of his works, possess superior melody, for which we may allow him credit; but the harmony of these is in some measure derived from his old master; that is, they are constructed upon the model of that composer's canzonets. Indeed, many of Jackson's early compositions favour much of the spirit and contrivance of Travers.

Jackson's fame, in a great measure, may be said to be founded in his judgment of selection with regard to poetry; though he sometimes took unwarrantable liberties with his author, in order to accommodate the lines to his music.

Perhaps no composer copied less from others than Jackson, yet at the same time it must be admitted that he was a palpable mannerist. His most interesting and novel melodies are too frequently associated with common passages that have existed almost from the origins of music; the descent of four notes in the diatonic order is sufficient to illustrate our meaning. Jackson's peculiar fort existed in giving an elegant and plaintive melody to elegiac poetry. In constituting harmony, without rendering the middle part or parts of a composition destitute of melody, Jackson stands unrivalled.

This is no trivial praise, when it is known that, before his time, composers were, and are at present, very defective in this part of their art.

It was a defect in Jackson's music, that his melody would suit any species of plaintive lines: few of his compositions displayed the art of mingling expression with melody, and preserving the latter in its purity. His "Fairy Fantasies," not yet published, evince more congruity than any others of his works.

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Jackson paid his court to the graphic muse, but never looked at nature, believing, that by copying other masters, he might at last arrive at excellence. His great model was his friend Gainsborough, whose colouring and composition he constantly endeavoured to imitate, sometimes with a degree of success which induced him to lay a false claim to the merit of originality. But had he succeeded in even equalling that great artist, his pictures would not have spoken the language of nature; the man who merely copies another, either in music or painting, can never be considered a great artist; he can only be a faint echo, and ranked among the *servum pecus imitatorum*.

Jackson's literary works, though not of the highest order, possess genius. He wrote "Thirty Letters on various Subjects," 8vo. "The Four ages, and other Essays," 8vo. "Treatise on the present State of Music." Also some papers in the essays of the Exeter Society. He produced eighteen musical publications, consisting of "Hymns, Songs, Canzonets, Elegies," and an "Ode to Fancy," &c.

Jackson was elected organist of St. Peter's cathedral, Exeter, in 1777, and continued in that situation till his death, in 1803.

Though his general mode of living was temperate, yet he thought that a still greater abstinence would prolong his existence. He latterly dined on milk-porridge, and drank water. This experiment was fatal. His habit necessarily became impoverished, and his existence terminated in a dropsy, at the age of 73.

KING JAMES I, OF SCOTLAND -

*Editorial note: Final passages after the biography proper, discussing music during his reign.*

James, an accomplished but unfortunate prince, is said by all the British historians to have been a skillful musician; and it is asserted, that he not only performed admirably on the lute and harp, but was the inventor of many of the most ancient and favourite Scottish melodies. Where this prince acquired his knowledge in music is not ascertained; but it is probable that it was in France, in his passage home from which country he was taken prisoner by the English. Before the reformation we hear of no music being cultivated in Scotland but plain-song, or

chanting in the church; nor afterwards, for a long time, except psalmody.

The genuine and ancient Scots melodies are so truly national, that they resemble no music of any other part of Europe. They seem to have been wholly preserved by tradition till the beginning of the last century, when a collection of Scots songs was published by a Mr. Thomson of Edinburgh, for which there was a very large subscription; and in February, 1722, a benefit concert was advertised for the editor, to be terminated, at the desire of several persons of quality, with a Scottish song. To this publication and concert may be ascribed the subsequent favour of their national, singular, and often touching melodies, south of the Tweed.

Tassoni, indeed, (lib. x. cap. 23.) tells us, that "James I. king of Scotland, had not only composed sacred music, but invented a new species of plaintive melody different from all others; in which he has been imitated by the prince of Venosa; who," he adds, "in our times has embellished music with many admirable inventions." This assertion greatly increased our desire to examine works in which so many excellencies were concentrated; particularly as we had long been extremely desirous of tracing the peculiarities of the national melodies of Scotland, from a higher source than David Rizzio. But in a very attentive perusal of all the several parts of the whole six books of the prince of Venosa's madrigals, we were utterly unable to discover the least similitude or imitation of Caledonian airs in any one of them; which, so far from Scots melodies, seem to contain no melodies at all; nor, when scored, can we discover the least regularity of design, phraseology, rhythm, or, indeed, any thing remarkable in these madrigals, except unprincipled modulation, and the perpetual embarrassments and inexperience of an amateur, in the arrangement and filling up of the parts.

Buchanan, among other historians, has drawn the character of James I. of Scotland at full length; and among many other particulars, mentions his being excellently skilled in music; more indeed, he adds, than was necessary or fitting for a king: for there was no musical instrument on which he could not play so well, as to be able to contend with the greatest masters of the art in those days. Buch. Rer. Scot. Hist. lib. x. sect. 57.

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And in the continuation of Fordun's Chronicle (Scots-chronicon, vol. iv. p. I S33.), is a character of James I. which ranks him equally high as a musician. And in Hector Boethius is an eulogium upon him, which we shall give in the dialect of the country, from the translation of that historian by Bellenden.

"He was well lernet to ficht with the sword, to just, to turnay, to worsyl, to sing and dance, was an expert musicinar, richt crafty in playing baith of lute and harp, and sindry other instruments of musik."

This polished and ingenious prince may have added some melodies to the tunes of his country, imitating the national style ; but, in general, the old and genuine Scots tunes seem still more ancient than even the time of James I., who being a good musician, had he been the original inventor of melodies, would have made them accord more to the rules of composition built on the scale of Guido, which was well known all over Europe at the time when this monarch was in existence. And, indeed, however singular and pleasing these airs may be, they are drawn from so imperfect a scale, and so frequently begin in one key and end in another, that we cannot help thinking they were produced before the scale of Guido was formed. (See OSSIAN.) It seems as if national tunes might be called traditional, and the general music of Europe cultivated.

### KING JAMES I OF ENGLAND

*Editorial nbote: Final passages after the biography proper, discussing music during his reign.*

The accession of James to the crown occasioned no immediate benefit to science or refinement in the polite arts; as the country he quitted was still less polished than that in which he arrived. Nor does it appear that this prince, either from nature or education, was enabled to receive any pleasure from music; however, early in his reign, the gentlemen of his chapel, assisted by the influence and solicitation of several powerful noblemen, who pleaded their cause, severally obtained an increase of ten pounds to their annual stipend.

An entry is made of this event in the cheque-book of the Chapel Royal, signed, not only by five of the great officers of state, but by the subdean, chaplains, and gentlemen of the chapel then living.

Among these petitioners there is but one name, that of Edmund Hooper, which ever appears afterwards in the lists of musicians eminent for composition or performance, except Bird, Bull, and Gyles, who had distinguished themselves in the preceding reign.

Anthems, masques, madrigals, songs, and catches, seem to comprise the whole of our vocal music for the church, the stage, and the chamber, at this time. And with respect to instrumental productions under the title of "Fancies, &c." as they were chiefly composed for lutes and viols, which are now laid aside, if they had been replete with genius and learning, justice could not have been done to them in the performance. Luckily the chief part of them are of so artless and insipid a kind, that no loss would accrue to judicious and reasonable lovers of music by their utter annihilation.

Elway Bevin and Orlando Gibbons were the best, and almost the only good composers during the reign of James I. if we except those which the reign of queen Elizabeth had produced, and who embellished during a few years her successor's reign. See BEVIN, and ORLANDO GIBBONS  
KING JAMES II OF ENGLAND

*Editorial note: Final passages after the biography proper, discussing music during his reign.*

James was too gloomy and bigotted a prince, during the latter part of his life, to have spirit or leisure for cultivating or encouraging the liberal arts; nor, indeed, does he seem to have revolved any other idea in his mind, than the romantic or impracticable plan of converting his three kingdoms to the Catholic faith. And his subjects seem to have been in such a ferment during his short reign, that nothing, which deserves to be recorded, was atchieved by any of them, except the wresting from him that power he abused. This remark is not made without recollecting that Newton published his Principia, and Locke finished his "Essay on Human Understanding," while this prince sat on the throne; but it can never be imagined that during so short and turbulent a reign, two works which exalt human nature more perhaps than any which the longest reigns upon record ever produced, could have been brought to maturity. Indeed, Purcell, who had so

much distinguished himself in the former reign, does not appear, by the date or occasion of his exertions, to have produced any particular anthem, ode, or drama, for the church, court, or stage, from the death of Charles II. his first royal master, till after the Revolution, except the anthem "Blessed are they that fear the Lord," which he composed by order of the court in 1687, as a thanksgiving for the queen's pregnancy.

JANNEQUIN, CLEMENT, in *Biography*, a French composer, who flourished early in the 16th century, during the most splendid period of the reign of Francis I. when, though we hear of but few great musicians at his capital, yet so many subsisted, particularly in the Low Countries, that music in parts became common from that school all over Europe; and Jannequin, though he is placed by Walther in the middle of the 16th century, must have flourished much earlier; as a curious composition by him, called "La Bataille," printed in the tenth book of "French Songs for four Voices or instruments," is preserved in the British Museum, which though it did not appear in this edition, by Tylman Susato, of Antwerp, till 1545, must have been composed long before that time; for the song was written and set on occasion of the famous and obstinate battle of Marignan, which lasted two days, and was fought during the first year of Francis I. 1515, between the French and Swiss, who disputed their passage to the Milanese.

As this composer seems the first who tried to prove that music as well as painting and poetry was an imitative art, we shall give the whole title of the book of French songs for four voices or instruments preserved in the British Museum.

"Le Dixiesme livre des Chansons, contenant La Bataille à 4, de Clement Jannequin, avec la cinquiesme partie de Phillippe Verdelot, si placet, et deux Chasses du Lievre à 4 Parties, et le Chant des Oyseaux a 3, 1545.

"La Bataille, ou defaite des Suisses a la journee de Marignan; à 4 ou a 5, Clem. Jannequin.

"Le Chant des Oyseaux, i. 3. Nic. Gombert.

"La Chasse du Lievre, à 4. Incognito Authori.

"La Chasse du Lievre, à 4. Nic. Gombert."

In the Battle-piece, as well as in the other imitative pieces in the same collection, there are

several long movements in the Bataille, in which the noise and din of war, during this memorable conflict, are imitated. In the song of birds, and in each composition called "The Chace," or hunting of the hare, the composers have severally tried to express the words with more exactness than we had seen attempted before. Indeed, the best counterpoint and the most ingenious contrivances, with respect to musical composition, anterior to this period, are contained in the masses and motets of the church, where nothing like expression, or even the true accent of words is attempted. But here, though clumsily done, we have specimens of musical imitations, it should seem, for the first time.

The name and works of Jannequin had penetrated into Italy early in the 16th century, as we find by Zarlino, the elder Doni's catalogue of music, Pietro Pontio, and Zacconi. A work of his, entitled "Inventions Musicales," in four and five parts, was published at Paris and Lyons, 1544.

JANSONS, Messrs. in *Biography*, two brothers, the most celebrated performers on the violoncello in France, at the time when M. Laborde published his "Essais sur la Musique," and consequently, according to that author, "the best in the universe." These were rivals of the two brothers, Dupont, whose performance gave equal delight. It is hardly possible to play an adagio with more delicacy, taste, and feeling than the eldest Janson. The eldest Dupont's execution was truly astonishing; and it is among extraordinary circumstances, that four such performers on the same instrument should flourish at the same time in one city.

JARNOWICH, or GIORNOVICHI, in *Biography*, one of the most agreeable performers on the violin of the present age, or perhaps of any age. He delighted, if not astonished more, the oftener he was heard. No one had more facility of execution, or executed with more grace the greatest difficulties. He composed concertos, which, without appearing learned, or dividing the attention by the contrivance of the inward parts, cherish the melody of the principal violin, and give a relief to the most rapid as well as the most pathetic periods of the cantilena. But such was the brilliancy of his bow, that he always seemed playing with his part. His slow movements never border on psalmodia, but have always a "unity of melody" of the most interesting

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and engaging kind, so complete in taste and variety, as to stand in no need of graces or embellishments to make it palatable. In his manner of playing, in the carriage of himself and instrument, there was a something for which we have no elegant word; an ignorant and vulgar critic would perhaps call it a slang. If this performer, while in England, had been less capricious, and of a temper more practicable, he might have governed the musical world as despotically as Giardini had done before, and been a much richer man than caprice and extravagance would ever allow him to be. Though the French, with their usual ingenuity of disguising names, call him Jarnowich, he wrote Giornovichi, being by birth a Sicilian.

This admirable performer, after quitting England, resided a considerable time at Hamburgh, where he was no less remarkable for his performances on the violin, than as a sword's-man, a dancer, a billiard-player, and for feats of activity of all kinds. When in England, at the same time as the accomplished Creole, St. George, he was a match for him with the foils, and more than a match for the fencing-masters. And being a man of a difficult commerce, and very sensible of his superiority in the use of arms, he was often captious and insolent in society, and wished for nothing more than opportunities of manifesting his talents. He had fought several duels in France and Russia before his arrival in England; and after quitting our island, he was wounded in the arm at Hamburgh, in an affair of honour, so severely, that it was thought both his bow-hand and sword-arm were so disabled, as never more to allow him either to fiddle or fight. And some years elapsed before he was again heard of as a musician. During which tranquil period he seems to have subsisted as a gambler, being dexterous at all kinds of games. But in 1804, going again to Russia, accounts came to this country that he died at a billiard table at Petersburg, the latter end of that year.

Though Jamowich's taste, fancy, and performance on the violin were so excellent, as a composer he seems to have been self-taught, and not a regular bred contrapuntist. It has been said, that in his early youth he had been an apprentice to a rope-dancer and tumbler; which will account for his extraordinary agility, feats of activity, and dancing talents. He danced a hornpipe, not only better than

any of our sailors, but as well as Nancy Dawson or Slingsby. The rest of his history is but little known. He arrived, at an early period of his life, at Paris, and delighted and astonished all hearers. In 1780 he had quitted that capital to visit other countries.

IBYCUS, in *Biography*, one of the nine celebrated Greek lyrics. Some say he was the son of a native of Reggio, but born in Messina. He was likewise a great musician, and inventor of the instrument called Sambuca, of four strings of acute sound; and according to Euphorion in Athenacus, of the Troglodites, from its resemblance, to the sambuca, which was triangular. The military instrument mentioned by Polybius, lib. viii. was called *sambuca*.

Ibycus flourished in the 60th olympiad, and the 214th year of Rome. He was author of various works, of which Henry Stephens has collected fragments. The unfortunate Ibycus being attacked by thieves, and begging in vain that they would spare his life, when on the point of receiving the blow which left him for dead, he cried out to a flock of cranes that was hovering over him, to bear witness against his murderers. Some time after these assassins being in a market, and having spied a flock of cranes, said to each other, laughing, there go the witnesses against us for the death of Ibycus. This speech being reported to the magistrates, the thieves were put to the torture, when they confessed the fact and were hung. Hence came the proverb *Ibyci Grues*, against villains whose crimes were accidentally discovered. The following verse of Ausonius on the subject is well known:

"Ibycus ut periit, vindex fuit altivolans Grus."

Plato, Plutarch, Athenæus.

JEACOCK, SAMUEL, in *Biography*, brother to the celebrated president of the Robin-Hood society, was by trade a baker, and carried his loaves to his customers on his own shoulders. He would not have been mentioned here among musical dilettanti merely for being fond of "music, but for a peculiar talent of which we have never known any other person possessed. This worthy tradesman played a little on several instruments, but chiefly the tenor; and at the Madrigal society, established in his time, he used to sing the base part. He was an excellent judge of instruments played with the bow; their strings, tone, and construction; found out their

defects, and often cured them. He was one of the best ringers and swimmers of his time; and even when in years, was very expert in other manly exercises. But his most extraordinary talent was the being able, without knowing the names of the keys of the harpsichord, to play upon it, with his 10 fingers, without the least hesitation, any number of changes in a peal of 10 bells, which changes amounted to 3,628,800. After seeing as well as hearing this astonishing performance on our own instrument, we tried to express, in musical notation, the changes in favourite peals on eight or ten bells, but were totally unable to play them even with the notes before us, or to meet, among the greatest performers on the harpsichord, with any one that could. The melodies produced by these changes are so wild and unlike any thing to which the hand or the eye is accustomed, that they are as difficult to a consummate master, as the first tune to a child who has just learned the gammut. See BELLS and CHANGES.

JELIOTTE, in *Biography*, a French vocal performer of great talents and public favour at Paris, which continued undiminished to the end of his life.

He was a native of Berne, of a very good family of that province, and not intended for the profession which he embraced, and which, luckily for the public, his early youth made him prefer to that which would have been more agreeable to his parents, and more befitting their rank in life.

No singer was ever gifted with a finer voice, or knew better how to use it, nor was a better musician than Jeliotte. Though he had been dead 25 years when this article was written (1780), the charms of his voice, his taste, and his action were not forgotten, nor the transports by which the public expressed their gratitude, whenever he appeared on the stage.

No one was ever so happy in a great number of friends, or ever better deserved them than Jeliotte. His natural wit, ornamented and polished by his knowledge of the world, and his agreeable personal qualities, made him always sought, for his own sake, as much as for the diversity and charms of his talents. Laborde.

JENKINS, JOHN, an English musician of great eminence in the 17th century, was born at Maidstone, in Kent, 1592. He was a voluminous composer of fancies for viols during the reign of

Charles I. and the interregnum, which were in great favour throughout the kingdom. Instrumental music was in a very rude state at this time. His first publication, however, was vocal, being a collection of songs under the title of "Theophila, or Love's Sacrifice," folio, 1651. None of the infinite number of pieces that he composed for viols, which occur in all the manuscript collections of the times, were printed; yet, in 1660, he published twelve sonatas for two violins and a base, with a thorough-base for the organ or theorbo, which was re-printed in Holland, 1664. These were professedly in imitation of the Italian style, and the first of the kind which had ever been produced by an Englishman. It was at this time an instance of great condescension for a musician of character to write expressly for so ribald and vulgar an instrument, as the-violin was accounted by the lovers of lutes, guitars, and all the fretful tribe.

In manuscript memoirs of music, written by the honourable Roger North, of Rougham, in Norfolk, brother of the lord keeper North, to which we were allowed access by his descendant, the late Rev. Dr. Montague North, canon of Windsor, there is a very diffusive account of Jenkins, the circumstances of whose life have suggested to the author many moral reflections on the instability of musical renown. "It is of small importance," says he, "to the state of the world, or condition of human life, to know the names and styles of those composers of our own country who have excelled the Italians themselves in every species of music, but that for the voice; therefore the oblivion of all such things is no great loss. But for curiosity sake, as other no less idle antiquities are courted, it would doubtless afford satisfaction to professors and lovers of the art, if they could acquire true information concerning their names, characters, and works: of the latter, much knowledge might be obtained, if the old collections, not yet rotten, of many patrons of music were accessible. In these you might still find the productions of Alphonso, Ferabosco, Coperario, Lupo, Mico, Este, and divers others, especially of John Jenkins, whose musical works are more voluminous, and, in their time, were more esteemed than all the rest, though they now (1728) lie in the utmost contempt.

"I shall endeavour to give a short account of this\* master, with whom it was my good chance to have had an intimate acquaintance and friendship. He lived in king James's time, and flourished in that of "king Charles I. His talents lay chiefly in the use of the lute and base, or rather lyra-viol. He was one of the court musicians, and was once brought to play upon the lyra-viol before king Charles I. as an extraordinary performer. And when he had done, the king said he did wonders upon an inconsiderable instrument. The lyra-viol was a viol de gamba, with more strings, but differently tuned from the common six-string base. Its notation, like that of the lute, was written in entablature. He left London during the rebellion, and passed his time at musical gentlemen's, houses in the country, where he was always courted and at home, wherever he went; and in most of his friends' houses there was a chamber called by his name. For, besides his musical excellencies, he was an accomplished and ingenious person, and of such inoffensive and amiable manners, that he was esteemed and respected for his virtues and disposition, long after age had deprived him of his musical powers.

"It is not possible to give an account of his compositions, they were so numerous, that he himself outlived the knowledge of them. A Spanish nobleman sent some papers to sir Peter Lely, containing fragments of a consort (concerto), in four parts, of a sprightly kind, such as were then called *fancies*, desiring that he would procure for him the rest, *coûte qui coûte*. Lely gave me these papers, as the likeliest person to get them perfected. I shewed them to Jenkins, who said he knew the consort to be his own; but when or where composed he knew not, and was unable to recollect any more about it.

"His fancies were full of airy points, grave and triple movements, and other variety. And all that he produced till his declining age, was lively, active, decided, and fanciful. And of this kind he composed so much, that the private (or chamber) music, in England, was in a great measure supplied by him; and they were the more coveted, because his style was new, and, for the time, difficult: for he could hardly forbear divisions, and some of his consorts were too full of them. But it must be owned, that being an accomplished master on the viol, all his

movements laid fair for the hand, and were not so hard as they seemed.

"His vein was less happy in vocal music, though he was fond of setting words, and occasionally of teaching to sing; but he had neither voice nor manner fit for it. In his sprightly moments he made catches. [Nothing of this kind now remains of Jenkins, but his little round: "A boat, a boat, haste to the ferry," which is a happy selection and combination of pleasing sounds], and strains that we called rants, with a piece called "The Cries of Newgate," which was all humour and very whimsical. But of all his concerts, none flew about with his name so universally as the small piece called his "Bells," or "The Five Bell Consorte." In those days the country fiddlers were not so well supplied with light music from London, as since; and a master that furnished them with new tunes, that they were able to play, was a benefactor."

Jenkins lived to the great age of eighty-six, eighteen years after the restoration. And Mr. North, the author of these memoirs, who was born in 1650, lived till 1733.

JERMOLI, in Biography, the principal tenor singer in the comic opera, succeeded Trebbi in 1777, when the Todi was the first Buffa. Neither his voice, action, or style of singing, were of the first class, or above mediocrity; and when Lovattini quitted this country, he left a blank in the comic opera, which has never since been filled up to our satisfaction.

JEWIT, RANDAL, OR RANDOLPH, in Biography, a disciple of Orlando Gibbons, and bachelor of music in the university of Dublin, was organist of Christ-church in that city, where he was succeeded by Bateson.

In 1639, Jewit resigned his place at Dublin, where his successor was Benjamin, afterwards Dr. Rogers; and returning to England, he was appointed organist of Winchester, where he died after having acquired great esteem for skill in his profession.

JHONSEN, [sic = JOHNSON]. ROBERT, in Biography, an ecclesiastic, and a learned musician, was one of the first of our church composers who disposed his several parts with intelligence and design. In writing upon a plain-song moving in slow notes of equal value, which was so much practised in these times, he discovers considerable art and ingenuity in the manner of treating subjects of fugue

and imitation; in which kind of writing he seems to have been much superior to Taverner.

IMMYNS, JOHN, in *Biography*, a self-taught musician, said to have become a notable lutenist after 40, by the perusal of Master Mace, whose ideas, taste, and language seem to have been perfectly congenial. Immyns founded the Madrigal society, and was so convinced of the perfection of that species of music, particularly of queen Elizabeth's reign, that " he looked on Handel and Bononcini as the great corrupters of the science." He had a cracked counter-tenor voice, played on the common flute, the viol da gamba, violin, and harpsichord, but on none of them well. Though originally an attorney, there was doubtless a conflict between the two professions—

— — — "but music won the cause:"

However, with all his harmonical zeal and enthusiasm, he never obtained a higher rank in the profession, than that of amanuensis to Dr. Pepusch, and copyist to the Academy of Ancient Music at the Crown and Anchor. Yet he was always in cheerful spirits; and the honour of having established the Madrigal society, and being its chairman at different alehouses in the city, presiding over dilettanti tradesmen, mechanics, and psalm singers, contributed as much, perhaps, to his pride and felicity, as the being president of the Royal Society, or speaker of the house of commons could have done. But alas ! the tyrant Death dragged him from all his sublunary felicity in 1764.

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JOMELLI, NICOLO, in *Biography*, one of the most intelligent, learned, and affecting dramatic composers of modern times, was born at Avellino, a town about twenty five miles from Naples, in which city he had his musical education under Leo and Durante. The first opera to which we find his name, is " Riccimero Rè de' Goti," composed for the Argentina theatre at Rome, 1740: and between that period and 1758, he composed for that city fourteen operas, besides others for Venice and different Italian theatres.

From 1758 to about 1768, he resided in Germany, being engaged in the service of the duke of

Wurtemberg, at Stuttgart, or rather at Ludwigsburg, his new capital, where Jomelli's works were performed. Here he produced a great number of operas and other compositions, by which he acquired great reputation, and totally changed the taste of vocal music in Germany. On his return to Italy, he left all these productions behind him, upon a supposition that he should again resume his station at Ludwigsburg, after visiting his native country. But as he never returned thither to claim these compositions, they fell into the hands of his patron, the duke of Wurtemberg, who preserved them as precious relics of this great master.

Proposals were published at Stuttgart, in 1783, and in Cramer's *Mag der Mus*, for September of the same year, for printing by subscription the entire dramatic works of Jomelli in score, which he composed during his residence at the court of the duke of Wurtemberg, consisting of fifteen serious operas, five pastoral dramas, and three burlettas; but whether this undertaking was ever accomplished, we have not been able to learn.

The serious operas which Jomelli composed for Stuttgart, are the following: "L'Olimpiade, La Clemenza di Tito, Nitteti, Pelope, Enea nel Lazio, Catone in Utica, Il Re Pastore, Alessandro nell' Indie, Ezio, Didone, Demofonte, Semiramide, Vologeso, Artaserse, and Fetote." Pastoral dramas; " Imenco in Atene, Il Pastore Illustre, and L'Isola Disabitata." Comic operas: "Il Matrimonio per Concorso, La Schiava Liberata, and Il Cacciatore Deluso."

Very few entire operas of Jomelli were ever performed in England: the first was "Attilio Regolo," in 1753, without any captivating singer. Serafini, first man, with little voice, though a good actor; and the Visconti, first woman, but now *passée*, were little able to render the music captivating, or even to do it justice. Yet an extraordinary circumstance happened during the whole run of this opera, which no other, perhaps, could ever boast. This drama was terminated by a piece of recitative without a subsequent air, in speaking which, Serafini was constantly encored. A circumstance the more extraordinary, as the English in general, who are ignorant of the Italian language, hate recitative, and would never go a second time to an opera, if not attracted by the airs and fine singing.

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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In 1755, Jomelli's opera of "Andromaca" was performed in London; in which the first air, "Si soffre un cor trianno," has considerable merit; but the close of the allegro is now old fashioned. A great part of this opera was composed by Jomelli in his first manner; but originality and the hand of a master always appear. The air, "Eccoti il figlio," as sung and acted by Mingotti, was truly dramatic and affecting. The whole is very superior to almost all contemporary productions.

In 1759, a duet by Jomelli, in the pasticcio opera of "Vologeso," was extremely pleasing, and the first which, we remarked on the present dramatic model, chiefly in dialogue, with only bursts of passion, in two parts. And Elisi, while he was in England, sung several grand airs by Jomelli, composed on purpose to display that singer's dexterity in hitting wide intervals.

In 1768, Guarducci, instead of an opera for his benefit, had the oratorio of "Betulia Liberata," written by Metastasio, and set by Jomelli, in which, among many admirable compositions, an air of supplication by the high priest, through which were heard the murmurs of the people in a distant chorus, crying for peace and bread in tones so subdued as scarcely to be heard, was justly admired for its fine and new effect.

After he quitted Germany, Jomelli composed a great number of operas expressly for the king of Portugal, who tried every expedient to tempt him to go to Lisbon; which honour, though he declined, on account of the delicate state of his wife's health, yet he annually furnished that prince with new productions, as well as with whatever he composed for other purposes.

He composed, after his return to Naples, three operas for that city: "Armida," in 1769; "Demofonte," 1770; "Ifigenia in Aulide," 1771. And in 1772, "Achille in Sciro," for Rome, which was his last.

Some of the music which he composed for the dances of his operas has been much celebrated, particularly his "Chaconne," which is well known in England, and has served as a model for that species of dance throughout Europe, ever since it was composed.

The operas of Jomelli will be always valuable to professors and curious collectors, for the excellence

of the composition; though it has been thought necessary, in compliance with the general rage for novelty, to lay them aside and to have the same dramas new set for the stage, in order to display the talents, or hide the defects, of new singers.

As Jomelli was a great harmonist, and naturally grave and majestic in his style, he seems to have manifested abilities in writing for the church, superior even to those for the stage.

Of the many oratorios he composed, we are only acquainted with three: "Isacco Figura del Redentore;" "Betulia Liberata;" and "La Passione;" all written by Metastasio, and all admirably set. In the first accompanied recitative and air of "Isacco," at the opening of the second part, beginning, "Chi per pietà mi dice, il mio figlio che fa?" in which are painted, with an uncommon degree of agitation and passion, the anxiety and terror of Sarah, during the absence of Abraham, whom she supposes is in the act of sacrificing her son Isaac, have been justly much admired.

We are in possession of a Te Deum and a Requiem of his composition, which manifest him to have been a great master of the church style; though he had acquired great fame as a dramatic composer before he began to exercise himself in this species of writing, concerning which he had never bestowed a thought since he left the music school, or conservatorio, till about the year 1751, when it having been determined at Rome that the music for passion-week should be as excellent as possible, Durante, Jomelli and Perez, were employed to set the lessons from the Lamentations of Jeremiah, for the three most solemn days of that holy time. Jomelli's composition was performed on Wednesday, Perez's on Thursday, and Durante's on Good Friday. The first is entitled "Lettione Primo per li mercoledì santo con Violini, Oboè, Viola, Flauti e Corni da Caccia." The second "Lettione Prima del Giovedì santo, a Soprano solo, con Violini, Viola, Oboè e Corni da Caccia." And the third "Lettione Terzi del Venerdì santo, a 4 Voci, con Violini, Viola, e Corni da Caccia." Having procured a score of these compositions at Rome, and lately examined them, we can venture to say that they all appear admirable: and as the composers were all men of great abilities, who exerted themselves on this honourable occasion, it is difficult to determine,

in their several styles, which is the best.; the productions of Jomelli and Perez are in an elevated, elegant, dignified, supplicating, and expressive oratorio style and that of Durante more in the ancient style of church music: more learned in modulation, more abounding in fugue, and more elaborate in the texture of the parts as might be expected from his maturer age, and the solemnity of the day on which his music was to be performed.

But though Jomelli acquired considerable fame by this composition for the church, yet he was so far from being intoxicated by it, that in a visit to Padre Martini, at Bologna, soon after, he told this learned contrapuntist that he had a scholar to introduce to him. Padre Martini assured him, that he should be glad to instruct any one so well recommended. And a few days after, the good father asking who and where was the disciple he had talked of? Jomelli answered, *Padre son io*; and pulling a *studio* of paper out of his pocket, on which he had been trying his strength in modulation and fugue upon *canto fermo*, begged of him to examine and point out his errors.

From this period he produced many admirable compositions for the church, in which he united elegance with learning, and grace with bold design. Among other productions of this kind, the two following merit commemoration. An "Offertorio," or motet, for five voices without instruments, followed by an Alleluja of four parts in chorus; and a "Missa pro defunctis," or burial service, which he composed at Stuttgart for the obsequies of a lady of high rank and favour at the court of his patron, the duke of Wurtemberg. These compositions, which are learned without pedantry, and grave without dullness, will be lasting monuments of his abilities as a contra-puntist.

But the most elaborate of all his compositions, the "Miserere," or fifty-first psalm, translated into Italian verse, by his friend Saverio Mattei, which he set for two voices, accompanied with instruments, in 1773, the year, before his decease. In this production, which breathes a pious gravity, and compunction of heart suited to the contrite sentiments of the psalmist, there is a manifest struggle at extraneous modulation and new effects, perhaps too much at the expense of facility and grace. Though all the movements of this composition are slow, yet the execution is so difficult, both to the voices and

instruments, that when it was performed in London at Marchetti's benefit, it was the opinion of the late Mr. Bach, that Jomelli had purposely written what he could not execute himself, in order to perplex the performers. This, however, must have been said in pleasantry, for Jomelli had no malevolence in his disposition; perhaps in striving at excellence with too great solicitude, he sometimes had recourse to art and study, instead of giving way to his own feelings. There are, however, admirable strokes of passion as well as science in the music that he has set to this psalm, which, though above the comprehension of common hearers, will afford great pleasure to those that are able to read the score, or to follow the performers through the labyrinths of art.

This admirable composer had, in general, such a facility in writing, that he seldom courted the Muse at an instrument; and so tenacious a memory, that Sacchini assured us he frequently composed an air on opening a book of lyric poetry, while, like a peripatetic, he has been walking about a room, which he remembered a year after, and then committed it to paper, as fast as he could write a letter.

As Raphaël had three manners of painting, Jomelli had three styles of composition. Before he went to Germany, the easy and graceful flow of Vinci and Pergolesi pervaded all his productions; but when he was in the service of the duke of Wurtemberg, finding the Germans were fond of learning and complication, he changed his style in compliance with the taste and expectations of his audience; and on his return to Italy, he tried to thin and simplify his dramatic Muse, which, however, was still so much too operose for Italian ears, that in 1770, upon a Neapolitan being asked how he liked Jomelli's new opera of "Demofonte," he cried out with vehemence, *è scelerata, Signore!*

Climate seems to operate so much on music, however its influence may be disputed in manners and government, that what is admired in one country is detested in another. In cold climates *labour* is necessary to circulation; in hot, *ease* is the grand desideratum. This principle is carried to such excess in Italy, that whatever gives the hearer of music the least trouble to disentangle, is Gothic, pedantic, and *scelerata*. As to difficulties of *execution*, in a *single part*, the composers and performers may

spin their brains, and burst their blood-vessels, and welcome, provided the texture of the parts is clear and simple.

The Gothic inventions, as they call them, of fugues, canons, and laboured counterpoint of the sixteenth century, they are willing to resign to the Flemings, who first brought them into Italy; but of which all the natives, except a few obstinate pedants, struggled to divest their music, particularly that for the stage, during the last two centuries.

It is the I only of learning and facility that is truly reprehensible by good taste and sound judgment; and *difficult* and *easy* are relative terms, which they only can define. To lovers of music who have heard much in various styles, little is new; as to others who have heard but little, all is new. The former want research and new effects, which, to the latter, old music can furnish. Palates accustomed to plain food find ragouts and *marceaux friands* too highly seasoned; while to those who have long been pampered with dainties, simplicity is insipid. How then is a composer or performer to please a mixed audience, but by avoiding too much complacency to the exclusive taste of either the learned, or the ignorant, the supercilious, or the simple?

The health of Jomelli began to decline in 1770, soon after we had seen him in perfect health at Naples. He was then corpulent, and reminded us of the figure of Handel. In 1771, he had a stroke of the palsy, which, however, did not impair his intellects, as he composed "Achille in Sciro" for the Roman theatre, and a cantata for the safe delivery of the queen of Naples, in 1772; and In 1773, his Italian "Miserere," the most elaborate and studied of all his works.

His learned friend, Signer Saverio Mattei, the translator of the psalms into Italian verse, from whose admirable version Jomelli had taken the "Miserere," or fiftyfirst psalm, drew up a very interesting account of the works and public funeral of the great musician, and printed it in his "Saggio di Poesia Latine et Italiane," published at Naples immediately after his decease.

The reverence and regard with which we have been long impressed for the works and character of this gifted man, have already rendered the article too long to admit of further extension, or we should have wished to insert Signor Mattei's whole account;

but having given it elsewhere, we shall here only cite the introduction, which does equal honour to the author and his friend.

Naples, September, 1774. "Yesterday all the musicians of this city united in celebrating the funeral of the great Jomelli. The church was very finely ornamented; and a great number of wax tapers were placed about the pompous bier. Two orchestras of three rows each could scarcely contain the vocal and instrumental performers who assisted in executing the music that was expressly composed on the occasion by the worthy Sabbitini, who beat the time himself, as *mæstro di capella*. It was the celebrated Genaro Manna, composer of the archiepiscopal church, who first suggested this plan of a public funeral, in which all these musicians had an opportunity of manifesting their regard for Jomelli, and of furnishing an example to posterity of the gratitude due to great talents, which may likewise stimulate young artists to merit equal honours. At the desire of Signor Manna, not only every musician attended the funeral and performed gratis, but contributed likewise towards the expenses of this solemnity.

"Jomelli was my friend; he lived two years in my neighbourhood, and I had frequent opportunities of conversing with him, and of admiring his captivating manners, particularly his modesty in speaking of rival artists, whose compositions he readily praised, though their authors were not equally candid in speaking of him.

"Jomelli had acquired considerable knowledge in other arts than music; his poetry was full of taste, and there is a fine ode of his writing, in the collection published at Rome, on the subject of the reconciliation between the pope and king of Portugal.

"He was ambitious of distinguishing himself from other composers in a way peculiar to himself. His invention was always fertile, his style lyrical and Pindaric; and just as Pindar darted from one subject to another, Jomelli changed his tones and themes in a way wholly new, and learnedly irregular."

This account is terminated with many excellent reflections on the style of Jomelli, and the cabals and frivolous taste of the Neapolitans at the time of his death. All we shall add is, that the latter works of Jomelli will be ever regarded with reverence by real

judges of composition, as there is no mixture of trivial or fantastical movements or passages in his truly classical, and often sublime works.

JONES, in *Biography*, a Welshman who was blind, and the best performer on the harp of his time. The old duchess of Marlborough would have retained him in her service, with a pension, as an inmate; but he could not endure confinement, and was engaged by Evans, the landlord of a well-accustomed home-brewed ale-house, at the Hercules' Pillars, opposite Clifford's Inn passage in Fleet street, where he performed in a great room up stairs during the winter season. He played extempore voluntaries, the fugues in the sonatas and concertos of Corelli, and most of his solos, with many of Handel's opera songs, with uncommon neatness, which were thought great feats at a time when scarcely any thing but Welsh tunes with variations was ever attempted on that instrument in the hands of other harpers. He also played on the violin, and accurately imitated on that instrument to the great delight of the home-brewed ale-drinkers, the sobs, sighs and groans of a Quaker's sermon.

Evans dying, his widow took Cuper's gardens in Surrey, opposite to Somerset-house; erected an orchestra there, which was reckoned the best for music in the kingdom; furnished it with an organ, which was played by little Harry Burgess, the harpsichord-player at Drury-lane, with his usual unmeaning neatness; and established the Gardens as an evening place of entertainment for the summer season, like Vauxhall, with the addition of fireworks. But it was too much in the vicinity of Drury-lane and Covent-garden for order and decorum to be long preserved inviolate; so that after four or five summers, it was suppressed by the magistrates; and poor Jones, who had been admitted as a performer in the orchestra by mother Evans, (as she was usually called) losing both his salary and importance, died about the year 1748. He was buried in Lambeth church-yard, and his funeral procession, attended by a great number of musical people, was solemnized by the performance of a dead march by a voluntary band of innumerable instruments.

JONES, JOHN, late organist of St. Paul's the Charterhouse, and joint organist of the temple with Stanley. The father of this musician, a worthy man of professional merit and good conduct, having

lived many years at lady Vanbrugh's, Whitehall, as a domestic musician, prevailed on her ladyship to patronize his son; which she did so effectually, that though his abilities as a performer or composer were not above mediocrity, nor were his person or manners very captivating, yet, by the zeal and influence of his father's patroness, he obtained three places, which are regarded by musicians as the posts of honour in London, and more desirable, if the king's chapel be excepted, than any at which an organist can aspire.

JORTIN, JOHN\*, in *Biography*, born in London in 1698, was son of Renatus Jortin, a native of Bretagne, in France, who came over as a refugee on the repeal of the edict of Nantes, and who was appointed one of the gentlemen of the privy-chamber to king William III, in 1691. He was afterwards secretary to admiral Russel, earl of Orford, and sir Cloudesly Shovel, and perished with the latter when his ship struck on the rocks of Scilly. This was in October 1707, when his son John, only nine years of age, was sent to the Charter-house as a day-scholar, where he laid the foundation of an exact and elegant classical taste. In 1715 he was admitted pensioner of Jesus college, Cambridge, and so distinguished himself by his talents and application, that, while he was under-graduate, he was engaged, by the recommendation of Dr. Thirlby to translate some of Eustathius's notes on Homer for Mr. Pope. He performed the work to the satisfaction of the poet, who, however, did not think it worth while to make any personal enquiry after a young student at college. I was," says Mr. Jortin, "in some hopes in those days (for I was young), that Mr. Pope would make enquiry about his coadjutor, and take some civil notice of him. But he did not, and I had no notion of obtruding myself upon him—I never saw his face." Mr. Jortin was admitted to the degree of bachelor of arts in January 1718- 19, and was elected fellow of Jesus college in October 1721, and in the following year he took his degree of M. A. In this latter year he was appointed one of the moderators at the disputations, and appeared likewise as a writer, by the publication of his "*Lusus poetici*," a collection of Latin poems, which have been ranked among the most elegant and truly classical compositions of the kind produced by a modern scholar. They have been frequently reprinted, and

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retain their original reputation. He was admitted to priest's orders in 1724, and in 1727 was presented by his college to the vicarage of Swavesey, near Cambridge. In 1730-1, he resigned his vicarage, and settled in London, where he served a chapel belonging to St. Giles in the Fields, in New street, Bloomsbury, about sixteen years. His first publication, after his arrival in the metropolis, consisted of four sermons on the truth of Christianity, which have since been incorporated in some of his subsequent publications. In the years 1731 and 1722, Mr. Jortin, in conjunction with bishop Pearse, Dr. Taylor, Mr. Upton, Dr. Thirlby, and others, published, in a series of twenty-four six-penny numbers, "Miscellaneous Observations upon Authors, ancient and modern," which were highly applauded by the learned of his own country, and which were translated into the Latin language at Amsterdam. He next published "Remarks on Spenser's Pœms." to which were subjoined "Remarks on Milton:" he published likewise "Remarks on Seneca." In 1747 he was appointed by his friend Dr. Pearse then rector of St. Martin in the Fields, to be afternoon preacher at a chapel in Oxendon-street. In 1749, Mr. Jortin, at the recommendation of archbishop Herring and bishop Sherlock, was appointed preacher of Boyle's lectures. The substance of the discourses which he delivered on this occasion, was afterwards inserted in his "Remarks upon Ecclesiastical History." Of this work, the first volume was published in 1751, and the second and d third in the years 1752 and 1754, the other volumes were given to the world after the author's death. In 1761, he had been presented by Archbishop Herring with the rectory of St. Dunstan in the East; and in the year he was presented by the same prelate with a Lambeth degree of D. D. The principal work of Dr. Jortin was his "Life of Erasmus," of which the first part was published in 1758, in one volume, 4to.; the second volume, printed in 1760, consisted only of observations on the writings of Erasmus. The ground-work of this piece of biography, is one drawn up by the celebrated Le Clerc, and published in his "Bibliotheque Choisie." "The life of Erasmus," says Dr. Knox, "abounds with matter interesting to the scholar; but the style and method are such as will not please every reader. There is a carelessness in it,

and a want of dignity and delicacy." Nevertheless it extended the reputation of Dr. Jortin beyond the limits of his native country, and established his literary character in the remotest universities of Europe. The declining years of Dr. Jortin were cheered by some substantial proofs of the esteem which he had inspired for his character and abilities. In 1762, he was collated by Osbaldiston to a prebend in the cathedral of St. Paul's, and in the same year he was presented by the same friend to the valuable vicarage of Kensington. The bishop as another proof of his determined patronage of our author, appointed him archdeacon of London, in April 1764, and it is believed he offered him the rectory of St. James, Westminster, upon the death of Dr. Samuel Nicholls, in November 1763, but he chose to continue at Kensington, that being a situation better adapted to his advanced age. Dr. Jortin died on the 5th of Sept. 1770, in the 72d year of his age. The tranquil composure of his last moments was expressed in the words he spoke to his nurse, who urged him to take more nourishment; "No," said he, "I have had enough of every thing." He left a widow and two children. The private character of Dr. Jortin was truly estimable: he had a spirit which raised him above every thing mean and illiberal, and would not permit him to stoop for preferment. His manners were simple, and in some respects rustic: he had true urbanity in his temper, and benevolence in his heart. As a public defender of religion, he is classed by bishop Watson among those great and eminent names who have honourably and successfully laboured to establish the truth and illustrate the doctrines of Christianity. Dr. Knox, speaking of his "Discourses on the Christian Religion,' which was one of the first fruits of his theological pursuit, says they abound with sound sense and solid argument, which entitled their author to a rank very near the celebrated Grotius. He farther adds, "as a poet, a philosopher, and a man, he served the cause of religion, learning, and morality." Besides the works already noticed, Dr. Jortin was author of an "Essay on Musical Expression;" of "Six Dissertations on different Subjects;" and after his death his "Sermons and Charges," in seven volumes) were given to the world. His works were published a few years since in an uniform manner, and may be had with or

without the life of Erasmus. Of these works a full account will be found in the "Memoirs of the Life and writings of Dr. Jortin," by the Rev. Dr. John Disney, who has also given the character of the author as drawn by the energetic pen of Dr. Parr. "Jortin," says he "whether I look back to his verse, to his prose, to his critical, or to his theological works, there are few authors to whom I am so much indebted for rational entertainment, or for solid instruction. Learned he was, without pedantry. He was ingenious without the affectation of singularity. He was a lover of truth, without hovering over the gloomy abyss of scepticism, and a friend to free inquiry, without roving into the dreary and pathless wilds of latitudinarianism. He had a heart which never disgraced the powers of his understanding. With a lively imagination, and elegant taste, and a judgment most masculine, and most correct, he united the artless and amiable negligence of a school-boy without ill nature, and sense without effort, he could at will scatter upon every subject, and in every book the writer presents us with a near and distinct view of the real man."

*\* Editorial Note. It is probable this was not by Burney, but is included here as he was mentioned in Vol 1 of Burney's "History", and he was the author of an "Essay on Musical Expression."*

JOSQUIN DEZ PREZ. or as he is called in Latin, *Josquinius* or *Jodocus Pratensis*, and in Italian *Giosquino del Prato*, in *Biography*, a Netherlander, the disciple of Okenheim, and *mæstro di capella* to Louis XII, king of France, was the greatest musician of his time; and, in many particulars, of any time, since the invention of counterpoint.

His compositions for the church, though long laid aside, and become obsolete by the gradual changes in notation, continue still to merit the attention of the curious. Indeed the laws and difficulties of canon, fugue, augmentation, diminution, reversion, and almost every other Species of learned contrivance allowable in ecclesiastical compositions for voices, were never so well observed, or happily vanquished, as by Josquin ; who may justly be called the father of modern harmony, and the inventor of almost every ingenious contexture of its constituent parts, near a

hundred years before the time of Palestrina, Orlando di Lasso, Tallis, or Bird, the great musical luminaries of the sixteenth century, whose names and works are still held in the highest reverence, by all true judges and lovers of what appears to us the true and genuine style of choral compositions.

This ingenious, learned, and voluminous composer, is enumerated, by Lewis Guicciardini, among Flemish musicians. However, the constant addition of *Pratensis*, or *Del Prato*, to his name, seems rather to make him a native of Prato, in Tuscany ; and the frequent mention that is made of him by Italian writers, implies at least, if he was not a native of Italy, that he had lived there, and that his works were very familiar to them ; for not only by the name of *Josquino*, *Jodoco del Prato*, is he often mentioned by *Franchinus*, and all the musical writers of Italy in the next age, as a most excellent composer, but by miscellaneous writers, who only speak of music incidentally. As a proof of this, we need give no better authority than the following passage in *Castiglione's* admirable "*Cortegiano*."

This author, speaking of the operations of prejudice in favour of great names, tells us of the eagerness and delight with which a polite company of his acquaintance had read a copy of verses, supposing them to have been written by *Sannazaro*, who afterwards, when it was certain that they were not of his composition, thought them execrable. "So likewise," says one of the interlocutors, "a motet sung before the duchess of Urbino was unnoticed, till it was known to be the production of *Josquin*."

*Franchinus*, enumerating the great musicians of his time, specifies *Tinctor*, *Gulielmus*, *Guarnerius*, *Jusquin de Pret*, *Gaspar*, *Agricola*, *Loyset*, *Obrecht*, *Brumel*, *Isaac*, and calls them *most delightful composers*.

The same author, in another work, lets us know that he had been personally acquainted with *Josquin*: for, speaking of some inaccuracies in the sesquialterate proportion, he says : " *Di questi inconvenienti ne advertite gia molti anni passati Jusquin Despriet et Gaspar dignissimi Compositori*." This was printed in 1508, so that "many years ago," must throw these composers far back into the fifteenth century : and, he adds, " though they acquiesced in my opinions, yet, having been

corrupted by *long habit*, they were unable to adopt them."

Zarlino, who likewise speaks of him among the *practicì periti*, gives another instance of predilection in favour of Josquin at Rome, "which," says he, "was at the expense of my friend, the admirable Adrian Willært, who has often himself confirmed the fact." The motet " *verbum bonum et suave*," for six voices, having been long performed in the pontifical chapel at Rome, on the festival of our Lady, as the production of Josquin, was thought to be one of the finest compositions of the time; but Willært, having quitted Flanders, in order to visit Rome, in the time of Leo X, and finding that this motet was sung as the composition of Josquin, whose name was affixed to it in the chapel books, ventured to declare it to be his own work, and not that of the famous Josquin: but so great was the ignorance, envy, and prejudice of the singers, that, after this declaration, the motet was never again performed in the pontifical chapel.

Adami, in his historical list of the singers in the pope's chapel, mentions Josquin next to Guido, as one of the great cultivators and supporters of church music; he calls him " *Uomo insigne per l'inventione*," and says that he was a singer in the pontifical chapel during the time of Sixtus IV.

After quitting Italy, he was appointed *mæstro di capella* to Lewis XII, of France, who reigned from 1498 to 1515, and it is hardly probable that such an honour should have been conferred upon him till he had arrived at great eminence in his profession; he must either have acquired the public favour by his works or performance, before he could be noticed by a sovereign; indeed the impediments to their approximation must have been reciprocal: and it has been well observed, that it is us difficult far a prince to get at a man of merit, as it is for a man of merit to approach a prince.

It is related that when Josquin was first admitted into the service of Lewis, he had been promised a *benefice* by his majesty; but this prince, contrary to his usual custom, for he was in general both just and liberal, forgot the promise he had made to his *mæstro di capella*: when Josquin, after suffering great inconvenience from the shortness of his majesty's memory, ventured by a singular expedient, to remind him publicly of his promise, without giving offence; for being commanded to

compose a motet for the chapel royal, he chose part of the 119th Psalm: " *Memor esto verbi tui servo tuo*;" " *Oh think of thy servant, us concerning thy word*;" which he set in so supplicating and exquisite a manner, that it was universally admired, particularly by the king, who was not only charmed with the music, but felt the force of the words so effectually, that he soon after granted his petition, by conferring on him the promise;! preferment: for which act of justice and munificence, Josquin, with equal felicity, composed, as a hymn of gratitude, another part of the same Psalm: " *Bonitatem fecisti cum servo tuo, Domine*," " *Oh Lord, thou hast dealt graciously with thy servant*."

Josquin seems to have been possessed of a certain vein of wit and humour, as well as musical genius; of which Glareanus has given his readers several instances, besides those just related. In consequence of the long procrastination of the performance of Lewis XIIth's promise relative to the *benefice*, Josquin applied to a nobleman, in high favour at court, to use his interest with this prince in his behalf, who encouraging his hopes with protestations of zeal for his service, constantly ended with saying, " *I shall take care of this business, let me alone*" — *Laisse faire moi (laisser moi faire)*, when, at length, Josquin, tired of this vain and fruitless assurance, turned it into solmisation, and composed an entire mass on these syllables of the hexachords *La sol fa re mi*; which mass is among the productions of our author in the British Museum, and is an admirable composition.

The following circumstance, which likewise happened during Josquin's residence at the court of France, has been recorded both by Glareanus and Mersennus. These writers inform us, that Lewis, though music afforded him great pleasure, had so weak and inflexible a voice, that he never was able to sing a tune, and that he defied his *mæstro di cappella* to compose a piece of music in which it was possible for him to bear a part. However the musician accepted the challenge, and composed a canon for two voices, to which he added two; other parts, one of which had nothing more to do than to sustain a single sound, and the other only the key note, and its fifth, to be sung alternately. Josquin gave his majesty the choice of these two parts, and beginning with the long note, after, some time, his

royal scholar was enabled to continue it, as a drone to the canon, in despite of nature, which had never intended him for a singer.

Rabelais, in his prologue to the third book of Pantagruel, places Joaquin des Prez at the head of all the fifty- nine *Joyeux Musicines* whom he had formerly heard. Josquin, among musicians, was the giant of his time, and seems to have arrived at universal monarchy and dominion over the affections and passions of the musical part of mankind. Indeed his compositions seem to have been as well known and as much practised throughout Europe, at the beginning of the 16th century, as Handel's were in England sixty years ago.

In the music book of prince Henry, afterwards Henry VIII, which is preserved in the Pepys' collection, at Cambridge, there are several of his compositions, and we are told that Anne of Boleyn, during her residence in France, had collected and learned a great number of them. In a very beautiful MS. in the British Museum, consisting of French songs of the 15th century, in three and four parts, there are likewise many of Josquin's compositions. But the most capital collection of his works, and of contemporary contrapuntists which we believe is now subsisting, is in the British Museum, consisting of the first and third set of the masses of Josquin, composed for the pope's chapel, during the pontificate of Sixtus IV, who reigned from 1471 to 1484; with masses by Pierre de la Rue, Ant. Fevin, John Moreton, &c.

All these were printed by Ottavio Petruccio da Fossombrone, under a patent from Leo X, signed by cardinal Hembo, his secretary. These masses were the first musical productions that issued from the press after the invention of printing. And these very curious compositions must have been studied, and frequently rehearsed, before their performance; for though no rapidity of execution is required, yet, as there are no bars, and the value of the notes is frequently changed by position, as well as by the modal signs, upon very short notice, this, joined to the difficult solution of the canons, must have made it impossible for them to have been sung at sight, even by those who were accustomed to the notation.

Specimens of these compositions in score may be seen in Burney's History of Music, vol. ii, and

whichever examines them will find that no notes have had admission by chance, or for the sake of *rempolissage*, but that, like the prints of Hogarth, every thing not only contributes to the principal design and harmony of the whole, but has a specific character of its own.

But Josquin's masses, though more frequently cited and celebrated by musical writers than those of any other author, and indeed than any of his other works, seem inferior to his motets in every respect; for these are not only composed on subjects of his own invention, or in fragments of the most beautiful and solemn chants of the church, but in a style more clear and pleasing.

In the third and fourth collection of motets published at the beginning of the sixteenth century, under the title of "Mottetti della Corona," there are many by Josquin, which are truly admirable, particularly a miserere for five voices, which, as it consists of three movements, is too long to be inserted in a work of this kind, but appears to us a model of choral composition, without instruments; as the subjects of fugue and imitation are simple, and free from secular levity; the style is grave and reverential; the harmony pure; the imitations are ingenious, and all constructed upon a fragment of canto fermo, to which the second tenor is wholly confined: repeating it, in the first part, a note lower every time, beginning at the fifth of the key, and descending to its octave; in the second part, ascending in the same manner; in the third part, beginning at the fifth, and descending to the key note.

This species of laboured composition has been frequently censured and stigmatized by the name of pedantry, and Gothic barbarism, which, perhaps, it would *now* deserve, out of the church; but in the time of Josquin, when there was little melody, and no grace in the arrangement, or measure of single notes; the science of harmony, or ingenuity of contrivance in the combination of simultaneous sounds, or music in parts, as it was the chief employment of the student, and ambition of the composer, so the merit of both, and the degree of regard bestowed upon them by posterity, should be proportioned to their success, in what was their chief object, and not in what had no existence at the time in which these musicians lived.

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With respect to some of Josquin's contrivances, such as augmentations, diminutions, and inversions of the melody, expressed by the barbarous Latin verb *cancrizare*, from the retrograde motion of the *crab*, they were certainly pursued to an excess; but to subdue difficulties has ever been esteemed a merit of a certain kind, in all the arts, and treated with respect by artists. Michael Angelo, in delineating the difficult attitudes into which he chose to throw many figures in his works, - and which other artists had not courage, or perhaps abilities to attempt, procured himself a great name among the judges of correct drawing, and bold design; though a great part of the spectator's pleasure in viewing them must arise from reflecting on the difficulty of the undertaking. There are different roads to the temple of Fame in every art; and that which was followed by Josquin, and his emulators, was too full of thorns, brambles, and impediments, to be pursued by men of common genius and abilities. Painting and sculpture, which are to delight and deceive the eye, do not, any more than music, confine their powers to the mere endeavour at pleasing the sense of which they are the object; and there are pictures, statues, and musical compositions, which afford very little pleasure but what is intellectual, and arising from reflection on the learning, correctness, and great labour which the artist must have bestowed on them.

Canons of difficult solution were, to musicians, a species of problem, and served more to exercise the mind than please the sense; and though a peculiar genius, or penetration, is requisite for the quick discovery of riddles and rebuses, yet, still more cunning is necessary to their production; and, however contemptuously these harmonical contrivances may be treated by the lazy lovers of more airy and simple compositions, the study of them is still of such use to musical students, in their private exercises, that a profound and good contrapuntist has, perhaps, never yet been made by other means. Those who despise this seeming Gothic pedantry too much, resemble such half bred scholars, as have expected to arrive at a consummate knowledge of the Roman classics, without submitting to the drudgery of grammar and syntax. Indeed a great composer has, perhaps, never existed since the invention of counterpoint, who, at his

moments of leisure, has not attempted to manifest superior learning and skill in the production of canons, and other difficult arrangements and combinations of sound; and who, if he succeeded, was not vain of his abilities. Before the cultivation of dramatic music, as canon and fugue were universally studied and revered, they were brought to such a degree of perfection, as is wonderful; and though good taste has long banished them from the theatre, yet the church and chamber still, occasionally, retain them, with great propriety: in the church they preclude levity, and in the chamber exercise ingenuity.

As Euclid ranks first among ancient geometricians, so Josquin, for the number, difficulty, and excellence of his musical canons, seems entitled to the first place among the old composers, who have been most assiduous and successful in the cultivation of this difficult species of musical calculation.

But though the style of Josquin, even in his secular compositions, is grave, and chiefly in fugue, imitation, and other contrivances, with little air or melody; yet this defect is amply supplied to contrapuntists, and lovers of choral music, by purity of harmony and ingenuity of design. Indeed, we have never seen, among all his productions that we have scored, a single movement which is not stamped with some mark of the great master. And though fugue and canon were so universally cultivated in his time, when there were many men of abilities in this elaborate and complicated kind of writing; there is such a manifest superiority in his powers, such a simple majesty in his ideas, and such dignity of design, as wholly justify the homage which he received.

It will, perhaps, be thought that too much notice has been taken of this old composer and his works; but as he is one of the great heroes of the art, and the type of all musical excellence at the time in which he flourished, the less need be said of his contemporaries who, in general, were but his imitators.

Josquin, according to Walther (*Musicalisches Lexicon*), was buried in the church of St. Gedeon, at Brussels, where his figure and epitaph are still to be seen. His death must have happened early in the 16th century.

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JOURNET, FRANÇOISE, in *Biography*, one of the greatest actresses that has appeared on the stage of the French serious opera. She was at first admired for the melliflence of her voice, her noble figure, and the charms of her action. She had an air and carriage so striking, and something so interesting and touching in her countenance, that she drew tears from those who only looked at her in the part of Iphigenia. She had eyes and arms which guided to the heart all the expression of what she had to paint.

He quitted the stage in 1720, after fifteen years applause and admiration, and died in 1722. *Essais sur la Musique*.

JOZZI, GIUSEPPE, in *Biography*, an Italian opera singer of the second class, with a soprano voice, came into England with Monticelli, at the beginning of lord Middlesex's regency in 1742. He was a much better performer on the harpsichord than a singer. He gained great reputation here by his very accurate, brilliant, and expressive manner of executing Alberti's lessons, and a considerable sum of money by printing and selling them as his own compositions.

ISAAC, Henry, a German composer of great renown in Italy, during the fifteenth century, under the name of Arrigo Tedesco; by which title he is celebrated by Politian. *Quadrio*, tom. ii. p. 321, says that he was *mæstro di capella* of the church of San Giovanni, in Florence; and the first who, in different ballad-airs, set the songs of Lorenzo il Magnifico, in three parts, for a processional masquerade. He flourished about 1475. Glareanus, in his "Dodecachordon," says that "Henry Isaac chiefly cultivated the church style; and in his works may be perceived a natural force and majesty, superior, in general, to any thing that can be found in the compositions of our times; though his style may be said to be somewhat rough. He was fond of long notes in some one of his middle parts, while the rest of the voices were in a manner playing round it, as the wind plays when it puts the waves in motion round a rock."

ISMENIAS, in *Biography*, one of the most celebrated performers on the flute in antiquity, was a native of thebes; and not less renowned for splendour, extravagance, and caprice, than for his skill in music. Having been taken prisoner by

Atheas, king of the Scythians, he performed on the flute before this rude monarch; but though his attendants were charmed so much that they applauded him with rapture, the king laughed at their folly, and said that he preferred the neighing of his horse, to the flute of this fine musician.

ælian tells us, that he was sent ambassador into Persia. Lucian, that he gave three talents, or 581 *l.* 5s. for a flute at Corinth. Antisthenes, not very partial to music, said he was sure that Ismenias was a worthless fellow, by his playing so well on the flute. Plutarch relates the following story of Ismenias: being sent for to accompany a sacrifice, and having played some time without the appearance of any good omen in the victim, his employer became impatient, and, snatching the flute out of his hand, began playing in a very ridiculous manner himself, for which he was reprimanded by the company; but the happy omen soon appearing, — there! said he, to play acceptably to the gods, is their own gift! Ismenias answered with a smile, "While I played, the gods were so delighted, that they deferred the omen, in order to hear me the longer; but they were glad to get rid of your noise upon any terms." Thus we see that neither vanity nor impiety is peculiar to modern musicians.

The same author, in his life of Demetrius, informs us, that Ismenias used to instruct his pupils by examples of excellent and execrable performance; letting them hear, immediately after each other, a good and a bad player on the flute; saying of the first, "this is the way you should play;" and of the second, "this is the way you should not play." He is recorded by Pliny as a prodigal purchaser of jewels, which he displayed with great ostentation. Being at Cyprus, he found at a jeweller's an engraved emerald of the most exquisite kind, representing the princess Amyona, one of the daughters of Danaus, for which the jeweller asked him five talents, with which demand Ismenias immediately complied. But the jeweller, astonished at his facility, and expecting that an abatement would have been required, offered, conscientiously, to return two of the five talents; but the magnificent musician refused to take them; saying, that it would forever diminish the value of the gem. Upon this principle it seems as if the purchasers of scarce books were fearful of acquiring them cheap; as their value is often more

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heightened by their price and margin than contents. And we are convinced that the innumerable crowds who flocked to the Pantheon in 1775, when the Agujari first sung there, were not occasioned by her merit or celebrity as a singer, but by her having 100 *l.* a night for her performance ; and who knows, but that Mrs. Billington's high salaries may have contributed to her attractions, as well as her extraordinary talents?

ISNARDI, in *Biography*, according to M. Laborde, " after singing, in his youth, on the stage with success, quitted the theatre, and studied composition and poetry. After which he published sonnets, madrigals, and even short dramas, set to music by himself. His works have been often reprinted." Now if Walther's dates are correct, and he gives authorities for them, Isnardi must have sung with success on the stage before the lyric stage or operas had existence; but we are unable to find a musician of this name.

ISNARI, PAOLO, of Ferrara, in *Biography*, a disciple of the celebrated musician Manara, *mæstro da capella* of the Duomo in that city, and a voluminous composer of church music, flourished at the end of the sixteenth century. In 1565 he published his " *Cantus Hebdomadæ Sanctæ*, " or music for Passion Week : in 1568, six part masses : in 1578 the vesper psalms in three parts, and three Magnificats in four parts. This last work was reprinted at Milan, 1590.

IVES, SIMON, in *Biography*, was a lay vicar of St. Paul's cathedral, till driven thence by the republicans; when he became a singing-master, and a teacher of music in private families.

During the reign of Charles I., Ives stood high as a composer, as we are told in the MS. account of the masque intitled " *The Triumphs of Peace*," written by Shirley, a dramatist of the second class, which was acted at Whitehall in 1633; and the whole expense of the procession defrayed by the gentlemen of the four inns of court, as a testimony of duty and loyalty on his majesty's return from Scotland, after terminating the discontents of that kingdom.

A very circumstantial account of this masque by the lord commissioner Whitelock, in his own handwriting, has been preserved. It was the property of the late Dr. Morton of the British Museum. In this

narrative, the commissioner, who was the principal manager of the exhibition, says:

"I made choyce of Mr. Simon Ives, an honest and able musitian, of excellent skill in his art, and of Mr. Lawes, to compose the aiers, lessons, and songs for the masque, and to be masters of all the musicke under me."

The compositions of Simon Ives are not devoid of merit; some of his rounds and catches, published in Hilton's collection, still live; "Come honest friends and jovial boys," &c.

In Playford's *Musical Companion*, and among the "Ayres and Dialogues" published in his time, there are several songs set by Ives, who died in 1662, in the parish of Christchurch, London.

JULIAN, FLAVIUS CLAUDIUS JULIANUS,  
Roman Emperer

*Editorial note: Final passages after the biography proper, discussing an organ he constructed.*

The most ancient proof of an instrument, resembling a modern organ, blown by bellows, and played with keys, very different from the hydraulicon, which is of much higher antiquity, is a Greek epigram in the *Anthologia*, attributed to the emperor Julian, who flourished about 364. We shall here give a literal translation of this epigram, which, though it contain no very beautiful or poetical images, will answer the historical purpose of ascertaining the existence of an instrument in the fourth century, which, in many particulars, resembled a modern organ.

We shall insert the original here, for the satisfaction of the learned reader, from the *Anthol. lib. i. Cap. 86. 8.*

Λλοίηυ ὀρόω δουάκωυ ἦπου ἀπ' ἄλλης,  
Χαγκείης τάχα μᾶλλου ἀνεβλάσαν ἀρούρης,  
Αλριοι οἶδ' ἀνέμοιο' ἰω ὑφ' ἡμετέριοις δουέουτας,  
Ἄλλ ὑτο ταυρείης ωροθορωῶ σπ' Ἰυγγος ἀήτης,

Νέμρθευ εὔτήτωυ καλάμωυ ὑπὸ ρίζαυ ὀδεύι,  
Καί τις ἀνῆς ἀγέρχος ἔχωυ θοὰ δάκτυλα χειρὸς ,  
Ἰσαται ἀμφαφὸωυ κανόνας συμφράδμουας  
αὐλωυ"

Οἶδ' ἀπαλὸν σκιρτῶυτες, ἀποθλίβουσιω ἀοιδυή.

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"I see reeds of a new species, the growth of another and a brazen soil; such as are not agitated by our winds, but by a blast that rushes from a leathern cavern beneath their roots; while a robust mortal, (ἀγερωχο, a tall sturdy fellow, alluding to the force necessary to beat down that kind of clumsy *carillon* keys of this rude instrument of new invention,) running with swift fingers over the concordant keys, (the rulers of the pipes, ἀλλων ; literally keys,) makes them, as they smoothly dance, emit melodious sounds."

Nothing material is omitted in the version of this epigram, or rather enigma, upon the organ, though not a very ingenious one; for the word , ἀλλων the *pipes* discovers the whole mystery.

JUST, in *Biography*, a graceful and pleasing composer of short and easy progressive lessons for beginners on the harpsichord or pianoforte, in Holland, about 30 years ago.

KAPSBERGER, JOHANNES HIERONIMUS, in *Biography*, a German of noble birth, celebrated by Kircher (*Musurgia*), and by many others, was not more famed, for the number and variety of his compositions, than for his exquisite skill in performing upon almost every species of instrument; but more particularly on the theorbo lute, which seems to have been a new invention in the 17th century. The author's name has not been recorded; but it is said to have been of Neapolitan construction. The difference between the common lute and theorbo, was in the latter having two necks, and thence called in Latin *Cithara bijuga*.

Kapsberger, who assisted Kircher in compiling many parts of his *Musurgia*, is highly praised by that laborious, but often credulous and visionary author; but, according to Bapt. Doni, Kapsberger was loquacious and presumptuous. The truth is, that the practical musician and the dilettante theorist were rivals in the favour of cardinal Barberini, afterwards Urban VIII., a lover and patron of music. Both the disputants were reformers, but with different views: Doni, a credulous believer in the miraculous powers of the music of the ancients, without understanding the modern; and Kapsberger, an innovator, who wished to have the compositions of Palestrina banished the church, in order to make way for his own. The feuds of

musicians and their partizans are seldom worth recording; as it often happens that they are unable to explain to the public the cause of their difference.

KEEBLE, JOHN, in *Biography*, an eminent organist and harpsichord-master, who, in 1737, on Roscingle being superseded at St. George's, Hanover-square, on account of the derangement of his intellects, was appointed officiating organist of that church, upon half the salary, during the life of his predecessor. See ROSEINGRAVE.

Mr. Keeble was the first performer on the organ at the opening of Ranelagh, and at the subscription concert established by Hickford at his room in Brewer's- street. (See HICKFORD.) He had likewise, to the end of his life, the best range of teaching of any master in London; and was so sure of pupils of rank and fashion, in the immediate vicinity of his own residence, in Prince's-street, Hanover-square, that he declined the attendance of any others.

This able and experienced master, besides his practical abilities, had a passion for theoretical studies, and spent his leisure hours, during many years, in the investigation of the music of the ancients, and the *Harmonica*, which see. He was supposed to die worth 30,000 *l.* in 1786.

KEIRLEBERUS, JOHN GEORGE, in *Biography*, born at Wurtemberg, was at once a philosopher, poet, and musician. In 1691, he composed for the birth-day of the emperor Joseph I. a Latin poem, which he set to music in a perpetual canon of 16 vocal parts, and 16 violin accompaniments, in a different melody; a piece of pedantry much admired by professors and deep dilettanti at the latter end of the 17th century. He afterwards composed another perpetual canon in eight parts, four viol da gambas, two counter-tenors, and two tenors, with several other various and complicated contrivances, as mystical, and as much respected at the time as the oracles delivered by the Pythia.

KEISER, REINHARD, in *Biography*, a German composer of the first class, for invention, ingenuity of accompaniments, and number of his works. This admirable musician was born in 1673, at Weissenfels in Saxony, and, very early in his professional career, appointed *mæstro di cappella* to the duke of Mecklenburg. Though his first attempt at dramatic music was a pastoral, called " *Ismena*," for Wolfenbuttle, which he set in his 20th year, the year

following he composed his opera of "Basilius," which was performed in the theatre at Hamburg with very great applause; and he continued writing for that stage till the year 1739.

He was educated at Leipsic, where he was entered of that university. He began to study music in that city, but was chiefly his own master, forming himself upon the Italian school, by studying the best productions of that country. His second opera for Hamburg, "Adonis," established him in the favour of that city for the rest of his life. According to Mattheson, whatever words he set on the subject of love, his music was peculiarly excellent. His operas, in Hamburg alone, amounted to 118. But besides his dramatic productions, he composed *divertimenti*, *serenate*, and *cantatas* innumerable. Indeed, this master was as sure of fancy and originality whenever he put pen to paper, as Haydn in his time. In a manuscript collection of near seventy cantatas by the greatest composers of his time, both of Italy and Germany, in which there are twelve by Keiser, in opening the book by chance, in any part of it where his cantatas are inserted, it is instantly known to be his music, at the first glance; so new are the passages, and so different the arrangement of the notes from that of his companions in this collection, amounting to near thirty of the first order. For grace and facility we do not recommend him: indeed, these excellencies were little known or sought during his time; but for modulation, ingenuity, and new ideas, he had scarcely his equal.

In a conversation with the elegant and judicious Hasse at Vienna in 1772, he assured us that, according to his conceptions, Keiser was one of the greatest musicians the world ever saw. His compositions, he said, were more voluminous than those of Alessandro Scarlatti; and his melodies, though then 70 years old, were still, he thought modern and graceful. Adding, that this had been always his opinion; and he was not likely to be prejudiced in his favour, as Keiser was not his relation, his master, or even his acquaintance; but having lately looked at some of his works, he was astonished to see so much more elegance, clearness, and pleasing melody than are to be found in the productions of most modern masters, even now. "He composed, indeed, chiefly for Hamburg," Signior Hasse observed, "and, in general, to the German

language, not being very well versed in that of Italy; so that he often blundered in setting Italian words; but he had always merit of other kinds to compensate for this defect."

At this time all our own knowledge of this composer was traditional, as we were then totally unacquainted with his works; but we can now speak from demonstration, and our own examination of his works of various kinds, which manifest all the vigour of a fertile invention, and correctness of study and experience.

KELLER, GODFREY, a native of Germany, who settled in England about the beginning of the last century, and had much practice as a harpsichord master. — In 1711, he published at Amsterdam, six sonatas, engraved on copper-plates; of which the three first were for two violins, a tenor, a trumpet or hautbois, and a bass; the three last for two flutes, two hautbois or violins, and a basso continuo. These the author dedicated to queen Anne. After this he and Finger published sonatas, jointly, in five parts.

As a composer, Keller was soon forgotten; but he was remembered a considerable time as the author of a posthumous treatise on thorough-base, which he had finished, but did not live to publish. It was, however, printed, a short time after, by Cullen at the Buck, between the Temple gates and Fleet-street, with the following ample Title: "A complete Method for the attaining to play a Thorough-Base upon either Organ, Harpsichord, or Theorbo-Lute; by the late famous Mr. Godfrey 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."

This treatise, though meagre, was the best our country could boast, till Lampe, in 1737, published his "Plain and Compendious Method of teaching Thorough-Base, after a most rational Manner, with proper Rules for practice; the Examples and Lessons curiously engraved on copper-plates." Of this work we shall speak hereafter. See, LAMPE.

KELLY, EARL OF, in Biography, an illustrious dilettante musician, in whom were united application, genius, and a powerful hand on the violin. This nobleman went through all the gradations of study necessary to form a profound contrapuntist. When he quitted Great Britain to

make the tour of Germany, according to Pinto, he could scarcely tune his violin; but stopping at Manheim, he heard the best instrumental music in Europe, and shut himself up with the elder Stamitz, whose originality and fire set his young pupil in a blaze, and so congenial were the taste and disposition of the scholar and the master, that they seemed the growth of the same soil. The same energy and enthusiasm which had lifted Stamitz above his fellows of the Manheim school, stimulated the young earl to study composition, and practise the violin with such serious application, that, on his return to England, there was no part of theoretical or practical music in which he was not equally versed with the greatest professors of his time. Indeed, he had a strength of hand on the violin, and a genius for composition, with which few professors are gifted. His ear was so correct, and his perception so acute, that in the midst of a turbulent and tumultuous movement of a symphony in twelve or fourteen parts, if any instrument failed either in time or tune, though playing a different and difficult part himself, he instantly prompted the erroneous performer with his voice, by singing his part without abandoning his own.

KELNER, in *Biography*, a German musician, who came into England early in the last century, and performed on the double-bass in the theatres and concerts of the time. Having attached himself to Dr. Pepusch, his venerable countryman, it was found, at the doctor's decease, that the most curious books and MSS. of his valuable library at the Charterhouse, were bequeathed to Kelner and Travers, another of the doctor's constant attendants, who both dying soon after their bequest was known, that and the remainder of the most curious and inestimable musical library perhaps in Europe, were sold piece-meal, disposed and embezzled, in a manner difficult to describe or understand. See PEPUSCH, and *Musical LIBRARY*.

KELWAY, JOSEPH, in *Biography*, the best extemporaneous performer on the organ, and neatest harpsichord player among the natives of our own country, during the middle of the last century. He had been, early in his life, apprenticed to a dancing-master at Bath; but having attempted the harpsichord, and received a few lessons from old Chilcot, he had made such a progress on that

instrument, that Geminiani, happening to hear him, discovered a hand and disposition so promising, that he not only encouraged him to study music as a profession, but gave him instructions. And his style of playing ever after more resembled the compositions of Geminiani than those of Handel, which all other organists servilely copied. The broken phrases and rhapsodical flights of Geminiani often seem more like voluntary playing than regular composition. Stanley's voluntaries were so smooth and well-phrased, that they seemed pieces played by memory; but Kelway's extempore playing, in the style of Geminiani, never had the air of studied pieces.

In removing from Bath to London, Kelway was soon noticed, and elected organist of St. Michael's, Cornhill, where he did not long remain; for on the death of Weldon, he resigned the organ at St. Michael's church to Mr., afterwards Dr. Boyce; and was elected organist of the king's parish church, St. Martin's-in-the-Fields, where, of a Sunday afternoon, it was the custom, not only for young organists, but the principal professors, to crowd under the organ-loft to hear his voluntaries; in which there was an original and masterly wildness, which long supported his character as a great player, in a style totally different from other organists; bold, rapid, and fanciful.

With his harpsichord playing we are unacquainted; but we have often been assured, that he constantly kept in high practice, Scarlatti's best and most difficult lessons, which he executed in a manner peculiarly neat and delicate. As to composition, it is to be lamented that he did not exercise his pen and fancy more early in life, or that he ever attempted it at all: for on the arrival of Bach, and appointment at court as chamber-musician to the queen, to whom he dedicated his first publication in this country, Mr. Kelway thought it necessary, as music-master to her majesty, to publish a book of harpsichord lessons, which are, perhaps, the most crude, awkward, and unpleasant pieces of the kind that have ever been engraved. There is a manifest want of facility and experience, which proves, that though he was old in practical music, he was young in its theory and in composition.

Handel, who used to go frequently to St. Martin's church to hear him play, always, when indisposed,

requested Kelway to play the organ for him in his oratorios.

This admirable performer, the most brilliant we ever heard, in point of fancy and finger, lived to a great age, but, unhappily, during the last years of his life, his intellects were somewhat deranged. He died in 1782, and was succeeded at St. Martin's church by Dr. Benjamin Cook, organist of Westminster Abbey.

KEPLER John, in *Biography*, celebrated astronomer and mathematician ...

*Editorial note, This short note by Burney follows a list of his publications and before an account of Kepler's Laws.*

This great geometrician and astronomer, in his "Harmonices Mundi," published at Lintz, in Austria, in 1619, and dedicated to our James I., speaks on the subject of music like a man who had not only thought of it as a science subservient to the laws of calculation, but in the language of one who had studied it practically as an elegant art, and been truly sensible of its powers. And though the eloquent astronomical historian Bailly says, in a sweeping decision, that "Kepler, from his veneration for Pythagoras and Plato, has plunged into musical ratios, and blended them with the movements, distances, and eccentricities, of the planets, in his visionary analogies; they contain not one single true ratio or resemblance: in a crowd of ideas there is not one single truth." This severe censure of M. Bailly must be confined to the proportions and analogies between musical intervals and the distances of the heavenly bodies; as the ratios of Kepler are accurate, as far as concerns music. Neither Maclaurin nor Dr. Hutton have expressed themselves so harshly on his fancied similitudes to the divisions of the octave in music; which they indeed call the dreams of this ingenious man, as the harmony of the spheres had been of Pythagoras and Plato long before. This great mathematician and precursor of Sir Isaac Newton was so far from allowing to the ancients, much as he respected them, such harmony as is practised by the moderns, that he says, though Plato, in his "Republic," speaks as if something like it were in use, he supposes if they ever had any accompaniment to their melodies by way of base, it must have been such a one as is produced by the drone of a bagpipe. This is perhaps being as unjust

to the ancients, as those are to the moderns, who will not allow them to have made any progress in music, because they are unable, by their compositions and performance, to cure diseases, tame wild beasts, or build towns.

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KING of Prussia, FREDERIC. Among German dilettanti in music, his late Prusan majesty is entitled to the first place, in talents as well as rank. This heroic and accomplished prince having had Quantz early in life for his master on the German flute and in composition, played no other pieces. than his own and those of his master, which were never allowed to be printed. His majesty, during more than forty years of his busy reign, when not in the field, allotted four hours a day to the study, practice, and performance of music. All the German masters allowed him the first place among dilettanti composers, as well as performers on the flute. Fischer, however, who was some time in his service before he first came to England, did not seem to like his musical productions, thinking them, even then, somewhat dry and old fashioned. This prince had certainly great professors in his service, though he was never partial to Emanuel Bach, the greatest of them all. His majesty, besides a great number of pieces for the flute, and some for the harpsichord, composed sometimes for the voice; particularly in the pastoral opera of "Galatea et Alcides," in 1747, of which the overture and recitatives were Graun's, and the airs by the king jointly with Quantz and Nichelmann. Sometimes, the day before performance, his majesty would send a new song to the *mæstro di cappella* to be introduced in an opera, and this was universally believed to be his own production in all its parts. During the last years of his life, according to his chapel-master, Reichardt, his Prussian majesty having lost some of his front teeth, not only discontinued the practice of the flute, but his evening concerts, and became totally indifferent to music: a proof that his majesty's chief pleasure in the art was derived from his own performance.

KING, CHARLES. Of this choral musician, sir John Hawkins, who seems to have known him

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By Dr Charles Burney

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personally, gives the following account in the fifth volume of his history :

" 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 14 *l.* 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 the 1st of October, 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 17th 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 Smithfeld, 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 void 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"

KING, WILLIAM, organist of New college, . Oxford, set to music Cowley's " Mistress," and published it with the. following title, " Pœms of Cowley and others, composed: into Songs and Ayr, with a Thorough-base. to the Theorbo, Harpsicon, or Base-violl," fol. Oxford, 1668.

KING, ROBERT, bachelor in music, of Cambridge, 1696, one of the royal band of William and Mary. He composed several of the airs that were printed in the " Tripla Concordia ;". as' well as many of the songs that were published in the " Theatre of Music."

KIRBYE, GEORGE, in *Biography*, an excellent English madrigalist on the Italian model; but who was more remarkable for simplicity than taste and fancy. In 1597, he published his first set of madrigals to 3, 4, 5, and 6 voices; several of which were successfully revived at the concert of ancient music and the Catchclub, during the first years of those institutions. They are now suffered again to sleep in peace, with those of Walker, Wilbye, Est, and Bennet, our principal madrigalists, perhaps never to be waked again.

KIRCHER. ANATHASEUS in *Biography*, mathematician and philosopher

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

The chief work of Kircher, which we shall notice here, is his " Musurgia Universalis," dedicated to Leopold, archduke of Austria, afterwards emperor of Germany, who was not only a patron of music, but an excellent performer on the harpsichord. The *Musurgia* is written in Latin, in ten books, occupying two volumes in folio, of which the first contains seven books, and the second three. The subjects which he treats are, chiefly, the following:—of the propagation of sound;—of the elements of practical music;—of harmonics, or the ratio of sounds; —geometric and algebraic division of the monochord;— new experiments on the construction of musical instruments;—of melody comprehending new secrets for producing every species of cantilena;—a parallel between the ancient and modern music, pointing out the dignity of the ecclesiastical canto fermo, and the means of arriving at the pathetic style;—of composition, or the combination of sounds, and application of melody to poetical numbers and rhythms in all languages;— musical wonders produced by latent means and new experiments of various kinds;—and lastly, of the various derivations of music and the physical

and artificial purposes to which it is, or may be, applied.

This work, which undoubtedly contains many curious and amusing sections, is however, disgraced by the author's credulity and ill-founded assertions.

Father Kircher has been very truly called "Vir immense quidem, sed indigestæ eruditionis," a man of immense, but indigested learning.

He was always careless of what he asserted, credulous, and inaccurate; collecting, without choice or discernment, whatever he found relative to the subject upon which he was writing; and adopting whatever was offered to him, true or false, provided it contained any thing marvellous.

His *Musurgia*, published at Rome in 1650, is a large book; but a much larger might be composed in pointing out its errors and absurdities. Yet with all its imperfections, it contains much curious and useful information, for such as know how to sift truth from falsehood, and usefulness from futility; for a considerable portion of which, however, he was obliged to *Père Mersenne*, whose "Harmonie Universelle" appeared in 1536.

KIRCKMAN, JACOB, in *Biography*, an excellent harpsichord-maker from Germany, who came to England about the year 1740, and worked with the celebrated *Tabel*, as his foreman and finisher, till the time of his death. Soon after which, by a curious kind of courtship, Kirckman married his master's widow, by which prudent measure he became possessed of all *Tabel's* seasoned wood, tools, and stock in trade. Kirckman himself used to relate the singular manner in which he gained the widow, which was not by a regular siege, but by storm. He told her one fine morning, at breakfast, that he was determined to be married that day before twelve o'clock. Mrs. *Tabel*, in great surprise, asked him to whom he was going to be married, and why so soon? The finisher told her, that he not yet determined whom he should marry, and if she would have him, he would give her the preference. The lady wondered at his precipitancy, hesitated full half an hour; but he continuing to the business must be done before twelve o'clock that day, at length she surrendered; and as this abridged courtship preceded the marriage act, and the nuptials could be performed at the Fleet or May Fair, "without loss of time, or hindrance of business," the canonical hour

was saved, and two fond hearts were in one united, in the most summary way possible, just one month after the decease of *Tabel*.

Kirckman lived long enough to stock the whole kingdom with his instruments, and to amass great wealth. He had no children, but as many nephews hovering over him as a Roman pontiff.

Theodorus, the father of *Isocrates*, was a flute who acquired wealth sufficient by his employment only to educate his children in a liberal manner, but also to bear one of the heaviest public burthens which an Athenian citizen was liable; that of filling a choir or chorus for his tribe, or ward, at festivals and religious ceremonies.

Each tribe furnished their distinct chorus; which consisted of a band of vocal and instrumental performers and dancers, who were to be hired, maintained, and dressed, during the whole time of the festival: an expense considerable in itself, but much increased by emulation among the richer citizens, and the disgrace consequent to an inferior exhibition. The fluctuations of trade and public favour have rendered the business of boring flutes far less profitable at present, than it was in the time of Theodorus. But our harpsichord maker, Kirckman, who was known to be worth 90,000 *l* twenty years before he died, doubled the profits of his instruments, by becoming a pawnbroker, and a usurer; obliging young heirs with money as kindly, and with as much liberality, as a Hebrew.

At a time when ruin stared harpsichord-makers the face, by the rage with which musical ladies seized for the guitar, in preference to all other instruments, Kirckman hit on an ingenious expedient saved himself from bankruptcy, and restored the harpsichord to all its former favour. (See GUITAR.) did not live to see his excellent double harpsichords of sixty or seventy guineas price, sold at auctions for twelve or fourteen pounds, and the original purchasers turn them out of their houses as useless lumber. Such are the vicissitudes of this world, that our descendants will, perhaps, know as little about the piano-forte, as we do now of the lute or lyre. Kirckman is supposed to have died, in 1778, worth near 200,000 *l*.

KIRNBERGER, JOHN PHILIP, in *Biography*, a German musician, much respected as a learned contrapuntist, was born in 1721, at Saalfeld, in

Thuringia, a province of Saxony; at the age of eighteen he went to Leipsic, where he studied under Sebastian Bach till 1741, when he went into Poland, where he was admitted into the service of several Polish princes; and afterwards appointed director of the music at a convent. In 1751, he went to Dresden, where he studied the violin under Fickler, and some time after entered into the service of the king of Prussia, as a performer on that instrument. About the year 1756, he was appointed court musician to her royal highness princess Amelia of Prussia. The harpsichord, which was his first, was likewise his best instrument, and his compositions for that and the organ were very numerous, as well as his polemical and theoretical writings. Besides these publications, he was editor of four collections of harpsichord pieces, which included several of his own; and of all these he marked the fingering according to the rules of Emanuel Bach.

During the last years of his life, his knowledge in laws of harmony made him regarded as the Pepusch of Berlin; but being gifted with less temper than the venerable organist of the Charter-house, his critical quarrels kept his mind in perpetual perturbation. Naturally grave and austere, he was said to be rendered more sour by opposition and disappointment.

His fugues and church music are models of correct counterpoint, but too elaborate and dry for the public. He never seems to have aspired at, or thought of, facility, grace, and elegance. His ambition seems to have been to show what could be done by labour and study, which had never been attempted before, and which, when achieved, amused the eye much more than the ear. He seems to have created giants which none could vanquish but himself. His musical institutes manifest great meditation and science; but will be intelligible to none but those who have already advanced far into the mysteries of counterpoint.

This profound musician, whose knowledge in all the laws and subtleties of canon, fugue, and modulation, were indisputable, but who, in his latter days, appeared to be more ambitious of the character of an algebraist than a musician of genius, now and then suffered fine passages, and even whole movements, to escape him; which proves that, like his great master Sebastian Bach, if he had

condescended to be less artificial, he was possessed of the means of exciting, by his abilities, delight as well as wonder. See his institutes, pp. 242 and 243, where the composition is admirable, clear, neat, and pleasing. This able professor died at Berlin, in 1773, at the age of sixty-two years.

KOZELUCH, JOHN ANTHONY, in *Biography*, music director in the Metropolitan church at Prague, was born at Wellwarn, in Bohemia, in 1738. He studied and lived privately many years at Prague, long before he obtained any professional honours or preferment. His first advancement was to the place of chapel-master of Christ-church, and the next, in 1784, was that of organist of the dan kirk or cathedral. He afterwards distinguished himself as a composer both for the church and theatre. Among his productions for the latter are his Italian operas of Demofonte, and Alessandro dell' Indie, by which he very much increased his reputation. It is a pity, says Gerber (*Musical Lexicon*) that more of his works have not been published!

KOZELUCH, LEOPOLD, a celebrated harpsichord master and composer for that instrument at Vienna, was born at Wellwarn, in 1753. He had learned the principles of music regularly at 18 years old, and the art of singing. At 19, he was brought to Prague, where he studied at the same time composition and the harpsichord. But before he was 18, he produced specimens of his genius and talents. In 1771, he published his first essay at composition, in a ballet for the Prague playhouse. This was followed by 24 others and two pantomimes. After this he was invited to Vienna, where he established himself, and whence his fame and works were circulated all over Europe, with those of Vanhal, Haydn, and Mozart. His style is more easy than that of Emanuel Bach, Haydn, or Mozart; it is natural, graceful and flowing, without imitating any great model, as almost all his contemporaries had done. His modulation is natural and pleasing, and what critics of the old school would allow to be warrantable. His rhythm is well phrased, his accents well placed, and harmony pure. He published 20 or 30 different sets of harpsichord and piano-forte sonatas, some with and some without accompaniments, which were not only in high favour with the ladies of Vienna, but with female dilettanti all over Europe. The adagios and

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violin accompaniments to all his pieces have been universally admired. If any one set of his sonatas was more in favour at Vienna than another, it was his 12th set. He was the first in Vienna who published duets for two performers on one-keyed instruments, and several of them are excellent. He published likewise a duet for two harpsichords, or piano-fortes, with many concertos for the harpsichord a grand orchestra.

Nor has he confined himself to instrumental music; he has set a French comic opera, *Le Muret*; *Didone abbandonata*, a serious opera in Italian; *Moses in Egypt*, a grand oratorio, in Italian, 1787, the best for the widows and children of decayed musicians, that had been composed for that society. The same year he was engaged, by a society of 150 subscribers, to compose for the Italian opera: and for the national theatre, or German playhouse, he composed airs, cantatas, and ballets without end. In 1781, on the death of the empress queen, he composed the music to a very pathetic dirge. *Joseph and his Brethren*, a cantata, with a harpsichord accompaniment only. *Pfeifel's cantata for Mad. Paradis*, his scholar in 1784, with innumerable lessons and concertos expressly for that blind but admirable performer; 15 songs to German words, and cantatas in Italian, with accompaniments for two French horns, two violins, hautbois, tenor, and base; three symphonies, various sets of trios, and quartets; two concertos for clarinets, and two for the violoncello.

KUHNAU, Johann, the son of a fisherman of Grysingen, a town near Altenberg, on the borders of Bohemia, four miles distant from Dresden, was a learned and skilful musician of the higher class, among those who have formed and established the German school of music, particularly in the ecclesiastical style, and in organ playing.

In the year 1684 he was organist of the church of St. Thomas at Leipsic; and while in that station, he wrote a dissertation "*De juribus circa musicos ecclesiasticos*," and afterwards defended it against the censures of his adversaries.

In 1689, he published lessons for the harpsichord in two volumes, and in 1696 seven sonatas, entitled "*Clavici Fruchte*," fruits of the keys or of keyed instruments; and in 1700, six sonatas, entitled "*Bibluche Histori*," a bible narrative. Here Lustig of

Groningen, in a Dutch treatise entitled "*Inleiding tot de Musikkunde*," takes notice of this work, and says that it is a lively representation, in musical notes, of David manfully combating Goliah. In the same year (1700) Kuhnau, to silence the clamours of some ignorant men of his profession, who, envying his merit and reputation, had libelled him, he wrote a small tract, which he entitled, "*The Musical Quack, or Mountebank*." In the same year (1700) Kuhnau was appointed *director musices* of the university of Leipsic, in which station he died in 1722, in the 63d year of his age; and was succeeded in that honourable post by John Sebastian Bach. Kuhnau was celebrated immediately after his death in a Latin discourse by a count palatine and magistrate of Merseberg for his skill, not only in music, but theology, law, eloquence, poetry, foreign languages, algebra, and mathematics.

Mattheson, in his life of Handel, as the highest praise he could bestow on his performance, says, that he was even more powerful on the organ than the famous Kuhnau of Leipsic, who was then (in Handel's younger days) regarded as a prodigy.

KUNZEN, ADOLPH. CART., in *Biography*, born at Wittemberg in 1720, was an excellent performer on the harpsichord and organ, who in early youth about the middle of the last century came to England, where his masterly and powerful manner of treating these instruments, both as a performer and composer, may be still remembered with pleasure by those who heard him. On his return to Germany, he was appointed organist of Lubec, where he died in 1771.

LABORDE, M. DE, in *Biography*, author of an ample and comprehensive work, entitled "*Essai sur la Musique, ancienne et moderne*," published at Paris 1780. in 4 vols. 4to. The accumulation of curious materials for this publication is such, as nothing but a long and unwearied diligence could amass. It has, however, frequently given us much concern, in consulting this work, to see the spirit of system operate so strongly on the author, as to affect both his candour and consistence. The critique upon musical writers in the third volume, seems only a vehicle for general censure of all that have *not* subscribed to the fundamental base of Rameau, the triple progression of the Abbè Roussier, and praise of all that *have*. There is no middle state, no music or

musical merit of any kind, theoretical or practical, unsanctioned by these dogmas. But will M. de Laborde venture to assert, or can he even believe, that till the publication of Rameau's "Système de la Bass fondamentale," and the Abbé Roussier's "Mémoire sur la Musique des Anciens," there was no good music in the world, or that all which has been produced since, by innumerable great masters in several parts of Europe, who never studied or heard of either, is execrable? That there are great method and merit in the systems of both these theorists, no candid judges of the subject will deny; and perhaps there are few, who will not grant that the principles of harmony have not been formed into a code equally luminous and useful to students, by any other writers, and yet will not shut their ears to all music not built upon their principles. The inconsistency of *individually* praising Italian composers in such glowing terms, and yet seizing every opportunity to censure and sneer at Italians and foreigners in *general*, prove the work to have been compiled by persons of different principles. What a coil is made (v. iii. p. 690.) about a sharp fifth used merely as an appoggiatura, or note of taste, with which the base or harmony has nothing to do, and which, therefore, has no effect on the modulation! And yet M. de Laborde can bear the *quinte superflue*, and have patience to give a rule for its use in composition! Can any one sincerely praise the compositions of Piccini, Sacchini, and Pæsiello, who is disgusted by those happy licences, in which the very soul of Italian music consists?

M. de Laborde gives us his musical creed in pretty plain terms, (v. iii, p. 639.) in answer to a remark of Mr. Jamard, who expresses his surprise, that "the Italians, without any formal system, compose better music than the French, who are in possession of the true principles of harmony." This M. de Laborde is so far from granting, that, on the contrary, he is certain the French music, with respect to counterpoint, is infinitely superior to the Italian; and that the Italians surpass the French in nothing but dramatic music, which is not like other music, subservient to the laws of counterpoint — "We will allow," continues he, "that the Italians are superior to us in *melody*; but they in return must grant that with respect to *harmony* we write in a manner superior to them in correctness, purity, and

elegance." What! superior to Leo, Feo, Durante, Abos, Jomelli, Caffaro, and Manna? but neither melody nor harmony, alone, can constitute good music, which consists in the union of both; and melody without harmony, or harmony without melody, is as imperfect as a man with one arm, or one leg, to whom nature has originally given two.

With respect to all the feuds and contentions lately occasioned by music in France, they seem to have annihilated the former disposition of the inhabitants to receive delight from such music as their country afforded. There are, at present, certainly, too many critics, and too few hearers with a disposition to be pleased in France, as well as elsewhere. We have seen French and German *soi-disant connoisseurs* listen to the most exquisite musical performance, with the same *sang-froid* as an anatomist attends a dissection. It is all analysis, calculation, and parallel; they are to be wise, not pleased. Happy the people, however imperfect their music, if it gives them pleasure! But when it is an eternal object of dispute; when each man, like Nebuchadnezzar, sets up his own peculiar idol, which every individual is to fall down and worship, or be thrown into the fiery furnace of his hatred and contempt, the blessing is converted into a curse.

LALANDE, MICHEL RICHARD DE, master of the king of France's band, maitre de chapelle, and composer in ordinary of the chapel royal, and chevalier de l'ordre de St. Michel, born in 1657, was the fifteenth son of a taylor at Paris, and brought up a chorister of St. Germain l'Auxerrois. Excited by a strong passion for music, he soon surpassed his master Chaperon. The violin was the first instrument to which he seriously applied; but being recommended to Lulli, as a performer in the opera orchestra, he was so piqued at being rejected, that he broke his fiddle, and renounced the practice of it forever. The era of his prosperity was, the being employed in teaching mademoiselle de Noailles, who married the Marechal de Grammont, and the Marechal said so many kind things of him to the king, that he was appointed music master to mademoiselles de Blois, and de Nantes. In 1683, his majesty having created two new places of chapel-masters, gave one of them to Lalande, whose compositions pleased the king so much that he appointed him successively to the two places of

chapel-master, that of chamber musician to his majesty, and master of his band; and soon after conferred on him the order of St. Michel. The king married him to Anne Ribel, who had an admirable voice, and sang wonderfully. He had only two daughters by this marriage, whom he lost in 1711 at 24 years of age. In 1721 he lost his spouse, and the year following, wanting consolation and a companion, he married the demoiselle de Cury, daughter of the surgeon to the princess of Conte, but soon after being seized with a consumptive cough, and pain in his chest, he died in 1726 at 67; 45 years of which time he had spent in the service of Louis XIV. and XV. Lalande left behind him 60 motets, or anthems, which have had the highest reputation, and set several operas, but he never would let any of them be performed under his name. It was under this able master, (says M. Laborde, the zealous defender of French music of every kind,) that a new species of church music had birth, which astonished and ravished the whole court. "He banished the usual monotony and dryness of the chorusses and recitatives. His fugues were composed on lively subjects, and mixed with agreeable symphonies, and agreeable melodies, which, before his time, had no existence. He was the first who had the time beaten by a coryphæus, and composed pathetic recitatives, and airs of spirit. In short, he was the creator of church music, and even foreigners, since the time of Lalande, give the French the pre-eminence in this kind of music over all the nations of Europe." *Essai sur la Musique*.

The English, the Germans, and the Italians, we presume, will dispute this point with Mr. Laborde, and remind him of their Purcel, Handel, Leo, &c. We heard some of this sublime music, at the Concert Spirituel, in 1770; and in looking back at our memoranda for the effect which it had on our feelings, we found that it was coarse and noisy, with scarcely a new passage to make amends for the worst singing which we had ever heard, in or out of the church.

LAMBERT, MICHEL, was the favourite singing master, and composer of songs in France, about the middle of the seventeenth century. He had so many scholars, that he was obliged to teach a considerable number at a time, and at his own house, where he formed a kind of academy, and where he finished

every lesson with singing, to his own accompaniment, several songs to a brilliant and enraptured audience. Marcel, the celebrated dancing-master, did the same, dancing with his best scholars at the end of the lessons which he gave at home on his public days. The reputation of Lambert, like that of Abelard, was so great, that his pupils followed him into the country as far as Puteaux, where he had a villa. Lulli married the daughter of this musician, who was born in 1610, and died in 1696.

LAMBERT, DE SAINT, published, in 1702, "Les Principes du Clavecin," or Instructions for the Harpsichord, containing a clear explanation of all that concerns the clavier, or keys, in their rotation on that instrument; and "A Treatise of Accompaniment," for many instruments. St. Lambert, in his instructions for the harpsichord, proposes the reducing all clefs to one, in order that the two hands should play from the same clef. Montclair has new-modelled this system, to adapt it to the five lines, or staff, and general compass of the voice; and the abbé de la Cassagne, in his *Elements of Singing*, has adopted this system and extended it. The basis of which being nothing more than transposition, it is now become wholly useless, by the clear and simple manner in which music is taught, that is, without transposition, and by playing every thing just as it is written. This is M. Laborde's account of these publications, in which he seems not to know, that the plan of abolishing all clefs but one, belongs not to any of the gentlemen who have published it in France, but to our countryman Salmon, who in the time of Charles II. published "An Essay to the Advancement of Music, by casting away the Perplexity of different Clefs, &c." and when M. Laborde says, that such a reformation is not wanted, because music is now taught in so clear and simple a manner, as to render all clefs but the treble and base used in harpsichord pieces unnecessary; that intelligent author forgets to tell us how performers on keyed instruments are to be enabled to play, from the score of a chorus for voices and instruments, in which the vocal parts and many of the instrumental are all written in different clefs. But for a further discussion of this subject, see the article CLEF.

LAMIA, in *Biography*, the most celebrated female flute-player in antiquity. Her beauty, wit, and

abilities in her profession made her regarded as a prodigy. The honour she received, which are recorded by several authors, particularly by Plutarch and Athenseus, are sufficient testimonies of her great power over the passions of her hearers. Her claim to admiration from her personal allurements, does not entirely depend, at present, upon the fidelity of historians; since an exquisite engraving of her head, upon an amethyst, with the veil and bandage of her profession, is preserved in the late king of France's collection, which, in some measure, authenticates the account of her beauty.

As she was a great traveller, her reputation soon became very extensive. Her first journey from Athens, the place of her birth, was into Egypt, whither she was drawn by the fame of the flute-players of that country. Her person and performance were not long unnoticed at the court of Alexandria; however, in the conflict between Ptolemy Soter, and Demetrius, for the island of Cyprus, about 312 years B. C. Ptolemy being defeated in a sea-engagement, his wives, domestics, and military stores fell into the hands of Demetrius.

Plutarch, in his life of this prince, tells us, that

"the celebrated Lamia was among the female captives taken in this victory. She had been universally admired, at first, on account of her talents, for she was a wonderful performer on the flute; but, afterwards, her fortune became more splendid, by the charms of her person, which procured her many admirers of great rank."

The prince whose captive she became, and who, though a successful warrior, was said to have vanquished as many hearts as cities, conceived so violent a passion for Lamia, that, from a sovereign and a conqueror, he was instantly transformed into a slave; though her beauty was now on the decline, and Demetrius, the handsomest prince of his time, was much younger than herself.

At her instigation, he conferred such extraordinary benefits upon the Athenians, that they rendered him divine honours; and as an acknowledgment of the influence, which she had exercised in their favour, they dedicated a temple to her, under the name of "Venus Lamia."

Athenæus has recorded the names of a great number of celebrated Tibicinse, whose talents and

beauty had captivated the hearts of many of the most illustrious personages of antiquity.

Horace speaks of bands of female flute-players, which he calls *Ambubaiarum collegia* (*Ambubaia* is said, by the commentators, to be a Syrian word, which, in that language, implies a *flute*, or *the sound of a flute*), and of whom there were still colleges in his time. But the followers of this profession became so numerous and licentious, that we find their occupation prohibited in the Theodosian code; however, with little success: for Procopious tells us, that in the time of Justinian, the sister of the empress Theodora, who was a Tibicina, appeared on the stage without any other dress than a slight scarf thrown loosely over her. And these performers were become so common in all private entertainments, as well as at public feasts obtruding their company, and placing themselves at the table frequently, unasked, that at the latter end of this reign, their profession was regarded as infamous, and utterly abolished.

LA MOTTE, in *Biography*, an admirable violinist, born in Flanders: when very young, he was regarded as the first solo player at Vienna. In 1777 he came to England. He had his first regular instructions from Giardini, and it is related of him, that when he quitted Giardini, he travelled through Italy, still in search of another master; and being arrived at Leghorn; where Nardini then lived, he would have become his scholar; but after hearing that celebrated performer execute one of his own solos, of the most difficult kind, and being, in his turn, asked to play, he desired leave to perform the same solo which he had just heard, and which was new and in MS. so that he never could have practised it; however, he acquitted himself so well, that Nardini declined taking as a *scholar* one who was already so able a master of his instrument.

The concertos which he played at the Pantheon concerts were full of new difficulties of execution, expression, and double stops, which he performed with such grace and seeming facility, that none but fiddle-players, who know the finger-board of the violin, and the difficulty of bowing certain passages, would imagine that he had any difficulties to encounter. His tone was not very powerful, but perfectly sweet and even, from the lowest note on the violin, to the end of the finger-board. His high

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notes were of the flute kind, nearly as sweet as the *sons harmoniques*.

This performer, whose constitution was very delicate, seemed consumptive, when he left England in 1779, at which time he returned to the continent where he died.

LAMPE, FREDERICK ADOLPHUS in *Biography*, pastor of St. Stephen's church in Bremen, became an antiquary at 15 years of age; and in 1703 published, in 12mo., a work of great learning and research, entitled "De Cymbalis veterum, Libri tres, in quibus quæcunque ad eorum Nomina, Differentiam, Originem, Historiam, Ministros, Ritus pertinent, elucidantur, cum Figuris æreis Trajecti ad Rhenum," 1703.

This author, in a way similar to Bartholinus, in treating of the flutes of the ancients, has given us all the information which could be gleaned from antiquity on the subject of the cymbal, which is hardly a musical instrument, but rather a *chronometer* to measure and mark the time, in its military use. In its religious employment, indeed, before large bells were cast, it served both Pagans and Christians as a signal and call to temple worship. Its clashing tone in the field may regulate the steps of the soldiery in their march; but even this purpose seems better performed in China by the gong and *pierre sonore*, or musical stone, used in processions, as well as in the army: for these have real musical tones, to which there is no difficulty in tuning other instruments. Our author, by his classical knowledge and diligence, has nearly found as many names in ancient authors for the different kinds of cymbals, as the Persian language furnishes for a horse or lion. As nothing on the subject has escaped the notice of the author, this little book will be found to contain much precious information for a classical antiquary in music. Its learned author died of a hæmorrhage at Bremen, in 1729, at the age of 46.

LAMPE, JOHN FREDERIC, a Saxon, who arrived in England about the year 1726, began first to be noticed as a composer about the year 1732. On the 25th of February of that year, the following paragraph was inserted in the "Daily Post:" "We hear that there is a subscription for a new English opera, called "Amelia," which will shortly be performed at the new theatre in the Haymarket, by a set of performers who never yet appeared in public."

This opera, written by Harry Carey, and set to music by Lampe, was first performed March 15th, 1732; in the principal character of which, Miss Arne, afterwards so celebrated as a tragic actress, by the name of Mrs. Cibber, first appeared on the stage as a singer. The music, which, according to the advertisement, was set in the Italian manner, having been much applauded, was soon avowed by Lampe; and Miss Arne's performance interested every hearer. The year 1737 was rendered memorable at Covent-Garden theatre by the success of the burlesque opera of the "Dragon of Wantley," written by Carey, and set by Lampe, "after the Italian manner." This excellent piece of humour had run twenty-two nights, when it was stopped, with all other public amusements, by the death of her majesty queen Caroline, November 20th; but was resumed again on the opening of the theatres in January following, and supported as many representations as the "Beggar's Opera" had done, ten years before. And if Gay's original intention in writing his musical drama was to ridicule the opera, the execution of his plan was not so happy as that of Carey; in which the mock heroic, tuneful monster, recitative, splendid habits, and style of music, all conspired to remind the audience of what they had seen and heard at the lyric theatre, more effectually than the most vulgar street tunes could do; and much more innocently than the tricks and transactions of the most abandoned thieves and prostitutes. Lampe's music to this farcical drama was not only excellent fifty years ago, but is still modern and in good taste.

In 1741, his wife (the second daughter of Charles Young, sister to Mrs. Arne), with Miss Young, Sullivan, the two Messings, and Jemmy Worsdale, went to Preston Gild, and afterwards to Chester, where they performed the "Dragon of Wantley,"

"Margery," the "Sequel to the Dragon of Wantley," &c. all composed by Lampe. He set "Nancy, or the parting Lever," "Pyramus and Thisbe," which had great success; and published, in an octavo volume, a tract, entitled "The Art of Music," in 1740. But in 1737 he had published a treatise, under the title of "A plain and compendious Method of teaching Thorough-Base," &c. 4to.; a work of great merit, and the first in our language, by which a student can profit much without a master,

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as the chords, engraved on copper-plates, are all placed over the figured base, and the examples transposed into different keys.

Lampe was a truly ingenious man, well versed in the theory of the art, with a most happy turn for humour, without buffoonery, in his comic operas; and, moreover, a man of probity, with great simplicity of manners, and possessed of a kind and benevolent heart. This excellent musician and worthy man, quitting London, with his family, in 1748, resided two years in Dublin; and in 1750 went to Edinburgh, where he was settled very much to the satisfaction of the patrons of music in that city, and of himself; but in July 1751, he was seized with a fever, which put an end to his existence at the age of fifty-nine.

LAMPON, in *Biography*, a performer on the cithara, who taught Socrates music in his old age, and who sung at a festival which Xenophon gave to the philosophers. Socrates tells us, that he only began to compose verses, after he was imprisoned, on account of the many dreams, in which he was advised to attach himself to music; believing that it was impossible to arrive at one without the other.

He composed hymns in praise of Apollo, and set them to music; but he was put to death some days after. Others tell us, that Damon was the music-master of Socrates. See DAMON.

LAMPUGNANI, JOHN BAPTIST, in *Biography*, of Milan, an opera composer of great fancy and spirit. He was not a deep contrapuntist, but there was a certain gaiety and spirit in his style, which amused his hearers and engaged attention. He came into England in 1742, during the regency of lord Middlesex, and while Monticelli was the chief singer, for whom he composed some very captivating airs. The English, long accustomed to a more solid, grave, and learned style, thought him inaccurate, wild, and frivolous, and his style was only tasted by such of our nobility and gentry as had been in Italy, and had been initiated into the new opera style. The character of this composer is drawn with so much judgment, taste, and discrimination in M. Laborde's "Essai sur la Musique," and so exempt from the national prejudices with which that work abounds, that we shall venture to translate it, and guess at the name of the author.

"Lampugnani was a professor much esteemed among the moderns. He excelled much in his melodies, and owed more to nature than to study. He applied with great perseverance to produce new effects from instruments. Consequently to him has been ascribed the new manner of using the opera orchestra. Instrumental music and its performers, have doubtless greatly increased their importance by this innovation. But, how has it been abused! It sometimes happens, that the noise of the orchestra is all that can be heard, from the beginning of the opera to the end. And that a beautiful passage can only now and then penetrate through the instrumental-phalanx, to convince us that a voice has any concern in the business. There are certain composers, who have no resource but in noise. There are others, likewise, who have no time allowed them for any thing else." Voltaire, in one of his letters, begs pardon of a friend for writing him so long a letter, as he has not time to write a shorter. But in Italy, an opera must be composed in a fortnight, so that the composer loads his instruments as much as he can, and leaves the voices at full liberty to do nothing, or to do as much as they please. In the operas of Lampugnani, the voice governs the orchestra, and upon her all the instruments wait, as on a superior. He is author of a great number of works, that have had complete success in Italy; but it is in vain to name them, as music of more than a year old, is as difficult to be found as a coin of the emperor Otho.

We saw Lampugnani at Milan nearly thirty years after he had been in England, where, as a composer, he was laid on the shelf. He taught ladies to sing, and had gained great credit from some of his scholars. He resided constantly in that city, where he played the first harpsichord at the opera, in the absence of the composer, and arranged the pasticcios. He was a pleasant old man, with the spirits and good nature of a young one.

LANIERE, NICOLO, in *Biography*, was an Italian, who came into England early in the last century: there is a fine portrait of him at the Grange, in Hampshire, by Vandyke. It was the sight of this portrait that determined Charles I. to employ that excellent painter. Lanieri professionally practised music, painting, and engraving; but his greatest excellence was in music. His own portrait, painted

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by himself, is in the music school at Oxford. He etched a considerable number of plates for a drawing-book; was an able connoisseur in pictures; and had the art of giving modern paintings an air of antiquity, and putting off copies for originals. Granger's Biog. Hist. of Engl- vol i. p. 539.

It is recorded in the folio edition of Ben Jonson's works, printed 1640, that, in 1617, his whole masque, which was performed at the house of lord Hay, for the entertainment of the French ambassador, was set to music after the Italian manner, *stilo recitativo*, by Nic. Lanieri who was not only ordered to set the music, but the scenes.

This short piece being *wholly* in rhyme, though without variation in the measure, to distinguish airs from recitation, as it was all in musical declamation, may be safely pronounced the first attempt at an opera in the Italian manner, after the invention of recitative.

But in the same year, in the masque, by the same author, called "The Vision of Delight," presented at court during Christmas, there is a manifest distinction of air from *recitative*; in both which styles the whole piece, in verses of different measures, was performed. It was opened by Delight, personified, who, *stilo recitativo*; "spake in song." Then Night, likewise personified, sung, "Break Fancy from thy cave of cloud, &c." This air ends in a chorus or quire. After which Fancy spake, in *stilo recitativo*. Then Peace sung, "Why look you so, &c." After which an air that terminates in a quire. The song ended, "Wonder spake," in recitative. Then dancing, singing, and chorus.

Here we have all the characteristics of a genuine opera, or musical drama of modern times, complete: splendid scenes and machinery; poetry; musical recitation; air; chorus; and dancing.

Though the music of this masque is not to be found, yet of Lanieri's "Musica narritiva" we have several examples, printed by Playford in the collections of the time; particularly the "Ayres and Dialogues," 1653, and the second part of the "Musical Companion," which appeared in 1667; and in which his music to the dialogues is infinitely superior to the rest: there is melody, measure, and meaning in it. His recitative is more like that of his countrymen at present, than any cotemporary Englishman's. However, these dialogues were

composed before the laws and phraseology of recitative were settled, even in Italy. His cantata of "Hero and Leander" was much celebrated during these times, and the recitative regarded as a model of true Italian musical declamation.

LASCHI, in *Biography*, an admirable singer and actor in the first burletta band of singers which arrived in England during the autumn of 1748, when serious operas were discontinued by the abdication of lord Middlesex, who was as unsuccessful in his opera regency, as James II., in endeavouring to establish the Roman Catholic religion in this country.

The new troop consisted of Pertici, as *buffo caricato*, Laschi, *tenor*, and Guadagni, *counter tenor*, (then very young,) as serious men. Frasi, and afterwards, Mellini, for serious women; and the comic female parts by the wives of Pertici and Laschi, the two best comic actors we ever saw on any stage, formed a very good troop, and in the comic operas of "La Comedia in Comedia," "Orazio," "Don Colascione," "Gli tre Cicisbei, Ridicoli," &c. composed by Latilla, Mitale Resta, and Ciampi, who came over as *mæstro* to the company, pleased the public and filled the theatre very successfully during the whole winter. Laschi was certainly the best first *buffo*, except Lovatini, that has ever appeared on our stage: and the acting of him and Pertici was undoubtedly the most amusing and ingenious that can possibly be imagined.

LASSUS, ORLANDUS, or, as he is called by the Italians, Orlando di Lasso, was a native of Mons, in Hainault, born in 1520, and who not only spent many years of his life in Italy, but had his musical education there, having been carried thither surreptitiously when a child, on account of his fine voice. The historian Thuanus, who has given Orlando a place among the illustrious men of his time, tells us that it was a common practice for young singers to be forced away from their parents, and detained in the service of princes; and that Orlando was carried to Milan, Naples, and Sicily, by Ferdinand Gonzago. Afterwards, when he was grown up, and had probably lost his voice, he went to Rome, where he taught music during two years; at the expiration of which, he travelled through different parts of Italy and France with Julius Cæsar Brancatius, and at length, returning to Flanders,

resided many years at Antwerp, till being invited by the duke of Bavaria, to Munich, he settled at that court, and married. He had afterwards an invitation, accompanied with the promise of great emoluments, from Charles IX., king of France, to take upon him the office of master and director of his band; an honour which he accepted, but was stopped on the road to Paris by the news of that monarch's death. After this event he returned to Munich, whither he was recalled by William, the son and successor of his patron Albert, to the same office which he had held under his father. Orlando continued at this court till his death, in the year 1593, at upwards of seventy years of age. His reputation was so great, that it was said of him "Hic ille Orlandus Lassus, qui recreat orbem."

As he lived to a considerable age, and never seems to have checked the fertility of his genius by indolence, his compositions exceed, in number, even those of Palestrina. There is a complete catalogue of them in Draudius, amounting to upwards of fifty different works, consisting of masses, magnificats, passions, motets, and psalms: with Latin, Italian, German, and French songs, printed in Italy, Germany, France, and the Netherlands.

As Orlando di Lasso was the contemporary of Cypriano Rore, a composer of equal renown in the 16th century, and who so much resembled him in genius, abilities, and reputation, we shall here draw a parallel between them, as the two principal masters of Flemish and Netherlandish counterpoint. To form a comparative idea of the style of these two composers, with that of Palestrina, the specific difference seems to be this: that the two Netherlanders, by having spent the chief part of their time in the courts of princes, had acquired a lighter and more secular cast of melody than Palestrina, who, residing constantly at Rome, and writing chiefly for the church, had a natural and characteristic gravity in all his productions. Indeed, the compositions *a capella* of Cyprian Rore and Orlando Lasso are much inferior to those of Palestrina in this particular; for by striving to be grave and solemn, they only become heavy and dull; and what is unaffected dignity in the Roman, is little better than the strut of a dwarf upon stilts in the Netherlanders. They were, however, great masters of harmony, and, out of the church, prepared the

colours, and furnished the musician's pallet with many new tints of harmony and modulation, which were of great use to subsequent composers, particularly in dramatic painting.

In the same collection of songs, printed 1555, we have a Latin poem, set by Orlando di Lasso, in the manner of a madrigal, in which the modulation is curious; but though elaborate and *recherchée* it is pleasing, and has had many imitators.

Cyprian and Orlando were the first who hazarded what are now called chromatic passages. At the end of the fourteenth book of songs in four parts, printed at Antwerp by Tylman Susata, there is an irregular Latin ode by Cypriano, set likewise in the madrigal style, in which not only an A  $\sharp$ , but an A  $\flat$ , appear, for the first time, in the same movement, and almost every accident incident to modern music. Part of this curious composition is inserted in Burney's General History of Music, vol. iii. as a specimen of the author's frequent attempts at new harmonies and modulation, which, as it is laid before the learned musical reader in score, it will afford him much better information concerning the real history and progress of the art of counterpoint at this time, than all the catalogues of books, and descriptions of their contents, which diligence and language could furnish. Many of the forced, crude, and unexpected modulations in the motet of Cyprian Rore, however they may have been admired for their boldness and novelty, were never adopted by subsequent composers. Beautiful, natural, and pleasing passages and effects are soon rendered common by plagiarism and imitation; whereas the unnatural and difficult are long left in the possession of the original proprietor. Perhaps in a series of years some other composer, unable to astonish by his inventions in a natural way, and determined to produce some-thing that shall, at least, *seem* new, will propose them again to the public, who will again; reject, and so on, *ad infinitum*. But these musical hunters after novelty, without genius to find it, forget that such passages or modulations must have presented themselves to thousands in the course of their studies and *ricercate*, but that good taste and sound judgment had rejected them. It is at all times easy to produce *new* arrangements and combinations of sounds, if nature, grace, and propriety be renounced; but at once to be

*new* and *natural*, belongs only to genius of the first order.

The songs in the same collection by Orlando, are said by the publisher to have been composed "a la nouvelle composition d'aucuns d'Italie." We find but little melody in any of them, though much modulation, different from the other Flemish masters of this period. There is another essential difference in the notation, as the diminutions into crotchets and quavers, particularly in the songs *a la Napolitana*, are more frequent than in any other compositions of the middle of the 16th century. The chromatic accidental semi-tones are expressed by a sharp, and no longer left to the mercy and sagacity of the singer, as was before the constant custom. The occasional changes in the intervals, which are necessary in counterpoint, though formed upon ecclesiastical melodies, were at first smuggled into harmony, perhaps by singers whose good ears suggested them, though the composer had not dared to point them out, lest he should be accused of corrupting the modes. Orlando seems the first who, in spite of ancient prejudice and pedantry, when he wished to alter a note, dared to express his intentions in writing. In his more gay and comic style, however, the modulation is overcharged with wanton and unnecessary transitions from one key to another, without remaining long enough in any one to fix it in the hearer's attention.

Of the two compositions by Orlando di Lasso, and Cypriano di Rore, to Latin words, the first is in hexameter and pentameter, and the second an irregular ode, partly in the choral measures of the Greek tragedies. At this mark +, in Orlando's compositions, the first A # sharp occurs that we had ever seen used in counterpoint of equal antiquity; and this seems to have been suggested by the words *novumque melos*. Which of these productions was first composed, we know not, as they were both published together at Antwerp, in 1555. The only copy of this work which we have ever seen, is preserved in the British Museum. The madrigals, in general, of both Cypriano and Orlando, to Italian words, are excellent, in the style of the times. But as the singularities in the two compositions before us seem innovations, and preparatory to that revolution in the art, which takes place soon after, they seemed proper subjects of discussion; for the

laboured and equivocal modulation, attempted by these composers, who, though often learned and ingenious, by abandoning the simplicity of their contemporaries, these productions border sometimes so much on caprice and affectation, as to fatigue the attention and offend the ear.

The pedantry of crude harmonies, and learned modulation, only suits depraved ears, that have grown callous to every thing that is easy and natural. The Italians, when they quitted madrigals, and no longer aspired at the applause of fastidious chamber critics, whose approbation was bestowed on no compositions that did not smell of the lamp, simplified their secular music, and instead of puzzling and goading the hearer with complicated contrivances and extraneous modulation, aimed at grace and facility in their melodies, which they clothed with such plain and tranquil harmony, as, instead of disguise and suffocation, added greatly to their energy and effect. Dramatic music was not yet even in idea, and *concerts*, or other assemblies of gay and unlearned hearers, seem now not to have existed; so that musical composers could not be said to write for the public, who will ever prefer such pleasure and amusement as give them the least trouble. Authors of all kinds, who seek for applause, conform to the taste of their judges; and we find, in our own times, that those musicians who are qualified by their genius and abilities, to direct and govern the public opinion, think it necessary, however false and corrupt it may be, to humour and flatter it, by all the concessions in their power. The art never long remains stationary at any one point of cultivation; and if perfection could be attained, its reign would inevitably be short. In music, the learned are few and silent; the ignorant numerous and noisy: in the chamber it was right to please the former, and in the theatre, where

"-- -- the fair, the gay, the young,  
Govern the numbers of each song,"

there is no choice. A public and mixed audience is such a many-headed monster, that all its ears cannot be pleased at the same time; and whether the good or the bad predominate, the greater number must be gratified at the expense of the less.

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Two of Orlando di Lasso's sons, Ferdinand and Rodolph, were amiable musicians, and both in the service of Maximilian, duke of Bavaria; the eldest as chapel-master, and the other as organist to that prince. These collected their father's motets, as well those which had been published during his life, as those which remained unpublished at his decease, and printed them in a very splendid and sumptuous manner at Munich, in seven volumes, large folio, 1604, with a dedication to their patron, the sovereign of Bavaria. The general reception, however, of these compositions, seems not to have equalled the expectations of the editors. Other productions had taken possession of the public ear and favour. It is, we fear, in vain to hope for the revival of old music. Too many are interested in the success of the new; and such are the vicissitudes of what are called taste and expression in this art, that if sufficient probity and zeal could be found in fashionable performers to incline them to attempt doing justice to the productions of former times, it is hardly possible for them to succeed; the accent, energy, and expression are either lost in the execution, or unintelligible to the hearers. There is, indeed, as little chance' for a musician of the present age to perform such productions in the manner of the times in which they were composed, as to pronounce a foreign language as well as his own; and if, against all calculation, he should succeed, this music will still be an unknown tongue to the public.

LASUS, in *Biography*, was born at Hermione, a city of Achaia, in the time of Darius Hystaspes, in the 58th Olympiad, 538 years B. C. Diogenes Lærtius says, that he deserves to be ranked among the seven sages. He was generally allowed to be the first among the Greeks who wrote about music, and was not only a theorist and great practitioner, but a dithyrambic poet, perhaps the inventor of that kind of poetry in honour of Bacchus, which was sung in the Phrygian mode at the public games, and partook of all that fire and hilarity which the god to whom it was addressed inspired.

Plutarch says, that he introduced new rhythms in his poetry and dithyrambic music, and upon the lyre, imitated the compass and variety of the flute; for which he is mentioned, in the Dialogue on Music, as a great innovator. Among the corruptions complained of, in the new music, the frequent and

licentious transitions from one mode and genus to another, was not the least. If the object for multiplying the strings of the lyre, and the holes in the flute, so much complained of by the adherents to the old school, may be supposed to have occasioned the convenience by having an instrument nearly tuned for all the modes, like our harpsichords, it seems probable, that Lasus and other innovators might have been *temperers*, and have accommodated their doctrine to their *practice*.

Theon of Smyrna testifies that Lasus, as well as the Pythagorean Hippasus of Metapomus, made use of two vases of the same size and tone, in order to calculate the exact ratio or proportion of concords. For by leaving one of the vases empty, and filling the other half full of water, they became octaves to each other; and filling one a fourth part full, and the other a third, the percussion of the two vessels produced the concords of 4th and 5th; from which process resulted the proportions of these three concords contained in the numbers 1, 2, 3, 4.

This assertion, which has been taken upon trust, like the anvil story of Pythagoras, is equally false, to tune glasses by water has been lately practised, and thought a new discovery; but that their tones are altered in the proportions given above, is by no means true. Most glasses are lowered about a whole tone by being half filled with water, and not more than a major 6th if quite filled.

LATILLA, GÆTANO, in *biography*, an excellent neapolitan composer, much esteemed by connoisseurs, in every species of vocal music. His comic operas, however, were the most ingenious and successful of all burletta compositions, till the Buona Figliuola of his nephew Piccini came out, which surpassed all preceding comic operas so much, that no other excited any curiosity in the public, till Pacsiello's superior fertility was known and felt.

Latilla's comic operas, that were performed in London, from 1748 to 1753, when the Mingotti first arrived, were "La Comedia in Comedia," "Orazio," and "Don Calascine," which were admirable. The melodies new, easy, and pleasing; humour without buffoonery; and the actors considered as well as the singers, in allowing time for Pertici and Laschi, those nice observers of whatever was ridiculous in the

voice, countenance, or gesture of man, to convey their observations to the spectators.

We met with poor Lutilla 20 years afterwards at Venice, "fallen from his high estate," and shrunk into an humble deputy organist, at the church of St. Maca; but found him an intelligent and well informed man, on other subjects than that of his own profession, which, however, he had cultivated in all its departments.

L'AUGIER, MONSIGNOR, in *Biography*, principal physician to the imperial court at Vienna in 1772; the most intelligent and best informed critic, among *musical* dilettanti with whom we ever conversed. He had been in France, Spain, Portugal, Italy, and Constantinople, and was perfectly well acquainted with national styles of music, and the peculiar merits and defects of individual composers throughout Europe, This gentleman, in despite of uncommon corpulency, possessed a most active and cultivated mind. His house was the rendezvous of the first people of Vienna, both for rank and genius, and his conversation was as entertaining as his knowledge was extensive and profound. Among his other acquirements he had arrived at great skill in practical music, had a most refined discriminating taste, and could give, vocally, specimens of the *national melody*, which he had heard with philosophical ears wherever he had been; in fine, he was a living history of music. In Spain he had been intimately acquainted with Domenico Scarlatti, who, at seventy-three, composed for him a great number of harpsichord lessons, the chief of which had never been printed. The book in which they had been transcribed contained forty-two pieces, among which were several *slow* movements, with which, for want of *sostinato* and expression, in the old harpsichords, he seldom enriched his works. These lessons were composed in 1756, when Scarlatti was too fat to cross his hands, as he used to do; so that these are not so difficult as his more juvenile works, which were made for his pupil and patroness, the late queen of Spain, while she was infanta of Portugal. M. L'Augier used to relate, that the empress queen Theresa had been a very notable musician, and that some years ago he had heard her sing very well. In the year 1739, when she was only twenty-two years of age, and very handsome, she sung a *duo*, with old Senesino, at Florence, so well,

that by her voice, which was then a very fine one, and graceful and steady manner, she so much captivated the old man, that he could not proceed without shedding tears of satisfaction. Her imperial majesty had so long been a performer, that she one day in pleasantry, told the old Faustina, the wife of Hasse, who was then upwards of seventy, that she thought herself the first (meaning the oldest) virtuosa in Europe; for her father, at a rehearsal, brought her on the court stage at Vienna, when she was only five years old, and made her sing a song.

Metastasio, in a letter to Farinelli, calls M. L'Augier Monsignore; the physician of the pope, and we suppose the imperial physician is qualified with the title of Monsignore, my lord. The imperial Laureat tells Farinelli, that Monsignor L'Augier is charmed with him, with his heart, and with his conduct. And sporting with his rotundity, he says, "he often visits me. in spite of his immeasurable corpulency, and mounts to the altitude where I reside, with the lightness of the most slim dancer. I shall, for your sake, embrace as much as possible of his majestic circumference." This extraordinary personage with a mind proportioned to his body, died at Vienna in 1774, to the great loss of society in that city, and of sound criticism and good taste.

LAWES, WILLIAM, in *Biography*, the eldest son of Thomas Lawes, a vicar choral of the cathedral church of Salisbury, and a native of that city, was placed early in life under Coperario, for his musical education, at the expense of the earl of Hertford. His first preferment was in the choir of Chichester, but he was soon called to London, where, in 1602, he was sworn a gentleman of the chapel royal; which place, however, he resigned in 1611, and became one of the private, or chamber-musicians, to Charles, then prince, and afterwards king. Fuller says, "he was respected and beloved of all such persons as cast any looks towards virtue and honour;" and he seems well entitled to this praise. He manifested his gratitude and loyalty to his royal master by taking up arms in his cause against the parliament. And though, to exempt him from danger, lord Gerrard, the king's general, made him a commissary in the royal army, yet the activity of his spirit disdaining this intended security, at the siege of Chester, 1645, he lost his life by an accidental shot. The king is said, by Fuller, to have been so affected at his loss, that

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though he was already in mourning for his kinsman lord Bernard Stuart, killed at the same siege, his majesty put "on *particular* mourning for his dear servant William Lawes, whom he commonly called the father of music."

His chief compositions were fantasias for viols, and songs and symphonies for masques. Though his brother Henry, in the preface to the Choice Psalmes for three voices, which they published jointly, boasts that "he composed more than thirty several sorts of music for voices and instruments, and that there was not any instrument in use in his time but he composed for it as aptly as if he had only studied that." In Dr. Aldrich's Collection, Christ church, Oxon, there is a work of his called Mr. William Lawes's Great Consort "wherein are six setts of musicke, six books." His Royal Consort for two treble viols, two viol da gambas, and a thorough-base which was always mentioned with reverence by his admirers in the 17th century, is one of the most dry, aukward, and unmeaning compositions we ever remember to have had the trouble of scoring. It must, however, have been produced early in his life, as there are no bars, and the passages are chiefly such as were used in queen Elizabeth's time. In the music-school at Oxford are two large manuscript volumes of his works in score, for various instruments; one of which includes his original compositions for masques, performed before the king, and at the inns of court.

His anthem for four voices, in Dr. Boyce's second volume, is the best and most solid composition that we have seen of this author; though it is thin and confused in many places, with little melody, and a harmony in the chorus, p. 201, which we are as unable to understand, or reconcile to rule, or to our own ears. He must have been considerably older than his brother Henry, though they frequently composed in conjunction. We are, however, unable to clear up this point of primogeniture: Henry's name is placed first in the title to Choice Psalmes, published in 1648, in the preface to which he says, "as to that, which is my part in this composition, it takes precedence of order only, not of worth." And yet he says of his own tunes just before, "they had their birth at the same time as his." Besides the psalms at the end of sir William Davenant's masque, called "The Triumphs of the prince d'Amour," 1633,

it is said, that "the musick of the songs and symphonies were excellently composed by Mr. William and Mr. Henry Lawes, his majesty's servants."

Several of the songs of William Lawes occur in the collections of the time, particularly in John Playford's Musical Companion, part the second, consisting of dialogues, glees, ballads, and airs, the words of which are in general coarse and licentious. The dialogue part, which he furnished to this book, is a species of recitative, wholly without accompaniment: and the duet at last, which is called a chorus, is insipid in melody, and ordinary in counterpoint. His boasted canons, published by his brother Henry at the end of their psalms, as proofs of his great abilities in harmony, when scored, appear so far from finished compositions, that there is not one of them totally free from objections, or that bears the stamp of a great master.

LAWES, HENRY, the brother of William, was likewise a disciple of Coperario. By the cheque-book of the chapel royal, it appears that he was sworn in Pisteller, in January, 1625, and, in November following, gentleman of the chapel; after this he was appointed clerk of the cheque, and one of the public and private musicians to Charles I. William and Henry Lawes were at this time in such general favour, that though the kingdom was divided into factions, and were not only varied more in their principles, but disputed them with more violence than at any other period of our history, there was but one opinion concerning the abilities of these musicians. Yet as the reputation of Henry was still higher, and more firmly established than that of his brother, it seems to require more ample discussion. We have examined with care and candour all the works which we could find of this composer, which are still very numerous, and are obliged to own ourselves unable, by their excellence, to account for the great reputation which he acquired, and the numerous panegyrics bestowed on him by the greatest poets and musicians of his time. His temper and conversation must certainly have endeared him to his acquaintance, and rendered them partial to his productions; and the praise of such writers as Milton and Waller is durable fame. Tallis, Bird, or Gibbons, who were all infinitely superior to Lawes, never had their abilities blazoned by contemporary poets or

historians of eminence. Fenton, the editor of Waller's works, tells us, that "the best poets of his time were ambitious of having their verses set to music by this admirable artist;" and, indeed, he not only set some of the works of almost every poet of eminence in Charles I's reign, but of young noblemen and gentlemen who seem only to have tried their strength on the lyre for his use, and of whose talents for poetry no other evidence remains than what is to be found in Lawes's publications.

Waller has more than once bestowed his fragrant incense on this musician. Peck says, that "Milton wrote his *Masque* at the request of Lawes;" but whether Milton chose Lawes, or Lawes Milton for a colleague in *Comus*, it equally manifests the high rank in which he stood with the greatest poets of his time. It would be illiberal to cherish such an idea; but it *does* sometimes seem as if the twin-sisters, poetry and Music, were mutually jealous of each other's glory: "the less interesting my sister's offspring may be," says poetry, "the more admiration will my own obtain." Upon asking some years ago, why a certain great prince continued to honour with such peculiar marks of favour an old performer on the flute, when he had so many musicians of superior abilities about him: We were answered, "because he plays *worse* than himself." And who knows whether Milton and Waller were not secretly influenced by some such consideration? and were not more pleased with Lawes for not pretending to embellish or enforce the sentiments of their songs, but setting them to sounds less captivating than the sense.

But *bad* as the music of Lawes appears to us, it seems to have been *sincerely* admired by his contemporaries in general. It is not meant to insinuate that it was pleasing to poets only, but that it was more praised by them than any other music of the same time. Though that of Lanieri, Hilton, Simon Ives, Dr. Child, and others, seem preferable; and the poets whose praise is fame, perhaps taught others to admire.

The time was now come for simplifying harmony and purifying melody in England, as well as in Italy; and the beginning of this enterprize was not fortunate here any more than in that country; harmony and contrivance were relinquished without a compensation. Simplicity, indeed, was attained;

but devoid of accent, grace, or invention. And this accounts for the superiority of church music over secular at this period in every part of Europe, where canon, fugue, rich harmony, and contrivance, were still cultivated; while the first attempts at air and recitative were awkward, and the bases thin and unmeaning. Indeed, the composers of this kind of music had the single merit to boast of affording the singer an opportunity of letting the words he perfectly well understood; as their melodies, in general, consisted of no more notes than syllables, while the treble accompaniment, if it subsisted, being in unison with the part could occasion no embarrassment or confusion.

But there seems as little reason for sacrificing music to poetry, as poetry to music; and when the sentiments of the poem are neither enforced nor embellished by the melody, it seems as if the words might be still better articulated and understood by being read or declaimed, than when drawled out in such psalmodic ayres as those of Henry Lawes and his contemporaries. It has, however, been asked "whœver reads the words of a song but the author?" And there are certainly many favourite songs, which nothing but good music and good singing could ever bring into notice. There are, however, poems, we will not call them songs, on subjects of wit and science, which must ever be enfeebled by music; while others, truly lyric, and confined to passion and sentiment travel quicker to the heart, and penetrate more deeply to the soul by the vehicle of melody, than by that of declamation. But we want not to set up one art against another, or to give a preference to singing over declamation; but to assign to each its due place and praise. There are passages in our best plays which could never be sung by the finest performer that ever existed, to so much effect as they have been spoken by a Garrick or a Siddons; while in Metastasio's charming dramas, there are lines and stanzas, by which an audience has been often more completely enrapt, when well set and well sung by a mellifluous and touching voice, than by the most exquisite declamation of the greatest actors that ever existed. Though Henry Lawes severely censures the admirers of Italian music in his preface, yet his first cantata, "Theseus and Ariadne," is both in poetry and music, an imitation of the famous scene in Monteverde's opera of "Arianna," which was

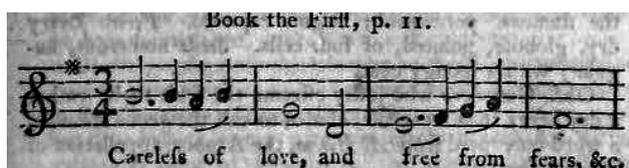
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afterwards formed into a simple heroic song, entirely like this, in stilo recitativo, without any air from beginning to end. After the operas of Rinuccini, which had been set by Jacopo Peri, Giulio Caccini, and Monteverde, in that manner, at the beginning of the 17th century, had met with such universal applause in Italy, from the lovers of poetry and simplicity, and enemies to madrigals and music of many parts, this kind of composition had many imitators, not only in Italy, but throughout Europe. All the melodies of Henry Lawes remind us of *recitative* or *psalmody* and scarce any thing like an air can be found in his whole book of Ayres. As to his knowledge and resources in counterpoint, we are certain that they were neither great nor profound. His works were chiefly published under the title of "Ayres and Dialogues," of which he printed three several books, the first in 1653; the second in 1655; and the third in 1658. Besides these, many of his songs and dialogues were published by Playford in collections, entitled "Select Musical Ayres and Dialogues," by Dr. Wilson, Dr. Charles Colman, Nicholas Laniere, and others. Though most of the productions of this celebrated musician are languid and insipid, and equally devoid of learning and genius, we shall point out one or two of them that seem the most meritorious.



Is one of the most pleasing airs that we have seen of this author. We should insert another of his songs entire, in the musical plates, had we room; "A Lover once I did espy;" not so much on account of the beauty of the melody and harmony, though it is one of the best in those particulars, as for the singularity of the measure, which is such as seldom occurs. Harry Carey's ballad "Of all the girls that are so smart, &c." which is a slower kind of horn pipe, resembles it the most of any air which we can recollect. "Little love serves my turn," p. 18, of the same collection, is the gayest air which we have seen of H. Lawes. His other most pleasing ballads are those beginning "If when the sun," p. 18, and Ben Jonson's song, "Still to be neat, still to be dressed;"

see Playford's Collection. But the best of all his songs seems "Come from the dungeon to the throne," p. 167, of Playfair's second part; and "Amidst the myrtles as I walk," is pleasing psalmody.

The tunes which he set to Sandy's excellent version of the psalms, as well as those to the Choice Psalmes of the same paraphrase, which were composed by Henry Lawes and his brother, in a kind of anthem or motet style, though ushered into the world, in 1648, by such innumerable panegyrics in rhyme, are so far from being superior to the syllabic psalmody of their predecessors who clothed Sternhold and Hopkins in Narcotic strains, that they seem to possess not only less pleasing melody, but less learned harmony-'than may be found in anterior publications of the same kind. And this seems to be the opinion of the public: as they were never adopted by any vociferous fraternity, or admitted into the pale of a single country church, that we have been able to discover, since they were first printed. One of these, first published by Henry, to the seventy-second psalm has, indeed, long had the honour of being jingled by the chimes of St. Lawrence Jewry, six times in the four-and-twenty hours, in a kind of *Laus perpetua*, such as was established in Psalmody island, mentioned in the General History of Music, vol. ii. p. 9.

During the civil war, Henry Lawes supported himself by teaching ladies to sing; however, he retained his place in the chapel royal and at the Restoration, composed the coronation anthem. Yet he did not long survive this event, for, in October, 1662, he died, and was buried in Westminster Abbey.

LEGRENZI, DON GIOVANNI, in *Biography*, an able master and fertile Italian composer of the seventeenth century. He was a native of Bergamo, and produced for the different theatres of Venice fifteen operas between the years 1664 and 1684. He was likewise a favourite composer of cantatas, of which he published at Venice two books: one of ten, in 1674; and a second book containing fourteen, in 1679. During his youth he was some time organist of Santa Maria Maggiore, in his native city of Bergamo; then mæstro di cappella of the church Dello Spirito Santo, in Ferrara; and lastly of St. Mark's at Venice, and master of the Conservatorio de Mendicanti. He was the master likewise of the two great musicians,

Lotti and Francesco Gasparini, both of whom are said to have resided in his house at Venice in the year 1684, in order to receive his instructions. He was also an instrumental composer, and among the most early trios for two violins and a base, may be numbered, "Suonate per Chiesa," by Legrenzi, published at Venice, 1655; "Suonate da Chiesa e Camna," 1656: "Una muU di Suonate," 1664; and "Suonate a due Violini e Violone," 1677. Of this last work we are in possession, and upon viewing it, find, that though Legrenzi has introduced into these pieces some of the best melody of the times, and there is considerable merit in the texture and contrivance of the parts, yet, for want of the knowledge of the bow, and the particular energies and expressions of the violin, these compositions have been long since justly superseded and effaced by superior productions of the same kind.

LENTON, JOHN, in *Biography*, a musician in the band of king William and queen Mary, whose instrument was the common flute. He composed and published, in conjunction with Tollet, a work, entitled "A Consorte of Musick, in three parts," probably two flutes and base-viol or arch-lute. At the beginning of the last century, the flute à bec, or common flute, was in much higher favour than the violin, or German flute, which was then hardly known in this country. There are catches of Lemon's composition printed in the "Pleasant Musical Companion."

LEONARDO LEO, principal organist of the chapel royal at Naples, was not only admired and respected by his contemporaries, but his memory still continues to be held in reverence by every professor that is acquainted with his works. The first opera of his composition that we were able to find, is "Sofonisba" which was performed in Naples in 1718, and the last "Siface," in Bologna, 1737. Between these he produced three operas for Venice, and four for Rome. Leo likewise set the "Olympiade" of Metastasio, in which the duo, "Ne i giorni tuoi felice," and the air, "Non so donde viene," are admirable; as is "Per quel paterno amplesso," in Artaserse. the only in that opera that we have seen. "Dirti ben mio vovice," was in extreme high favour, as set by Leo, about the middle of the last century, in England, where it was sure to be heard at every musical performance, both public and private. Leo

likewise set Metastasio's oratorio of "St. Elena al Calvario," of which we have seen some very fine airs. His celebrated "Miserere," in eight real parts, though imperfectly performed in London at the Pantheon, for Ansani's benefit, 1781, convinced real judges that it was of the highest class of choral compositions.

The purity of his harmony, and elegant simplicity of his melody, are no less remarkable in such of these dramas as we have been able to examine, than the judicious arrangement of the parts. But the masses and motets, which are carefully preserved by the curious and still performed in the churches at Naples, have all the choral learning of the sixteenth century. There are likewise extant, trios, for two violins and a base, superior in correctness of counterpoint and elegance of design to any similar productions of the same period. This complete musician is equally celebrated as an instructor and composer; and the "Solfeggi," which he composed for the use of the vocal students, in the conservatorio over which he presided at Naples, are still eagerly sought and studied not only in Italy, but in every part of Europe, where singing is regularly taught.

This great musician died about the year 1742, at the age of fifty-three. His death was unhappily precipitated by an accident which at first was thought trivial; for having a tumour, commonly called a bur, on his right cheek which growing, in process of time, to a considerable magnitude, he was advised to have it taken off; but whether from the unskilfulness of the operator, or a bad habit of body, a mortification ensued, which cost him his life. After expressing the reverence which we have always had from our earliest youth, for the productions of this admirable composer, we shall transcribe a character of him from "L'Essai sur la Musique," drawn up with elegance, force and feeling, which does not seem to flow from an exclusive admirer of Rameau, under the guidance of the intolerant preacher of the *triple progression*.

"Leonardo Leo, a Neapolitan, the first master, and most sublime genius for music of his time; who is never mentioned but with respect and admiration by every intelligent professor. They all aver that no composer has given to music that interesting elevation, that impressive dignity, which are the principal characteristics of the style of Leo. A

noble pathos always reigns in his compositions; his serious and feeling character has instinctively guided his pen. This has made him partial to the chromatic, which he has so ably treated. In spite of the difficulty of composing in this genus, he joins all the grace and sweetness which are so delightful, even in the most natural music. His taste and expression will be always celebrated; as all these natural gifts were under the guidance of the most profound knowledge of his art. In short, this wonderful man cannot be too highly praised. His name and works are known to all Europe. He most delighted in dramatic music, which, however, did not prevent him from enriching the church and chamber with innumerable productions of the most finished kind. The following are some of his operas; in 1720, Cajo Gracco; in 1722, Tamerlane and Bajazet; in 1723, Timocrate; 1728, Argene; in 1729, Catone and Utica; in 1735, La Clemenza di Tito; and in 1737, Siface. This truly great musician died about the year 1742, at the age of 53."

LEOPOLD II Emperor of Germany

*Editorial note: Final passages after the biography proper, discussing his involvement with music*

Leopold was passionately fond of Italian poetry and music, and is said by Quacriò (*Storia d'Ogni Poesia*, vol. i,) not only to have been the constant patron of both, but to have composed masses and motets for his own chapel, and to have written, and set to music, himself, many beautiful canzonets and madrigals. This prince, early in his reign, retained in his service the Italian lyric poet Minato, and Antonio Draghi, to write and set operas for the imperial court at Vienna.

LEVERIDGE, RICHARD, in *Biography*, was a singer of Purcell's songs, in the time of Charles II, and in that of William and Mary. During the reign of queen Anne, he performed in 1706 the part of sir Trusty, in Addison's *Rosamond*; and in the first attempts at opera on the Italian model, he sung his part in English, in *Camilla* and *Thomyris*; while Nicolini, Valentini, and the Margarita, performed their parts in Italian..

He had a deep and powerful base voice; was a performer on the English stage on many occasions, particularly at Covent Garden, where he attached

himself Rich, and his pantomime entertainments, to the end of life. He was not, however, without genius for poetry composition, as far as a ballad went. We remember singing one written and set by himself, "Ghosts of every Occupation," and several of Purcell's base songs occasionally, which, fifty years ago, seemed antediluvian, but as he generally was the representative of Pluto, Nero or some ancient divinity, it corresponded perfectly his figure and character. As he was not only a celebrated singer of convivial songs, but the writer of many that were in great favour with singers and hearers of a certain class, who more piously performed the rites of Comus and Bacchus than those of Minerva and Apollo, he had always a crowded house at his benefit; nor did he leave this sublunary world, or the stage, till 1758, at 88 years of age.

LIBERATI, AXTIMO, in *Biography*, a singer in the pontifical chapel at Rome in the 17th century. When a youth, he was a chorister in the chapel of the emperor Ferdinand III, and his brother Leopold, previous to his admission into the pope's chapel: where, besides his vocal abilities, he distinguished himself as a composor. He was, likewise, organist della santissima Trinità di Pellegrini, and mæstro di capella, and organist of the church di Santa Maria dell' anima della natione Teutonica at Rome. In this quality he wrote a letter, which is often quoted, particularly by Adanri, in his *Osservazioni per ben reg. il coco de i Cantoci della Cap. Pont.* This letter is addressed to Ovidio Persapegi, in answer to some queries he had sent to him, concerning the state of music in the pontifical chapel; and the character of some musicians in its service, who were candidates for the place of mæstro di capella of the Metropolitan church at Milan.

This letter, printed at Rome 1685, contains characters of the great Roman masters, and descriptions of styles, more resembling sound criticism than any musical work of the last century; but it is, unluckily, written in such a vein of general panegyric, as is more likely to generate scepticism in the minds of modern readers, than conviction. Liberati was a disciple of Benevoli, and his voice a soprano.

LIDL, in *Biography*, a native of Germany, who arrived in. England about the year 1785, and was a remarkable fine performer on the viol da gamba. His

taste and expression on this ungrateful instrument were exquisite ; though he had embarrassed himself with the additional difficulties of base strings at the back of the neck of his instrument, with which he accompanied himself, thrumming them in pizzicato with his left thumb ; an admirable expedient in a desert, or even in a house, where there is but one musician; but to be at the trouble of accompanying yourself in a great concert, surrounded by idle performers who could take the trouble off your hands, and leave you more at liberty to execute, express, and embellish the principal melody, seemed at best a work of supererogation. The tone of the instrument will do nothing for itself, and it seems with music as with agriculture, the more barren and ungrateful the soil, the more art is necessary in its cultivation. And the tones of the viol da gamba are radically so crude and nasal, that nothing but the greatest skill and refinement can make them bearable. A human voice of the same quality would be intolerable.

This excellent musician died of a consumption in London, at about 30 years of age, in 1788; as was the case, about the same time, with two other admirable German professors, and worthy men, Pifer and Eichner. See their articles, and that of Lamotte, who had likewise been in England, and died young of a consumption.

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LIGNEVILLE, the MARCHESE DI, in *Biography*, an ingenious and learned dilettante at Florence in 1770, who had studied counterpoint so seriously as to be able to set the hymn " Salve Regina" in canon for three voices. The composition is correct, and neatly engraved, copies of which were given to his friends. In the title of this production, dated 1770, the marquis de Ligneville is styled prince of Conca, chamberlain to their Imperial majesties, director of the music of the court in Tuscany, and member of the Philharmonic society of Bologna. He was son of the famous marshal Ligneville, who was killed in the gardens of Colorno, a villa belonging to the duke of Parma, during the war of 1733, and was prince of Conca, in the kingdom of Naples, by right of his mother.

LINLEY, John, in *Biography*, an eminent music professor and organist, long resident at Bath, where he had served an apprenticeship under Chilcot, the organist of that city. Linley loved music, was a studious man, equally versed in the theory and practice of his art. Having a large family of children, in whom he found the seeds of genius had been planted by nature, and the gift of voice, which, in order to cultivate, he pointed his studies to singing, and became the best singing master of his time, if we may judge by the specimens of his success in his own family. He was not only a masterly player on the organ and harpsichord, but a good composer, as his elegies and several compositions for Drury-lane theatre evinced. His son, Thomas, who was placed under Nardini at Florence, the celebrated disciple of Tartini, was a fine performer on the violin, with a talent for composition; which, if he had lived to develop, would have given longevity to his fame. Being at Grimsthorpe, in Lincolnshire, at the seat of the duke of Ancaster, where he often amused himself in rowing, fishing, and sailing in a boat on a piece of water, in a squall of wind, or by some accident, the boat was overset, and this amiable and promising youth was drowned at an early age, to the great affliction of his family and friends, particularly his matchless sister, Mrs. Sheridan, whom this calamity rendered miserable for a long time; during which, her affection and grief were distilled in verses of the most sweet and affecting kind on the sorrowful event. The beauty, talents, and mental endowments of this

" Sancta Cæcilia rediviva," will be remembered to the last hour of all who heard, or even saw and conversed with her. The tone of her voice and expressive manner of singing were as enchanting as her countenance and conversation. In her singing, with a mellifluous toned voice, a perfect shake and intonation, she was possessed of the double power of delighting an audience equally in pathetic strains, and songs of brilliant execution, which is allowed to very few singers. When she had heard the Agujari, and the Danzi, afterwards Madame Le Brun, she astonished all hearers by performing their bravura airs, extending the natural compass of her voice a fourth above the highest note of the harpsichord, before additional keys were in fashion. Mrs. Sheridan died at Bristol in 1792.

Mrs. Tickel, her sister, was but little inferior to her in beauty and talents, and Mr. Linley's other daughters continued to excite the admiration of all who knew them, in a manner worthy of the family from which they sprung.

Mr. Linley, the father of this nest of nightingales, from being assistant manager of Drury-lane theatre, hived to become joint patentee, and, for some time, sole acting manager; in which capacity, he gave mere satisfaction, and escaped censure, public and private, by his probity and steady conduct, more than is often allowed to the governor of such a numerous and froward family. This worthy and ingenious man died November 1795.

LINUS. This personage and Orpheus seem to have been the most ancient poets and musicians of Greece; but to determine whether Linus was the master of Orpheus, or Orpheus of Linus, would be as vain to attempt, as difficult to accomplish. All that can be done at this distance of time, is to compare the opinions of ancient writers upon the subject, and to incline to the most numerous and respectable evidence: and in pursuing this method, it appears that the majority are in favour of the superior antiquity of Linus. No testimony places him in a more remote period, or does more honour to his memory, than that of Herodotus; who tells us (Euterp.) "that among other memorable customs, the Egyptians sing the song of Linus, like that which is sung by the Phœnicians, Cyprians, and other nations, who vary the name according to the different languages they speak. But the person they honour in this song, is evidently the same that the Grecians celebrate: and as I confess my surprize at many things I found among the Egyptians, so I more particularly wonder whence they had this knowledge of Linus, because they seem to have celebrated him from time immemorial. The Egyptians call him by the name of *Maneros*, and say he was the only son of the first of their kings, but dying an untimely death, in the flower of his age, he is lamented by the Egyptians in this mourning song, which is the only composition of the kind used in Egypt."

According to archbishop Usher, Linus flourished about 1280 years before Christ, and he is mentioned by Eusebius (Præp. Evang.) among the poets who wrote before the time of Moses. Diodorus Siculus,

who is very diffuse in his account of Linus (lib. iii. cap. 85.) tells us from Dionysius of Mitylene the historian, who was contemporary with Cicero, that Linus was the first among the Greeks who invented verse and music, as Cadmus first taught them the use of letters. The same writer likewise attributes to him an account of the exploits of the first Bacchus, and a treatise upon Greek mythology, written in Pelasgian characters, which were also those used by Orpheus, and by Pronapides, the preceptor of Homer. Diodorus says, likewise, that he added the string *lichanos* to the Mercurian lyre, and gives to him the invention of rhythm and melody, which Suidas, who regards him as the most ancient of lyric poets, confirms. He is said by many ancient writers to have had several disciples of great renown, among whom were Hercules, Thamyris, and, according to some, Orpheus.

Hercules, says Diodorus, in learning of Linus to play upon the lyre, being extremely dull and obstinate, provoked his master to strike him, which so enraged the young hero, that instantly seizing the lyre of the musician, he beat out his brains with his own instrument. Heroes are generally impatient of controul, and not often gifted with a taste for refined pleasures; hence, relying merely on corporal force, their mental faculties, feeble perhaps by nature, are seldom fortified by education.

With respect to the dirges, which Plutarch, from Heraclides of Pontus, mentions as written by Linus, we find no account of them in any other ancient author. It appears, however, that his death has given birth to many songs of that kind, which have been composed in honour of his memory. A festival was likewise instituted by the name of *Linia*, for the celebration of his virtues; and so numerous were his inventions, and various the periods and places in which different authors fix them, that some have tried to reconcile these jarring accounts, by supposing that there were three several illustrious personages of that name; a supposition which we shall not pretend either to affirm or deny.

"The Thebans, says Pausanias, (in Bæotic,) assure us, that Linus was buried in their city; and that Philip, the son of Amyntas, after the battle of Cheronæa, which was fatal to the Greeks, excited by a dream, removed his bones into Macedon, whence, by counsel received in another dream, he sent them

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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back to Thebes; but time has so defaced his tomb, that it is no longer discoverable."

Homer (lib. xviii. ver. 569.) has paid a tribute to the memory of Linus, in his description of the shield of Achilles.

"To these a youth awakes the warbling strings,  
Whose tender lay the fate of Linus sings;  
In measur'd dance behind him move the train,  
Tune soft the voice, and answer to the strain."

Pope, in his note on this passage, says, from Pausanias, that " before the yearly sacrifice to the muses on mount Helicon, the obsequies of Linus were performed, who had a statue and altar erected to him in that place. Homer alludes to that custom in this passage, and was doubtless fond of paying this respect to the old father of poetry."

LOBKOWITZ, PRINCE, in *Biography*, deserves well to be remembered among illustrious dilettanti in music. He was in England at the same time as the mysterious count St. Germaine, from 1746 to 1748 ; and from congenial tastes in music, they were seldom asunder. This prince, who was uncle to the charming and accomplished madame Thune at Vienna, was no less remarkable for his musical talents, than the beauty and dignity of his person. We have seen and heard at Vienna many of his musical compositions, chiefly for the German flute, which, from their correctness, would not have disgraced an eminent professor. The termination of this gallant prince's career was melancholy ; after distinguishing himself in the army, as well as by his accomplishments and good taste in the fine arts, he lost his faculties; and was seized with a dark and gloomy despondency, in which he lingered during the remainder of his miserable existence.

LOCATELLI, PIETRO, in *Biography*, a native of Bergamo, and one of the greatest performers on the violin in Europe, during the early part of the last century; but no less remarkable for caprice in his compositions, than for execution and a full tone in his performance. He published twelve grand concertos for violins, and much music for other instruments, at Amsterdam, where he resided from 1744 to 1764. Few could play his concertos but himself; yet there was " more method in his madness," than in that of Vivaldi; sometimes a solidity and good taste, particularly in his slow movements, nor inferior to the adagios of Tartini. In

1772, we were very much surprised to find the blind organist and Carillonneur Potholt at Amsterdam possessed of a taste so delicate and modern in a place where little other music was encouraged or listened to than "the jingling of bells and of ducats," till that excellent performer told us that Locatelli, the famous player on the violin, who had lived many years in that city, and died in 1764, used to give him instructions, and to encourage his musical studies by allowing him the advantage of being always a hearer at his public concerts as well as private performances. This, in some measure, helped us to account for his taste and fancy; for Locatelli was possessed of a great deal of both; and though he delighted in capricious difficulties, which his hand could as easily execute as his head conceive; yet he had a fund of knowledge in the principles of harmony, that rendered such wild flights agreeable, as, in less skilful hands, would have been insupportable. Foreigners who travelled through Holland, and were curious to hear Locatelli perform, were previously apprised, that the remuneration expected was fixed at two golden ducats for himself, and a silver ducat to the person who accompanied him.

LOCK, MATTHEW, in *Biography*, organist and composer to his majesty Charles II., was a native of Exeter, and a chorister in the cathedral of that city, while William Wake was organist there. He had afterwards instructions in music from Edward Gibbons, and had so much distinguished himself as a professor of abilities, that we are told in the continuation of sir Richard Baker's chronicle, he was appointed to compose the music for the public entry of the king at the restoration, and captain Henry Cook for his coronation.

But he seems first to have appeared as an author in 1657, during the interregnum, by the publication of his "little consort of three parts for viols or violins, consisting of pavans, ayres, corants, sarabands, in two several varieties, the first twenty of which arc for two trebles and and-a base."

Some of his compositions appear in the second part of John Playford's continuation of Hilton's " Catch that catch can," in 1667. Of which publication, the second part contains " Dialogues, Glee's, Ayres, and Ballads, of two, three, and four voices," among which we find the most pleasing of Lock's

compositions, " Never trouble thyself about times or their turnings," a glee for three voices.

Lock was the first who attempted dramatic music for the English stage, if we except the masques that were performed at court, and at the houses of the nobility, in the time of Charles I., and during the reign of Charles II. When musical dramas were first attempted, which Dryden calls heroic plays and dramatic operas, Lock was employed to set most of them; "Circe," written by sir William Davenant's son, Dr. Davenant, was set by Bannister; but the *semi-opera*, as they were called, the *Tempest*, *Macbeth*, and *Psyche*, translated from the French of Moliere by Shadwell, were set to music by Lock. The *Tempest* and *Psyche* were performed in 1673, with music, dancing, and splendid scenes, but not printed till 1675, when it was published with the following title: "The English Opera; or the vocal Music in *Psyche*, with the instrumental therein intermixed. To which is adjoined the instrumental Music in the *Tempest* ' By Matthew Lock, composer in ordinary to his Majesty, and Organist to the Queen." This publication is dedicated to James duke of Monmouth. There is a preface of some length by the composer, Matthew Lock, which, like his music, is rough and nervous, exactly corresponding with the idea which is generated of his private character, by the perusal of his controversy with Salmon, and the sight of his picture in the music-school at Oxford. It is written with that natural petulance which probably gave birth to most of the quarrels in which he was involved. He begins with a complaint of the tendency of his brother musicians " to peck and carp at other men's conceptions, how mean soever may be their own. And expecting to fall under the lash of some soft-headed or hard-hearted composer," he sets about removing " the few blocks at which they may take occasion to stumble," with a degree of indignation that implies an irascible spirit under no great governance. The first objection which he thinks likely to be made, is to the word *opera*, to which he answers, that it is a word borrowed from the Italian, who by it distinguished this kind of drama from their comedies, which, after a plan is laid, is spoken extempore ; whereas this is not only designed, but written with art and industry; and afterwards set to suitable music. In which idea he has produced the following compositions, which, for the most part,

are " in their nature soft, easy, and, as far as his abilities could reach, agreeable to the design of the poet. For in them there is ballad to single air, counterpoint, recitative, fugue, canon, and chromatic music, which variety, without vanity be it said, was never in court or theatre, till now presented, in this nation." He confesses, however, that something had been attempted before in this way of composition, but more by himself than any other. And adds, "that the author of the drama prudently considering, that though Italy was and is the great academy of the world for music and this species of entertainment, yet as this piece was to be performed in England, which is entitled to no such praise, he mixed it with interlocutor, as more proper to our genius."

He concludes his peevish preface by confessing, that "the instrumental music before and between the acts, and the entries in the acts of *Psyche*, were omitted by the consent of the author, Signor Gio. Baptista Draghi; and that the tunes of the entries and dances in the *Tempest* (the dances being changed) were omitted for the same reason."

Here we have a short history of these early attempts at dramatic music on our stage, in which, as in the most successful representations of this kind in later times, the chief part of the dialogue was spoken, and recitative, or musical declamation, which seems to be the true criterion and characteristic of Italian operas, but seldom used, unless merely to introduce some particular airs and choruses: as in the modern *Comus*, the air, " On ev'ry hill, in ev'ry dale," is preceded by the short recitative " How gentle was my Damon's air."

Upon examining this music, it appears to have been very much composed on Lulli's model. The melody is neither recitative nor air, but partaking of both, with a change of measure as frequent as in any old French opera which we ever saw.

Lock had genius and abilities in harmony sufficient to have surpassed his model, or to have cast his movements in a mould of his own making ; but such was the passion of Charles II. and consequently of his court at this time, for every thing French, that in all probability Lock was instructed to imitate Cambert and Lulli. His music for the witches in *Macbeth*, which, when produced in 1674, was as smooth and airy as any of the time, has now obtained, by age, that wild and savage cast which is

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admirably suited to the infernal characters that are supposed to perform it.

In the third introductory music to the Tempest, which is called a *curtain tune*, probably from the curtain being first drawn up during the performance of this species of overture; he has, for the first time, that is come to our knowledge, introduced the use of *crescendo* (louder by degrees,) with *diminuendo*, and *lento*, under the words *soft* and *slow by degrees*. No other instruments are mentioned in the score of his opera of Psyche, than *violins* for the ritornels; and yet, so slow was the progress of that instrument during the last century, that in a general catalogue of music in 1701, scarce any compositions appear to have been printed for its use.

This musician was of so irascible a disposition, that he seems never to have been without a quarrel or two on his hands. For his furious attack on Salmon, for proposing to reduce all the clefs in music to one, (see SALMON and CLEF,) he had a quarrel with the gentlemen of the Chapel Royal, early in Charles II.'s reign. Being composer in ordinary to the king, he produced for the Chapel Royal a morning service, in which he set the prayer after each of the ten commandments, to different music from that to which the singers had been long accustomed, which was deemed an unpardonable innovation, and on the first day of April 1666, at the performance of it before the king, there was a disturbance and an obstruction for some time to the performance. To convince the public that it was not from the meanness or inaccuracy of the composition, that this impediment to its performance happened, Lock thought it necessary to print the whole service; and it came abroad, in score, on a single sheet, with a long and laboured vindication, by way of preface, under the following title; "Modern church-musick pre-accused, censured and obstructed in its performance before his majesty."

Lock was long suspected of being a Roman Catholic, and it is probable that this new service, by leaning a little more towards the mass, than the service of the Protestant cathedral, may have given offence to some zealous members of the church of England.

The public were indebted to Lock for the first rules that were ever published in England, for a

*basso continuo*, or *thorough-base*; these rules he gave to the world, in a book entitled "Melothesia," London, oblong 4to. 1673. It is dedicated to Roger l'Estrange, esq. afterwards sir Roger l'Estrange, an ingenious man, a good musician, and an encourager of its professors. It contains, besides the thorough-base rules, some lessons for the harpsichord and organ by Lock himself, and others. He was author likewise of several songs printed in "The Treasury of Music," "The Theatre of Music," and other collections of songs. In the latter of these is a dialogue, "When death shall part us from these kids," which, with Dr. Blow's "Go, perjured man," was ranked among the best vocal compositions of the time. It is presumed, that when he was appointed composer in ordinary to the king, he was professionally a member of the church of England: but it is certain that he went over to the Romish communion afterwards, and became organist to queen Catherine of Portugal, the consort of Charles II. and died a Papist in 1677.

LODI, La, in *Biography*, a young female singer, in the service of the elector of Bavaria, at Munich in 1772, and now, if she lives, an old one; so that a few remarks upon her slight imperfections can do her neither good nor harm, but may probably stimulate a wish of purification of voice in others. We thought that, in general, the tone of the Lodi's voice was clear and brilliant, and her manner of singing and acting elegant and graceful; yet thought, if there was any little defect in her voice, it was occasioned by a slight obstruction in the throat, particularly in sustaining low notes. These were our thoughts the first time we heard her. The second time, we were more pleased with her performance than the first; yet still imagined that her voice wanted a little more room in its passage. The third time we heard her in her best character, in the performance of which she still gave us more pleasure; but yet we could not get rid of our former remarks on the conduct of her voice in sustaining certain low and long notes. These remarks, made on the Lodi 52 years ago, might, with respect to voice, be fairly applied to Mrs. Hindmarsh in 1804.

LOLLI, in *Biography*, a performer on the violin of great celebrity, who came into England at the beginning of 1785; but by a caprice in his conduct equal to his performance, he was seldom heard. And then so eccentric was his style of composition and

execution, that he was regarded as a madman by most of his hearers. And yet we are convinced, that in his lucid intervals he was, in a serious style, a very great, expressive, and admirable performer. In his freaks nothing can be imagined so wild, difficult, grotesque, and even ridiculous as his compositions and performance. After playing at the oratorio, and making the grave and ignorant laugh at very serious difficulties upon which he had, perhaps, but ill bestowed his time, he suddenly left the kingdom *a la sourdine*; perhaps, at last, to shun difficulties of another kind.

LORETI, IL CAVALIER VITTORII, in *Biography*, according to Adami, was a soprano singer in the papal chapel, 1622.; one of the first everati employed in musical dramas on the stage, at the beginning of operas; and a celebrated composer of *ARIE a Cantate da Camera*; which see.

LOTTI, ANTONIO, of Venice, in *Biography*, principal organist of St. Mark, and afterwards mæstro di cappella of the same cathedral, was one of the greatest men of his profession. The celebrated Hasse, his disciple and intimate friend, and the best able to judge of his abilities, thought that none of the great masters ever united in their works so great a share of expression and science. In his compositions, he combined with the learning of the old school all the grace, rich harmony, and brilliancy of the new. He was the hero of Hasse, who never spoke of him but with rapture. "What expression" (he used to say), "what variety, were in that expression, and what truth in the ideas!" How pleasing it was to hear a man at his time of life, of a merit and reputation above all envy, speak with such enthusiasm of a great master. Lotti was long at the head of the Venetian school, his ecclesiastical compositions were only used at St. Mark's on great and solemn occasions. They are truly sublime. The kind of pathos in his style elevates the soul, and expresses all the grandeur and reverence of devotion. (*Essais sur la Mus.* tom, iii.) This animated and feeling character of Lotti does not seem to come from an author who in general speaks of the Italians with contempt, and of Rameau as the only musician who ever knew harmony and how to use it. We can, however, answer for the truth of the above character. For though we have never heard or seen any of his dramatic music, yet in 1770, we heard at

Venice, in the church of San Giovanni e Paulo, on a day that the doge went in procession to that church, a mass by Lotti, in four parts, without any other instrument than the organ, which was so well sung and accompanied, that we do not remember ever to have received more pleasure from choral music; all was correct, clear, and distinct; no confusion or unnecessary notes; it was even capable of expression, particularly one of the movements into which the performers entered so well as to render it affecting even to tears. The organist, very judiciously, suffered the voices to be heard in all their purity, with which our attention was so occupied, that we frequently forgot that they were accompanied. This kind of music, *à cappella*, though exploded as unfit for theatrical purposes, must be allowed to have its merit. Lotti was the disciple of Legrenzi, the model of Hasse, one of the masters of Marcello, Guluppi, and Pescetti. His name is chiefly known in England by the dispute in the Academy of Ancient Music, at the Crown and Anchor, in 1732, concerning a madrigal which Bononcini was accused of having stolen from him. See BONONCINI

Lotti composed for the Venetian theatres, between the years 1698 and 1717, fifteen operas. His cantatas furnish specimens of recitative that do honour to his sensibility. He was opera composer at the court of Dresden when the Santa Stelli, his wife, performed the part of first woman then, in 1718; and in 1720 he returned to Venice, where he was living in 1733.

LOUIS XIII. This prince (see LEWIS,) who began his reign in 1610, at only six years old, is said to have been not only a lover and encourager of the art of music in riper years, but to have composed several airs with the assistance of Beauchamp, his first violin, who made the base. *Recueil d'aire de cour.*

Père Mersenne, Kircher, and later musical writers, have given, as a specimen or his invention, an air for a grand dance, in 1618, before he was fifteen years old. *Les vingt quatre violons du roi* subsisted in the time of Henry IV.; but these seem only to have been employed for dancing- The lute was more an instrument of parade in these times than any other; and in 1609, Mary de Medicis, Henry IVth's second queen, was followed in a grand dance by twelve lutes, led by Ballard, the principal lutenist of the court: and all the numerous collections of the

court airs at this time were printed in the lute tablature, or notation, to which they were set by the authors of the tunes themselves. The most minute and satisfactory account of the state of music in France, during the reign of Louis XIII. is to be found in the writings of Père Mersenne, particularly in his "Harmonie Universelle," published at Paris in 1636, in folio, a work which he afterwards compressed, and translated into Latin, and published in 1648, the year of his death, under the title "De Sonorum Natura, Causis et Effectibus." A work in which, through all the partiality to his country, want of taste and method, there are such innumerable curious researches, and ingenious and philosophical experiments, of which subsequent writers on music have availed themselves, particularly Kircher, as render the book extremely valuable. In his twenty-third proposition, liv. i. this author explains and describes twelve different kinds of music and movement used in France during his time: these were motets, songs or airs, passacailles, pavans, allemandes, gaillards, voltes, courantes, sarabandes, canaries, branles, and balets, of all which he gives examples in notes. But though most of these movements were the specific names of the dances then in vogue, the minuet, which, during the last century, was in such general use and favour all over Europe, is never mentioned.

LOUIS XIV. This magnificent prince (see LEWIS,) whose ambition was not confined to extension of empire, seems to have patronised music, and to have established an opera in his capital, more as a splendid spectacle, which no other sovereign could afford to support, than from the pleasure which he received from modulated sound. He was, however, during his minority, taught the guitar by an Italian, whom cardinal Mazarin sent for expressly from Italy; but as the actions and faculties of this young monarch were to be regarded as wonderful, he is said by his flatterers, in eighteen months to have excelled his master, (Hist. de la Mus.) and to have understood music in perfection. Indeed the first dramatic music which he heard was Italian; as cardinal Mazarin, during the minority of this prince, had two operas in Italian verse, and set to Italian music, performed by a company of Italian singers sent from Italy, to impress the court of France with a favourable idea of the fashionable music of his

country. The first of these operas, performed at the Bourbon palace in 1645, seems to have been a burletta. Its title was "La Festa Teatrale della Finta Pazza," written by Giulio Strozzi, but by whom set does not appear. The second was "Orfeo et Euridice," 1647. Besides these, at the nuptials of Louis XIV. 1660, "Ercole Amante," a serious Italian opera, was performed in the same manner, and well received at court by the flatterers of the cardinal, says the continuator of Bonnet's History of Music. M. de Blainville, however, in his short History of Music says that he had seen the score of this opera, "and found, in examining it, all the recitatives, airs, choruses, symphonies, and dances, both in melody and harmony, of the same kind as those of Lulli." And at the time that Lulli came into France, 1646, the opera in Italy had made but a small progress towards that perfection at which it afterwards arrived. It then consisted chiefly of recitative with frequent closes, *ad limitum*, and choruses, but no airs or measured melody for a single voice. And in this state the opera continued in France till the death of Rameau, and arrival of Gluck and Piccini at Paris, while in all the capitals of Italy and Germany, melody was polished, taste refined, modulation extended, and harmony enriched by new combinations. Whatever horror and hatred the ambition of Louis might have excited in his neighbours, and envy by his magnificence, his most "bitter and irreconcilable enemies must have allowed that music was the only one of all the arts and sciences which was not successfully cultivated in France, during the prosperous part of his long and splendid reign. Indeed the failure of music was not so much owing to want of genius and love in the art in the natives, as to the nasal tones and the natural cantilena of their language; nor would the rest of Europe have so disliked, censured, and contemned their music, if they had not at all times insisted on its being the best in the universe, and the model which all other nations ought implicitly to follow.

LOULIE, FRANÇOIS, in *Biography*, a French musician, who published in 1696 an ingenious and useful book, intitled "Elements of Music," with a description of a chronometer to measure time by a pendulum. See CHRONOMETER, and its description, from this book, in Malcolm, p. 407, and

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in 1698, another book was printed by Etienne Roger, at Amsterdam, called "A New System of Music," by the same author. In this work, besides the usual instructions in elementary books, he explains the nature of transposition, and proposes a method of reducing a piece of music into any-key different from that in which it was originally composed, by means of imaginary clefs. See TRANSPOSITION, and Dr. Pepusch's "Treatise on Harmony."

LOW, EDWARD, in *Biography*, organist of Christ-church college, Oxford, in the seventeenth century. Anthony Wood speaks of him as "a proud man, who could not endure that any one of the waits or common musicians should be allowed to play at the weekly music-meetings, among regular professors and gentlemen performers." Low had been brought up in Salisbury cathedral, and was appointed organist of Christ-church, Oxford, in 1630, where he was deputy music professor under Dr. Wilson; and upon his quitting the university, Low was appointed his successor in the professorship.

Low published, in 1661, an useful little book of "Short Directions for the Performance of the Cathedral Service;" which was reprinted in 1664, under the title of "A Review of some short Directions, formerly printed, for the Performance of Cathedral Service, with many useful Additions according to the Common Prayer-book, as it is now established: published for the information of such as are ignorant in the Performance of that Service, and shall be called to officiate in Cathedral or Collegiate Churches; or any other that religiously desire to bear a Part in that Service, by E. L., Oxon 1664." Nothing of this kind had appeared since Marbeck's book, in the time of Edward VI.; and as it is now (1804) 140 years since the second edition of Low's little tract was published, it seems high time for another to be drawn up by some regular bred and able organist, or choral performer, in one of the choirs of the metropolis.

Low, at the Restoration, was appointed one of the organists of the chapel royal. He died in 1682, and was succeeded in the king's chapel by Henry Purcell.

LOW, THOMAS, a stage singer, with an exquisite tenor voice. His first profession was that of a gold and silver-lace manufacturer; and he began music too late to read it as a language, so that he learned the songs, which he performed in public, by his ear

to the end of his life. He stood, however, very high in the favour of lovers of English ballads, particularly those of Dr. Arne at Drury-lane and Vauxhall, composed expressly for his voice and bounded abilities. He was the rival of Beard, and gained as much applause by the sweetness of his voice, through all his ignorance, as Beard a regular bred musician, brought up in the king's chapel, could do by knowledge of music, humour, and good acting.

We wish not "to draw his frailties from their dread abode;" but we cannot help recording, as a beacon to other popular singers, that Low was profligate, extravagant, and unprincipled; which rendered the latter part of his life disgraceful and wretched. From acquiring unbounded applause, and an income of more than 1000 *l.* a year, he was reduced to the lowest state of indigence, and degraded into a chorus singer at Sadler's Wells, Cuper's Gardens, and even a ballad-singer in the streets.

LUCCHESI, ANDREA, in *Biography*, a native of Venice, and *mæstro di cappella*, in 1772, to the elector of Cologne. A pleasing composer, whose motets were frequently sung by Mansoli, and other great singers in the churches of Italy, and whose symphonies were much esteemed, even in Germany, where they have been brought to the greatest perfection. In 1767, he composed a cantata for a grand festival given to the duke of Wirtemberg at Venice.

LUIGI ROSSI, in *Biography*,

*Editorial Note : Wrongly alphabetised. Should be under Rossi.*

One of the earliest and most voluminous composers of cantatas in the seventeenth century. He is celebrated in 1640 by Pietro della Valle, in his letter to Guidiccioni, for his grave canzonctte, particularly that which begins "Or che la notte del silenzio arnica."

Many of his cantatas are preserved in all the collections which include the music of the last century, particularly in the Brit. Mus. Bibl. Harl. 1265 and 1273, and in Dr. Aldrich's Collection, Christ-church, Oxon.

His cantata, "La Fortuna," in the Museum collection, No. 1265, is of an immeasurable length. The recitative, however, with formal closes, has pleasing expressions in it, that still live. No *da capo*, or sign of reference, appears in his cantata, and he writes twice or three times over the same airs; a trouble which these expedients would have spared. He seems to have started several flimsy divisions, which afterwards became common; and, indeed, it appears from his cantatas, that as soon as secular music had divested itself of the pedantry of perpetual canons, fugues, and multiplied parts, another vice crept into the art, by the frequent and excessive use of divisions. Luigi, in songs for a single voice, has some of this kind as long as those in modern bravura airs.

In the Magliabecchi library at Florence, we found a scene of an oratorio called "Giuseppe FigliodiGiacobbe, opera spirituale fatta in musica da Aloigi de Rossi, Napolitano, in Roma." And under the name of *Rossi* many of his compositions may be found in the museum. Luigi, in his motets that are preserved in the Christ-church collection, appears to have been as able to write *d cappella*, in many parts with learning, as with elegance in few.

LUINI, BONNETO, of Brescia, in Biography, an opera singer in soprano, who had been in Russia and other foreign countries, and acquired great wealth, but dissipated great part of it by play. Yet, after losing ten thousand pounds in one night of the money which he had gained *con la sua virtu*, he was still said, in Italy, to be very rich.

LULLI, JOHN BAPTIST DE, in Biography, secretary to Louis XIV., and superintendent of his music, was born at Florence in 1633, having a miller for his sire. A Cordelier gave him his first lessons in music upon the guitar, though he afterwards applied to the violin. He was only thirteen when the chevalier de Guise, being on his travels in Italy, proposed to his parents to take him into France, and engage Mademoiselle de Guise, his sister, to take him among the officers of her kitchen.

This princess having accidentally heard him play on the violin, had him taught, and he became in a short time an excellent performer.

Louis XIV. being desirous to hear him, was so pleased with his performance, that in 1652, he appointed him inspector-general of his violins, and

soon after created a new band, which was called *les petits violons*. These new musicians formed by Lulli soon became the first in Europe, which is not saying much for them, as such was the ignorance of the generality of instrumental performers at this time, that they could execute nothing which they did not know by heart.

The genius, therefore, of Lulli was obliged to contract itself to the abilities of his orchestra, and it is supposed that he would have written as well as his successors, if he had lived a hundred years later.

Before the establishment of the opera in France, the king every year gave to his court magnificent spectacles called *ballets*, in which there was a great number of symphonies, mixed with recitatives. Lulli first began by only composing the music to the dances in these ballets; but the king became so fond of his compositions, that he would hear no other.

In 1672, Perrin, to whom the patent for an opera was first granted, resigned it to Lulli, whose genius began to expand, and he may be regarded as the creator of this kind of music, which (according to M. Laborde) has not been so much improved (in France, he should have said) as some imagine, and in many particulars has, perhaps, lost more than it has gained.

It is true, that he was assisted by the immortal Quinault, of whom he had the penetration to discover the genius, and the dexterity to secure the assistance by a deed, in which the poet engaged to supply him every year with a new drama, for 4000 livres, about 200 l

Quinault sketched many plans, and carried them to the king for his approbation: after which Lulli pointed out to him the places where the dances were to be introduced, and let him hear the airs. The scenes were examined, by his majesty's command, in the Academie des Belles Lettres. Thus by their united opinions, all the dramas of Quinault were regulated, which remain the best that were produced in France, during the 17th century, and will probably continue the best, if new set, for many ages yet to come. The enemies of Quinault, jealous of his glory and talents, contrived to bring about a quarrel between the poet and musician. Lulli had recourse to La Fontaine, who, at his request, produced the opera of "Daphne," but as soon as Lulli had heard it read, he did not conceal from the

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author, that he thought his talents did not extend to writing operas. La Fontaine, piqued at having laboured in vain, to revenge himself on Lulli, for his coarse rejection of his drama, wrote his comedy, or rather satire, of "The Florentine," but as he had a good heart, he soon subdued his wrath, and they were sincerely reconciled.

The king, more and more pleased with his music, conferred on him the title and emoluments of secretary to his majesty, and heaped upon him many other favours for his family.

The king having been extremely ill in 1686, Lulli composed a *Te Deum* on his recovery which was executed in the Church of the Feuillans, Rue saint Honoré, the eighth of January 1687. In enthusiastically regulating the time with his cane, he struck his foot so violently, that, probably from a bad habit of body, a mortification came on. He was at first advised to have the toe taken off which was wounded by the cane, then the foot, and then the leg. But some quacks having promised to cure him without amputation, Messrs. de Vendome, who had a sincere regard for him, offered to the quacks 2000 pistoles if they cured him, and lodged them in the hands of a banker. But all their efforts were useless, and it was announced to him that he must prepare for death. His confessor refused to give him absolution, but upon condition that he would burn the opera of Achilles and Polixene, which he had been preparing for the stage. He consented, and the composition was committed to the flames.

Some days after, fancying himself a little, better as the gangrene encreased, one of the young princes of Vendome came to see him; "What? Baptist, (says he,) hast thou been so foolish as to burn such good music." — "Hush, hush! my lord, whispers Lulli, I have got a copy of it." However, it is asserted, that he manifested in his last moments a sincere repentance, and testified the highest sense of religion. He died at Paris on the 22d of March 1687, in the 54th year of his age. He was buried in the church of Les petits Pères, in La Place des Victoires, where a fine monument was erected to his memory, and where may have been read, before the revolution, the following epitaph by Santeul:

"Perfida mors, inimica audax temcraria et excors,  
Crudelisque, et cæca probris te absolvimus istis,

Non de te querimur, tua sint hæc munia magna.  
Sed quando per te populi Regisque voluptas,  
Non ante auditis rapuit qui cantibus orbem  
Lullius eripitur, querimur modo, surdus fuisti."

Lulli was a fortunate man to arrive in a country where music had been so little cultivated, that he never had any rival, nor was there throughout the whole kingdom of France an individual who had the courage to doubt of his infallibility in his art. He was fortunate in so magnificent a patron, and still more fortunate in a Lyric poet, who could interest an audience by all the powers of poetry, by the contexture of his fables, and variety and force of his characters.

Lulli was rough, rude, and coarse in his manners, but without malice. His greatest frailties were the love of wine and money. There were found in his coffer 630,000 livers in gold, an exorbitant sum for the time in which he lived. He had the art of making himself at once beloved and feared by the performers of his music, which is doubtless the most essential talent for governing such eccentric and mutinous subjects; but however difficult it may be to keep them in order and in good humour, true merit, exact justice, and a steady conduct always succeed.

Lulli married the only daughter of Michel Lambert, the celebrated musician, and the best singing-master of his time. By this marriage he had three sons and three daughters, to all of whom he left an ample provision, and friends in power, who conferred on them places, pensions and kindness.

LUSCINIUS, OTTOMARUS, in *Biography*, a Benedictine monk, born at Strasburg, but an inhabitant of Augsburg, published in 1536 a work, entitled "*Murgia seu praxis Musicæ*," in small oblong quarto; a book chiefly curious and valuable for the representations of such musical instruments as were used in Germany at the time it was written, which, though coarsely cut in wood, are accurately drawn. There are, among keyed instruments, the virginal, spinnet, and clavichord, all three in the form of a small modern piano-forte; an upright harpsichord; a regal or portable organ, chiefly composed of reed-stops, and in Roman Catholic countries used in processions; and a large or church organ. Of bowed-instruments we have here only the monochord, rebec, or three-

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stringed violin, and the viol da gamba. The vielle, lute, harp, and dulcimer; cornet, schalmey, or base clarinet, both played with reeds; flutes of various size, among which is the *Zwerchpfeiff*, flute traversiere, or, as we call it, the German flute; which accounts for its name, as we believe, at this early period, it was unknown to the rest of Europe. There are four other wind-instruments, peculiar to Germany and northern countries, exhibited here: as, first, the ruspfeiff, or Russian flute; second, the krum-horn, or crooked horn, a kind of shawm, in imitation of which we have a reed-stop in our old organs, called the cromhorn, which has by some been imagined to be a corruption of the word Cremona; third, gensen horn, or wild goat's horn; and, fourth, the zincke, or small cornet. After these we have the bag-pipe, trumpet, sacbut, side-drum, kettle-drum, French-horn, bugle-horn, and even the Jews-harp, and clappers. Most of these instruments being in common use, and well known, need no representation after the rude types of them given by Luscinius, as they have been since much better delineated, and engraved in Mersennus, Kircher, and in still later musical writers.

LUSTIG, JACOB WILHELM, in *Biography*, organist of St. Martin's church in Groningen, published, in 1771, in the Dutch language, "An Introduction to the Art of Music, 2d edition, corrected and enlarged," 8vo. This introduction is better digested, and more abundant in useful information, than the generality of elementary treatises. The author had read, meditated, and studied music regularly, both in theory and practice; and was a good composer of the old school. He had been a disciple both of Mattheson and Telemann. We have seen a book of lessons of his composition, which has great merit. In this book we found the cross-hand jig, in which the little Frederica, afterwards Mrs. Wynne, and other infant performers, used to play at the end of a minuet of Tartini with variations by Paradies, generally known by the name of Paradies' minuet. In 1772 we had the pleasure of conversing with this worthy professor (Lustig) and of hearing him play on the organ of St. Martin's church in Groningen, of which he had been organist 44 years; still retaining his hand, and, a few allowances made for change of taste and style, he was still a very able and good organist.

LUTHER, MARTIN in *Biography*.

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Martin Luther, with respect to ecclesiastical music, being himself a lover and judge of the art, was so far from banishing it from the church, that he augmented the occasion for its use. In 1521 he procured the abolition of the ancient mass at Wittenburg. In 1523 Lutherinism was established in Denmark and Sweden; and in 1525, Saxony, Brunswick, Hesse, Strasburg, and Frankfort. But though he instituted a new liturgy, the ecclesiastical tones still regulated the music of his church at the time of the reformation, and most of the old melodies to the evangelical hymns are composed in some of them.

The *Cantaten*, or anthems and services of the reformed church, in the German language, are, however, as elaborate and florid as the motets to Latin words, used in Italy during the celebration of the mass. But in the hymnologia, and metrical psalmody of this, as well as all other Protestant churches, there seems to have been one common principle, totally inimical to poetry, which is that of destroying all quantity and distinction of syllables, by making them all of the same length.

"These equal syllables alone admire,  
Though oft the ear the open vowels tire."

Pope.

The modern Methodists, indeed, have introduced a light and ballad-like kind of melody into their tabernacles, which seems as much wanting in reverence and dignity, as the psalmody of other sects in poetry and good taste. Music, in itself an innocent art, is so far from corrupting the mind, that, with its grave and decorous strains, it can calm the passions, and render the heart more fit for spiritual and pious purposes; particularly when united with language, and the precepts of religion. It has been said, not improperly, that, "Music, considered abstractedly, is in itself a language;" and we may add, that it is more universally understood by mankind in general, whose nerves vibrate in unison with its selected tones, than any other language among all the dialects of the earth. That articulation

must be rough and violent indeed, which, without singing, can easily be comprehended in buildings so vast as some of the Christian churches; in such, it is the *spirit*, not the letter of supplication or thanksgiving, which must employ the mind. St. Paul says, "I will sing with the spirit, and I will sing with the *understanding* also." As there never was a national religion without music of some kind or other, the dispute concerning that which is most fit for such solemnities, is reduced to one short question. If music be admitted into the service of the church, is that species of it which the most polished part of mankind regard as good, or that which they regard as bad, the most deserving of such an honour?

That metrical psalmody, in slow notes of equal length, had its origin in Germany, and was brought thence by reformers to other parts of Europe, is demonstrable: for the 128th Psalm, "Beati omnes qui timet Dominum," had been translated into German verse, in order to be sung in this manner, by John Huss, in the beginning of the fifteenth century; which translation was afterwards modernized in the same measure, and to the same tune, by Luther. And the same melody which we sing to the 100th psalm, is not only given to the 134th, in all the Lutheran psalm-books, but by Goudimel and Claude le Jeune, in those of the Calvinists; which nearly amounts to a proof that this favourite melody was not produced in England. It is said to have been the opinion of Handel, that Luther himself was its author; but of this we have been able to procure no authentic proof. Tradition, however, gives to this celebrated Heresiarch, as he is called by the Roman Catholics, several of the ancient melodies which are still used in Germany.

MACE, THOMAS, in *Biography*, one of the clerks of Trinity college, Cambridge, in the seventeenth century, of quaint and singular memory, published in folio, 1676, a treatise, entitled "Musick's Monument; or, a Remembrance of the best practical Musick, both Divine and Civil, that has ever been known in the world;" a work that must not be forgotten among the curiosities of this period. It is impossible to describe the style of this original book by any choice or arrangement of words, but the author's own. The work is divided into three parts; the first treats of psalm-singing and cathedral music: the second, of the noble lute, "now made easy, and

all its occult, locked-up-secrets, plainly laid open: shewing a *general way* of procuring invention and playing voluntarily upon the lute, viol, or any other instrument, with two pretty devices, &c. In the third part the generous viol, in *its rightest use*, is treated upon; with some *curious observations*, never before handled, concerning it, and music in general."

In psalm-singing the author recommends *short-square-even and uniform ayers*, and is "bold to say that many of our old psalm-tunes are so *excellently good* that art cannot mend them or make them better." In speaking of the difficulty of singing in tune, even with a good voice, he observes, that "with an *unskilful-inharmonious-coarse-grained-harsh-voice*, it is impossible. 'Tis sad to hear what *whining, toling, yelling, or screeking* there is in our country congregations, where, if there be no organ to compel them to harmonical unity, the people seem *affrighted* or distracted."

The liberal use of compounds by the ingenious master Mace gives his language a very Grecian appearance. He doubts not but that there are "*many rational-ingenuous-well-composed-willing-good-Christians*, who would gladly *serve God* aright, if possibly they knew but how;" and therefore he advises the purchase of an organ of thirty, forty, fifty, or sixty pounds; and then, "the clerk to learn to *pulse* or *strike* the psalm-tunes, which he offers himself to teach for thirty or forty shillings; and the clerk afterwards may instruct all the boys in the parish for a shilling or two a-piece to perform the business as well as himself. And thus by *little and little*, the parish will *swarm* or abound with organists."

The lute and viol are master Mace's favourite instruments, concerning the effects of which, and, indeed, of music in general, he is a great rapturist. On the lute, though "he had occasion to *break both his arms*, by reason of which he could not make the *nerve-shake well*, nor strong: yet, by a certain *motion of his arm*, he had gained such a *contentive-shake*, that his scholars asked him frequently how they should do to get the like?"

We shall not attempt to recreate our readers with more extracts from this matchless though not scarce book; but recommend its perusal to all who have taste for excessive simplicity and quaintness, and can extract pleasure from the sincere and

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undissembled happiness of an author, who, with exalted notions of his subject and abilities, discloses to his reader every inward working of self-approbation in as undisguised a manner, as if he were communing with himself in all the plentitude of mental comfort and privacy. We shall, however, present such readers with an advertisement from good master Mace, that was written on his arrival in London, 1690, fourteen years after the publication of his book. We found it in the British Museum, N<sup>o</sup> 5936, in a collection of title-pages, devices, and advertisements

*An Advertisement.*

"To all Lovers of the best Sort of *Musick*."

"Men say the times are strange —'tis true:  
"Cause many strange things hap to be.  
Let it not then seem strange to you  
That here one strange thing more you see."

"That is, in Devereux-court, next the Grecian coffee-house, at the Temple back-gate, there is a deaf person teacheth music to perfection; who, by reason of his great age, v. 77, is come to town, with his whole stock of *rich musical furniture*, v. instruments and books to put off, to whomsoever delights in such choice things; for he has nothing light or vain, but all *substantial* and solid music. Some particulars do here follow:

"1. There is a late invented ORGAN, which (for private use) excels all other fashioned organs whatever; and for which, substantial-artificial *reasons* will be given; and (for its beauty) it may become a nobleman's dining room.

"2. There belongs to it a pair of fair, large-sized *consort-viol*s, chiefly fitted and suited for That, or consort use; and 'tis great pity they should be parted.

"3. There is a *pedal harpsicon* (the absolute best sort of *consort harpsicons* that has been invented); there being in it more than twenty *varieties*, most of them to come in with the foot of the player, without the least hindrance of play (exceedingly pleasant). And

"4. Is a single *harpsicon*.

"5. A new invented instrument, called a *dyphone*, v. a *double lute*; it is both theorbo and French-lute complete; and as easy to play upon as any other lute.

"6. Several other *theorbos*, *lutes*, and *viol*s, very good.

"7. Great store of choice collections of the *most famous composers*, that have lived in these last hundred years, as Latin, English, Italian, and some French

"8. There is the *publisher's own, Musick's Monument*, some few copies thereof he has still by him to put off; it being a subscribed book, and not exposed to common sale "All these will be sold at very easy rates, for the reasons aforesaid; and because (indeed) he cannot stay in town longer than four months (exactly)."

He farther adds, "if any be desirous to partake of the experimental skill in this *high-noble-art*, during his stay in town, he is ready to assist them; and (haply) they may obtain that from him, which they may not meet withall elsewhere. He teacheth these five things, v. the *theoboro*, the *French-lute*, and the *viol*, in all their excellent 1&s and uses; as also *composition*, together with the *knack* of procuring *invention* to young composers (the general and greatest difficulty they meet withal) this last think not being attempted by any author (as he knows of,) be done; though some has been so wise (ore contradict it:

"Sed experientia docuit."

"Any of these five things may be learned understandingly in this little time he stays (by such general rules as he gives, together with *Musæk's Monument*, written principally to such purposes), as that any aptly inclined, may (for the future) teach themselves without any other help."

MACHAU, Guillaume, a French poet and musician, born about 1282. He was at first in the service of the consort of Philippe-le-Bel, and, in 1307, was appointed valet-de-chambre to the king, and continued to occupy this office to the end of that prince's reign, who died in 1314.

As the works of this author are the most ancient lyric compositions that have been preserved in France, with the original music, great pains have been taken in commenting them, and rendering both words and music intelligible.

The abbé Lebeœuf, in the year 1746, gave a very ample and satisfactory account to the Academy of Inscriptions at Paris of two volumes of French and Latin poems, preserved in the library of the Carmelites of that city, "with a description of the kind of music to which some of these poems were set."

In 1747, the count de Caylus, having found in the king of France's library, N<sup>o</sup>7609—2, a duplicate of these poems, gave likewise an account of them to the

same Academy, in two memoirs. The author, Guillaume de Machau, is styled by the count, poet *and musician*; and both these excellent critics agree, that he flourished about the middle of the fourteenth century, and died in 1370. Among the poems, which are written upon various subjects, there is an infinite number of *lais*, *virelais*, ballads, and *rondeaux*, chiefly in old French, with a few in Latin, and set to music: some for a single voice, and others in four parts, *triplum*, tenor, *contratenor*, and a fourth part, without a name. In these full pieces, as the words are placed only under the tenor part, it is natural to conclude that this was the principal melody. In the music, which is written with great care and neatness, notes in a lozenge form, with tails to them, frequently occur; these, whether the heads were *full* or *open*, were at first called *minims*; but when a still quicker note was thought necessary, the white or open notes only had that title, and the black were by the French called *noir*, and by the English *crotchet*: a name given by the French with more propriety, from the hook or curvature of the tail, to the still more rapid note, which we call a *quaver*.

The Latin poems are chiefly motets, and for a single voice; some of which are written in black and red notes, with this instruction to the singers: "*nigræ sunt perfects. & rubræ imperfecta.*" An admonition worth remembering by those who wish to decipher music of the fourteenth and fifteenth centuries, in which red notes frequently occur. It was an easy expedient of diminution, till the invention of printing, when the use of ink of different colours, on the same page, occasioned the expense and trouble of *double printing*. The abbé Lebœuf observes, that the dissection and accelerated motion of notes, during these ages, gave great offence and scandal to pious and sober Christians. In a *kyrie eleison* to the Gregorian chant, which is called tenor, the three parts that are added to it are called *triplum*, *motetus*, and *contratenor*. In the second volume of these poems the common chants of the whole mass, and even the *credo*, are written in four parts. This mass is supposed to have been sung at the coronation of Charles V, king of France, 1364.

There are in the French MS. many ballads and *rondeaux* in three parts, tenor, *triplum*, and *contratenor*. The fourteenth century seems the era when music in parts, moving in different melodies

came first into general favour; for of the preceding age no music can be found of more than two parts in strict counterpoint of note against note.

Machau calls his collection of songs set to music, *Remedes de fortune*, regarding music as a specific, or at least an opiate, against the ills of life. In the illuminations to these lyric compositions an assembly of minstrels is represented with thirty or forty musical instruments, of which he gives the names. His poem called "Le Dit de la Harpe," is a moral and allegorical piece in the style of the famous "Roman de la Rose," by Guillaume de Loris, and Jean de Meun.

The abbé Rive has likewise given an historical and critical account of another MS. copy of those poems in the collection of the duke de le Yalliere; but none of these gentlemen have produced specimens of Machau's musical compositions; indeed the count de Caylus frankly confesses, that though he has studied this music with the utmost attention, and consulted the most learned musicians, he has been utterly unable to satisfy his curiosity concerning their intrinsic worth.

#### Vol 22 Machinery(part)-Mattheson

MAJO, FRANCIS, OR CICCIO DE MAJO, in *Biography*, a Neapolitan composer of the first class, who flourished from about the middle of the last century to 1774: his works are few, as longevity was not allowed him. Metastasio's *Artaserse* in 1762, *Antigono* in 1769, *à Didone Abbandonata*, and *Alessandro nell' Indie*, both these last in 1774, are all his dramatic works with which we are acquainted. He was in very high favour at Naples and Home in the year 1770, when natives as well as foreigners were eagerly collecting his opera airs composed for great singers; of which airs the style was noble, the accompaniments elegant and interesting, without disturbing or overpowering the voice, and each air is a more complete whole, perhaps, when detached for occasional use at concerts, than those of any other great opera composer with whose productions we are acquainted.

M. Laborde's character of this charming composer is very just; but his dates are far from accurate. *Artaxerxes* was not the first opera which he composed, but *Riccimero*, for the theatre Delle

Dame at Rome in 1759; and in 1763 his Demofonte was performed at the Argentina theatre in the same city.

M. Labortle tells us, that though he had often gone the rounds of the great theatres in Italy, he never would quit his country; but in 1764, we find by Metastasio's letters to Farinelli, that he was at Vienna in his way to Manheim, where he was engaged to compose an opera.

Farinelli seems to have given him a letter of recommendation to the imperial laureat, in the answers to which we may form some judgment of the private character of this gifted man.

Metastasio, in his first letter to Farinelli, in which Ciccio de Majo is mentioned, says, "Our dear Majo has been arrived some time, but I have seen him but once, and then only for a short time. I received him with all that affection which I cannot help bestowing on persons beloved by you, and whose merit is universally known. Nor shall I neglect any opportunity of serving him, as far as the august circumference of my limited faculties shall extend. The best of it is, that he not only never comes near me, but leaves me in perfect ignorance of the hiding place where he has hitherto amused himself here, during the leisure in which he has hitherto lived. Perhaps some ancient sparks have rekindled the extinguished conflagration, and the poor soul will be involved in the flames and smoke which formerly, as I am informed, scorched and confounded him."

In another letter of the same date, Metastasio says, "Your most amiable de Majo generously gives me credit for wishing to serve him, but hitherto has absolutely avoided putting my zeal to the test. A man of his merit, and your friend, would have a right to dispose of me at his pleasure. But he, who is no fool, knowing perhaps the little extent of my power, is unwilling to expose me to the shame of confessing it. I am unable to inform you whether he has been caught in the old net. I never frequent the woods which expose him to such danger, and have never been able to examine him; as during his long residence on the banks of the Ister, I have only had the pleasure of seeing him two or three times at most. Indeed his continuing so constantly invisible, and remaining here so long, without any apparent motive, seems to favour your conjectures. If he is at sea, I wish him a prosperous gale; if a such a wish is

not inconsiderate: as the felicity of a navigation depends much on the cause for which we embark ; and I never wish my friends to be possessed of such an inconsiderate courage."

And in a third letter, he says, " Our ardent and languid Majo, stimulated by his friends and by his duty, is at length set off for Manheim, where he is engaged to compose an opera for the elector palatine. With what heart he has left the banks of the Ister, enamoured turtles say!".

This exquisite composer and tender hearted swain, who had he been possessed of the world, would have lost it all for love, with as good a grace as Mark Anthony, died in 1771. The last opera he composed, was *Didone Abbandonata*, for Venice, in 1770.

MAIRE, LE, a French musician of the 17th century, is generally allowed the honour of having invented, or at least brought into use, in France, the syllable *si*, to express the 7th of the key of C, instead of repeating the *mi* in solmisation, by which students in singing escape the perplexing difficulty of the mutations. The title to the invention, small as it seems, has been often disputed; but having taken great pains to trace the first use of this syllabic in singing, we have never been able to discover any musician to whom it is so justly due as Le Maire. With respect to the utility of this invention, we think it would be much extended if the sharp 7th of every major key, as well as that of ut, were called *si*..

MALCOLM, ALEXANDER, in *Biography*, author of " A Treatise of Music, speculative, practical, and historical," thick 8v., Edinburgh, 1721. This work, which has considerable merit, is dedicated to the most illustrious directors of the Royal Academy of Music. (See OPERA.) We are old enough to remember several of the illustrious personages who were subscribers to this establishment, yet never heard of any one of them that was likely to read this book, colonel Blathwaite and general O'Hara excepted: the first a dilettante of eminence; the second possessed of good taste, and, from hearing and comparing great performers and good compositions, an excellent judge of musical talents. The rest were pleased they knew not why, and were drawn into the vortex of fashion by example.

Upon a late perusal of this work, which we had not seen for near half a century, we find in it

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indisputable proofs of the author's learning, diligence, and knowledge. He has drawn from the purest sources of information concerning ancient music, and does not seem ignorant of the modern. His chapters on composition, however, go but a little way into the mysteries of the art. He has indeed given common examples of the three species of movement in melody: *retto, obliquo*, and *moto contrario*; rising and falling together; one part stationary, and the other moving up or down; and contrary motion. He has also given the treble and base of a few usual cadences, in two parts only. But though his explanations, descriptions, and discussions are numerous, they are rendered so tedious and full of repetitions and amplifications, that many years study, experience, and reading, would be still necessary for a student, after the most careful and attentive perusal of this book, to render him a complete contrapuntist. His instructions are rendered obscure, perhaps, by too great a desire to render them clear: they are involved in too many words. "In vitium ducit culpæ fuga, si caret arte." The style is not alluring: it abounds in Scotticisms, is rough, and often dark and uncouth. The work is too scientific for an elementary tract, and too superficial in the rules for practical harmony. We well remember, at an early stage of study, to have taken up this book with a sure and certain hope of finding in it a solution of all our doubts and difficulties; but soon laid it down in despair. The author seems to have begun at the wrong end of his labour, plunging into theory and speculation before he speaks of practice. The plates at the beginning have a hieroglyphic appearance, and must be totally unintelligible to inexperience; and the author seems deficient in that agreeable and fascinating manner of writing, in the lively strokes, and variety of occasional instruction, which Bayle allows even to his enemy, Maimbourg. "There are few historians," says he, "even among those who write better, and are more learned and exact, that have the art of engaging the reader's attention so much as he does." Though our author has read and meditated much, yet, by being self-taught, there is an awkwardness of expression in communicating his knowledge to his readers, which wanted practice and good taste to render it clear, useful, and pleasant.

As this work is becoming somewhat scarce, and was published before the Monthly and Critical Reviews were established, we shall specify some of the principal subjects which the author has treated, and the authorities upon which he builds. His doctrine of vibration is taken from s'Gravesande and Keil. He mentions Vincenzo Galileo, but not his more learned son. Kircher, Dr. Holder, and Dr. Wallis, are cited; the latter on his doubts concerning the vibrations which constitute intervals, from their celerity, as we are unable to count them. He considers ratios and coincidences under the guidance of Mersennus. He does not mention Galileo, in speaking of the doctrine of pendulums; nor does he give any authorities in explaining arithmetical, harmonical, and geometrical proportions. Kepler is quoted, and Des Cartes, on the geometrical part of harmonics by dividing right lines. He denominates the lowest sound of a common chord the fundamental, five years before it was used by Rameau as the generator of a chord. The word *concinuous*, so frequently used by Grassineau, seems adopted from Malcolm. Salmon's Temperament considered; and his proposal for reducing all classes to one, discussed and approved. Solmisation, according to the hexachords, he severely censures. M. Laborde, in his "Essais sur la Mus.," has given a short article to this work, without saying who or what the author was; but in the index, he calls him "Ecrivain Francois sur la Musique." None of our biographical dictionaries have honoured him with the least notice; though he certainly ranks high among musical writers in our own language. Walther, however, tells us from Mattheson, that he was "ein geleheter Schotstandischer edilmann," a learned Scots nobleman. From the materials which he had collected, an ingenious and lively writer might have made a captivating and instructive work. The disciples of Dr. Pepusch, the only studious musicians of that time, condemned him for having disputed the utility of solmisation, and the mutations, according to the hexachords. But Chambers, in the first edition of his *Cyclopædia*, was indebted to Malcolm for most of his musical articles. And the French seem better acquainted with this book than the English, though we have never seen a translation of it in that language; yet, in Rousseau

and others, we perceive a frequent anonymous use of this book. The author has indeed often availed himself of Perrault's philosophy of sound, but not without naming him. He denies music in parts to the ancients, and seems to have been one of the first writers on the subject, who dared to doubt that a music, capable of such miraculous effects as were ascribed to it, should be deficient in that part of modern music which affords us the greatest pleasure.

MANELLI, FRANCESCO, of Tivoli in *Biography*, composer of the first Italian opera that was performed on a public stage in Venice, in 1635. The drama, intitled "Themistocle," was written by Ferrari, himself a composer; but the preference given to Manelli, either by the author of the words, or by the public, at such an era, is an indisputable proof of respect for his abilities; and a still less suspicious compliment to his talents, was his being retained by the same poet, and the same public, to compose a second opera, "Andromeda," in 1637. In subsequent years he composed four more operas, which had great success. See OPERA and VENICE.

MANZOLI, GIOVANNI, in *Biography*, an opera singer of the first order, born in Florence, and gifted with the finest soprano voice which has been heard on our lyric stage in our memory. He was, during many years, the first singer in Italy; and when the court of Spain determined on having Italian operas performed under the direction of Farinelli, Manzoli was engaged for the principal man's part. From Madrid he went to Vienna, at the celebration of the emperor Joseph's first marriage. In 1764, he arrived in England, during the opera regency of Messrs. Gordon and Vincent, at which period the serious opera acquired a degree of favour to which it had seldom mounted since its first establishment in this country.

The expectations which the high reputation of this performer had excited were so great that at the opening of the theatre in November, with the pasticcio of Ezio, there was such a crowd assembled at all the avenues, that it was with very great difficulty we obtained a place, after waiting two hours at the door. Manzoli's voice was the most powerful and voluminous soprano that had been heard on our stage since the time of Farinelli; and his manner of singing was grand and full of taste

and dignity. In this first opera he had three songs, composed by Pescetti, entirely in different styles: *Recagli quell' acciaio*, an animated *aria parlante*; *Caro mio dene addio*, an adagio in a grand style of cantabile; and *Mi dona, mi rende*, of a graceful kind, all which he executed admirably. The lovers of music in London were more unanimous in approving his voice and talents than those of any other singer of the last century.

The applause was hearty, unequivocal, and free from all suspicion of artificial zeal;—it was a universal thunder. His voice alone was commanding from native strength and sweetness; for it seems as if subsequent singers had possessed more art and feeling; and as to execution, he had none. However, he was a good actor, though unwieldy in figure, and not well made in person; neither was he young when he arrived in London; yet the sensations he excited seem to have been more irresistible and universal, than we have ever been witness to in any theatre. This great singer remained in England but one season, when, returning to Italy, he was succeeded by Elisi.

In 1770 we heard Manzoli sing at Florence in a convent at the last consecration of six nuns; he had quitted the stage, and his voice, though in a small chapel, seemed much less powerful than when he was in England; and it was then said by those who had heard him before, that, powerful as his voice appeared to all who had heard him for the first time, it had been still better. This great vocal performer and worthy man died at Florence in 1791.

MARA, MADAME, in *Biography*, born Schmeling, a native of Germany; arrived in England in 1760, with her father, during childhood, when she acquired a very correct pronunciation of our language, which is never done by foreigners but in youth. She could not be more than nine or ten years old when she came hither, yet she was then a notable performer on the violin; and as there were several children at that time in London of uncommon proficiency on different instruments, a concert was made for them at the Little Theatre in the Haymarket, in which they severally displayed their talents; Baron and Schmeling on the violin; Miss B. on the harpsicord, and Cervetto on the violoncello.

After staying two or three years in England, and, we believe, performing on the violin in different parts of the kingdom, to the great surprise and pleasure of the lovers of music, she returned with her father to Germany, and we heard no more of her till the year 1771, when we received from a very intelligent musical friend at Hambro' the following letter.

"At Berlin there is now a German opera singer, that astonishes every one who hears her. People who have been a long time in Italy, and who have formerly heard Faustina, Cuzzoni, and Astrua, assure me that she surpasses them all. Indeed, when I heard her at Leipsic, two years ago, I was enraptured. I never knew a voice so powerful, and so sweet at the same time; she could do with it just what she pleased. She sings from G to E *in altissimo* with the greatest ease and force, and both her *portamento di voce*, and her volubility are, in my opinion, unrivalled; but when I heard her, she seemed to like nothing but difficult music. She sung at sight, what very good players could not play, at sight, on the violin; and nothing was too difficult to her execution, which was easy and neat. But, after this, she refined her taste, insomuch that she was able to perform the part of "Tisbe," in Hasse's opera, which requires simplicity and expression, more than volubility of throat; and in this she perfectly succeeded, as Agricola, the translator of Tosi's "Arte del Canto," and our best singing master in Germany assures me. The king of Prussia, a great connoisseur, was astonished at it. Her name is Schmeling, she is about twenty-four years of age, and was in England, when a child, where she played the violin; but she quitted that instrument, and became a singer, by the advice of English ladies, who disliked a *female fiddler*." The next year, in travelling through Germany, this account was fully corroborated by several intelligent musicians who had heard her; and previous to our arrival at Berlin, we were informed that his Prussian majesty, who, at first, with difficulty was prevailed on to hear "a German singer," exclaimed, "I should as soon expect to receive pleasure from the neighing of my horse." However, after his majesty had heard her sing one song, he was said to have sought among his manuscript music for the most difficult airs in his collection, in order to try her powers, as much as to

gratify his own ear; but she executed, at sight, whatever he commanded her to perform, in all styles, as well as if she had practised each of these compositions during her whole life;

When, afterwards, we had an interview with her at Berlin, we find in our journal the following account of her person: "She is short, and not handsome, but is far from having any thing disagreeable in her countenance; on the contrary, there is a strong expression of good nature impressed upon it, which renders her address very engaging. Her teeth are irregular, and project too much, yet, altogether, her youth and smiles taken into the account, she is rather agreeable in face and figure."

We found that she had preserved her English; indeed she sometimes wanted words, but having learned it very young, the pronunciation of those which occurred was perfectly correct. She was prevailed upon by a friend, who had procured us this interview, to sing soon after our entrance. She began with a very difficult *aria di bravura*, by Trætta, which we had heard before at Mingotti's in Munich. She sung it admirably, and fully answered the great ideas which we had formed of her abilities, in every thing but her voice, which was a little cloudy, and not quite so powerful as we expected. However, she had a slight cold and cough, and complained of indisposition; but with all this, her voice was sweetly toned, and she sung perfectly well in tune. She has an excellent shake, a good expression, and a facility of executing and articulating rapid and difficult divisions, that is astonishing.

Her second song was a *larghetto*, by Schwanenburg, of Brunswick, which was very pretty in itself; but she made it truly delightful by her taste and expression: she was by no means lavish of graces, but those she used were perfectly suited to the style of the music, and idea of the poet.

After this, she sung an *andante*, in the part which she had to practise for the ensuing carnival, in Graun's "Merope;" and in this acquitted herself with great taste, expression, and propriety.

In a second visit to Mademoiselle Schmeling, she favoured us with several songs of uncommon rapidity and compass; her powers in these particulars were truly astonishing; but we found that she was frequently compelled to abuse those

powers by the airs which were given her to execute, in which she had passages that degraded the voice into an instrument; indeed such as a player of taste would be ashamed to execute on any instrument. Breaking a common chord into common *arpeggios* of no meaning, such as may be seen in the second allegros of Corelli's first and third solos, does not seem to reflect much honour, either upon a composer or performer. Geminiani, in transforming these solos into concertos, omitted these violin *solfegios* or exercises for the hand in private practice.

We found in this second visit to Mademoiselle Schmeling, a little want of brightness in the middle of her voice: and we then imagined it possible for her still to improve in singing adagios, though not in the execution of allegros. She did not then indeed seem to be placed in the best school for advancement in taste, expression, and high vocal finishing.

In the spring of 1784, Mademoiselle Schmeling arrived in England under the name of Mara, having been some time married to a performer on the violoncello, in the service of prince Henry, brother to the king of Prussia, with whom she was connected in 1772, when we saw her at Berlin. There had been a correspondence opened between this admirable singer and the proprietors of the Pantheon, who wished much to engage her as a successor to the Agujari; but, the king of Prussia would not let her quit his capital; and after she had executed an article which engaged her in the service of the Pantheon, and money had been remitted to her to defray the expenses of her journey, on his Prussian majesty discovering that she intended to quit his service *a la sourdine* he had her arrested and thrown into prison; and it was with extreme difficulty that she contrived, by means of our ambassador, sir James Harris, to let the proprietors of the Pantheon know that she could not fulfil her engagement, and entreated them, for God's sake, not to write to her any more. She, however, very honestly returned the money that had been advanced to her by the proprietors of the Pantheon.

At length, however, she obtained her dismissal, and engaged herself to perform six nights at the Pantheon; 1784 was not an auspicious year for the Pantheon. The dissolution of parliament and general

election happening soon after her arrival, the audiences to which she sung were not very numerous, nor had her performance the effect it deserved, till she sung at Westminster Abbey; where she was heard by near three thousand of the first people in the kingdom, not only with pleasure, but ecstasy and rapture.

In 1786, the opera regency, after a bankruptcy, being settled, and sir John Gallini invested with the power of ruining himself and others, "Didone Abbandonata," a pasticcio serious opera, was brought out previous to the arrival of Kubinelli, and had considerable success. But this must be wholly ascribed to the abilities of Madame Mara, who sung on our opera stage for the first time. Indeed, she was so superior to all other performers in the troop, that she seemed a divinity among mortals. The pleasure with which she was heard, had a considerable increase for her choice of songs; which, being in different styles by Sacchini, Piccini, Mortellari, and Gazzaniga, were all severally encored during the run of the opera; a circumstance which we never remember to have happened to any other singer, except Manzoli.

The manner in which she sung Handel's oratorio music in Westminster Abbey, and continued to sing it elsewhere, had gained her more applause and favour with the English public, than her astonishing execution.

This great vocal performer, except a few short excursions to the continent in summer, continued to reside in England, and to enjoy the favour and admiration of the public, till the latter end of 1802; when she returned to Germany, and is said to have been received at Berlin, and heard with the same enthusiasm which she had excited 30 years ago. We have done ample justice to the talents of this extraordinary singer on many occasions. But we cannot quit this article without a few discriminative reflections, not to injure or extend her fame, but to manifest our sincerity as well as candour in drawing characters.

We have never been able to discover of whom the Mara, after quitting the violin, learned to sing; but we are inclined to think that it was not of an Italian master; and that if it was of a German, it was of an instrumental performer. Perhaps the whole of her study in singing was to imitate the instruments of

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By Dr Charles Burney

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great performers. In the humble state in which she had travelled with her father, she could have had no opportunities of hearing fine Italian singing by performers of the first order. And it has often been observed by those accustomed to exquisite Italian singing, that her cadences, expression, and execution, however excellent, savoured more of instrumental perfection than vocal. Her recitative was not spoken with Italian energy; and when we consider what a good performer she had been, early in life, on the violin, and what a good player she afterwards became on the piano-forte; or, in other words, what an excellent musician she was, and with what facility she could execute all kinds of difficulties, we have been often surprised at the little novelty, variety, and refined taste, there was in her closes. Indeed it will perhaps be said, that she brought here, and left behind her, in this country, scarcely a new vocal passage; as all other great singers, such as in our own memory, Mingotti, Elisi, Manzoli, Pacchierotti, Rubinelli, and Marchesi had done; but all these remarks only confirm old proverbs, that neither human nature, nor human art, are ever to be perfect, and that we cannot have every perfection in one and the same individual.

MARBECK, JOHN, in *Biography*, organist of Windsor. The premature reforming zeal of this musician nearly made a martyr of him, in the time of Henry VIII. He had indeed the honour of being brought to the stake, with three other persons, who were actually burnt for heresy; but was pardoned at the intercession of sir Humphrey Forster.

Fox, in his "Acts and Monuments" and Burnet, "History of the Reformation," give a circumstantial detail of the troubles in which Marbec was involved, on account of religion. He however survived Henry, and not only saw the reformation completed, but in 1550 was the first to publish the whole English cathedral service, including the preces, prayers, and responses, set to musical notes under the title of

*The Booke of Common Praier, noted 1550. Imprinted by Richard Grafton, Printer to the King's Majestie, cum privilegio ad imprimendum solum.*

Marbeck was admitted, in 1549, to the degree of bachelor in music, at Oxford, according to Anthony Wood (Facts Oxon.) who erroneously calls him James Marbeck. He is honourably mentioned by

Bate, because he had been persecuted by the Catholics; and his name is omitted by Pitts, for the same reason. See MUSIC A CAPPELLA, and CHANTING.

MARCELLO, BENEDETTO, a Venetian nobleman, descended from one of the most illustrious families of that republic; he had cultivated music so seriously and successfully as a dilettante in the art, under the guidance of the celebrated Venetian mæstro di capella, Gasparini, that no contemporary professor was more revered for musical science, or half so much praised for his abilities as a composer, as Marcello. This accomplished nobleman, besides his musical productions, consisting of psalms, operas, madrigals, songs, and cantatas, was frequently his own poet, and sometimes assumed the character of lyric bard for other musicians. It is probable that Marcello had received some disgust in his early attempts at dramatic music; for, in 1720, he published a furious satire upon composers, singing masters, and singers in general, under the title of "Teatro alia Moda," or "An easy and certain Method of composing and performing Italian Operas in the modern Manner." But his great musical work, to which the late Mr. Avison's encomiums and Mr. Garth's publication to English words, have given celebrity in our own country, was first printed at Venice in eight volumes folio, under the following title: "Estro poetico-armonico, Parafrasi sopra i primi 50 Salmi, Poesia di Girolamo Ascanio Giustiniani, Musical di Benedetto Marcello, Patrizj Veneti, 1724 & 1525." There is a long and learned preface to the first volume, in order to give weight and authority to the author's plan and style of composition. But besides the great display of musical reading, sagacity, and superior views to any of his predecessors, letters are prefixed to each volume from the author's friends and admirers, in the same encomiastic strain as the recommendatory verses with which almost every book was ushered into the world during the seventeenth century. But not dazzled by these, or the hyperbolical praises of Algarotti or Avison, we have conscientiously examined the whole eight volumes of the Italian edition, and find, though there is considerable merit in the work, that the author has been *over-praised*: as the subjects of many of his fugues and airs are not

only common and old-fashioned at present, but were far from new at the time these psalms were composed. But Marcello was a Venetian nobleman, as Venosa was a Neapolitan prince; both did honour to music by cultivating it; but both expected and received a greater return in fame, than the legal interest of the art would allow. Marcello was a disciple of Gasparini, and died in 1741

We found still subsisting at Venice, a society for the performance of Marcello's compositions exclusively, and were invited to one of its meetings. Several of Marcello's psalms were here very well sung by the Abate Martini and some other dilettanti, among whom one had a very good base voice, and between the psalms, sung Marcello's famous cantata, called *Cassandra*, where this composer has entirely sacrificed the music to the poetry, by changing the time or style of his movement at every new idea which occurs in the words. This may, perhaps, show a composer to be a very sensible man, but at the same time it must discover him to be of a very phlegmatic turn, and wholly free from the enthusiasm of a creative musical genius. And, indeed, since melody has been allied to grace and fancy, musical disjointed thoughts on various subjects would be but ill received by the public. One of these gentlemen performers was old enough very well to remember Benedetto Marcello, and favoured us with several anecdotes concerning him and his family, which still subsisted, and the head of it then was ambassador from the state to the Porte.

Marcello was not only his own poet in dramas which he set to music, but sometimes furnished words to other musical composers. He was author of a drama called "*Arato in Sparta*," which was set by Ruggieri, and performed at Venice in 1704; and in 1710 he produced both the words and the music of an oratorio, called "*Giuditta*." He set the "*Psyche*" of Cassini, about the same time. In 1718 he published sonnets of his own writing without music: and in 1725 he both wrote and set a serenata, which was performed at the imperial court of Vienna.

To some of his madrigals and cantatas, of which we prefer the composition to that of many of his psalms, we were told at Venice that he was his own poet

But we have lately been favoured with a complete score of an oratorio by Marcello, of which

we had never before heard of the existence. Its title, which is somewhat long, and its subject singular for an oratorio, is the following:

" *Il Trionfo della Poesia, e della Musica, nil celebrarsi la Morte, la Esaltazione, e la Incoronazione, di Maria sempre Vergine assunto in'cielo, Oratorio sagro a 6 voci 1733. Musica e Poesia di Benedetto Marcello.*"

The interlocutors are poetry, Music, Painting, sculpture, and chorus of poets, liberal arts, and old musicians.

But these personifications are not so wide from sacred subjects as *Alexander's Feast*, and *Semele*, which are indeed sacred subjects of Paganism. And though the subject of this drama may be too playful, and the airs too gay for an oratorio, yet it is amusing to see how a great man may amuse himself in trying to amuse others. The airs are much superior to those of the noble author's psalms, and more ingeniously accompanied. The overture, which begins with a spirited movement, ends with an admirable fugue in double counter-point, instead of an air. There are ingenious airs and duets in echo, in the first part, and the *coro finale* is an *ella-breve* fugue on the hexachords.

In the second part there are many curious airs, duets, and chorusses, well accompanied; and all in clear and good counterpoint, and though it is called an oratorio, the movements are as gay and cheerful as any secular music of the same period. It must be owned that the chorusses and accompaniments of Handel's oratorios have made the English fastidious about sacred music. But Marcello must ever be admired for Italian grace and smoothness, and Handel for German force and vigour.

MARCHAND. JOHN LEWIS, a celebrated French organist during the early part of the last century, usually performed at the Jesuits' church of St. Benoit, rue St. Jaques, and at the Cordeliers, where he was followed by all Paris, and always heard with new pleasure. Rameau, his friend and most formidable rival, frequently declared, that the greatest pleasure of his life was hearing Marchand perform; (hat no one could be compared to him in the management of a fugue; and that he believed no musician ever equalled him in extempore playing. The Germans relate a story, which no French writer has confirmed: that Marchand, being at Dresden,

challenged to a trial of skill all the organists of Germany, which none but Sebastian Bach ventured to accept. It was an honour, says M. Marpurgh, for Pompey to be only defeated by Cæsar, and to Marchand to have no superior but Bach. His independent and dis-interested spirit, says M. Laborde, prevented him from ever thinking of his fame or his fortune. As he chiefly loved to play extempore, he seldom committed his thoughts to paper, and has left only two books of harpsichord lessons behind him. He was more happy in his mind and fancy when he played the organ to two or three real connoisseurs, during the hours that the church was shut, than when on festival days he drew together a crowded congregation to hear him. It was at such times that he chiefly exerted himself and seemed inspired; on other days he only performed what belonged to the service of the mass. This musician was born at Lyons in 1669, and died at Paris in 1732.

MARCHESI, LUIGI, in *Biography*, one of the greatest vocal performers which Italy has produced on the opera stage since the first establishment of the musical drama, arrived in England in April, 1788. This singer, whose talents have been the subject of praise and admiration in every great theatre of Europe, where musical dramas are performed in the Italian language, first appeared at Rome in 1774, in a female character, the usual introduction of a young and promising singer, with a soprano voice and beautiful person. In 1775, he performed the second man's part at Milan with Pacchierotti, and at Venice with Millico; but the same year he was advanced to the principal character at Treviso. In 1776 and 1777, he sung as first man at Munich and Padua, and in 1778, he had worked his way to the great theatre of San Carlo at Naples, which is the criterion and post of honour of an opera singer. He continued here two seasons, and has since performed with increasing celebrity at Pisa, Genoa, Florence, Milan, Rome, Petersburg, Vienna, and Turin.

The "Giulio Sabino" of Sarti, was the first opera in which Marchesi performed on our stage. The elegant and beautiful music of this drama did not please so much here as it ought, and had done in other parts of Europe. Several of the songs indeed, had been previously sung here at concerts, and did not appear new. Marchesi's style of singing is not

only elegant and refined to an uncommon degree, but often grand and full of dignity, particularly in his recitatives and occasional low notes. His variety of embellishments and facility of running extempore divisions are truly marvellous. Many of his graces are new, elegant, and of his own invention; and he must have studied with intense application to enable him to execute the divisions, and running shakes from the bottom of his compass to the top, even in a rapid series of half notes. But besides his vocal powers, his performance on the stage is extremely embellished by the beauty of his person, and grace and propriety of his gestures. We expected a great singer, but that does not always include a fine actor.

As Marchesi was the last of three great singers who appeared on our stage at the latter end of the eighteenth century, and as each had his exclusive admirers, it would be difficult to draw a studied parallel between them to the satisfaction of all parties; comparative praises, as well as censure, would be thought invidious. But as we have received great pleasure from the talents of each of these exquisite performers, and never expect to find abilities exactly similar in different singers, we are always thankful for the good we find, and endeavour to hear the rest with candour.

In discriminating the several excellencies of these great performers, we should without hesitation say, that Pacchierotti's voice was naturally sweet and touching; that he had a fine shake, an exquisite taste, great fancy, and a divine expression in pathetic songs. That Rubenelli's voice was full, majestic, and steady; and besides the accuracy of his intonations, that he was parsimonious and judicious in his graces. And that Marchesi's voice was elegant and flexible; that he was grand in recitative, and unbounded in fancy and embellishments.

All seem to have studied their art with great diligence during youth, and to read music as easily as their native language.

As actors: Pacchierotti seemed in earnest on the stage, and consequently interested the spectator. Rubinelli had great dignity in his deportment, though he discovered but little sensibility by his gestures or tone of voice. Marchesi, with an elegant figure and pleasing countenance, is at once graceful and intelligent in his demeanour and action.

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Marchesi has continued to support his character of a great and refined singer, ever since he quitted England fifteen years ago, and we believe still continues to exercise his talents on the stage.

When the French first invaded the Milanese, during the revolution, report says that he was treated by the military with savage indignity, for declining to obey a peremptory order to sing to the Gallic general's lady; to which he felt a repugnance from gratitude to the Austrian government, under which he had frequently resided, and been not only honourably but kindly treated. On his not instantly obeying the ungracious order that was sent him, he was seized by a party of soldiers, who, to deface his personal charms, deprived him of one eye brow, and of half of his fine head of hair.

MARCHETTI, LA, in *Biography*, a singer from Bologna, engaged for the Pantheon in 1774. She had a powerful, brilliant, and sweet-toned voice, with which she might have become a singer of the first class, if want of health had not prevented her from that persevering practice, which is so necessary to the vanquishing of vocal difficulties. Besides singing at the Pantheon during her residence in England, she performed the second woman's part in Sacchini's operas of "Nitteti" and "Perseo."

MARCHETTO DA PADOVA, an intelligent writer on music in the thirteenth century, of whose works we found two inedited MSS, preserved in the Vatican library, NQ 5322. The first is entitled "Lucidarium Artis Musics planæ," beginning, "Cum inquit," &c; and the second, "Pomerium Artis Musics Mensurabilis: quatuor sunt Causæ," &c. The Lucidarium is frequently mentioned by Franchinus, Pietro Aaron, and other old musical writers of Italy.

There was a copy of this last mentioned tract in the Ambrosian library at Milan, in 1770, D.5, in folio, where it is said to have been begun at Cesena, and finished at Verona, 1274: "Lucidarium in Arte Musicac planæ, inchoatum Cesena, perfectumque Veronse," 1274. The copy of his works in the Vatican was dedicated to Charles, king of Sicily, about the year 1283: "Marchettus Paduanus qui suum opus Karolo Kigi Sicilse dedicavit circa annum 1283."

We obtained large extracts from this MS. as it contained the most early mention that we had met with of the *diesis*, or accidental *sharp*, of *chromatic counterpoint*, *discords*, and the proportion of such

concord and discords as are used by the moderns in practical harmony.

His examples in counterpoint, in the MS. whence our extracts were made, like those of Franco, are written upon only one staff of four, five, six, or more lines, according to the distance of the intervals, with two clefs, one for the base, and one for the tenor or upper part, with this peculiarity of notation, that the notes of the upper part are written in red ink, and the lower in black.

This MS. contains many curious attempts at infant harmony. Marchetta is the first who speaks of discords and their resolution; and lays it down as a rule, that no two sevenths or fourths, used as discords, should succeed each other; and that after a discord, the part which has offended the ear should make it amend by becoming a concord, while the other stands still: indeed he never mentions the preparation of discords.

MARCHETTO CARA, an Italian singer, mentioned with Bidon, another contemporary vocal performer, with great eulogy, by Castiglione, in his "Cortegiano," written about the beginning of the sixteenth century. What kind of secular music the Italians cultivated, before the general use of counterpoint was established, we know not; but we find in the Lives of their first Painters, that many of them had been brought up to music as a profession. Leonardo da Vinci was a great performer on several instruments, and invented a new species of lyre, in the shape of a horse's skull. (Da. Teschio di Cavallo. Vasari, Vite di Pitt.) Italy had likewise, at this time, singers with great talents for execution and expression; for Castiglione, speaking of the variety and power of contrast in the arts, observes, that "instances of dissimilar things producing similar effects that are equally pleasing and meritorious may be given in them all; particularly music in which the movement is sometimes grave and majestic, and sometime gay and animated, yet equally delightful to the hearer. Thus, in singing, what can be more different than the performance of Bidon and Marchetto Cara? The one artificial, rapid nervous, vehement, and impassioned. elevates and inflames the soul of every hearer; while the other, more gentle, pathetic, and insinuating, soothes, calms, and affects by a sorrowful and tender sweetness, which penetrates the heart, and affords it

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the most exquisite pleasure of a different kind." This description the late Mr. Galliard (Translation of Tosi, p. 170.) has thought applicable to the different powers of the two great female singers, Faustina and Cuzzoni, the superiority of whose abilities was so disputable when they performed on the same stage in England, 1727, that the patrons and friends of one became inveterate enemies to those of the other.

Great natural powers will sometimes astonish and charm without much assistance from art; and so late as the year 1547, Pietro Aaron (Lucidario in Musica, fol. 31.) gives a list of such extraordinary performers as were able to *sing by book, cantori a libra*; by which we may suppose that the art was new and uncommon. And according to Tartini, (Trattato di Musica, p. 17.) "The old Italian songs being only made for a single voice, were simple in the highest degree; partaking of the nature of recitative, but largo:" (as the gondoliers at Venice still sing the stanzas of Tasso.) "None were confined to regular bars; and the key was determined by the kind and compass of voice that was to sing them."

However, during the sixteenth century, when the works of Palestrina appeared, the Italians may with justice be said to have given instructions to the rest of Europe in counterpoint, as, ever since operas were established, they have done in singing.

MARENZIO, LUCA, in *Biography*, an eminent and favourite Italian musical composer, who flourished during the latter end of the sixteenth century. This ingenious and fertile author, who distinguished himself chiefly as a madrigalist, was born at Concaglia, in the diocese of Brescia, and the scholar of Giovanni Contini, who was himself a voluminous composer: having, in 1565, published *Cantiones*, 6 vocom; *Introitus et Hallelujah*, 5 vocom, for festivals; *Hymnos*, 4 vocom; *Threnos Hieremiæ*, 4 vocom, for Passion-week; and a *Miserere*, in four parts.

The inclination of his disciple Marenzio leading him very early to the composition of madrigals, he cultivated that style more successfully than any of his predecessors, and the number he composed is prodigious. At Venice, between the years 1587 and 1601, were printed nine books of his madrigals, for five voices; the two last were posthumous. Besides these, this author composed six books of madrigals, in six parts. Madrigals for three voices; another set

for five, and still another for six voices, different from all the former. *Canzonets for the lute*. *Motetti*, a 4, & *Sacras Cantiones*, 5, 6, ac 7 *Vocibus modulandus*. All these works were first printed at Venice; and afterwards at Antwerp, and many of them in London, to English words; see "Musica Transalpina," two books, and a collection of Italian madrigals, with English words, published in 1589, by Thomas Watson. *Quadrio*, t. ii. p. 324, gives a long list of *Villanelle*, a 3 voci; and *Draudius*, p. 1614, of his motets, a 4, for all the festivals throughout the year. Ven. 1588. *Et.ejusd. Completorium & Antiphone*, a 6, 1595.

Of the madrigal style he was called in Italy, *il piu.dolce Cigno*; and the proud antagonist of Nanino, Sebastian Raval, the Spaniard, who was editor of some of his works, styles him a *divine composer*. He was some time *mæstro di capella* to cardinal Luigi d'Este; and, according to Adami and others, caressed and patronised by many princes and great personages, particularly the king of Poland and cardinal Cinthio Aldobrandini, nephew to pope Clement VIII. Upon his return to Rome, after quitting Poland, he was admitted into the pope's chapel, and dying in that city, 1599, he was buried in the church of St. Lorenzo, in Lucina. Adami *Osserv. per ben rogolar il Coro Pontif.*

Our countryman, Peacham, in his *Complete Gentleman* speaks of his delicious *aire* and sweet invention in madrigals; and says; "that he excelled all other whatsoever, having published more sets than any author else, and hath not an ill song." Adding, that "his first, second, and third parts of *Thyrsis*, 'Veggio dolce il mio ben, &c.' are songs the Muses themselves might not have been ashamed to have composed." To all this we can readily subscribe, and will not dispute his stature, or the colour of his hair, when he further tells us, that "he was a little black man," but where he asserts that "he was organist of the Pope's chapel at Rome a good while," he loses all credence with us; as there never yet was an organ in the papal chapel; nor is it likely, however great his musical merit may have been, that the niece of any reigning pope could have been sent for to Poland, with so little ceremony, as he tells us, in the character of a lutenist and singer, in order to gratify the curiosity of his Polish majesty, and the affection of Luca Marenzio. Indeed, the whole

account savours of hear-say evidence and absurdity; and is so much the more incredible, as no other musical writers, who were eager to record every memorial they could procure concerning Luca. Marenzio, have ventured to relate these circumstances.

There are no madrigals so agreeable to the ear, or amusing to the eye, as those of this ingenious and fertile composer. The subjects of fugue, imitation, and attack, are traits of elegant and pleasing melody; which, though they seem selected with the utmost care for the sake of the words they are to express, yet so artful are the texture and disposition of the parts, that the general harmony and effect of the whole are as complete and unembarrassed as if he had been writing in plain counterpoint, without poetry or contrivance.

The first set of his madrigals for five voices, however, seems the most elaborate; the fugues and imitations here are more ingenious and frequent than in his other works. He has, indeed, in those of later date more melody; but as yet there was too little to compensate for the want of contrivance. Whoever takes the trouble to score and examine this set, will discover marks of real genius with respect to harmony and modulation, with many attempts at melody of a more graceful kind than is to be found in the works of his contemporaries: as we may reasonably conclude this to have been one of his early productions, so nearly the middle of the sixteenth century.

We have never met with more than one entire movement, in *triple time*, among all the works of this excellent composer; and that is in the eighth set for five voices, "La mia Clori e brunetia." In a collection of his madrigals for six voices, published at Antwerp, 1594, some of the movements are gay and spirited, and contains passages that continued in fashion more than a hundred years after publication, as appears by the use that Purcell and Handel have made of them; and indeed there are others which modern Italians have not disdained to adopt.

The words of his ninth book of five-part madrigals are all from the Canzoniere of Petrarca, and of these the composition seems the most free and fanciful of all his works.

Though the madrigals of the sixteenth century appear now so grave as to be scarcely

distinguishable from the music of the church, yet the masters of that period had very distinct and characteristic rules for composing in both styles. Pietro Pontio, who had himself produced many that were excellent, in giving instructions for composing madrigals, says, that "the subjects of fugue and imitation in them should be short, and the notes of a quicker kind, and more syncopated than in church music; otherwise they would not be madrigals. The parts likewise should frequently move together; but the greatest care should be taken to express the sense of the words as exactly as musical imitation will allow, not only by quick and slow passages, or notes ascending and descending occasionally, but by modulation, which, when the sentiment of the poet implies harshness, cruelty, pain, sorrow, or even joy, pleasure, or the like, will assist the expression more than single notes." Here he refers to the fourth madrigal of Orlando di Lasso (book i.) for an example of the happy expression of words. Though composers were now very timid in the use of flats, sharps, and transposed keys, yet licences were taken in madrigals which were inadmissible in music *à capella*. In the eighth madrigal of Luca Marenzio's ninth book, a 5, *Solo e pensoso*, a bold and curious composition, the upper part ascends from the key-note G to A, the ninth above by a series of fifteen semitones, and then descends from A to D by the same intervals. The answer to subjects proposed in madrigals were more imitations than regular replies, according to the strict laws of fugue; yet, with respect to the melody of the short passages or musical sentences which were used, and the harmony with which they are accompanied, great pains seem to have been taken in polishing both. Indeed, as this was the chief music of the chamber, where it is probable the critics and lovers of music attended, for neither public concerts nor operas had as yet existence, there can be no doubt but that every refinement was bestowed on this species of composition, which the ideas of musical perfection could then suggest.

MARGARITA, FRANCESCA, DE L'EPINE, in *Biography*, an Italian singer, born in Tuscany, who came to England at the beginning of the last century with a German musician of the name of Greber, seems to have been one of the first female Italian singers who appeared on our stage, before any

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attempt had been made at an Italian opera. June 1, 1703, in the theatrical advertisement for Lincoln's-Inn-Fields, when the "Rival-Queens" was promised; it is said that "Signora Francesca Margarita de l'Epine would sing, being positively the last time of her singing on the stage during her stay in England." She continued however, singing more *last* and *positively last times* during that whole month, and never quitted England, but remained here to the end of her life. In most of the first attempts at opera in England, she performed a capital part, till the year 1708, when, retiring from the stage, she married Dr. Pepusch.

In 1704, signora Margarita sings, for the first time, at Drury-lane. At her second appearance there was a disturbance in the theatre while she was singing, which, from the natural and uncommon effects of rival malice, was suspected to have been created by the emissaries of Mrs. Tofts; an idea the more difficult to eradicate, as the principal agent had happened to live with that lady as a servant. But as the law of retaliation is frequently practised on the like occasions by the injured party, it was thought necessary, a few days after, to insert the following paragraph and letter in the Daily Courant, Feb. 8, 1704. "Ann Barwick having occasioned a disturbance at the theatre-royal Drury-lane, on Saturday night last, the fifth of February, and being thereupon taken into custody, Mrs. Tofts, in vindication of her innocence, sent a letter to Mr. Rich, master of the said theatre, which is as followeth: Sir, I was very much surprised when I was informed that Ann Barwick, who was lately my servant, had committed a rudeness last night at the playhouse, by throwing of oranges, and hissing when Mrs. l'Epine, the Italian gentlewoman, sung. I hope no one can think that it was in the least with my privity, as I assure you it was not. I abhor such practices; and I hope you will cause her to be prosecuted, that she may be punished as she deserves. I am, sir, your humble servant, Katherine Tofts. — To Christopher Rich, esq. at the theatre-royal, Feb. 6, 1704."

The rivalry of Mrs. Tofts, the favourite English singer, at the beginning of the last century, and the Margarita, and the zeal of their several friends, gave rise to the first musical feud which we hear of in this country. According to Hughes, author of the Siege of

Damascus, their abilities were disputed by the first people in the kingdom.

"Music has learn'd the discords of the state,  
And concerts jar with Whig and Tory hate.  
Here Somerset and Devonshire attend  
The British Tofts, and ev'ry 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 passes o'er,  
Rather than keep such strangers from our shore."

From the connexion between the Margarita and Greber, with whom she arrived in England, she became distinguished by the title of *Greber's Peg*. When she quitted Greber, she commenced another connexion with Daniel earl of Nottingham, to which Rowe alludes in an imitation of an ode of Horace, "Ne fit ancillæ tibi amor puderi."

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

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

An epigram, written by the earl of Halifax, is extant on the same subject.

On Orpheus and signora Francesca Margarita,  
"Hail tuneful pair! say by what wond'rous 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.  
Treaties unfinish'd in the office sleep,  
And Shovel yawns for orders on the deep.  
Thus equal charms and equal conquests claim,

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To him high woods and bending timber came.  
To her shrub-hedges, and tall Nottingham."

The applause of the public, and admiration of individual partisans, were pretty equally bestowed on the two sirens of the time, Mrs. Tofts and the Margarita.

The vocal merit of the Margarita must have been very considerable to have kept her so long in favour as a singer on the English stage, where, till she was employed at the opera, she sung either in musical entertainments, or between the acts, almost every night. Besides being outlandish, she was so swarthy and ill-favoured, that her husband, Dr. Pepusch, used to call her Hecate, a name to which she answered with as much good humour as if he had called her Helen. But with such a total absence of personal charms, our galleries would have made her songs very short, had they not been executed in such a manner as to silence theatrical snakes, and command applause.

Dean Swift, who was no respecter of persons, particularly musical, in his "Journal to Stella," letter xxiv.—August 6, 1711, being at Windsor, says, "We have a music-meeting in our town to night. I went to the rehearsal of it, and there was Margarita, and her sister, and another drab, and a parcel of fiddlers; I was weary and would not go to the meeting, which I am sorry for, because I heard it was a great assembly." He talks frequently of the music-meeting this summer and autumn at Windsor, but always with contempt—*as*, "In half an hour I was tired of their *fine stuff*."

When the Margarita retired from the stage, she is said to have accumulated a fortune of 10,000 *l*. After her marriage, she applied closely to the practice of the harpsichord, upon which instrument she became a great proficient; yet never could conquer Dr. Bull's variations to an old tune called "Walsingham," in queen Elizabeth's Virginal book, which was divided and subdivided in a most full and complicated manner thirty different ways; and several of Dr. Pepusch's friends and pupils, who went frequently to her apartments at the Charter-house, have assured us, that though this curious MS. was constantly open upon Mrs. Pepusch's harpsichord-desk. she never advanced to the end of the variations; as seems likewise manifest from the

colour as well as wear and tear of the leaves, which are much more clean and entire in every other part of the book than at the first strain of this composition. This lady, who had made so much noise in the world, left it very quietly in 1749.

MARIN, FABRICE, in *Biography*, a French composer, who set the songs of Ronsard, Baif, Jamier, and Desperthes, in four parts, which were printed and published at Paris in 1578, by Adrian le Roy.

MARIN, *Monsieur, ci-devant compte*, a great dilettante musician, and a performer on the Pedal-harp, in the most singular and masterly style, perhaps, at which any other performer on that instrument ever arrived. His modulation, passages, and strokes of genius in the music which he plays, whether written or extempore, seem the effusions of a bard inspired.

"Who with a master's hand and prophet's fire,  
Strikes the majestic concords of his lyre."

The whole of his performance is unlike any other music but the voluntaries of a great organist. It can only therefore be truly enjoyed by masters and deep musicians. It may surprise, but cannot delight the public. It is not so amiable, or indeed so fit, for a female to attempt as the exquisite performance of madame Krumpholiz. But it shows the extent of the instrument's powers, as well as the performer's abilities, greatly to surpass whatever was heard before, or thought possible for genius and diligence to attain.

M. Marin, we believe, was the first who accompanied his élèves on the same instrument, after the manner of a duet on one piano-forte, by standing behind them and picking out notes in such parts of the clavier as are unoccupied by the principal performer. This expedient was not put in practice for want of abilities to accompany them on any other instrument; as, if he was not superior to all other performers on the harp, he would be called an exquisite player on the violin, upon which instrument, though many may exceed him in execution, there are very few that are equal to him in expression. Almost every year produces a musical phenomenon of some kind or other; and M. Mann was certainly the phenomenon of his time among harpists wherever he went.

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MARMONTEL, John-Francis, a distinguished French writer,

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Marmontel, after hearing the "Serva Padrona" of Pergolesi performed in 1751 at Palis, in Italian, and by Italians, was one of the first converts to the music of Italy in France.

This natural, easy, graceful, and pleasing intermezzo, which produced Rousseau's famous "Lettre sur la Miusqie Française," likewise opened the ears of Diderot and d'Alembert, the abbés Annaud and Morillet, Messrs. Suard and Grimm, who ever after continued hostile to the old style of French music.

Gretry, returning from Italy in 1767, new set, at Geneva, Favart's comic opera of "Isabelle et Gertrude," which succeeded so well, that, on the young composer's arrival at Paris, Marmontel furnished him with other musical dramas; and they seem to have been constantly attached to each other ever after.

When Piccini arrived at Paris in 1778, Marmontel instantly became a Piccinist, and wrote a pamphlet, "On the Revolutions of Music in France," which gave great offence to the Gluckists.

We have often observed, that the French talk and write on the subject of music better than the Italians, but it is all declamation. There is no part of music, vocal or instrumental, in which they are comparable to the Italians.

Marmontel's ideas about dramatic music are scattered through the *Encyclopédie*, which M. Laborde has collected and drawn to a focus, in his "Essai sur la Musique," published in 1780; and in Marmontel's "Revolutions," we have his *profession de foi musicale*, drawn up by himself.

But of all the reformers of French music, and partizans of the Italian, Diderot and Marmontel were perhaps the only two that were in earnest, and who seem to speak from feeling, not from system. "Wœ to those," says Marmontel, "whose taste and ideas surpass their means of gratification! The partizans of Lulli and Rameau forgot their quarrels and united in defending French music of every kind against the Italian." Marmontel fought stoutly for

melody; for the simple, elegant, and raceful melody of Italy. "Gluck," he says, "not only gives less melody, but melody of a more vulgar and common kind, than Piccini, Sacchini, and Pergolesi."

The Greeks did not allow that any pain or grief should distort and deform the features in any one of the arts. In singing, Hasse tried his most difficult passages in a mirror; and the dying gladiator, the Niobe, and the Laocoon, make no frightful faces. A pathetic and passionate air in music is not to scream or howl. No passion should be expressed in music, that is not softened into pleasure by the sound, by exquisite musical tones and chords. "Melody without expression is of little effect: expression without melody is something, but not all we want. The union of melody and expression of the most perfect kind is the problem to be solved; and the melodies of Piccini, Sacchini, and Pæsiello, sung by a Pæchierotti or a Marchesi, is the solution. Vinci first revealed the mystery, by his natural, graceful, and flowing melodies, undeformed by complication in the accompaniments. Gluck has certainly not invented a new genre. He has, indeed, improved that of Lulli and Rameau by more movement and fire; but he has injured the Italian recitative, by loading it with harmony."

All Marmontel has said is true and reasonable, but he has not said enough. The root of the evil, — the grand, and we fear, the invincible impediment to the introducing Italian melody on the French stage, is the singing. Gluck said to the complainants of want of air, of graceful, passionate, or spirited melody in his operas, that "they had no singers to perform them." If the French themselves would allow this as an excuse for Gluck, and place his trivial airs to necessity, we should honour their taste and candour, and lament their privation of the delight which fine airs well sung, afford true lovers and judges of music. But when we are told that these ballad airs are models for the rest of Europe, where good singers can be found, we think it borders upon arrogance, very unbecoming a nation just emerging from barbarism in vocal music.

The serious dramas, written for music by Quinault, have increased in favour, as poetry, in spite of Boileau's four censures, ever since the death of the author. The airs, however, could not be set to modern melody in their original state. And when

Piccini arrived in France, and requested to be furnished with dramas to set, in which the songs were phrased and polished like those in the operas of Metastasio, the true models of lyric poetry, Marmontel, in order to preserve the admirable lyric tragedies of Quinault, modernized the airs, and retained all the original beauties of the dialogue. Encouraged to this undertaking by the most enlightened men of letters, to whose judgment he submitted his labours, he prepared for Italian music the poems of Amadis, Roland, Perseus, Proserpine, Atys, Phæton, Isis, Theseus, and Armide; and on being applied to by the directors of the opera to let Piccini have one of them to set, he gave them their choice, which fell upon Roland, of which the fable was taken from the "Orlando Furioso" of Ariosto. Piccini was unacquainted with the French language: it was therefore necessary, in explaining the poem, to accompany him in his labour step by step; and Marmontel performed this task with as much zeal and solicitude as Quinault himself could have done. The Italian composer from these instructions, became in a short time so well acquainted with the accentuation and musical expression of French words, that the most severe critics were unable to point out a single fault which he had committed against the prosody and genius of the language. "It is well known," says Mr. Laborde, "how complete was the success of this undertaking: he amply fulfilled the wish of Marmontel, and resolved the problem, whether the French language was capable of receiving Italian music." We still think it is not; as the music which Piccini and Sacchini have set to French words is very inferior to that which they have set to their own language.

The number of operas, serious and comic, which Marmontel produced for the several theatres of France, between the years 1747 and 1778, is prodigious. Very early in his life he furnished Rameau with operas for the Academie Royale de Musique; and besides his dramas that were set by others, he was the author of the words of almost all the comic operas which were set by Gretry, during his long and successful career.

MARPURG, FREDERIC WILHELM, in *Biography*, an eminent and voluminous writer on music, and a composer, at Berlin, whose works on the theory and practice of the art may be justly said to surpass in

number and utility those of any other author who has treated on the subject. He was, perhaps, the first German theorist who could patiently be read by persons of taste, so addicted were former writers to prolixity and pedantry.

This author's *coup d'essai*, as a musical writer, was a periodical work, entitled "The Musical Critic on the Spree, 1747." Then followed his "Art of playing the Harpsicord, in Three Parts," from 1750 to 1755. After which "A Treatise upon Fugue and Counterpoint," in German, 1753, and in French, 1756. This is the best book of the kind that is extant, except Padre Martini's "Saggio di Contrappunto," which, for vocal fugues, is perhaps superior; but for instrumental, M. Marpurg's work is still more useful. The historical part, however, is scanty and inaccurate: for in the enumeration of organists of different countries, though M. Marpurg, who had been in France and civilly treated there, is very grateful, yet he mentions no English composer of any kind but the feeble and flimsy Festing, who, though a worthy man and much esteemed by his friends, was far from a great player or good composer. Among organists, he just mentions Stanley and Keeble; but of Handel's sublime oratorio choruses and manner of playing the organ he is wholly silent; nor does he ever seem to have heard of our Roseingrave, Magnus, J. James, Kelway, or Worgan, who, in 1756, was an excellent extempore fughist. And the examples of canon and fugue are too indiscriminately given to serve as models of excellence to young students. Indeed, M. Marpurg was so ingenuous as to confess to us, at Berlin, that he had injured his work by partiality to friends, whose productions he had frequently cited, against his judgment. About this time, 1756, fugues began to lose their favour, even in Germany; where their reign had been long and glorious; but Rousseau's "Lettre sur la Musique Française," and the beautiful melody, taste, expression, and effects of theatrical compositions, so much cultivated in Italy and in all the German courts, brought about a general revolution in music, which Vinci, Hasse, and Porpora began, and Pergolesi finished. In 1754, M Marpurg began the publication of his "Historical and Critical Essays towards the Advancement of Music;" this work was closed in 1762, and consists of five volumes octavo. These essays, with his "Critical

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Letters on the Art of Music," from 1760 to 1762, called the attention of Germany to musical criticism; which Hiller's weekly essays on the same subject continued from 1764 to 1770. The chief of M. Marpurg's works, theoretical and practical, which are very numerous, were published between 1749 and 1763, about which time he was appointed by the king of Prussia secretary of assize. After this he devoted his whole time to political calculations, except what he bestowed on musical ratios in an " Essay on Temperament," to which he added an appendix on Rameau's and Kirnberger's rules for accompaniment or thorough-base, 1770, 8to.

Of M. Marpurg's composition in music, though much original genius may not be discoverable in them, they are clear and correct; and if they do not excite rapture by strokes of novelty, fire, or pathos, they can never offend. But he was surrounded at Berlin, by musicians of the highest order; by the Grauns, the Bendas, Emanuel Bach, &c. and he had no chance of rivalling them in point of genius; but as a writer on musical subjects, he certainly surpassed all his predecessors and contemporaries in the German language, in clearness, elegance, and extensive acquaintance with the history and rules of the art. .

MARTINI, FR. GIAMBATISTA, minor conventuale of the order of St. Francis, member of the Institute and Philharmonic Society at Bologna. This worthy and learned father was well known all over Europe by the title of Padre Martini, and regarded, during the last 50 years of his life, as the most profound harmonist, and the best acquainted with the history and progress of the art and science of music in Italy. All the great masters of his time were ambitious of becoming his disciples, and proud of his approbation. And young professors within his reach never thought themselves, or were thought by others, sufficiently skilled in counterpoint, till they had received lessons from this deep theorist, and most intelligent and communicative instructor. No history of music has been attempted in Italy, since that of Bontempi appeared in 1695, till Padre Martini, in 1757, published in 4to. the first volume of his " Storia Musica," upon so large a scale, that though the chief part of his life seems to have been dedicated to it,

only three volumes were published before his decease in 1783.

The first volume of this elaborate work only contains 61 pages of history, which advance no further in the progress of the art, than what the sacred writings have told us concerning its use and cultivation among the Hebrews, Chaldeans, and Egyptians. The rest of the volume is filled with dissertations. The first is an enquiry what kind of melody mankind is inclined to by nature, untaught by rules or example. Here the ancient Greek systems, tetrachords, scales, and genera are considered, and their numerical proportions given. Much musical erudition is manifested in this dissertation concerning the music of the ancients.

Dissertation II. On what kind of consonance was used by the ancients, or, in other words, whether they had simultaneous harmony, or that kind of *harmony*, or music in parts, which the moderns call *counterpoint*. The subject is well discussed, the opinions pro and contra fairly given, with specimens of early attempts at harmony, and progressive improvements in counterpoint from the time of Guido. Infinite pains have been taken in this profound enquiry. No writer was ever more timid in assertion than the worthy Padre Martini. Not a sentiment has escaped him on the authority of his own opinion or conjecture, all is confirmed by the most curious specimens and citations from the most ancient and respectable writers on the subject.

Dissertation III. Of the melody and musical instruments used by the Hebrews in the Temple. The sacred writers and the fathers have been studiously consulted. and quoted in this inquiry, as well as Rabins, and the service of the synagogues, whence several Hebrew chants have been drawn, as well as from the Psalmody of the first reformers, and the canto-fermo of the Missal.

This volume, besides plates of ancient instruments, and musical examples printed with types, has head and tail-pieces in the form of vignettes to each chapter and dissertation, on which are engraved canons by the author in every kind of construction; which being only given in a single part, without bars, and often wrapt up in mystery, their solution will be an excellent study for Tyros in the art of composition.

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"Storia della Musica," tomo-secondo da F. Giambatista Martini, in Bologna, 1770, 4to. Though thirteen years had elapsed between the publication of the first volume and this, the learned and laborious author has advanced but a little way in the history even of ancient music. The first volume adheres more closely to the subject of his history than this, which is more miscellaneous.

Chronologically, the author advances no further in this volume, which is wholly confined to Greek music, than the institution of the Olympic games. So that the period which he describes is limited to fabulous times. Indeed he describes the customs, manners, and uses to which music was applied by the most ancient inhabitants of Greece, more than the music itself, of which there are no remains to give evidence to the wonderful powers ascribed to it. He has a chapter on the origin of music in Greece, chiefly on the word of the poets; and another chapter on the universal use of music among that refined people. In this volume we have, likewise, learned dissertations; one on the singular qualities ascribed to music by the Greeks; and another on the respect which they had for this art, and the wonderful effects said to have been produced by it.

In this volume, besides a number of learned and elaborate canons, placed in a similar manner to those of the first volume, we have a map of ancient Greece and Asia Minor; and in the preface a sketch of the history of the early inhabitants of those countries, who first cultivated the fine arts.

"Storia della Musica," tomo terzo da F. Giambatista Martini, in Bologna, 1781, 4to.

It is much to be lamented that this was the last volume of his elaborate work, which the learned author lived to publish! It is the more to be lamented, as this indefatigable ecclesiastic had, with incredible pains and considerable expence, collected materials sufficient for the completion of his whole plan. And this third volume advances no further in the history of ancient music, than the period between the establishment of the Olympic games of Greece to the time of Alexander the Great. The history of Roman music only was to have occupied the fourth volume. From the materials of which P. Martini was in possession, there is reason to believe that the history of music in Italy, where the present

system throughout Europe had its rise during the middle ages, and from the time of Guido to the present period, would have been the most valuable present to all Europe which the good father could make; but in writing the history of ancient Greece and Roman music, he had no other means of information than those of which others were in possession; the classical writers and their commentators. Of these, indeed, P. Martini has availed himself, it will perhaps be said, to an excessive degree. In the volume now before us, we have a long preface, and canons, as before. And besides the history of music from the first Olympiad, we have the history of every species of poetry that was connected with music, with the history of its professors, as well as of the stage, tragic and comic, and of all the poets and philosophers who cultivated music, and wrote upon the subject. The volume is terminated with another dissertation on the miraculous effects ascribed to the music of the ancient Greeks, with new facts and reasoning. This volume will probably be thought tedious by those who have read, or are able to read, the original authors whence its materials are derived; to others it is a valuable Thesaurus of all that can be extracted concerning music, from the chief writers of high antiquity and authority, that are come down to the present times.

It is but justice to extend the account of this important work beyond the general limits of the short analysis given of other literary musical articles. The style has been said to be dry and prolix. It is indeed enlivened by no extraneous matter, or ingenious reflections; but each page is replete with information on the subject in question: and the notes abound in curious passages from scarce books. The road through which the good father leads us, if not strewn with flowers, is not barren, but frequently affords a glimpse, at least, of incipient cultivation, which excites a wish and eagerness to advance out of twilight, into regions where the sun of science shines with more lustre, to which, alas! the author did not live to lead us.

Between the publication of the second and third volumes of his "Storia Musica," P. Martini published a work, entitled "Essempare o sia Saggio di Contrappunto," Bologna, two volumes, folio, 1774.

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The excellent treatise, though written in defence of a method of composing for the church upon canto-fermo, now on the decline, yet has given the learned author an opportunity of writing its history, explaining its rules, defending the practice, and of inserting such a number of venerable compositions for the church by the greatest masters of choral harmony in Italy, from the beginning of the sixteenth century to the middle of the last, that we know of no book so full of information concerning learned counterpoint, so rich in ancient and scarce compositions, nor so abundant in instructive and critical remarks, as this.

The work is divided into two parts or volumes. In the first, after a candid and fair explanation of his design, and a wish to keep sacred music separate from secular, we have "a short compendium of the elements and rules of counterpoint." The laws of harmony are here comprised in ten rules, which are extremely well explained and illustrated. We then have a fundamental and practical essay on counterpoint constructed upon canto-fermo. This is followed by upwards of sixty admirable compositions in all the ecclesiastical tones by the greatest masters of the old school of counterpoint in Italy; such as Animuccia, Cifra, Morales, Palestrina, Pontio, Porta, Willært, his scholar Zarlino, and others.

The second part contains examples of composition, or a fundamental and practical essay on *contrappunto fugato*, implying the art of fugue. Here all the terms of this art are explained; as, subject, answer, point, regular fugue, and imitation. Canon is defined, and indications and signs are given for the commencement of the several parts in Italian, Latin, and Greek, with explanations of other technica placed at the beginning of canons, where *several parts are to be*.

There are prefixed to many ancient canons, certain mottoes and enigmas of very difficult solution. The author has collected and explained a series of these. Other technical terms occur, such as *proposta, riposta, antecedente, conseguente, contrasoggetto, rovescia*. &c. All these rules and terms are illustrated with examples of composition by P. Martini himself. After which we have near fifty compositions in fugue and canon of the most curious kind, from the works of Palestrina, Agostini,

Benevoli, Bernabei, Luca Marenzio, Monteverde, Clari, Lotti, Marcello, Perti, Stradella, Steffani, Alessandro Scarlatti, &c. in 2, 3, 4, 5, 6, 7, and 8 parts.

The compositions of these masters are not more admirable than the historical and critical notes of the editor, which young students will find no less instructive than amusing.

In 1769 Padre Martini drew up and gave to his disciples a very short tract, entitled "Compendio della Theoria de numcri per Uso del Musico di F. Giambatista Martini, Minor Conventuale." In this tract, the good father defines the three principal calculations, rations, and proportions necessary for a musician to know in the division of the monochord and in temperament.

The *arithmetical progression* in which the intervals are equidistant.

The *geometrical progression*, or series of numbers in a duplicate ratio.

The *harmonical progression*, consisting of a series of numbers.

See PROGRESSION and PROPORITION, where the English reader will find the several progressions and proportions used in harmonics more clearly explained than in this small tract of Padre Martini, in Italian, or even in a translation of it.

But Padre Martini was attacked in a more rude and formidable manner by Eximeno, in a publication subsequent to his treatise "Dell' origine e delle Rigole della Musica," in a publication under the title of "Dubbio di D. Antonio Eximeno sopra il Saggio di Contrappunto del Giambatista Martini," printed at Rome 1775. In this work, as a defence of his own flimsy system, he tries to overturn all other systems, particularly that which Padre Martini is endeavouring to explain and defend in his "Saggio di Contrappunto." It is the method of teaching counterpoint by writing upon *canto fermo*, which has been established in the conservatories of Naples more than a hundred years. And when we recollect the great composers, not only of church-music, but theatrical, which the Neapolitan school has produced, we cannot help regarding its method with reverence, particularly as far as regards ecclesiastical composition, alla Palestrina, which is that of our services and full anthems on the venerable models of Tallis and Bird; nor can that reverence be diminished by the writings of any of its foes, till a

better method is discovered, which has not yet been done by signior Eximeno; who is a lively writer, an able logician, and seemingly better skilled in every other art and science than that of music, if we may be allowed to judge by the specimens which he has given in illustration of his own rules of composition, which were intended to supersede all former laws of harmony throughout Europe.

The Neapolitans, whose school and method of teaching counterpoint by writing upon *canto fermo* P. Martini had so well defended in his "Saggio di Contrappunto," published, without name or date, a pamphlet entitled "Giudicio di Apollo." A certain Andrea Manini, of Udini) having, in a work entitled "Trattato in Genere Teorico," published in 1761, treated with disrespect, not only P. Martini, but his excellent master, Jacopo Perti; all the venerable harmonists of the 16th and 17th centuries appear before Apollo in defence of the persons traduced; and Manini, the author of that libel, is sentenced, not only to perpetual banishment from Parnassus, and from all intercourse with the muses and their votaries, but prohibited, in future, from all further use of his pen. This pamphlet issued from the Neapolitan press, was circulated all over Italy, no body knew by whom, or by what means.

MARTINI, GIUSEPPE SAN, an exquisite performer on the hautbois, and an original and excellent composer, was a native of Milan; but best known in England by the title of Martini of London, where he arrived in 1723. His first public performance there was at a benefit concert, at the little theatre in the Hay-market, then called the French theatre, from a company of French comedians being allowed to act plays there in the French language, to which George I. frequently went, as his majesty was not sufficiently acquainted with our language to be much amused at our national theatres. The benefit concert at which Martini was first heard, was for a signior Piero; in the advertisement for which, Martini is called "an Italian master, just arrived." But in this performance the applause he received was such, that he was immediately engaged as principal hautbois at the Royal Academy of Music, or Opera, where he continued to perform during the whole time of Handel's regency.

His first publication in England was advertised October 6, 1730; consisting of "Twelve sonatas for two flutes and a base, being exceeding fine harmony." Such previous praise is seldom given to compositions that deserve it; but the public soon found that a newspaper eulogium, for once, spoke the truth.

About the year 1740, he was taken into the service of his royal highness Frederick prince of Wales, was music-master to the princesses, and gave lessons in singing to several ladies, who had the good taste to be sensible of his merit, and the good fortune to prevail on him to attend them; but he performed no more in public after he quitted the opera.

We never heard him play; but the concertos which Tommy Vincent, his scholar, used to perform on the hautbois, and which he had composed for himself, were admirable; full of fire, and new and elegant passages, in the true genius of the instrument; and the best judges who had often heard him at the opera and in private parties, would allow of no parallel in his tone and execution, with those of any other hautbois player upon earth.

He died about the year 1750. And as a proof of the high admiration with which the public was impressed by his performance, when his books and instruments were sold by auction after his decease, a hautbois on which he used to perform, which originally only cost five-and-twenty shillings, sold for eighteen guineas, to somebody, who perhaps imagined, that an instrument on which Martini used to play so delightfully, would almost play itself.

As a composer Martini was possessed of all the learning of the old school, with infinitely more invention, taste, and grace than any other Italian of his time.

His twelve sonatas for two violins and a base, dedicated to the princess of Wales, were very long in high favour with the public; and his full concertos, when performed at the concert of ancient music, still excite the attention and admiration of all true judges of instrumental music. Indeed San Martini was the only composer of whose productions the exclusive admirers of Corelli, Geminiani, and Handel ever spoke, without the sarcastic epithet of *new*, or the more broad censure of *modern flimsy stuff*. But Martini still wrote fugues; in spite of which his

music stood its ground among the moderns, better than any other instrumental compositions with which we are acquainted.

MARTINI, GIOVANNI BATISTA SAN, a younger brother of San Martini of London, in 1770, was organist and *mæstro di capella* to so many churches at Milan, and wrote so fast, that his ecclesiastical compositions were too slight and flimsy. The late viscount Dudley and Ward, when on his travels, took lessons of him in music, and his lordship, then the honourable Mr. Ward, having collected all the curious compositions of the time, in his progress through Italy, Martini' eagerly borrowed of his *elève* all the new music which he could possibly spare, and honestly confessed that it was with a view to feed his own fancy, which, by writing so much and so fast, was a little exhausted. There was scarcely a clown in Italy who did not know good music from bad. And we ourselves, on a day of festival, in a church, heard two peasants, after listening a little while to one of Martini's masses, cry out, "*Quita musica è scelerata-audire,*" and hastened away to another church.

The violin music, however, of this Martini, particularly his symphonies, concertos, and *notturmi*, composed about the middle of the last century, was full of fire, invention, and beautiful melodies. He was one of Giardini's masters on the violin; and the first piece he played in public, after his arrival in England, was a solo at the benefit of Cuzzoni, composed by San Martini of Milan.

Some of his symphonies and full pieces were played at Vauxhall, Ranelagh, Mary-bone, and Cuper's gardens, with great applause, during many years.

MARTINI, ABATE, a learned Venetian dilettante, and an excellent judge of every species of music, ancient and modern, was an able mathematician, composer, and performer. He had travelled into Greece, in order to make observations in geography, agriculture, and natural history, but being unable to satisfy himself as he expected, his pride was so hurt by the disappointment, that he would not publish any of his remarks or discoveries. Among other curious enquiries, he made many concerning the music of the modern Greeks, in hopes it would throw some light upon that of the ancient. He knew as much, we believe, as any one else, about the

systems of Pythagoras, Ptolemy, and the Greek writers collected by Meibomius, as well as of Rameau and Tartini. He was a great admirer of the works of Marcello, and sung, by heart, all his cantatas and best melodies; and was the founder of an academy for the performance of his music, exclusively.

When he visited the Greek isles, besides enquiries after ancient music, his curiosity extended to the present state of music among the modern Greeks, of which we have spoken elsewhere. See *MUSIC OF THE GREEK CHURCH*, and *RUSSIAN MUSIC*.

MARTINI OF MADRID, a lively and spirited composer, who has furnished the theatre Italien, at Paris, with the music of several successful comic operas. We are not much acquainted with the vocal music-of this author; but have sometimes thought his instrumental too turbulent and clamorous.

MASON, WILLIAM, an English poet of considerable celebrity,

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Mr. Mason was not only an excellent poet and able divine, but a dilettante painter and musician; and in these last capacities an acute critic. We did not, however, agree with him in his reforming schemes of church music. He had been himself a good performer on the harpsichord; had some knowledge of composition, a refined taste, and was a very good judge of modern music; but his ideas of reforming cathedral music would reduce it to Calvinistical psalmody. He wished for nothing but plain counterpoint in the services and full anthems, and dull and dry harmony in the voluntaries, without melody, accent, or measure; and he preferred the mechanical execution of a barrel organ in church music, to the most judicious accompaniment of a consummate organist.

We think organ-playing, in the sublime style of Handel and Sebastian Bach, is so precious a faculty, that it should be cultivated and cherished as sedulously for the sake of the art of music, as the innocent amusement of the congregation.

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Mr. Mason, as precentor of the Cathedral of York, it is to be feared, has stript music of all its ornaments, as Jack did religion, in the Tale of a Tub.

There are, however, many excellent reflections in his "Compendium of the History of our Church Music," and, in general, a just and discriminate character of our ecclesiastical composers, in his "Copious Collection of those Portions of the Psalms of David, Bible, and Liturgy, which have been set to Music, and sung as anthems in the Cathedral and Collegiate Churches of England. To which is prefixed a critical and historical Essay on Cathedral Music." Printed at York in 1782.

Though this excellent scholar, and charming poet, honoured us with his friendship, of which we were always ambitious; and though, from his knowledge of music, we regarded him as the most intelligent And refined of our lyric bards, we never could subscribe to his reform of cathedral music, farther than in the accentuation of the Words, and distinction of long and short syllables, in which our old cathedral composers, as well as psalmody, are egregiously defective; nor could we ever flatter him in his high opinion of Henry Lawes, as a musician of superior genius and learning, or for his perfect accuracy in expressing words; though Milton tells us that his

"— *tuneful and well-measur'd song*  
First taught our English music how to *span*  
Words with just *note* and *accent*, not to scan  
With Midas-ears, committing short and long."

And Waller joins with Milton in saying, that other composers admit the poet's sense but faintly and dimly, like the rays through a church-window of painted glass; while his favourite Lawes

"— could truly boast  
That not A syllable is lost.

See HENRY LAWES, and COMUS.

MASSON, M. in *Biography*, author of "A Treatise on Composition" in French, published in 1705, and much esteemed till that of Rameau appeared, in 1722. The author was maitre de chapelle at Chalons, in Champagne. This work is divided into two parts; of which the first treats of melody, the second of harmony. The first part contains seven chapters, and

the second ten; proceeding from two parts to four, and ending with instructions for composing a fugue.

MATTEIS, NICOLA, a Neapolitan performer on the violin, who arrived in England in the latter end of Charles II.'s reign, and was one of the first great players upon that instrument, who settled in London.

A general passion for the violin, and for pieces expressly composed for it, as well as a taste for Italian music, seem to have been excited in our country about this time, when French music and French politics became equally odious to a great part of the nation.

In MS. memoirs of music, by the Hon. Roger North, brother of the lord Keeper North, to which we have had access, there is a curious and characteristic account of this musician; in which we are told . " that the decay of French music, to which Charles was so partial, in favour of the Italian, came on by degrees. Its beginning was accidental, and occasioned by the arrival of Nicola Matteis. He was an excellent musician, and performed wonderfully on the violin. His manner was singular; but he excelled, in one respect, all that had been heard in England before: his areata, or manner of bowing, his Shakes, divisions, and, indeed, his whole style of performance, were surprising, and every stroke of his bow was a mouthful.

"All that he played was of his own composition, which manifested him to be a very exquisite harmonist, and of a boundless fancy and invention. And by all that I have been able to observe of his abilities, or to hear concerning those of other performers on the violin, none but Corelli seems to have surpassed him.

"When he first came hither he was very poor, but not so poor as proud; which prevented his being heard, or making useful acquaintance for a long time, except among a few merchants in the city, who patronized him. And setting a high value on his condescension, he made them indemnify him for the want of more general favour.

"By degrees, however, he was more noticed, and was introduced to perform at court. But his demeanor did not please, and he was thought capricious and troublesome; as he took offence if any "one whispered while he played, which was a kind of attention that had not been much in fashion

at our court. It was said that the duke of Richmond would have settled a pension upon him, though he wished him to change his manner of playing, and would needs have one of his pages shew him a better. Matteis, for the sake of the jest, condescended to take lessons of the page, but learned so fast, that he soon out-ran him in his own way. But he continued so outrageous in his demands, particularly for his solos, that few would comply with them, and he remained in narrow circumstances and obscurity a long while.

"Nor would his superior talents ever have contributed to better his fortune, had it not been for the zeal and friendly offices of two or three dilettanti, his admirers. These were Dr. Walgrave, a prodigy on the arch-lute; sir Roger L'Estrange, an expert violist; and Mr. Bridgman, the under-secretary, who accompanied well on the harpsichord. These becoming acquainted with him, and courting him in his own way, had an opportunity of describing to him the temper of the English, who, if humoured, would be liberal; but if uncivilly treated, would be sulky and despise him and his talents. Assuring him that by a little complaisance he would neither want employment nor money.

"By advice so reasonable, they at length brought him into such good temper, that he became generally esteemed and sought after; and having many scholars, though on moderate terms, his purse filled apace, which confirmed his conversion.

"After this, he discovered a way of acquiring money, which was then perfectly new in this country. For observing how much his scholars admired the lessons he composed for them, which were all duos, and that most musical gentlemen who heard them, wished to have copies of them, he was at the expence of having them neatly engraved on copper-plates, in oblong octavo, which was the beginning of engraving music in England; and these he presented, well bound, to lovers of the art and admirers of his talents, for which he often received three, four, and five guineas. And so great were his encouragement and profits in this species of traffic, that he printed four several books of 'Ayres for the Violin,' in the same form and size."

He printed lessons likewise for the guitar, of which instrument he was a consummate master, and

had so much force upon it, as to be able to contend with the harpsichord, in concert.

Another book of his writing was designed to teach composition, ayre, and thorough base. Of this work, though it was printed, but few copies are subsisting. His full pieces, concertos, and solos, were never published, and are very scarce, if at all to be found.

The two first of the four books mentioned above, of which many copies were dispersed, consist of preludes, allemands, sarabands, courants, gigue, divisions on grounds, and double compositions fitted to all hands and capacities. The third book has for title, *Ayres for the violin*, to wit: preludes, fugues, allemands, sarabands, courants, gigue, fancies, divisions, and likewise other passages, introductions, and fugues, for single and double stops; with divisions somewhat more artificial for the improvement of the hand, upon the base-viol or harpsichord. The fourth book is entitled, *Other Ayres and Pieces, for the violin, base-viol, and harpsichord*, somewhat more difficult and artificial than the former; composed for the practice and service of greater masters upon those instruments.

Mr. North observes, that while the lovers of music ere becoming acquainted with his manner of playing from his own books, which often happened in large assemblies, no one pretended to do the like; for none could command that fulness, grace, and truth, of which he was master. So that, in his own time, his compositions were thought impracticable from their difficulty; and since, as they were never thrown into the shops, they have been but little known. So that at present, now the instrument is so much advanced, no one can have the least idea of these pieces having ever been difficult, who was not a witness of his own manner of playing them. Indeed, his books, well studied, are a sufficient rudiment of artful composition.

Another observation of this speculative dilettante is, that "in a numerous assembly, when Matteis alone was entertain the company, having his friends Walgrave, 'Estrange, and Bridgman about him, and flaming with good humour and enthusiasm, he has seized on the attention of the whole audience with such force and variety, as to prevent even a whisper for more than an hour together, however crowded the room."

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After this, it is easy to imagine that his reputation and abilities would enable him to accumulate wealth, or to re in splendour: he chose the latter, took a great house, and indulging appetite, lived so luxuriously, that : brought on diseases which soon put an end to his existence.

He left a son, Nicola Matteis, whom he taught on the violin from his cradle. "I have seen the boy in coats," says Mr. North, "play to his father's guitar. When he grew up he became a celebrated master on the violin, in London, for several years. Being invited into Germany, went to Vienna, and has continued there ever since, full payment for all the masters we have received from those countries."

The younger Matteis must have returned to England an after Mr. North's Memoirs of Music were written; we remember to have seen him at Shrewsbury, where was settled as a language-master as well as performer on the violin in 1737. We afterwards learned French and the violin of this master, who continued at Shrewsbury till his decease, about the year 1749. He played the solos of Corelli with more simplicity and elegance than any performer we ever heard.

According to Walther, his name appeared in the Vienna calender, as one of the emperor's band of violins in 1721 and 1727. In Roger's Catal. of Music, five different works appeared under the title of "Arie cantabile à violino solo Violoncello e basso continue" This seems have been the younger Matteis, of whom the Hon. Mr. North speaks.

MATTEUCCI, IL CAVALIERE, in *Biography*, a Neapolitan singer, possessed of a voice so extraordinary, and a manner of singing so perfect, that he was regarded as the head of his profession. After having been long in the service of the court of Spain, he returned to Naples, where he still lived in 1730. At fourscore years of age he had still a voice as firm, sweet, and flexible, as in his youth.

MATTHESON, JOHN, in *Biography*, a native of Hamburg, was born in 1681. He was the son of a Lutheran clergyman, and seems to have been educated with great care. Among his early studies, at seven years old he was allowed a music-master, under whom he profited so rapidly, that at the age of nine ho was able to sing to the organ, in the church at Hamburg, anthems of his own composition.

But while he was so eagerly pursuing the study of music, he made himself master of modern languages, and applied part of his time to the study of the civil law, attending the public lectures by turns of two doctors learned in that faculty. But we shall chiefly confine ourselves to his progress in music, and the use he made of his attainments in that art; as his connection and conflict with Handel, early in their several lives, have rendered him an interesting personage to our readers of musical history.

At the age of eighteen he composed an opera in the German language, called the "Pleiades," and performed a principal part in it himself.

Handel, in 1703, at the age of nineteen, on the death of his father, in order to avoid being burthensome to his mother, went to Hamburg, and engaged himself in the opera band of that city, as a second ripieno violin. He and Mattheson soon became acquainted, by accidentally meeting each other in an organ-loft, where Handel was practising at the time that Mattheson went thither for the same purpose. After this they studied and visited churches together, in order to exercise themselves on the organ.

As these young students lived much together, in great intimacy, they had frequent trials of skill, and, in friendly emulation, had frequent contentions in musical knowledge and talents: in the latter, it appearing that they excelled on different instruments, Handel on the organ and Mattheson on the harpsichord, they mutually agreed not to invade each other's province, and faithfully observed this compact during five or six years.

Mattheson tells us, that no one except himself knew that Handel could play on any other instrument than the violin; "but his superior abilities were soon discovered, when, upon occasion of the harpsichord-player at the opera being absent, he was persuaded to take his place; for he then shewed himself to be a great master, to the astonishment of every one except myself, who had frequently heard him before upon keyed-instruments."

About this time an opera, called "Cleopatra," composed by Mattheson, was performed on the Hamburg stage, in which he acted the part of Antony himself, and Handel played the harpsichord; but Mattheson being accustomed, at

the death of Antony, which happens early in the piece, to take the harpsichord in the character of the composer, Handel refused to indulge his vanity by relinquishing to him that post, which occasioned so violent a quarrel between them, that, at going out of the theatre, Mattheson gave him a slap on the face; upon which, both immediately drew their swords, and a duel ensued in the market-place, before the door of the opera house: luckily the sword of Mattheson was broken against a metal button upon Handel's coat, which put an end to the combat; and they were soon after reconciled.

This rencontre happened on the 5th of December 1704; and as a proof of their speedy reconciliation, Mattheson tells us that on the 30th of the same month he accompanied the young composer to the rehearsal of his first opera of "Almira," at the theatre, and performed in it the principal part; and that afterwards they became better friends than ever.

On the 25th of February, in the next year, Handel produced his second opera, called "Nero," which had likewise a very favourable reception. It was at the end of the run of these two dramas that Mattheson, who performed the principal man's part in both, quitted the stage, on being appointed secretary of legation to sir Cyril Wych, resident at Hamburgh from the English court.

Mattheson, with all his failings, was certainly a man of quick parts, diligent cultivation, and talents of various kinds; but as a musician he had more knowledge than taste. Many stories were long in circulation at Hamburgh concerning his pedantry, vanity, and eccentricities. Long after he had ceased to play and compose, he continued to write musical treatises, of which the names are now hardly to be found. All the music we have seen by Mattheson is sterile of ideas and uninteresting. It has been said, that he was a great performer on the harpsichord, and that Handel often amused himself in playing his pieces; in doing which, if ever he regarded Mattheson as a formidable rival, his triumph must have been very complete in comparing them with his own, or with the inherent powers which he must have felt of producing better whenever he pleased. We are in possession of twelve Lessons by Mattheson, engraved on copper by Fletcher, in tall folio of 18-staved paper, London, 1714, who, in a preface, speaks of them as "pieces which claim

precedence to all others of this nature, as being composed by one of the greatest masters of the age, in a style altogether pleasing and sublime."

They consist, like other sets of lessons of that period, of overtures, preludes, fugues, allemandes, courants, gigue, and aires; but notwithstanding the editor's eulogy, they resemble all the harpsichord music which we ever saw, anterior to Handel's admirable "Suites de Pieces," first set in 1720; though, in good harmony, they impress the mind with no better idea of accent, grace, or passion, than the jingling of triangles, or bells of a pack-horse; and, indeed, are such as degrade the instrument to the level of "sounding brass, and a tinkling cymbal."

There is a list of Mattheson's works in Walther's Musical Lexicon, as far as the year 1732, amounting to forty; but as he continued writing to the last, and lived till 1764, it is probable that he kept his promise of printing as many works on the subject of music as he had lived years, and still leaving to his executors as many more in manuscript for the use of posterity.

Mattheson bequeathed at his decease all his possessions to the republic of Hamburgh, on condition that such an organ should be built for the great church as he described in his will. It had not been long finished when we saw and heard it, in 1772; but we believe it to be the largest and most complete in Europe. It cost upwards of 4000 *l.* sterling, -was built by Hildebrand, is of 32 feet, has four sets of keys, long compass, up to F in altissimo, and, with the pedals, goes down to double double C. The keys are covered with mother-of-pearl and tortoise-shell; the front is curiously inlaid, and the case richly ornamented. There are 64 stops in this organ; and a swell attempted, but with little effect; only three stops had been allowed to it, and the power of crescendo et diminuendo was so small, that if we had not been told there was a swell, we should not have discovered it.

Mattheson's picture is placed in the front of the organ gallery, and there is a Latin inscription under it recording the benefaction. This good man had more pedantry and nonsense about him than true genius. In one of his vocal compositions for the church, in which the word rainbow occurred, he gave himself infinite trouble to make the notes of his score form an arch. What pity this arch was not represented in the front of his instrument, where,

upon the principle of Pere Castel's Clavecin Oculaire, his arch might have had all the colours as well as the curvature of the rainbow! See PERE CASTEL, and CLAVECIN OCULAIRE.

The rainbow story may serve as a specimen of Mattheson's taste and judgment with respect to the propriety of musical expression and imitation.

By his last will and testament, an anthem was performed at his funeral, which he had himself composed for the occasion; but it excited more laughter than sorrow, when heard in its old-fashioned grace. Yet, in spite of ridicule, he was certainly possessed of a great share of musical erudition, and was of great use to his countrymen in his younger days, by bringing them acquainted with music of other parts of the world, and by introducing a better style among them than their own. He was less fond of fugues than his contemporaries; but in his latter days he became a mere theorist, without taste or feeling.

### Vol 23 Matthew-Monsoon

MAUDUIT, JACQUES, in *Biography*, said by M. Laborde to have been a great musician in the time of Henry IV, who accompanied wonderfully on the lute. (*Essais sur la Mus.* t. iii, p. 519.) We are likewise told, that he added a sixth string to viols, which had originally but five; and that he was the first in France who introduced these instruments in concert, instead of base-viols.

Père Mersenne, who had a particular regard for this musician, has given us an engraved head and elege of him in his "Harmonie Universelle;" with the chief part of which we shall present our readers.

"Jaques Mauduit, descended from a noble family, was born in 1557. He had a liberal education, and travelled during his youth into Italy, where he learned the language of that country, together with Spanish and German, which, with the literature he had acquired at college, enabled him to read the best authors of almost every kind. He had a general knowledge of most sciences as well as of mechanics; and studying music with unwearied diligence, without any other assistance than that of books, he rendered himself so eminent, that he was honoured, even during his life, with the respectable title of *Père de la Musique*; father of music. "And with reason," says his

panegyrist, "being the inventor of good music in France, by the many excellent works he published, both vocal and instrumental, which have been long the ornament of our concerts.

"His merit obtained him admission into the famous Academy of Music, instituted by the learned Baïf, 1583; and many writers of his time seem to have produced their poetical effusions, in order to have them immortalized by the airs of Mauduit.

"The first composition in which he distinguished himself as a learned harmonist, was his mass of Requiem, which he set for the funeral of his friend, the celebrated poet Ronsard; it was afterwards performed at the funeral of Henry IV, and lastly, at his own, 1627, under the direction of his son Louis Mauduit, at which time Mersennus officiated in the sacred function as priest.

"He left behind him innumerable masses, hymns, motets, fancies, and songs. A small hereditary place at the court of requests descended to him from his father, which he seemed to exercise for no other purpose than to oblige and serve his friends. At the siege of Paris, when the Fauxbourg was taken by storm, he ventured through the victorious soldiers to the house of his friend Baïf, then dead, and saved all his manuscripts, at the hazard of his own life.

"Upon a similar occasion, in which there was still greater difficulty and danger, he saved the *douze modes*, de Claude le Jeune, and his other manuscript works, at the time that this composer was seized at the gate of St. Denis as a Hugonot, so that all those who have since received pleasure from the productions of this excellent master, are obliged to Mauduit for their preservation, as he saved them from destruction by seizing the arm of a serjeant at the very instant that he was going to throw them into the flames; persuading the soldiery that these papers were perfectly innocent and free from Calvinistical poison, or any kind of treason against the League: and it was by his zeal and address, with the assistance of an officer of his acquaintance, that Claude escaped with his own life."

Such are the praises bestowed upon Jaques Mauduit, by his friend the learned and benign Mersennus, whose diligence, science, and candour, far surpassed his taste. The Requiem, by Mauduit is printed in the Harm. Univ. in five separate parts; but in scoring it, neither the harmony nor modulation offer any thing that is either curious or uncommon, at any period of counterpoint. It is in literally plain counterpoint of crotchets and minims moving all together, as in our cathedral chaunting. The chief

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merit of this production is in the exact accentuation of the words, à l'antique: a minim for a long syllable, and a crotchet for a short.

Mersennus, in his Commentary on Genesis, has illustrated his musical remarks with many of his friend Mauduit's compositions, in which we have never been able to dig out the least fragment that would do honour to this, composer or his country.

MAUPIN, LA, in *Biography*, one of the early and most extraordinary female singers in the operas of Lulli. M. Laborde has assigned, in his "Essais sur la Mus.," a piquant article to most of the favourite performers in these splendid musical dramas, with which Louis XIV, and the whole French nation were so delighted and so proud. Almost every individual of this syren troop is marked by some singularity of character, or peculiar circumstances; but none more so than La Maupin, the successor of La Rochois. She was equally fond of both sexes: fought and loved like a man, and resisted and fell like a woman. Her adventures are of a very romantic kind. Married to a young husband, who was soon obliged to absent himself from her, to enter on an office he had obtained in Provence, she ran away with a fencing-master, of whom she learned the small-sword, and became an excellent fencer, which was afterwards a useful qualification to her on several occasions. The lovers first retreated from persecution to Marseilles; but necessity soon obliged them to solicit employment there, at the opera; and, as both had by nature good voices, they were received without difficulty. But soon after this she was seized with a passion for a young person of her own sex, whom she seduced; but the object of her whimsical affection, being pursued by her friends and taken, was thrown into a convent at Avignon, where the Maupin soon followed her: and having presented herself as a novice, obtained admission. Some time after, she set fire to the convent, and, availing herself of the confusion she had occasioned, carried off her favourite. But being pursued and taken, she was condemned to the flames for contumacy; a sentence, however, which was not executed, as the young Marseillaise was found, and restored to her friends.

She then went to Paris, and made her first appearance on the opera stage in 1695, when she performed the part of Pallas, in "Cadmus," with the greatest success. The applause was so violent, that

she was obliged, in her car. to take off her casque to salute and thank the public, which redoubled their marks of approbation. From that time her success was uninterrupted. Dumeni, the singer, having affronted her, she put on men's clothes, watched for him in the Place des Victoires, and insisted on his drawing his sword and fighting her; which he refusing, she caned him, and took from him his watch and snuff box. Next day Dumeni having boasted at the opera-house, that he had defended himself against three men who attempted to rob him, she related the whole story, and produced his watch and snuff-box in proof of her having caned him for his cowardice. Thevenard was nearly treated in the same manner, and had no other way of escaping her chastisement than by publicly asking her pardon, after hiding himself at the Palais Royal during three weeks. At a ball given by Monsieur, the brother of Louis XIV, she again put on men's clothes, and having behaved impertinently to a lady, three of her friends, supposing the Maupin to be a man, called her out. She might easily have avoided the combat by discovering her sex, but she instantly drew, and killed them all three. Afterwards, returning very coolly to the ball, she told the story to Monsieur, who obtained her pardon. After other adventures, she went to Brussels, and (here became the mistress of the elector of Bavaria. This prince quitting her for the countess of Arcos, sent her by the count, husband of that lady, a purse of 40,000 livres, with an order to quit Brussels. This extraordinary heroine threw the purse at the count's head, telling him, it was a recompence worthy of such a scoundrel and as — himself. After this she returned to the opera stage, which she quitted in 1705. Being at length seized with a fit of devotion, she recalled her husband, who had remained in Provence, and passed with him the last years or her life in a very pious manner, dying in 1707, at the age of thirty-four.

MAURE, *Mademoiselle*, CATHERINE-NICOLE LE, in *Biography*, one of the last favourite singers in the French serious opera of the old-school. She was born at Paris in 1704, and, according to M. Laborde, gifted with the finest voice that nature ever bestowed on a mortal. She was admitted in 1719, only as a chorus-singer, and remained in that humble station, till 1724, when she appeared in the

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character of Cephile, in the first part of " L'Europe Gulunle."

From that moment she never ceased to delight the audience, even to ecstasy, in every part that was assigned her. Her beautiful voice, manner of singing, and embellishments were equally captivating. Mademoiselle le Maure, diminutive in figure, and ill made, moved on the stage with incredible dignity; she penetrated every heart so much by what she had to utter, that she drew tears from hearers the most frigid ; she animated and transported them; and though she had neither beauty nor wit, she excited the most lively sensations.

She quitted the stage and returned to it several times, till 1743, after which period she never performed in public, except in the festivals given in celebration of the dauphin's first marriage, in 1745.

Her retreat was rather occasioned by caprice than fading talents; she might have remained on the stage ten years longer with her usual éclat. For after her retirement we have very frequently been present (continues M. Laborde) when she has sung and acted whole operas without appearing fatigued. The undertakers of the Colisée prevailed upon her to sing two or three times in 1771, and there never was so great a crowd assembled at a public place as she attracted to hear her. Mademoiselle le Maure continued to the end of her life superior to what might be expected from her age.

No one could dispute the perfection of her voice; and even young people, though a great change was begun in our music, found the charms of her vocal organs irresistible.

It would be an interesting enquiry to investigate the cause of that exquisite pleasure which the mere tone of a fine voice excites, without the concurrence of any reasoning faculty. Mademoiselle le Maure had no imposing figure, was neither pretty, nor gifted with superior intellects or reflections, without taste or education; yet, denied all these advantages, she had only to open her mouth and breathe two or three sounds, to produce every effect resulting, with great difficulty, from the union of all the advantages of which she was in want. To what are we to ascribe this prodigy? It is one of those mysteries of nature which philosophy has not yet unfolded.

Mademoiselle le Maure, in 1762, was married to M. de Monbruelle; but she still remained best known, after her marriage, by her maiden name ; so true it is that our place in society is determined by talents and useful faculties.

MAZZAFERRATA, GIO. BAT., in *Biography*, a musical composer, who published at Bologna in 1677 " Cantate," or "Canzonette da Camer a Voce sola" not very good music indeed; but the author seems to have been one of the first composer who used the technical terms *vivoce*, *largo*, and *ardito*, to indicate the time of the several movements. Before that it was done by *moods* at the side of the clef.

MAZZANTI, FERDINANDO, an opera singer in soprano, of great eminence in the bravura style of the middle of the last century. He sung, when we heard him at Rome in 1770, not only with an exquisite taste, but was a good musician, and not a mean performer on the violin. He was not only a reader, but a writer of music, having himself composed operas and motets for voices; but trios, quartets, and quintets for violins. He had a great collection of Palestrina's compositions, of which he was truly sensible of the superiority to those of all other ecclesiastical composers of his country, a capella, and had made, by way of study, an abridgment of the modulation of that venerable father of sacred music of the most pure and reverential style, which he had digested with great judgment and intelligence. He came to England as a singin-master about the year 1773, and remained here till the time of his death. During the last years of his existence, oppressed with age, infirmities, and poverty, he was reduced to the utmost misery and wretchedness. His temper was not amiable: he was naturally peevish, impatient, and disputatious, so that his sufferings were not diminished by philosophy or resignation. He seems not to have made a friend in this country during more than thirty years residence, except La Blancherie, who solicited those who had been long laid under contributions for himself, to extend their benevolence to Mazzanti, and for a certain time procured him succour; but subscriptions and collections at length failing, and having no possessions left that were convertible to money or food, except his favourite violin, which he brought from Italy, he reluctantly permitted his sole friend,

Blancherie, to negotiate a raffle for it, at half a guinea a ticket, and in a short time the requisite number being disposed of, chiefly to musical professors, on Saturday, May 11th, 1805, the raffle took place at Menzani's music shop, when the blind and capricious goddess, Fortune, for once, seems to have had a glimmering of light and reason, in throwing her handkerchief at Francois Cramer, who so well knew the use of the lot with which he was crowned. But, alas! during the conflict of the adventurers for Fortune's favour, the poor mortal who furnished the prize expired!

MAZZOCCHI, DOMENICO and VIRGILIO, in *Biography*, two brothers, the most eminent musicians in Rome during the early part of the seventeenth century. Domenico was a voluminous and excellent composer. He is much celebrated by Kircher, and was almost the last successful madrigalist in Italy, after Luca Marenzio. He seems to have penetrated deeper into latent effects and refinements than his contemporaries. In 1638, he dedicated a set of madrigals, which he published at Rome, to cardinal Barberini. In his dedication, he pronounces madrigals to be "the most ingenious species of composition that music could boast. And yet," he says, "that few were then composed, and still fewer sung; as they were nearly banished from all *academie*, or concerts."

As secular melody was improved by the cultivation of dramatic music, so choral harmony was meliorated by the new combinations that were hazarded in madrigals. And the two Mazzocchi, during this period; contributed greatly, by their numerous works for the church, to improve the more solemn and grave manner of writing for sacred purposes, by extending the bounds of harmony, without which ecclesiastical music could not sustain its dignity, or be suitable to the purposes of its destination. A clear, picturesque, and graceful melody seems infinitely more necessary for the stage than the church; as it is there the voice of passion, and medium through which lyric and narrative poetry can alone be rendered intelligible. In the church, where new poetry, prayers, or sentiments of piety seldom have admission, and where nothing is sung that has not often been previously read and heard by every member of the congregation, the clothing such portions of scripture, or of the liturgy

as are appointed to be sung, in rich and complicated harmony, adds greatly to their solemnity, by precluding all such frivolous and fantastical strains as remind the hearer of secular amusements.

Domenico Mazzocchi, besides several new combinations, and a more bold and masterly use of discords in ligature than can be found in the works of his predecessors, if we except Monteverde, first proposed several refinements in the execution of his madrigals, and invented characters of *crescendo*, *diminuendo*, *piano*, *forte*, and the enharmonic sharp. In his eighth madrigal he has made the most frequent use of these new indications. Page 73, there are, indeed, misapplications of the enharmonic diesis to E and B sharp, which is at present rightly appropriated, by the most accurate contrapuntists, to notes that have been already sharp, as a sign of their being still raised a semitone minor. Enharmonic, similar to that of the ancients, we have none, nor is it practicable in modern counterpoint, where, having no fundamental base for quarter tones, their use in harmony would produce no other effect to the hearer than that of singing or playing out of tune.

The only madrigalists after Mazzocchi, who much distinguished themselves, were Stradella, Alessandro Scarlatti, Bononcini, Lotti, Perti, and Caldara, of whom we shall have occasion to speak among the most eminent composers of operas and cantatas.

It seems an indispensable duty to inform the curious reader, that there is a madrigal (*Cor mio*) by this composer, for four sopranos and a contralto voice, inserted in the second part of P. Martini's "Saggio di Contrap," which surpasses in art and ingenuity all the compositions of that kind which we have seen. The expression of the words, and passages of imitation, are still elegant and new. The learned editor has pointed out all its beauties in an excellent commentary.

MAZZOCCHI, Virgilio, brother to Domenico, first *mæstro di cappella* to the pope, and master to Bontempi, the musical historian

MEL, GAUDIO FIAMINGO, in *Biography*, a Flemish musician, by whom the Italians have been generally understood to mean Claude Goudimel, a native of Franche Comte, and a Hugonot, who was one of the first composers of music to the French

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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translation of the psalms by Clement Marot and Theodore Beza; and who was murdered at Lyons in 1572, on the fatal day of the massacre at Paris.

There are certain difficulties in this account, of which we shall speak further elsewhere. See PALESTRINA

MELAMPUS, in *Biography*, was enumerated among the early civilizers of Greece, who thought it necessary to travel into Egypt to qualify themselves for the high employments at which they aspired in their own country. Orpheus proceeded thence a legislator and philosopher: and Melampus, who had different views, commenced, at his return, physician and diviner arts which in Egypt were professed together. Apollodorus says, that he was the first who cured diseases by medicinal potions. Physic had its miraculous powers during the infancy of the art, as well as music; and life and health being esteemed more precious and solid blessings than the transient pleasures of the ear, bore a much higher price: for though bards were often distinguished by royalty, and their talents recompensed by gifts and honours, yet we do not find in ancient records that any one of them ever experienced such munificence as Melampus. It is related by Pausanias, that having cured the daughters of Prætus, king of Argos, of an atrabilarious disorder, with hellebore, he was rewarded with one of his royal patients for wife, and a third part of her father's kingdom in dowry.

MERIGHI, LA SIGNORA, in *Biography*, was announced in Handel's advertisements, on his return from Italy in 1729, where he had been to engage singers, as "a woman of a very fine presence, an excellent actress, and a very good singer, with a counter-tenor voice." We find afterwards, however, that she was only engaged as second woman under the Strada.

MERSENNE, MARIN in *Biography*, a learned mathematician and philosopher

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

In the musical writings of this diligent and ingenious ecclesiastic may be found the most minute and satisfactory account of the state of music in France, during the reign of Louis XIII., particularly in his "Harmonie Universelle," published at Paris in

1636, in folio; a work in which, through all the partiality to his country, want of taste, and method, there are so many curious researches and ingenious and philosophical experiments, which have been of the greatest use to subsequent writers, particularly Kircher, as render the book extremely valuable. This work, corrected and enlarged, was translated into Latin, and published by the author in 1648, the year of his death, under the following title, "De Sonorum Natura, Causis et Effectibus." In his twenty-third proposition, liv. i., this author explains and describes twelve different kinds of music and movement used in France during his time; these were motets, songs or airs, passacailles, pavans, allamandes, gaillards, voltes, courantes, sarabandes, canaries, branles, and balets; of all which he gives examples in notes. But though these movements were the specific names of the dances then in vogue, the minuet, which, during the present century, has been in such general favour all over Europe, is never mentioned.

In the "Pref. generale," Mersenne speaks of Galileo's discoveries in harmonics; and in his liv. ii. "Des Consonances," of sympathetic vibrations. In other parts of his work he explains clearly the twelve keys major of practical music; and shows, for the first time perhaps, that there may be seventy-two keys, or six for each note, flat, natural, and sharp, major and minor. There is nothing in this good father's book which reflects more honour on his taste and penetration than his partiality for the violin, to which, in liv. iv., "Des Instrumens," prop. i. he gives the preference over all other instruments then in use, at a time when it was thought unworthy of being admitted into the concerts of other countries.

It is amusing, however, to see how contented mankind has ever been, in the most rude and uncultivated ages of the world, with their own talents and accomplishments. A singular instance of this mental comfort appears in Mersenne, chap. "De l'Embellissemens des Chants," which he addresses "to posterity" that they may form some idea," says he," of our manner of gracing and embellishing airs; as such advances have at no time been made in polishing and refining melody, as at present." In his treatise "De la Voix," where he explains the manner of running divisions and making shakes, he says, that "of all nations who study singing, and who run divisions in the throat, the French execute passages

in the neatest manner: this even the Italians confess, who make a particular profession of singing. It is impossible," adds he, "to describe the beauty and sweetness of our vocal embellishments to such as have not heard them; for the purling of a stream, the meandering of a brook, or the warbling of a nightingale, is not half so mellifluous. And I find nothing in nature," continues this pious father, "that can give the least idea of these passages, which are far more ravishing than shakes or trills, for they are the very quintessence of music." (Liv. i. De la Voix, p. 40.) He afterwards observes, that no traces are to be found in the writers of music, among the ancient Greeks, that this ingenious and voluptuous people ever had "des fredons & des passages comme nous autres:" trills and divisions in their music, like us.

One proposition in this book (xxxiv.) is to inquire whether the French method of singing is the best of all possible methods? and determines in the affirmative, not only with respect to this proposition, but affirms that of all those he had heard sing in neighbouring countries, as in Spain, Germany, Flanders, and Italy, he had met with none that sung so agreeably as the French. "There may," says he, "be now and then a miraculous performer in other countries, but I speak here in general." He mentions recitative as a thing little practised in France, for want of courage. The Italians, he observes, had succeeded in this species of singing, which Giacomo Peri had invented at Florence the beginning of the century. Here he speaks of several musical dramas in Italy, but does not call them operas. (Livi vi. L'Art de bien Chanter.) A book with the same title was published at Paris, by Bacilly, in 1668.

The *si*, to express the seventh of the key, does not seem to have been in use at this time in France; as Mersennus in his solmization has never introduced it, repeating the *mi*, in the key of C, for E and B.

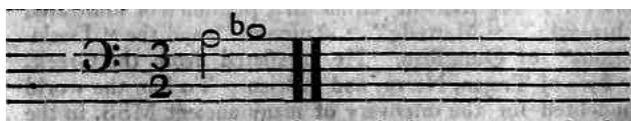
MERULA, CLAUDIO, DA CORREGGIO, (a small town in the state of Modena,) organist of the church of St. Marc at Venice, in the time of Zurlino, and one of the interlocutors in the "Ragionamento primo" of his "Dimost. Harm." where he is called "il gentilissimo M. Claudio Morula, suuvisimo organista del suo tempo"—the sweetest organist of his time. He had been *mæstro di cappella* to the duke, of Parma, and published "Toccate," or preludes for the organ, engraved on copper plates.

The first book of his "Cantionum sacrarum" appeared at Venice in 1578, in 4to.; after this he published masses, psalms, motets, magnificats, madrigals, in three, four, and five parts.

Claudio Merula was one of the first who attempted dramatic music. In 1574, he composed a theatrical piece at Venice, which was performed in the grand council chamber, for the entertainment of Henry III. of France, when he returned from Poland on the death of his brother, Charles IX. This piece was called a tragedy, and was probably declaimed, with madrigals and chorusses intermixed.

MERULA, TARQUINO, *il Cavalier*, a whimsical composer of Bergamo; in the tenth vol. of whose works, printed at Venice 1655, most of his instrumental movements are composed on a ground-base, which soon after became a common practice with Stradella, Purcell, and others. This master was a church composer, and madrigalist; but his favourite style seems to have been the burlesque: in his cantata of Curtius, for a base voice, published in 1638, the poet, after advising Curtius against so rash a step, tells him, that though he may easily find his way to the bottom of the gulf into which he was about to plunge, yet, he adds, *quanta al ritornare, sarà un difficile PASSO*; to which last word a division of six bars, of sixteen semiquavers in each, is given, in the course of which, the singer is carried from D on the sixth space in the base down to the abyss of double C. There is another division of seven bars at the last close, in which the passages are echoed, piano, and the trill of the times in iterations of the same note, in semiquavers, is written twice at full length.

The cavalier Merula's compositions are almost all so tinctured with caprice and buffoonery, as to render them more singular and new at least than those of his contemporaries. In his "Libro secondo della Musiche concertate," published in 1635, he has published a three-part song, with ritornels for two violins and a base, sopra la ciaccona, with his cantata of "Curzioprecipitato." Among other capricious things in this publication, there is a Canzonetta spirituale sopra la Nanna, or Lullaby, consisting of only these two notes in the base:



He has composed a learned fugue in four parts, on the declension of *Hie, hac, hoc*; and another upon *Quis vel qui: nominativo qui, quæ, quod, &c.* This last consists of several movements which are supported with vivacity, and imitations of the cant and stammering of school-boys in repeating their grammatical lesson. The single vocal airs of this period by Merula and others, which we have examined, in order to trace the progress of Italian melody, *ab ovo*, are dull, monotonous, and inelegant. Imagination, as yet, was too much fettered by canto fermo, canon, fugue, and ecclesiastical modes, to attempt the use of her wings.

METASTASIO, L'ABATE PIETRO in *Biography*, the best lyric poet and writer of operas, or dramas, for music in Italy, during the last century, or perhaps during any age, or in any country. This exquisite poet, second son of Felice Trapassi of Assisi, and Francesca Galasti of Bologna, was born at Rome, January 6th, 1698, in the parish of Santi Lorenzo and Uamaso, where he was baptized the 19th of the same month, by cardinal Ottoboni. His father, though descended from a family in Assisi, which had long enjoyed the privileges of free citizens, but which, by a gradual decline, was reduced to poverty, not being able to subsist in the place of his birth, listed for a soldier in the regiment of Corfi, and soon after married Francesca Galasti, by whom he had many children besides the poet.

While he was in garrison, to the small pay of a soldier he added something towards the maintenance of his family, by becoming an amanuensis. And at length, having served the usual time, and by extreme industry and economy saved a little money, he entered into partnership with a shop-keeper at Rome, for the sale of goods which belong to what the Romans call *l'arte bianca*, consisting of oil, flour, pastry, and other culinary materials.

And having been somewhat prosperous in this kind of merchandise, he placed his two eldest sons, Leopoldo and Pietro, at a grammar-school. The latter discovered an extraordinary quickness and disposition for literature, and a violent passion for

poetry, with a power of making verses, extempore, on any given subject, before he was ten years old.

This faculty he was habituated to exercise, after school hours, at his father's shop, where great crowds used to assemble in the street of an evening to hear the young Trapassi sing *all improvista*; who, besides the harmony of his numbers, was gifted with the melody of a fine voice. During one of these tuneful fits, the learned civilian Gravina, having accidentally passed that way, was struck with the sweetness of the child's voice, and still more with his verses, which he soon found were extempore, and either upon persons who stood near him, or on playful subjects of their suggesting.

Gravina was so astonished and pleased at the precocity of the little bard's talents, that he stopt to caress and converse with him, offering him money for his performance, which, however, the child modestly declined to accept. This so much increased the civilian's admiration, that he instantly conceived a wish to adopt him, for the pleasure of cultivating a soil which nature had rendered so fertile, that even the spontaneous flowers and fruits it produced were of a superior kind. Without hesitation he therefore applied to his parents, soliciting them to transfer to him the care of their son's education, promising to become not only his preceptor, but father.

As the child was still to remain at Rome, and no cruel preliminary was mentioned, by which his natural parents were prohibited from seeing him, and cherishing reciprocal affection, Felix was too wise, and zealous for the welfare of his son, to refuse the proffered patronage; and the next morning, Pietro was conducted by his father and mother to the house of Gravina, and wholly consigned to his care and protection.

Our young bard was now, from the legitimate child of a shop-keeper, become the adopted son of a man of letters. And as his learned patron was partial to Greek literature, and wished to implant in the mind of the young Roman a respect and reverence for ancient lore, he translated his name into Greek; calling him *Μεταστας*, instead of Trapassi; as *Μεταστας*, Mutatio, seemed at once to express his former name of Trapassi, and his new situation as an adopted child.

And having changed his name, he undertook the more difficult task of changing, or at least enlarging,

his mental faculties; and at the same time that he was studying the learned languages, and imbuing his mind with the sciences, he wished to make him an orator rather than a poet, and determined that he should study the law as a profession; that and divinity being the only two roads by which a man of learning could arrive at honours and dignity in Rome. poets, indeed, were rewarded with barren praise and acclamation, but wealth and affluence were strangers to their doors.

Yet while he was obliged to read the dry books of the law, and was seemingly occupied by other studies, he found time, by stealth, to read the great models of the art of poetry, for which his instinctive passion increased from the difficulty of gratifying it. At the name of Homer and Ariosto, his favourite poets, he was unable to contain himself, and Gravina discovering, in spite of his pupil's determination to conform implicitly to his will, that this exclusive passion for poetry was insuperable, at length permitted him to read those poets which he himself thought not only the best, but the only models of perfection. At the age of fourteen, during the early period of this indulgence, Metastasio produced his tragedy of "Giustino," conformable to the rigour of all the rules of the ancient Greek dramatic writers, with which his learned preceptor had supplied him.

We have his own opinion of this production, in a letter written to signor Calsabigi, in which he says:

"I should have wished that none of my early productions, which savour too much of adolescence, might have appeared in the Paris edition, particularly the tragedy of Giustino, written at fourteen years of age: when the authority of my illustrious master did not suffer me to move a step from the most religious imitation of the Greeks; and when my inexperience and want of discernment were unable to distinguish gold from lead, even in those mines themselves, of which he then began to display to me the treasures."

After producing this tragedy on the favourite model of his patron and preceptor, the learned civilian seems not only to have tolerated, but encouraged his pupil's adoration of the muses; and at eighteen carried him to Naples, expressly to afford him an opportunity of singing extempore with the most celebrated improvisatori of Italy at that time. Metastasio, in a letter to Algarotti, written

in 1757, gives the following account of this poetical contention: "It is your wish to have specimens of the verses which I made extempore, during my childhood; but how can I possibly gratify this wish? I do not deny but that a natural talent for harmony and the muses was discovered in me, that was thought somewhat uncommon, and more early than usual, that is, at ten or eleven years old; that this phenomenon so dazzled my great master Gravina, that he was partial to it, and cherished me as a soil worthy of his cultivation: and that, so late as the year 1716, he exhibited me to speak verses, God knows how, for the benefit of Georgio Lorentino, upon all kinds of subjects; at which time I had for competitors the illustrious Rolli, Vagnini, and the cavalier Perfetti, men who were then arrived at full maturity, and veterans in Pindaric battles."

At twenty years of age he had the misfortune to lose his learned preceptor and patron, Gravina, who died in 1718, aged fifty-four. It has been doubted whether this event, which his heart inclined him to regard as the greatest calamity, was not a fortunate circumstance for his fame. Metastasio, whose writings evince him to have been all tenderness, gratitude, and disinterested sensibility, bewailed this misfortune with the deepest affliction; and in the elegy, called "La Strada della Gloria," written on this occasion, and read at a full assembly of the members of the arcadian academy founded by Gravina, he gave a public testimony of his sorrow and gratitude, expressive of those noble sentiments, which he cherished and practised to the end of his life. Nor did the beneficent will of his master diminish his grief or dry his tears, though, when opened, it was found to have been made in 1717, and that he had appointed him his heir.

By this liberal act, he verified his promise to the parents of Metastasio, of treating him as his own child. The advantage to his talents and to the lovers of poetry, which is supposed to have been derived from this early loss of his learned tutor, was the opportunity it afforded his genius to free itself from the trammels of Grecian rules and servile imitation. But though in his dramas he has more pathos, poetry, nature, and facility, than we are now able to find in the ancient Greek tragedians, yet his early study of them certainly elevated his ideas and style, and taught him how to shun the vulgarity and

absurdities with which the early popular dramatists of most countries abound. He may be said to write with classic elegance, though he had liberated himself from classic chains.

Gravina's bequest to Metastasio consisted of 15,000 Roman crowns, between 3 and 4000 pounds sterling in money; an excellent library, and a great quantity of rich furniture, with three small places of which he had put him in possession before his decease, and a little estate in the kingdom of Naples.

But our young poet, now become a free agent, and a despotic prince over no contemptible fortune, among all his acquirements had not the least idea of prudence and economy. His conversation and verses had too much excellence to want admirers; and his table was too well served to want guests. He now wholly quitted the dry study of the law, and entirely devoted himself and his fortune to the muses and his friends. There was no poetical assembly in which he did not read some new production: as our Garrick, in the early part of his life, was found wherever lovers of theatrical amusements were assembled. Stimulated by the applause which every piece universally received, Metastasio thought of nothing but how to have it renewed by another composition. The love of praise is an infirmity to which the best minds are perhaps the most subject. During this intoxication, not a thought seems to have been bestowed on his present finances or future fortune. If he reflected at all during these times of dissipation, it was on the number of his friends and admirers, and the certainty of patronage whenever he should want it. What his predecessor Petrarca has said of the temple of love, was still more applicable to that of fortune by Metastasio.

"Errori, sogni, ed immagini smorte  
Eran d'intorno all' arco trionfale,  
E false opinioni in su le porte,  
E lubrico sperar super le scale."

"Errors and dreams and thoughts half form'd  
abound,  
And crowd the baseless fabric all around;  
While at the threshold false opinions stand,  
And on the steps, vain hope, with magic wand."

His patron's legacy was soon dissipated, not in the support of vice, but munificence and good cheer;

so that at the end of two years, finding himself wholly reduced to his two small Roman places, his Neapolitan possessions, and his library, he went to Naples with the firm resolution of seriously resuming the study of the law. Being arrived in that city, 1720, he placed himself under the guidance of an advocate of the name of Paglietti, earnestly entreating his assistance in the study of jurisprudence, and promising, on his own part, to second the instructions which he should receive with all possible diligence and docility. Paglietti was one of the most eminent lawyers, at that time, in the city of Naples; but so rigorous a disciplinarian, and so totally devoted to his profession, that he not only despised but absolutely hated every species of ornamental knowledge or literature. poetry was therefore ranked by him among the most deadly sins of which an advocate could possibly be guilty.

It is natural, therefore, to suppose that Paglietti, devoid of all taste for the arts of elegance, which help to humanize and polish our savage nature, was rough, sour, and forbidding in his address and manners: he was all law, and of that severe and merciless sort, which knows not how to pardon the smallest imprudence or deviation from worldly wisdom.

Metastasio was not ignorant of his severity and invincible hatred for poetry; but instead of looking upon it as an evil, he was the more eager to place himself under his most rigid discipline, in order to prevent a relapse into poetry, which had hitherto been to him so unprofitable a study. The reception of Metastasio by this I.ycurgus, and his first lecture, were perhaps rendered more austere and acrid by the fame of his poetical talents, with which not only Naples but all Italy was already filled; but Metastasio, hearing it with heroic patience, renewed his promise of unwearied application, and kept it so well during his first residence under the advocate's roof, that he began to entertain great hopes of his becoming an excellent lawyer, and treated him with as much sweetness as his bitter nature would allow. He knew that the studies of his young disciple were frequently impeded by the visits of persons of learning and distinction, to whom his poetical abilities were well known, and who remembered him when he was brought to Naples, as an *improvisatore*, by Gravina. But now their expectations

were transferred to his legal abilities, upon which, from his learning and application, they had formed the highest hopes. It is certain that Metastasio, at this time, exercising the greatest tyranny over his natural inclination, refrained entirely, not only from writing verses, but from speaking them extempore, in spite of all solicitation. The first breach of contract with the rugged advocate, and first seduction of the muse during his residence at Naples, was in the beginning of 1721, at the instigation of the countess of Althan, who prevailed on him to write an Epithalamium for the nuptials of her relation, the marquis Pignatelli, with a lady of the Pinelli family: it consists of near one hundred octave stanzas, is full of elegance, and in the highest class of poetry. The drama of "Endymion," the first that he produced expressly for music, is said to have been written on the same occasion.

Metastasio's next infringement of the laws laid down by the advocate Paglietti against the wicked practice of poetry, was occasioned by an application from the viceroy of Naples himself, that he would write a drama for music, to be performed on the birth-day of the empress Elizabeth, consort of the emperor Charles VI, who was then in possession of that kingdom. It is said that he was with difficulty prevailed upon to enter on this task, and only complied upon a promise that it should be kept a profound secret. Our bard, in perpetual fear of the inexorable lawyer, was obliged to sacrifice his hours of sleep to this contraband commerce with the muses. The piece was entitled "The Gardens of the Hesperides," and is one of the most beautiful of his early productions.

The next drama that was written at the expense of his legal studies, or his moments of rest and recreation, was "Angelica." This was printed at Naples in 1722, and set to music by Porpora for the empress's birth-day. It has been said in some accounts of Metastasio's early productions, that Farinelli's first public performance was in this serenata.

The pœms which he produced at Naples were the admiration of all persons possessed of a love and taste for poetry, particularly "The Gardens of the Hesperides;" but none felt its beauties so forcibly as the Bulgarella detta Romanina, the greatest female singer and actress of her time; who, having

performed the part of Venus in that occasional drama, was so enchanted with the uncommon beauty of the poetry, that she could not rest till she had been introduced to the acquaintance of the author. Indeed, tradition says, that this drama had an effect upon the audience in general, which Naples had never before experienced. The recitative was hardly begun, when the spectators formed a more curious spectacle than the actors themselves: so great was the change in their behaviour and mode of listening that was instantly produced. Violent noise and unbridled clamour used to reign in every part of that theatre, and could never be subdued but with great difficulty, even when some capital singer had a favourite air to perform; and it was no sooner over than the din was renewed with such vehemence, that even the orchestra could not be heard. But now, every one delighted by the new and decorous arrangement of the scenes, original beauty and sweetness of the verse, the force of the sentiments, the texture of the Parts and the wonders of Metastasio's dramatic poetry, was forced, almost insensibly, into profound silence and attention.

Universal curiosity was excited, and inquiries made, after the author, who, though a poet and fond of praise, is said to have wished to lie concealed. But the Bulgarini, who was not only pleased in common with the lovers of poetry, but impressed with the most lively gratitude to the author of the "Hesperides," for the flattering reception and unbounded applause which this piece had procured her, both as an actress and singer, was impatient to be personally acquainted with him. And having discovered that she knew one of his intimate friends, she prevailed upon him to try to bring the poet to her house. He at first resisted the solicitation; but at length, ceasing to be inexorable, he was induced to make her a visit. The Romanina (as she was generally called from being a native of that city) had no sooner seen him, than she felt an uncommon regard for him. His poetical abilities, elegance of manners, and fine countenance, together with the circumstance of his being her countryman, or rather townsman, all joined to increase her regard; while Metastasio on his part felt equally unable, with all the stoicism he could muster, to resist the desire of improving the acquaintance; and frequently returned to enjoy the pleasure of her conversation.

He had soon reason to believe, from the countenance and behaviour of Paglietti, that neither his theatrical production, nor the new stage acquaintance which he had made, was unknown to him. The praises he received from the Romanina, and all those to whom the secret had been divulged, and their pressing instances that he would continue to write, awakened his passion for poetry, which he had flattered himself was wholly subdued. He now began to feel, that by the narrow and contracted study of the law, his genius could never expand in his own original ideas, but would be constantly tied down to those of others. His reflections upon the sordidness of sacrificing his whole life to a distasteful business, for the mere hope of acquiring wealth, (as he afterwards confessed to his confidential friends,) joined to the harsh treatment of the old advocate, which became more intolerable in proportion as the assiduity of Metastasio diminished, entirely determined him to quit both him and his profession.

His female friend perceived the conflict and internal war; and in order to stimulate his courage and resolution, she and her husband invited him in the most pressing manner to reside under the same roof, and assured him that they would contribute every thing in their power to render his life as easy and comfortable as possible. He remained several months in a state of uncertainty; but at length determined to accept their offer, to return to poetry, and to enjoy the pleasures of society in full liberty. Yet he did not seem insensible of the apparent indecorum and want of fortitude which he manifested in quitting, with such seeming levity, the pursuit of studies which had been recommended to him by his deceased patron. Nor was he quite at his ease on the side of delicacy, as to appearances; the obligations to the Bulgarini, under which he was loading himself, frequently oppressed his mind. And yet so limited is our power of penetrating into future events, that the measures which he now pursued, far from impeding either his fame or fortune, were the foundations of all his subsequent celebrity. An Italian poet has well described the shortness of mental vision.

"Sebben sembra talor che torvo e iniquo"  
Il volto verso noi volga la sorte;

Ella segueno suo costume antiquo  
A inaspettata gioja apre le porte:  
E asconde spesso sotto calle obbliau^  
Delia lencits le vie plu corte f  
Onde non sappia in mezzo ai torti, e ai guai  
L'uom che temer, che sperar giammai."

"Blind to the future, while he sojourns here,  
Man knows not what to hope or what to fear;  
Amidst misfortune, sorrow, and dismay,  
Fate oft, in frowns, points out the shortest way  
To fortune, fame, and unexpected joy,  
By means which prudence trembles to employ."

The Bulgarini was engaged to sing in the theatre of Naples, during the carnival of 1724; and being very ambitious of appearing to as much advantage in the next opera as she had done in that for the birth-day of the empress, she pressed the poet to write a drama, in which, as first woman, such a character might fall to her share, as would give her an opportunity of displaying all her powers, both as an actress and singer. It is easy to imagine with what zeal the Abate went to work, in order to gratify her wish. After many heroines had passed in review, Dido was at length chosen, and the drama, entitled "Didone Abbandonata," produced; in which he chose the period of the hero, æneas, quitting the Carthaginian queen: as it furnished scenes of the greatest force and passion, as well as more expression for his pen, and more abundant opportunities for the display of the Romanina's abilities, than any other. This was the first perfect musical drama, perhaps, that ever graced the Italian stage. The applause it obtained was equal to that of the "Orti Esperidi;" and though the story was so well known, that no effects could be produced by surprise, yet the pleasure of the audience was excessive. It was set by Sarro, and the part of æneas was performed by Nicolini.

From the great and sudden celebrity of "Didone," which, immediately after its first appearance at Naples, was set by the best composers of the time for the other principal theatres of Italy; the Venetian minister at Rome, where it had been performed to Sarro's music, was instigated to apply to Metastasio to write the opera of "Sirœ," which he sent to Venice, where it met with a success equal to that of Dido, to the great emolument of the author, who

was magnificently rewarded for the superior excellence of his poetry. This drama was set by Vinci at Venice, and performed and printed in 1726.

It appears from the original *libretti*, or printed books of the words, that the Romanina not only performed the principal female part in Metastasio's four first dramas at Naples, but in "Didone" and "Sirœ," with Nicolini, at Venice, in which city they were first represented in 1725 and 1726; and, according to Quadrio, (*Storia d'ogni Poesia*.) Metastasio himself was at Venice during these performances. It was during this period that he altered the old opera of "Siface," for the same performers, at the request of Porpora.

In the carnival of 1726, while the dramas of Metastasio received such unbounded applause at Venice, "Didone," as set by Vinci, was received at Rome with acclamation. The famous ex-jesuit Cordara, who was there at that time, in his eloge of Metastasio, recited at Alexandria in 1782, describes its reception in the following manner:

"Every scene produced one continued applause. But who can describe the rapture of the pit, when the queen of Carthage, disdainfully rising from the throne, represses the insolent pretensions of the king of Mauritania, with the dignity of an independent princess, by the spirited air, "Son Regina," &c.? The noise seemed to strike the theatre to its foundation. I was not there myself, as my habit did not allow me to be present at such spectacles; but I almost heard the rumour in my cell, so full was all Rome with the fame of this production."

In 1727, the Romanina having fulfilled all her theatrical engagements at Naples and elsewhere, prepared to return to Rome, yet declared at the same time, that she would never see her native city again, unless in the company of her dear friend. He remained for a while irresolute; but, at length, the warm affection he retained for the place of his nativity, in spite of the neglect and disappointment which had driven him thence, heightened perhaps by his regard for the Bulgarini, and fortified by the desire of seeing his father, and the rest of his family, determined him to quit Naples, in company with his benefactress; but not before he had obtained a promise from her, that, in return for the hospitality which he had received under her roof at Naples, she and her family should become his guests at Rome.

To this proposition all parties having acceded, he wrote to his agents, to provide a house sufficient for the two families of Trapassi and Bulgarini. And from the time of his arrival in that city, till his departure for Germany, they all lived under the same roof, and constituted one family. The Romanina, as more rich and accustomed to the management of a family, was invested with the superintendance of all household concerns: the rest had nothing to do, but to attend their own pursuits while Metastasio received visits, wrote verses, improved his circumstances, and increased his celebrity.

The first drama which he produced, expressly for Rome, was "Catone in Utica," which was set by Vinci, and performed in that city, 1728; and in 1729, at Venice, to the music of Leo. He chose the subject purposely to please the Romans, supposing that he should gain both applause and gratitude, by displaying the virtue of one of their own heroes. But as it seldom happens that a prophet or a poet (which in ancient times were united in the same person) receives due honour in his own country, particularly at Rome, which is proverbially called the residence of strangers; in spite of the excellence of this drama, which abounds with sublime, as well as tender sentiments and delineations, of the passions of glory, ambition, anger, and love; and in which the conduct was natural, and catastrophe historical; it was instantly attacked by the satirical genius of the Romans, and the performance suspended. The frivolous scenes, and feeble poetry to which they had been long accustomed, had corrupted the taste of the Roman public in general; and except a few learned men, less invidious than the rest, who, if they knew of no modern Cato, had read, at least, something about the ancient, this piece was at first very coldly received; though afterwards, when their minds and tastes were enlightened and refined by ether original and beautiful works of our author, this drama was treated with more justice.

The next opera which our author produced was "Ezio," set by Porpora, in 1728, and "Semiramide Riconosciuta," set by the same composer, 1729; but though both these dramas were received in the most favourable manner, and the praises bestowed upon the poet were unbounded, his fortune was not greatly improved by their success. poetry has more frequently enriched the bookseller than the author,

in every country; but at Rome, it is a drug of less value, even to the bookseller than elsewhere; and Metastasio's muse, however chaste, was but little better treated for not being meretricious. If Metastasio had been a mere psalmodist, or hymnologist, his monkish rhymes might have obtained him some ecclesiastical preferment; but the poetry which he produced on pagan and secular subjects precluded him from every avenue to the church. He was, however, far from necessitous; and with the assistance of the Romanina, whose purse was always at his service, his fortune and situation were tolerably easy. But the being sometimes obliged to avail himself of the liberality of his generous friend, was a circumstance which humbled and mortified him beyond any other. He could not bear to reflect on being a burthen to her, for whom chiefly he wished to be rich, not only to exempt her from the expenses which she incurred on his account, but to manifest his gratitude for the benefits she had already conferred on him.

His amiable friend tried every means in her power to set his mind at ease, concerning his obligations to her: assuring him that he had contributed much more to her professional fame than it had been in her power to do to his fortune; that she was in such circumstances as rendered the small friendly offices, which she had been able to perform, more a pleasure than an inconvenience; and pressed him, in the most urgent manner, to tranquillize his mind on that account, and to believe (which she assured him was the truth) that he was doing her the greatest favour, when he afforded her an opportunity of dividing with him her possessions.

The afflicted poet drew some comfort from these declarations, but it was of short duration. He was perpetually, convinced of the ingratitude of his pretended Roman friends, and the duplicity of his protectors; and having nourished in his soul an ardent passion for general esteem, respect, and admiration, his narrow circumstances threw him into so profound a fit of melancholy, that he became incapable of receiving consolation.

Such was his state of despondency in 1729, when, to his great astonishment, he received a letter from prince Pio of Savoy, inspector of the imperial theatre at Vienna, inviting him to engage in the service of

the emperor Charles VI, as the successor of Apostolo Zeno, who, from the year 1718, had filled the place of imperial laureate, whose chief employment had been to furnish dramas for music; and these had been justly thought the best which the Italian language could boast.

Metastasio was infinitely more surprised and flattered by this unsolicited and splendid offer, from finding that he had been recommended to the emperor's notice by the learned Zeno himself, who, growing in years, wished to retire to Venice, the place of his nativity, and had been applied to by his imperial majesty to recommend a successor.

And yet the offer of this employment to Metastasio, however dazzling, was not long productive of joy without deduction. The quitting Rome, for which he had always a filial fondness, as well as leaving his family, friends, and, perhaps more than all, the Romanina, impressed his mind with a sorrowful alloy to his happiness.

Upon consulting with his family, they instantly conceived such magnificent hopes of his future aggrandizement, as contributed much to their consolation at losing him; and the Romanina was so generous and disinterested, in spite of secret affliction, as to use her utmost eloquence in removing his doubts, and diminishing the causes of his repugnance, at quitting Rome and his friends.

After many consultations and discussions of the several arguments for and against the acceptance of the proposition from Vienna, the answer which he sent, and which has been printed among his letters, contains so many characteristic traits of modesty, propriety, and delicacy, that it deserves to be preserved as a model of conduct under similar circumstances.

The result of meditation, and the advice of his family and friends, was to accept the appointment, and to throw himself at the feet of his imperial master as soon as he could arrange his affairs, and fulfil his engagements to furnish the Roman theatre with two new operas for the ensuing carnival.

His appointment at Vienna settled at three thousand florins *per annum*, and fifty pounds sterling for the expenses of his journey. After completing his two new dramas for Rome, which were "Artaserse" and "Alessandro nell' Indie," and which were both set by Leonardo Vinci, and

performed before the poet's departure, he left his native city with a heavy heart, and a most sovereign contempt for the friendship and flattering promises of the great, by whose delusions he had so long entertained hopes of preferment in his native city; whence, at last, he was driven into a kind of splendid banishment, for the rest of his life. These early dis-appointments, from being extremely credulous, rendered him incurably sceptical, as to all future presages of good fortune; and the effects of hoping too much in early life, and too little after, produced, perhaps, the principal defects in his character.

Upon quitting Rome, Metastasio consigned into the hands of his zealous and affectionate friend, the Romanina, all his effects, interest, and concerns; together with the management of his family affairs: she most willingly submitting to these several tasks, as well as to the care of the produce of the little places, and sums of money, which he left behind him.

Of his reception at Vienna, where he arrived in July, 1730, by prince Pio and his imperial patron, there is among his letters an account written by himself to a friend at Rome, the day after he had been presented. It was to the highest degree flattering. And the emperor, who was of a grave, religious, and moral character, seems to have honoured him not only with his favour but affection, on finding in him principles congenial with his own.

In his correspondence with the Romanina, we have an account of his occupations at Vienna, during the first three years of his residence there; and the reception of his operas of "Adriano in Siria," "Demetrio," u Issipile," and his oratorio of " Sant' Elena al Calvario."

In 1734, he lost the friend of his head and heart, the Romanina, who died at Rome, and manifested the sincerity of her attachment to the poet, by bequeathing to him all her possessions, after the decease of her husband, to the amount of twenty-five thousand crowns. But Metastasio, always consistent with his usual rectitude and propriety, totally declined accepting of her intended kindness, and transferred the whole bequest to her husband, whose real property, according to our English ideas of jurisprudence, it seems legally to have been. The testamentary laws of Italy may be different from

those of our country. Some Italian writers say, that the Romanina left Metastasio *crede di tutto il suo patrimonio*: "heir to all her patrimony." If by patrimony was meant an estate possessed by inheritance, and independently settled upon her at the time of her marriage, her testamentary dispositions are reconcilable to English ideas of law in such cases; though preferring the friend to the husband deviates somewhat from the general custom of our country. That the bequest was legal has never been doubted by Metastasio's biographers, who all speak of his renunciation in the highest terms of panegyric, as uncommonly disinterested, generous, and heroic. And the poet himself, as well as ail Italy, regarded it as a noble sacrifice.

Whether Metastases connection with the Romanina was purely platonic, or of a less seraphic nature, we shall not attempt to determine. But the husband residing with them both at Naples and Rome, and the friendly manner in which the poet always mentioned him in his letters to the wife, and the openness with which he expressed his affliction in writing to him after her death, would, in England, be thought indications favourable to conjugal felicity. But a chaste actress or opera singer is still a more rare phenomenon in Italy than in Great Britain.

Yet though it is not thought absolutely necessary for the female singers of Italy to be vestals while single, or Lucretias when married, they find it convenient to have a nominal husband, who will fight their battles, contend with the first man, and impresario of an opera; and, occasionally, stand in the gap, as circumstances may require.

But whether the poet's friendship for Bulgarini, the husband, was pure and undissembled or not, his affliction for the death of his wife seems to have been unfeignedly deep and sincere. The following pathetic letter written immediately after he had received the news of her decease, and of her testament in his favour, seems a faithful delineation of the state of his mind at this time, and to correspond with that goodness of heart, as well as those tender feelings and lofty ideas of rectitude, which appear in ail his other writings, and which have ennobled the general tenor of his life.

"To signor Domenico Bulgarini.

"Oppressed by the afflicting news of the death of our poor Marianna, I know not how to begin this

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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letter. The tidings are intolerable to me on so many accounts, that I can devise no means to diminish the acuteness of my sufferings; and, therefore, I trust you will not accuse me of want of feeling, if I am unable to suggest to you any consolation for your loss, as I have hitherto been utterly unequal to finding any for myself.

"The last disposition of the poor deceased in my favour aggravates the cause of my sorrow, and obliges me to give a public and incontestable proof of the disinterestedness of that friendship, which I professed to her while living, and which I shall preserve for her honoured memory to the last moment of my existence. Knowing, therefore, how much affection, kindness, and zeal, for the welfare of the poor Marianna. you have always manifested, I shall best shew my gratitude to her, by entirely renouncing, in your favour, all claim to her effects; not through pride, God preserve me from such ingratitude! but because it appears to be my duty, as an honest man and a Christian. The advantage which I shall still derive from this inheritance, even after renouncing it. will not be inconsiderable: as the knowing what was intended for me by the generous testatrix will be a lasting proof of her friendship; and the relinquishing it in your favour will be a proof of my disinterestedness with respect to her, and of my equity towards yourself. I am at present, thank God, in no need of such assistance, as I am rewarded beyond my merit; so that I shall not suffer by the sacrifice I make to you. Though I entangle you with no conditions in the renunciation which I enclose, yet I have some requests to make, and counsels to suggest to you.

"My first request is, that the relinquishing this claim may in no wise dissolve our friendship; but that, according to the wish of the poor Marianna, our correspondence may continue as entire as if she were still living; substituting you at all times, and in all places, for her representative.

"My second request is, that you will undertake the trouble of receiving the salaries of my three offices in Rome, and the transacting of my Neapolitan concerns, exactly in the same manner as was done by our incomparable Marianna; for which purpose, I send you proper powers. I write likewise to signor Tenerelli, at Naples, who will treat you in the same manner as signora Marianna herself; remitting to you, from time to time, whatever sums may be due to me from that quarter, continuing to my poor family the usual assignments and provision, if you shall chuse it, jointly with my brother.

"The advice which seems necessary for me to give you is, that you would assist the poor family of signor Francesco Lombardi, by every means in your power; and try by acts of charity to do every thing for them, which in a similar situation, you would expect from them to you. I have specified in my renunciation some particulars in which you should assist them; but besides my unwillingness to involve you in trouble and difficulty, I am so certain of the goodness of your heart, that I have left all the merit of your benevolence towards them to the liberality of your own determination.

"In all things else, you are at full liberty to act as occasion, and your own prudence, shall suggest.

"At present, my mind is in too great perturbation for me to attempt giving you a plan for the regulation of your conduct. I shall only say, that it appears to me, as if you should dispose of all the effects you can spare, in order to raise a capital, and that you should live in a smaller house.

"I can think of no other testimony to offer you, at present, of my friendship and confidence. Be equally open in your correspondence, and consider my interests as your own. and me as your brother. I am unable now to write a longer letter: when my mind is more tranquil, I shall communicate to you such thoughts as may occur. "In the mean time, love me, and endeavour to be comforted yourself. Be assured, if it were in my power, that I would try to contribute that to your consolation, which I am unable to receive myself."

In a letter to his brother Leopold, apologizing to him for the renunciation of the Romanina's intended kindness, he says, " I ought not to abuse the partiality of my poor deceased friend, at her husband's expense; and God, I trust, will permit me to prosper by some other means, for my integrity."

To a friend at Rome, on the subject of his affliction, he says, " I am now placed in the world as in a populous desert, and in that kind of desolation in which a man, if he were transported in his sleep to China or Tartary, would find himself in waking, among people of whose language, inclinations, and manners, he was quite ignorant."

If platonic affection can subsist in human nature, we may suppose it possible, perhaps, to have been realized between the poet and such a female friend as the Romanina; who, by what we can gather from Metastasio's letters, seems to have possessed a strong mind and great rectitude of heart.

The solemn manner in which so pious and moral a man as Metastasio says in his letter to a Roman friend, " In the midst of my gloomy imaginations, reason enough is left to tell me who, and what I am; but that is not sufficient to free me from affliction. May God, in whose hands are all events, turn this affliction to my benefit, and teach me by such a manifestation, what a vain hope it is to form systems of happiness, without his assistance." The late Mr. Mason, on reading this passage, regarded it as a proof that there had been nothing criminal between them. — " Such a man as Metastasio, writing to a friend, would have expressed in this place some compunction, at least he would not have invoked the Deity in such a solemn manner."

We have dwelt the longer on this incident in the poet's life, which places him, like Alcides, between virtue and vice, in hopes that a character, so exemplary during every other period of his existence, may, for the honour of humanity, descend spotless to posterity. In all other respects, his private virtues merit equal praise with his poetry, which has so long delighted the most polished and refined inhabitants of Europe.

Among the anecdotes, indeed, that were published after his decease, concerning the private life of our admirable bard, some peculiarities have been related, which seem too serious for ridicule, and from which we should be sorry, for his honour, and for the honour of human nature, not to be able to defend him. What a disgrace to practical virtue and benevolence would it be, to find a writer, whose works breathe the purest principles of virtue and morality, and whose life, during his long residence at Vienna, was unimpeachably innocent, and constant in the exercise of religious duties, to want, not only filial and fraternal affection, but even those common and laudable partialities for his kindred and countrymen, to which the most vulgar minds are naturally prone! It has been said with a degree of levity, perhaps more to enliven a period than from conviction, or a wish to degrade the poet's moral character, that "he refused to hear, and took pains not to know, whether he had, in his latter days, any relation left in the world." But in his correspondence, published by his executor signor Giuseppe Martinetz, aulic counsellor, and first keeper of the imperial library, there are letters to his father and

brother, so full of filial and fraternal affection, as completely confute such hasty and unjust charges.

The year 1733 seems to have been extremely fertile in the Parnassian domains of our bard. Not only the operas of " l'Olympiade" and "Demofonte," with the oratorio of "Giuseppe Riconosciuto," but his charming canzonet, "La Liberti," were all productions of this year. This celebrated canzonet, "Grazie agl' inganni tuoi," was first set by the poet himself, but soon after by all the great composers of Italy, as a Venetian ballad, a canzonet, a duo, and a cantata, to much more elaborate and fanciful music than that of the poet: yet his own melody, which has been composed more than seventy years, has still its merit ; and, compared with airs of the same period and kind, is superior to most of them in elegant simplicity.

In 1734. besides his usual occupations, we find, by his letters, that he was obliged, in the greatest haste, to write an entertainment for music, to be performed by the archduchesses, and to instruct, direct, and assist them. "But in truth," he says, "it is a pleasure which no other can equal, to have such an opportunity of seeing and admiring the excellent qualities of these august princesses. I should not else have believed it possible to meet with such attention, docility, patience, and gratitude. Oh, how many people, of the sixteenth rank, have I known, who were not possessed of the thousandth part of the courtesy of these incomparable personages! They have acted and sung like angels, and it was truly sacrilege that the whole world was not permitted to admire them; for the festival was extremely private, as none but the Vienna ladies of the highest rank were able to obtain admission, and even these were in masks. As a return for instructing their serene highnesses, I was presented with a gold snuff-box, of about fourscore hungheri (near 40 l.) in weight; but the workmanship is of much more value."

This little dramatic pœm was called "Le Grazie Vendicate," set by Caldara, and performed by the two archduchesses, Maria Teresa, afterwards empress-queen, and her sister Marianne, with another lady of the court. In the year 1734 he produced, for the emperor's birthday, "La Clemenza di Tito."

It seems as if the character and court of Charles VI, had directed the muse of Metastasio to chuse a

virtuous prince for the principal hero of most of the musical dramas that were represented in the imperial theatre. The emperor was a religious prince, and a rigid observer of decorum himself, which consequently kept licentiousness at a distance from his court. And the poet, naturally a friend to virtue and morality, seems to have gratified his own feelings, by conforming to the serious sentiments of his imperial patron.

In 1735 he produced, by command of the empress Elizabeth, a little opera, with three characters only, entitled "Le Cinesi," for the same two archduchesses and a lady of the court to perform, as an introduction to a Chinese ballet.

The same year he furnished "Il Palladio conservato," and "Il Sogno di Scipione," pieces written for the celebration of the emperor and empress's name-day. These were a kind of birth-day odes, but in a dramatic form, in which the praise was delicately disguised in a fable or allegory.

In 1736, his "Themistocles," set by Caldara, first appeared; but while this was performing, Metastasio had another task assigned him, the difficulties of which he frequently related to his friends, many years after.

To Betinelli, the printer, he writes: "I send you a copy of the opera of 'Achille in Sciro,' which I have been obliged to write in eighteen days and a half, for the nuptials of the archduchess Teresa with the duke of Lorraine. Three months, which I used to allow myself for writing an opera, were never sufficient to finish it to my mind: imagine whether it was possible to satisfy myself with this."

The admirable drama of "Ciro Riconosciuto" was a production of this period.

It seems as if 1737 had been a sabbatical year for our author and his muse; for none of his poetical works bear that date, nor do any of his letters of that period appear in the collection.

In 1738 and 1739 he produced several small occasional pieces, chiefly for the archduchesses to perform; which, though elegantly written, have not been of that general use to the rest of Europe, which fell to the lot of most of his operas on a larger scale, for want of length and more characters.

In 1740, however, his dramatic muse was better employed, and more propitious: for, besides the opera of "Zenobia," and the oratorio of "Isacco," he

wrote "Il Natale di Giove," and the opera of "Attilio Regolo," for the birthday of the emperor Charles VI; but that prince dying before it had been represented, it was laid aside, and not performed till 1750, when it was set by Hasse, for the court of Dresden.

The poet laments the death of his patron with great sensibility, in a letter to a friend. Indeed it was a calamity to all Europe, by the general war which immediately ensued.

This prince found in Metastasio a man who encouraged and confirmed his love of virtue, decorum, and propriety; and Metastasio found in his patron a prince susceptible of receiving his recommendations of the moral and social, as well as the heroic virtues. Indeed the poet and the patron seem to have been formed for each other.

Between the death of this emperor, in 1740, and 1745, when prince Charles of Lorraine, consort to the empress-queen, was elected emperor, by the title of Francis I, the court of Vienna had little leisure for being amused by the peaceful arts of poetry and music. We find, among the poet's works, but two complete dramas written during all that time: "Antigono," and "Ipermestra." One of these, "Antigono," was written expressly for the court of Dresden. Both were set by Hasse, who ranked high in the favour of Metastasio, as a great composer and intelligent man.

Our author's poetical productions in 1746 consist only of his two beautiful canzonette, "La Partenza," and "La Palinodia a Nice," thirteen years after he had so piously and elegantly thanked the gods for discovering to him her infidelities, in his "Grazie agl'inganni tuoi."

His correspondence with the celebrated Farinelli began in 1747, to whom 38 of his letters are addressed, in the sixth volume of his correspondence, which seem the most affectionate and confidential in the collection. The poet and musician were nearly of the same age. And having begun their career of fame and fortune together at Naples, in 1723, they, from that circumstance, ever after called each other *Gemello*, or Twin, in their correspondence, which lasted to the end of their lives. Many of the poet's letters were addressed to the great singer at Madrid, where, during two successive reigns, he enjoyed the highest favour. See FARINELLI.

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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The blessings of peace, after the seven years' war, revived at Vienna the innocent pleasures of the lyric theatre; and in 1751 produced Metastasio's beautiful opera of " *Il Re Paslore*," which was followed, in 1752, by " *l'Erœ Cinese*." These were performed in the imperial theatre by persons of the highest distinction, some of whom are said greatly to have surpassed, in many particulars, professed opera singers of the first rank.

In 1756, at the request of his friend Farinelli, and with the permission of his imperial patrons, he furnished the court of Spain with a new opera, entitled " *Nitteti*," which "as brought on the stage there, with the utmost splendour and magnificence, under Farinelli's direction.

The last three operas written by Metastasio. were " *Il Trionto di Clelia*," in 1762; " *Remolo ed Ersilia*," 1765; and " *Il Ruggiero*," in 1771; which were performed at three several places: the first at Vienna, on the delivery of Isabella of Bourbon, first consort of the emperor Joseph II; the next at Innebruck, on the marriage of the, grand duke of Tuscany with Maria, Infanta of Spain; and the last at Milan, on the nuptials of the archduke Ferdinand with Beatrice, princess of Modena, which terminated the dramatic labours of our admirable lyric bard.

His other poetical compositions, which are very, numerous, consist of oratorios, occasional short lyric pieces, hymns, and sacred songs, cantatas, epithalamia, sonnets, canzoni, complimentary verses, &c, all replete with elegance, refined ideas, and every beauty of numbers which the Italian language so copiously can furnish, and melody requires.

Among his prose writings, the extracts from Aristotle's poetics, and the *Ars poetica* of Horace, are the principal; and these will long remain indisputable proofs of his learning, good taste, and perfect comprehension of the laws prescribed by these great masters, which he explains with the utmost clearness and practical utility; giving sense to many passages that were thought obscure and unintelligible.

In all his productions, religion, government, sound policy, morals, manners, and even innocent prejudices, are so highly respected, that the most extreme delicacy never finds the least sentiment that can offend or alarm. His doctrines and practice in

these particulars so perfectly agreed, that he constantly discountenanced in conversation all tendency to licence, disrespect, and disputation on moral and sacred subjects, though naturally cheerful, and pleasantly metaphorical, in his conversation. This being his invariable practice during his long residence at Vienna, excited as much eagerness in travellers of all ranks to see and converse with him, as the renown which he had justly acquired by his writings.

He was honoured with testimonies of respect and admiration from almost all the sovereigns in Europe, where the Italian language and music were known, which he received with the utmost humility and gratitude.

Such were the delicacy and constancy of his friendly attachments and intercourse, that death could only dissolve them. The princess di Belmonte Pignatelli, the countess d'Althan of the same illustrious family, who knew and patronised him in his early youth; count Canale, baron Hagen, and count Perlas, who spent all their evenings with him at Vienna during their several lives ; Farinelli, his correspondent of 50 years duration, count Algarotti, and his brother, the advocate, Leopoldo, to whom 48 of his letters are extant; all these affections were habitual and deeply rooted in his heart.

His whole life appears to have been of that even tenour, which nothing but great accidents or public calamities could disturb. His veneration and gratitude for his patroness, the empress queen, seem, during the last years of his life, to have been the strongest passions to which he gave admission in his breast. When unfortunate in war, or on account of the sickness or death of any of her family, he was as much agitated as any of her most faithful and best subjects. But when her own life was endangered by disease, his equanimity and philosophy totally left him. Then yielding to the natural sensibility and tenderness of a heart, neither chilled by apathy, nor petrified by stoicism, he became a common man; not too stubborn for affliction, or too proud and obdurate for the impressions of calamity. The sickness of his brother, and death of the countess d'Althan, are likewise illustrations of this occasional sensibility.

His conversation was usually scientific, turning on new discoveries, new books, pleasing events, but

rarely on calamity or unpleasant topics. By this means he kept his passions and affections in equilibrio, obtained prosperity in youth, and veneration in old age

Though his longevity had extended to 84, yet his faculties were so entire, his person so free from any appearance of decrepitude, still possessing a florid countenance, and his accustomed eloquence, and playful language in conversation, that he was expected to have many years in store; but on the 1st of April, 1782, returning from his constant evening visit to count Perlas, he complained of a chilliness, eat very little at supper, and went to bed at his usual hour of 12 o'clock. "The next morning, (says mademoiselle Martinetz in her letter to Farinelli, giving him an account of his friend's decease,) he called for my elder brother, Giuseppe, and consulted him whether he had best rise and go to church, as he had intended, it being Easter Sunday; but was advised by him to remain in bed, as his pulse was very quick: an hour after the fever increased to such a degree, that it deprived him of speech, and he remained oppressed by a heavy lethargic sleep, which continued during two days, with short intervals, in which he was only able to take the medicines prescribed by Dr. Molinari, his physician. The fever diminished so much on the morning of the fifth day, that he became tranquil, spoke freely, conversed with some of his friends, who visited him, and was able, after dinner, to have the sacrament administered to him. You may imagine, sir, what great consolation this afforded us; but our hopes were of short duration, for at night the fever returned with such violence, that every day he became more lethargic, and baffled all the skill of the most able physicians, who met in consultation; so that on the 12th of April, between 11 and 12 o'clock at night, he finally, without much agony, expired."

Metastasio, lamented by all who knew or had heard of him at Vienna, was interred at the parish church of St. Michael, the 14th of April. The funeral rites were performed with splendour, by his grateful heir, signor Joseph Martinetz, in despite of the poet's injunctions, who had forbidden all kind of pomp. The inheritance of signor Martinetz consisted in a well-furnished habitation, a coach, horses, a great quantity of princely presents, a very ample and select collection of books, with a capital of 130,000

florins; from which, however, were to be deducted, 20,000 for each of the executor's sisters, and 3000 for each of his younger brothers.

The poet's attachment to the Martinetz family was of long standing. In the year 1730, on his arrival at Vienna, the first house in which he took up his residence, was that of signor Nicolo Martinetz, master of the ceremonies to the apostolic nuncio in that city. The eldest son of this gentleman he appointed his heir, jointly with his eldest sister, signora Marianna Martinetz, educated under his eye, and universally admired for her talents and accomplishments, particularly in music, not only as an excellent performer on the harpsichord, and an exquisite singer, but for her genius and abilities in composition, she was an élève of the great Dr. Haydn, who resided three years under the same roof with Metastasio during her musical studies; and had lessons in singing from the celebrated Corpora, who had many years before been the poet's own music master. The productions of mademoiselle Martinetz were communicated to, and approved by the greatest masters of Italy, and her name is inscribed as a member of the Philharmonic academy in Bologna and Mantua.

Signor Saverio Mattei, the most useful of Metastasio's biographers, though he rather gives advice to others, with loose and indigested materials, than a regular life of the poet, says, that "whœver wishes to acquire an exact knowledge of his customs, manners, way of life, opinions of himself and others; of his precision in fulfilling his duties, of the changes in his fortune, his application, and the different degrees of favour with which his several productions were at first received, their chronology, the influence they had on the taste of Italy, and on that of all Europe, with respect to the melodrama, or lyric stage, can only acquire such information by the perusal of his Letters."

"His Letters (says the abate Cristini, the most accurate and ample of all his biographers, and editor of the Nice edition of his works) will do honour to all Italy, while they discover his most intimate attachments, his most secret thoughts, his favourite opinions, and the history of a man who was all heart and all virtue."

"His genius (says signor Arteaga, *Revol. del Theatro Mus. Ital.*) may be compared to the goddess

Chloris of the Greeks, who, in flying through the air, scattered roses wherever she went." The same grace, facility, and elegance of style appear in his prose, as have rendered his poetry so justly celebrated. Till we saw these Letters, we used to think that there was no Italian prose so easy to comprehend and construe, by young students in the language, as the dramas of Metastasio; but we are now convinced, that, in point of facility, the prose of our author is to his own poetry, what the prose of others is to their verse.

What renders these Letters infinitely more natural and satisfactory is, that, like the *Epistolæ Familiares* of Cicero, they were not written with the least view to publication; as is manifest by the lively complaints which he makes to his correspondents, who, for the gratification of their own vanity, had betrayed his confidence.

Few writers have been fortunate enough to enjoy the favour of the public so completely during their lives as Metastasio. But this felicity is not to be more ascribed, perhaps, to the excellence of his writings, than to his modesty, candour, and determination neither to give nor take offence by censuring the productions of others, or resenting the censures of his own. He seems to have seen, with due horror, the effects of literary war on the combatants.

That celebrity which he enjoyed so indisputably during life, was not diminished by his decease; his works are still in every hand: the philosopher, the courtier, the bigot, the man of the world, austere and gallant females, all equally read them, and all find them equally beautiful. His moral maxims are daily cited, and his productions are become the code of lovers. The setting and singing his verses, have rendered Pergolesi, Vinci, Jomelli, Sacchini, and Farinelli, Caffarelli, Pacchierotti, and Marchesi, as celebrated in all parts of Europe, as Corneille, Racine and Voltaire. Had his dramas been regular tragedies, written for declamation, without music, perhaps we should never have heard of them in England: but music being an universal language throughout Europe, they are certainly obliged to the composer and singer for a great part of their fame, at least out of Italy, notwithstanding the complaints of Metastasio himself, and the admirers of tragedy, who are inimical to music, that they have been injured by composers and performers. Particular operas, and perhaps, at some time or other, all his

dramas, may have fallen into the hands of composers without genius, and singers without talents; but upon the whole, excellently written as are Metastasio's dramas, and exquisite as is the Italian language, it must be owned, that music has been the vehicle in which the operas of Metastasio have travelled into foreign countries. Cato, Regulus, Themistocles, Artaxerxes, Olimpiade, and Demofonte, are allowed to breathe a true tragic spirit, even through the effeminate languor of lengthened tones and long divisions; but it is in the perusal, perhaps, not the vocal performance, that the force and beauty of Metastasio's dramatic scenes have been discovered out of Italy. When an air has been encored, it has not been for the beauty of the poetry, but the composition or performance of that air. It must be allowed, however, without the least deduction, that Metastasio's genius, good taste, and sound judgment, first achieved the difficult task of rendering so wild and incongruous a compound of seemingly heterogeneous ingredients and absurdities, as an *opera*, a rational entertainment.

Even the church has defended the morality of Metastasio's dramas. The *ci-devant* Jesuit, father Cordaro, in his eulogy of our poet, says, "I Well know that he has been accused by some of having brought the passion of love too forward in his dramas, at the risk of seducing and enervating the heart and virtue of the hearers How shall we defend him from this charge? He would certainly have done better, if he could have confined himself to the love of glory, and of our country, in displaying the virtues of valour, fidelity, and constancy, without meddling with the follies of lovers. But there are certain noble affections, concerning which, the vulgar have but little knowledge, and less taste. On the contrary, every one understands love; and without that seasoning every representation, at present, seems insipid. It is the predominant passion of the times. He was perhaps necessitated to comply with it; but with what precaution and reserve! Has an unchaste word ever escaped him? Or an idea that is not strictly within the limits of the most perfect delicacy? This may be said of his secular dramas taken from profane story; but his sacred dramas are not only exempt from blame with respect to the passion of love, but sufficiently pure in morals and doctrine, to serve as correctives to whatever the

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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most morose critics may object to his productions for the stage."

The chronology and *moral object* of each drama is indicated in the English Memoirs of his Life and Writings, vol. iii. p316, Etc.

We dare extend this article no farther. Our biographical articles should doubtless, in general, be confined to the battles of heroes, and books of the learned; but Metastasio's private character, meriting as much display as his public productions, we could not in our sketch of his 'life help stopping on the road to look about us, and admire the beautiful views which a life well spent affords.

MICHELI ROMANO, in *Biography*, a disciple of Soriano, and a famous canonist, who flourished at the latter end of the 16th century, and beginning of the next; author of a very curious and scarce work, published at Venice, 1615, entitled "Musica vaga et artificiosa continente motetti con obliqui, e canoni diversi, tanto per quelli che vorranno professare d'intendere diversi studii della Musica," folio; or, Artful and curious Music, as well for those who receive delight from the performance of it, as for others who make music their peculiar study. Hist. vol. iii. p. 519.

MIGLIAVACCA, Giovanni AMBROSIO in *Biography*, counsellor of legation, and opera poet to the elector of Saxony, king of Poland, author of an opera intitled "Solimano," and of many cantatas performed at Vienna and Dresden. This poet endeavoured to imitate the elegant and natural style of the amiable Metastasio.

MILLEVILLE, ALESSANDRO, in *Biography*, an excellent organist, born at Ferrara, much celebrated in Italy at the beginning of the seventeenth century. He was successively patronized by the king of Poland, the emperor of Germany, and the duke of Ferrara. He was also a voluminous composer, as appears by all the catalogues of the times; in which we find the following list of his works: Messe e Salmi a 3 voci. Concerti a 2, 3, & 4 voci, libro 1. Motetti a 3, 4, 5, & 6 voci, libro 7mo. Novelli fiori a 2 & 3 voci, libro 6. Litanie di B. V. a 3 voci: and, lastly, he published at Venice, 1622, a work intitled "Gemme Sacre," and in the same city, 1629 another book of motets. Walther.

MILlico, GIUSEPPE, of Naples, in *Biography*, arrived in England 1772, from Vienna, where he had

acquired great applause as a singer and actor, in Gluck's operas of "Orfeo," "Alceste," and "Paride ed Elena," and as a singing master, by making Gluck's niece one of the most expressive singers then alive.

This judicious performer and worthy man, who was not an Adonis in person, and whose voice had received its greatest beauties from art, found the musical part of our nation in no favourable disposition towards him. The admirers of Tenducci and Guadagni, as well as the Cocchi, Guglielmi, Giardini, Vento, and Bach parties, however hostile in other particulars, all agreed in decrying every part of that opera in which their favourite had no concern. Sacchini, who arrived here soon after, was involved in these cabals. None of the friends of their predecessors would allow that Millico could sing or the new Master compose. Violent and virulent means were used to poison, or at least to shut the ears of the unprejudiced public; but not with much success. Indeed, at first both the music and performance were frequently hissed: but, at length, Sacchini's compositions were generally allowed to be admirable, and Millico's importance was manifested by a crowded house at his benefit, composed of the first persons for taste and rank in the kingdom; and at the end of the next season, several who had boldly pronounced that neither Sacchini could compose nor Millico sing, would have given a hundred pounds if they could have recalled their words, or made their acquaintance forget they had been guilty of such manifest injustice and absurdity.

The canzonets of his composition, in singing which he used to accompany himself on a small harp slung over his shoulder, are still as *musicadi camera*, elegant and pleasing. Not many years after he left this country, where he remained two seasons, he was afflicted with blindness; but being received in the chapel royal at Naples, he performed in that melancholy state a considerable time, till other infirmities came on, when he threw himself into a convent to end his days. He was living when the French invaded Naples; but whether the turbulence of the times suffered him to live or die in peace, we are unable to affirm.

MINELLI, Andrea, in *Biography*, a Venetian opera poet, and author of many dramas that were

much applauded; such as " Orfeo," 1702; "Finezza d'Amore, et la forza vinta dall' Onore," 1703; "La Rodoguna," at Milan the same year; and " Il trofeo dell' innocenza," at Venice, 1704.

MINGOTTI, Regina, in Biography, a female opera singer and actress of great abilities and celebrity, was born in Carinthia, a German province, in the dominions of Austria, and though a native of a transalpine country, she became one of the most eminent vocal performers on the Italian opera stage during the last century. After seeing and hearing her frequently in England, where she arrived in the year 1754, we met with her, in 1772, at Munich, in Bavaria, and in conversation obtained from her the following sketch of her active professional life.

Her parents were Germans; her father, an officer in the Austrian service, being called to Naples upon duty, his wife travelled with him thither during her pregnancy, and was there brought to bed of this daughter; who, however, was carried to Gratz, in Silesia, before she was a year old; and her father dying while she was young, her uncle placed her in a convent of Ursulines, where she was educated, and where she received her first lessons of music.

She told us, that during her childhood, she remembers being so pleased with the music performed in the chapel of her convent, particularly with the Litany sung there one festival, that she went to the abbess, with tears in her eyes, and trembling, both with fear of anger, and of a refusal, to intreat her to teach her to sing, as she did in the chapel. The abbess put her off, with saying, that she was very busy that day, but would think of it. The next day she sent one of the elder nuns to ask her who bid her make that request, when the little Regina, as she was then called, replied, that nobody had bid her, but that it was merely her own love for music which inspired the thought. After this the abbess sent for her, and told her, that she had very little time to spare; but if she would promise to be diligent, she would teach her herself; adding, that she could only afford her half an hour a day; but with that, she should soon find what her genius and industry were likely to produce, and she should go on with, or discontinue her instructions accordingly.

Regina was in rapture with this compliance of the abbess, who began to instruct her the next day, *à table sec*, as she expressed it, without a harpsichord,

or any other instrument. She applied to the harpsichord several years after, and still accompanied on it very well. But it was perhaps owing to her manner of learning to sing *without* an instrument, that she acquired the firmness in performance, for which she has always been remarkable.

In this manner she was taught the elements of music and *soffreggi*, with the principles of harmony, and was obliged to sing the treble, while the abbess sung the base. She shewed us a very small book, in which all her first lessons were written: the explanations were in the German language.

She remained in this convent till she had attained her 14th year, at which time, upon the death of her uncle, she went home to her mother. During the life of her uncle, she had been intended for the veil. When she quitted the convent, she appeared, in the eyes of her mother and sisters, to be one of the most useless and helpless of beings; they looked upon her as a fine lady, brought up in a boarding school, without knowing any thing of household concerns; and her mother neither knew what to do with her, or her fine voice, which both she and her sisters despised, not foreseeing that it would one day be productive of so much honour and profit to the possessor.

Not many years after she quitted the convent, signor Mingotti, an old Venetian, and manager of the opera at Dresden, was proposed as a husband for her. She detested him, but was at length worried into a compliance, which was the sooner extorted from her, perhaps, as she, like other young women, imagined that by losing, she should gain her liberty.

People talked very much of her fine voice and manner of singing. Porpora was at this time in the late king of Poland's service, at Dresden: he had heard her sing, and spoke of her at court as a young person of great expectations; which occasioned a proposal to her husband for her entering into the service of the elector: He had before marriage promised never to suffer her to sing on the stage; however, he came home one day, and asked her, if she should like to engage in the service of the court. She thought this was done in derision, and gave him a short and peevish answer; but he continuing to teize her on the subject, at length convinced her that he was in earnest, and had a commission to treat

with her. She liked the thoughts of singing, and turning her voice to some account, and therefore gladly entered into articles for a small stipend, not above 3 or 400 crowns a year.

When her voice had been heard at court, it was supposed to raise a jealousy in Faustina, who was then in that service, but upon the point of retiring; and, consequently, in Hasse, her husband, particularly when he heard that Porpora, his old and constant rival, was to have 100 crowns a month for teaching her. He said it was Porpora's last stake; the only twig he had to catch at; *un clou pour s'accrocher*. However, her talents made such a noise at Dresden, that the fame of them reached Naples, to which place she was invited to sing at the great theatre. In her way thither from Dresden she passed through Vienna, where she visited unexpectedly Metastasio, in whose "Attilio Regolo" she had distinguished herself; of which visit he gives the following account to the princess di Belmonte.

"Signora Regina Mingotti, one of the principal ornaments of the vocal band at Dresden, being engaged at Naples in the same rank, has not escaped the epidemic desire of bringing with her a letter from me to your excellence. This request, however, would have been fruitless, had she not most wickedly and maliciously hit upon the following expedient, for vanquishing my well known repugnance to give way to such applications.— When she left the court of Dresden, what does she do but post away to Vienna; and without giving me the least previous notice of my danger, early one fine morning presents herself in my room, and in a military habit, preceded only by her fame, and accompanied by all the graces of youth, vivacity, talents, and what is still worse, entitled to the chief credit of the success of my "Attilio" in Dresden. Now tell me, madam, with your usual candour, if ever you heard of so cunning a musical trick; it was like putting a knife to the throat of a poor Christian. I know not what Socrates, Cato. or Aristotle would have done in such a case; but this I could not help writing the letter, and even thanking heaven, that she had the her pretensions to a letter only."

This letter has no date, but it must have been written in 1751, when "Attilio" was first represented at Naples.

At this time she knew but little Italian; however, she now went seriously to work in studying it.

The first character she appeared in was Aristæa in the opera of the "Olimpiade," set by Galuppi. Montecelli performed the part of Megacles. On this occasion her talents, as an actress, gained her as much applause as her singing: she was bold and enterprising; and, seeing the character in a different light from what others had done before her, would, in spite of the advice of old actors, who durst not deviate from custom, play it in a way quite different from any of her predecessors. It was in this original and courageous manner, that our Garrick first surprised and charmed an English audience, and, in defiance of contracted rules, which had been established by ignorance, prejudice, and want of genius, struck out a style of speaking and acting, which the whole nation has ever since continued to approve, with acclamation, rather than applause.

After this success at Naples, Signora Mingotti received letters from all parts of Europe, to offer her terms for engaging at different operas; but she was not then at liberty to accept of any of them, being obliged to return to the court of Dresden, in which service she was still a pensioner; however, her salary was considerably augmented, and she frequently expressed her gratitude to that court, and said she owed to it all her fame and fortune. Here she repeated, with great applause, her part in the "Olimpiade;" every one agreed, that in point of voice, execution, and acting, her powers were very great; but many thought that she was wholly unfit for any thing pathetic or tender.

Hasse was now employed to set "Demofonte;" and she imagined that he kindly gave her an adagio, accompanied by the violins, Pizzicati, merely to expose and shew her defects. But suspecting the snare, she studied hard to escape it; and in the song, "Se tutti i Mali Miei," which she afterwards sung in England with great applause, she succeeded so well, as to silence even Faustina herself. Sir Ch. H. Williams was English minister here at this time, and being intimate with Hasse and his wife, had joined their party, publicly declaring that Mingotti was utterly unable to sing a slow and pathetic song; but when he had heard her, he made a public recantation, asking her pardon for doubting of her

abilities, and ever after remained her firm friend and adherent.

She went next to Spain, where she sung with Gizzicello, in the operas under the direction of Farinelli; who, she said, was so rigid a disciplinarian, that he would not allow her to sing any where but in the opera at court, or even to practise in a room next the street. She was requested to sing at private concerts by many of the first nobility and grandees of Spain, but could not obtain permission from the director; who carried his prohibition so far, as to deny a pregnant lady, of great rank, the satisfaction of hearing her, though she was unable to go to the theatre, and declared that she longed for a song from Mingotti. The Spaniards have a religious respect for these involuntary and unruly affections in females thus circumstanced, however they may be treated as problematic by M. Buffon and others. The husband, therefore, of the lady, complained to the king of the cruelty of the opera director, who, he said, would kill both his wife and child, if his majesty did not interfere. The king lent a favourable ear to the complaint, and ordered Mingotti to receive the lady at her house, in which his majesty was implicitly obeyed, the lady's desire was satisfied, and the child prevented, perhaps, from being marked in some part of its body with a music paper, or from having an Italian song written with indelible characters on its face.

Mingotti remained two years in Spain, whence she came to England, for the first time, in 1754. How much her performance was then admired many persons now living can well remember, and tradition has told the rest. She afterwards sung in every great city of Italy: but always regarded Dresden as her home during the life of Augustus, the late king of Poland. She was now settled at Munich, more it was thought from economy than attachment. She had no pension from the court of Bavaria, as was reported; but with care and prudence, she had just sufficient from her savings to bring her safely through the year. She seemed to live very comfortably, to be well received at court, and to be esteemed by all such as were able to appreciate her understanding, and enjoy her conversation.

It gave us great pleasure to hear her speak concerning dramatic music, which she did with more intelligence than any *mæstro di capella* with

whom we ever conversed. Her knowledge and experience in singing, and powers of expression in different styles were still astonishing, and must have delighted all such as could receive pleasure from song unaccompanied with the blandishments of youth and beauty. She spoke three different languages, German, French, and Italian, so well, that it was difficult to say which was her own. English she likewise spoke, and Spanish, well enough to converse in them, and understood Latin; but in the three languages first mentioned she was truly eloquent.

Her style of singing was always grand, dramatic, and such as discovered her to be a perfect mistress of her art; she was a most judicious and complete actress, extending her intelligence to the poetry, decorations, and every part of the drama. Yet her greatest admirers allowed that her voice and manner would have been more irresistible, if nature had allowed her a little more female grace and softness. Her performance of male parts, however, obviated every objection that her greatest enemies could make to her perfection, either as a singer or actress.

The first time Mingotti came to England, she remained here three years; during part of which time she and Giardini were joint managers; by which their celebrity was more increased by their talents, than their fortune by the profits of the theatre.

MISLIWECZEK, JOSEPH, in *Biography*, son of a miller in Bohemia, not far from Prague, a twin, born in 1737: the brothers resembled each other so much, that their father was frequently uncertain to which of them he was speaking. They were both brought up to the father's trade; but Joseph in learning music at the common reading and writing school, as all Bohemian children do, discovered uncommon genius and love for the art. And his father was scarcely dead before he quitted the miller's trade, and went to Prague, where he studied music under the celebrated organist Segert with such success, that he shortly composed six symphonies, one each month, from January to June. Then, in 1763, he went to Venice, where he had lessons from Piscette, and afterwards to Parma, where he composed his first opera, which succeeded so much, as to procure him a call to Naples, where the opera of "Belerofonte" so established his reputation in Italy, that in the next

ten years he brought nine operas on the stage; among which "Olimpiade," in 1778, was particularly admired, especially the air, "Si circa si dice." Soon after the performance of *Belerofonte*, he went to Venice as a master, where he had been before only a scholar, and now was as well received as elsewhere. Then he removed to Pavia, and thence to Munich in 1779, and returned to Naples a second time. About 1780, Fortune turned her back upon him : the opera of "Armida," which he set for Milan, was performed but once, in which almost every thing, except a bravura air for Marchesi, was *fischiate* (hissed.) Thence he went to Rome, where he had been unfortunate before, and where he met with new disgrace in 1781 ; in which city, after composing for different theatres of Italy 30 operas, besides oratorios, and instrumental music of all kinds, he died, in 1782, in mortification and indigent circumstances.

MITZLER, LORENZ CHRISTOPH, of Kolof, in *Biography*, born in 1711, a singular character and voluminous publisher on musical subjects. But before he meddled with music, his pretensions were various. He set off a doctor of physic, then got ordained a minister of the Lutheran church, and next assumed the character of a counsellor learned in the law. After trying his hand at these professions, in music he appeared at first a theorist and critic more than a practical musician. In 1740, however, he composed odes, which were mathematical, dry, and dull. These were ridiculed throughout Germany. Mattheson is very jocular on his works; but Mitzler took all for serious panegyric. Among his numerous productions specified by Gerber, (in his continuation of Walther's Musical Lexicon,) many of which have, perhaps, never been read, there is no one which seems to have merited that honour. He died in 1778. If his life was of little use to the world, it must be owned that he diligently tried to render the world useful to himself.

MONDONVILLE, JOHN JOSEPH CASSANEA DE, in *Biography*, born at Narbonne in 1711, owes his reputation and his fortune to incessant diligence and toil, a great passion for his art, and a regular conduct. He at first acquired his reputation by the violin: he was the rival of the famous Guignon, who was at the head of his art. They executed together at the Concert Spirituel, and varied with great taste

numerous favourite airs in duo, to the infinite satisfaction of the public. He is celebrated by the famous Le Cat of Roan, for producing the *sons hermoniques* upon his violin, of which art he seems to have been the first who distinguished himself.

He composed sonatas for the harpsichord, with an accompaniment *obligato* for the violin, which at one time were in high favour all over Europe. After this, motets for a single voice, accompanied by difficult lessons on the harpsichord, which gained him the place of master of the chapel royal. He directed the Concert Spirituel during many years with great reputation, and likewise composed several pieces for the opera, which had great success.

M. Laborde, from whom this article is extracted, has recorded his private character in a way that does his memory more honour, perhaps, than his compositions; which, though in great favour in these days at Paris, were always too much cast in a French mould to be equally admired elsewhere. His melody was national, but his accompaniments were spirited and ingenious. He died in 1772, at 61.

MONSIGNI, M. de, in *Biography*, formerly maitre d'hotel to the duke of Orleans, father of l'Egalité, was one of the creators of the French comic opera, for which, between the years 1759, and 1777, he composed eleven or twelve different dramas, which, we believe, were all successful; particularly "Le Cadé Dupé; on ne s'avise" jamais de tout;" "Le Roi et le Fermier;" "Rose et Colas, &c."

This kind of drama was established at the theatre de la Foire, in 1754, upon the idea of the Italian burletta, in all things except the recitative, the dialogue in the French opera comique being spoken, and incidentally mixed with airs. This ingenious and pleasing composer's name of Monsigni seems Italian; but his style of melody is neither Italian nor French, but a mixture of both. Nothing could be more pleasing and amusing than these dramas to the natives of all Europe, not great critics in signing; for it must be owned, that they were all well written, well set, and well acted; and in the principal man's part, when performed by the admirable Caillot, well sung. Duni, Philidor. and Consigni, were the patriarchs of the comic musical dramas, and Gretry the king David.

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MONT HENRY DU, a voluminous ecclesiastical composer of music, and maitre de chapelle to the king of France. He published at Paris, in 1652, *Cantica sacra*; and in 1681, motets in four parts, five volumes, and other motets for the Chapelle royale, in 1686, sixteen volumes.

He was born at Liege in 1610, was a great organ player, and the first, says M. Laborde, who introduced the *basse continue*, or thorough-bass, into France. His style is now become extremely dry and uninteresting, and never was equal to that of many Germans and Netherlanders, his contemporaries

MONTAGNANA, ANTONIO, in *Biography*, an Italian opera singer, with a powerful bass voice, and great abilities, who arrived in England during the latter part of Handel's opera regency, as successor to Boschi.

He first performed in *Sosarmes*, in the grand air, "Fra l'ombree l'orori." In this air Handel displayed all the power, depth, and mellowness of his voice, and the peculiar accuracy of his intonation in hitting distant intervals. This air will ever be admired, among bass songs, by real judges of composition, and heard with delight by the public, whenever it shall be executed by a singer whose voice and ability shall equal those of Montagnana. He sung for Handel in *Faramond* and *Xerxes*, from whom he apostatized, and went over to the opposition, and performed with Farinelli in the operas of *Porpora*.

MONTANARI, in *Biography*, a great performer on the violin at Rome in the middle of the last century; when a favourite pupil of Tartini, Pasqualina Bini, arriving in that city very young, practised with such assiduity, that in three or four years time he vanquished the most difficult of his master Tartini's compositions, and played them with greater force than the author himself. All the professors at Rome were so astonished by his performance, particularly Montanari, at that time the principal performer on the violin in the capital of the world, that he is supposed to have died of grief and mortification at being so much excelled in talents by the young Bini.

MONTECLAIRE, MICHEL DE, in *Biography*, a French musician, who published several useful elementary treatises on his art; but began his career as a serious opera composer in the year 1716, among

those who tried their force with little success, after the decease of Lulli.

MONTEVERDE, CLAUDIO, in *Biography*, a native of Cremona, was one of the most eminent composers of the period now under consideration. He first distinguished himself as a performer on the tenor viol; and being taken into the service of the duke of Mantua, applied himself to the study of composition under the direction of Marcantonio Ingegneri, of Cremona, *mæstro di capella* of that court, and a considerable composer for the church. Soon after he went to Venice, where the republic appointed him *mæstro* of St. Mark's church, a place which has been always filled by professors of great abilities. Here, in 1582, he published madrigals for three, four, and five voices, in the style of the times; but his courage increasing with experience, in his subsequent productions he dared to violate many rules of counterpoint, which, having been long established, were held sacred by orthodox professors. He had, therefore, many opponents, who treated him as an ignorant corrupter of the art. Among these, the principal was Gio. Maria Artusi, of Bologna, who, in the first part of his tract "On the Imperfection of Modern Music," published in 1600, as well as in the second, which appeared in 1603, inveighed with great asperity against Monteverde. Musicians entered the lists on both sides, and the war became general. Monteverde defended himself in prefaces and letters prefixed to his works; but his best defence was the revolution he brought about in counterpoint; for his licences, pleasing the public ear, were soon adopted not only by *dilettante*, but professors.

As the innovations of Monteverde form a memorable epoch in the history of the art, it seems necessary to acquaint the musical reader in what they consisted. The laws of harmony, like those of tragedy, comedy, and epic poetry, when once established, check invention, and frequently impel men of real genius to become imitators. Unluckily musicians had not such perfect models before them, as antiquity has furnished to poets in the dramatic works of Sophocles, Euripides, and Terence, or the epic poems of Homer and Virgil. In the infancy of musical composition, men saw but a little way into the latent resources of harmonic combinations; rules were formed upon few and narrow principles,

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derived from monotonous and insipid compositions, when timidity was feeling its way in the dark, and every deviation from the practice of the first contrapuntists was thought licentious. However, men were too great friends to the pleasure of the ear, not to encourage such happy licences as those with which Monteverde was charged; and since that time, every fortunate breach of an *old rule* seems to be regarded as the establishment of a *new*; by which means, the code is so enlarged, that we may now almost pronounce every thing to be allowable in a musical composition, that does not offend cultivated ears.

Monteverde was the first who used double discords, such as the 9/4, 9/7, and 7/2, as well as the flat fifth, and the seventh unprepared; and as he was possessed of more genius and science than the prince of Venosa, his innovations were not merely praised, and then avoided, but abused, and adopted by other composers.

But it was not only by the use of these discords that he improved music, for by quitting ecclesiastical modulation in his secular productions, he determined the key of each movement, smoothed and phrased the melody, and made all his parts sing in a more natural and Bowing manner than had been done by any of his predecessors. In the first set of Monteverde's madrigals the composition is not only correct and simple, but so dry and fanciless, as to threaten no attempts at such new harmonies and effects, as would bring about a revolution in the art. And it seems to have been by design, and in his dramatic experiments at the expression of words, that he ventured to violate ancient rules, and militate against prejudice and pedantry: for neither his church music, nor the two first books of his madrigals, contain any licenses that would offend or surprise orthodox ears, even in the fifteenth century. But in his fifth and last book of madrigals, almost every species of discord and modulation is hazarded, for the use of which the boldest composers of modern times have been often thought licentious.

Something so free, facile, and similar to music of much later times appear through all the trammels of fugue and complication, in the melody, harmony, and modulation of his latter madrigals, that we are sorry not to be able to allow room in our plates for a

specimen, which, however, curious inquirers into the progress of the art, may see in Burney's History of Music, vol. iii. p. 237, &c.

Monteverde may be regarded as a man who formed an era in the history of his art: he freed himself from many severe and narrow rules which impeded all experiment, and consequently improvement. His new and hold use of discords opened a career, which, but for him, a great number of celebrated composers would never have been heard of.

He had acquired great reputation in 1620, and was admitted that same year into the academy at Bologna with great solemnity. His madrigals were printed at Venice from 1582 to 1651. Another collection of his pieces appeared at Venice in 1640, for one, two, three, four, five, six, seven, and eight voices.

He was one of the first cultivators of recitative, and set the following operas: "Proserpina Rapita," 1630; "Ariadne," 1640; "Adonis," with the title of a musical tragedy, 1642; and "L'Incoronazione di Poppea," all for Venice. With respect to these operas, the learned Gio. Bat. Doni says: "Claudio Monteverde, at present mæstro di capella to the republic of Venice, has received great applause at the performance of his Ariadne; he afterwards published the principal part of this production, which is the Lamentation of Ariadne, and perhaps the most beautiful composition of the kind which our times have produced."

MONTFAUCON BERNARD DE, a celebrated antiquary and philologist, .....

*Editorial note: Final passages after the biography proper, discussing his involvement with music*

Among the voluminous works of this learned and indefatigable writer, there is in his "Tresor d'Antiquitez sacrées," a dissertation on the music of the ancients, and particularly of the Hebrews, which merits some consideration as a musical article.

The antiquity of the sacred writings is now so remote as to throw into the regions of conjecture almost every thing concerning the Hebrew that is not in the bible. After an eulogy almost enthusiastic on the music of the ancients in general, and of the Hebrews in particular, up to Tubal Cain, this pious

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Benedictine proceeds to describe their music and musical instruments, with as much firmness as if he had seen and heard them but yesterday.

He allows, however, that there was no musical establishment, even in the celebration of religious rites, till the time of the royal psalmist, David, when he constituted it a part of priestly study. So that they had it all to learn.

The author then describes the musical establishments of David and Solomon for the service of religion; which were indeed the most numerous and splendid upon record. When David first regulated these establishments, it appears that not only the select band of singing men and singing women, but 4000 Levites were appointed to praise the Lord with instruments, and the number of those that were *instructed* and *cunning* in song, is said to be 288.

But all this sudden cultivation of music does not reflect any great honour on the Hebrews as inventors of the art: for the learned writer says that they had their music from the Chaldeans and the Egyptians, and never pretended to the honour of invention. The rabbins enumerate 34 different musical instruments which they seem to have had in use, and which, perhaps, surpasses the Grecian list. But after examining the names of these instruments, he found it necessary to retrench 14 of them at once; as there did not appear among them any term which indisputably signified an instrument of music; so that the number is reduced to 20, of which he has given engravings; but every one of these is demonstrably Grecian, and copied from ancient sculpture, known to be Greek. The reverend father, indeed, does not seem deeply read in musical history, or he would never have asserted that several of these ancient instruments were played with a bow instead of a plectrum. But it has not been proved by any of the most curious and perspicuous antiquaries, that the use of the bow was ever known to the ancients, nor can it be demonstrated of higher antiquity than 500 years.

MONTICELLI, ANGELO MARIA, in *Biography*, first appeared on the opera stage at Rome in the year 1730; and having a beautiful face and figure, began in that city, where no women are allowed to mount the stage, by representing female characters. His voice was clear, sweet, and free from defects of

every kind. He was a chaste performer, and never hazarded any difficulty which he was not certain of executing with the utmost precision. To his vocal excellence may be added the praise of a good actor; so that nothing but the recent remembrance of the gigantic talents of Farinelli, and the grand and majestic style of Senesino, who immediately preceded him, could have left an English audience any thing to wish.

He was invariably perfect as a singer and actor in every part in which we saw and heard him perform; but in the opera of *Olimpiade*, set by Pergolesi, whose music, in 1742, was heard in England for the first time, in the parting scene between Megacles and Aristeia, his singing and acting were exquisite, particularly in the aria parlante, "Se cerca sedice."

He arrived here with Amorevoli and the Visconti, and remained in England in great and just estimation, till the rebellion broke out in 1745, when popular prejudice running strong against foreign performers, who were Roman Catholics, the Lyric theatre was shut up till the next year, 1746, when Monticelli performed in Gluck's opera of "La Caduta de' Giganti," and in "Artamine."

He sung in an opera composed by Bononcini in Vienna, at the peace in 1748; went to Venice the next year; then quitting that city, he went to Dresden, where he died in 1758.

MONZA, IL CAVALIERE, in *Biography*, a judicious and excellent opera composer, in the service of the court at Milan in 1770. A mass in music of his composition, which we heard performed at a church in that city, excited hope and expectation that he would soon be ranked among composers of the first class: and we were not disappointed; for in 1777 he composed two operas for Venice, "Nitetti," and "Cajo Majo," which established his reputation.

The first air which Pacchierotti sung on our stage in the pasticcio opera of "Demofonte," was "Misero pergoletto," by Monza, a capital production, in which the composition was masterly, the melody touching, the accompaniments clear and full of effects in painting parental affection and distress, and the motive and general conduct of the air grand and judicious.

The late Mrs. Sheridan was so much struck with this composition, that she eagerly sought and

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procured all the productions of Monza that could be found.

MORALES, CHISTOFERO, in *Biography*, an eminent Spanish composer of music, in the service of the pontifical chapel at Rome, and who flourished from the year 1540 to 1564. He preceded Palestrina, who was not twelve years old when Morales first appeared as a composer. Several of his productions were published at Venice among those of Costanzo Festa, Adrian Willært, and Archadelt, with whom he was contemporary, besides the following works, to which no other name was prefixed than his own.

Two books of masses, the first for five voices, the second was dedicated to pope Paul III. for four, 1544, Venice. Magnificat 8 tonorum, 4 voc. Ven. 1562. Lamentationes Hieremiæ, 4, 5, & 6 vocum, Ven. 1564. Adami (Osservazioni, p. 165.) tells us that his famous motet, "Lamentabatur Jacob," which was preserved in the archives of the pontifical chapel, at the beginning of the present century, and annually sung on the first Sunday in Lent, is a wonderful composition. "Il quale in vero e una maraviglia dell' arte." Ib.

Several of his motets were published at Venice 1543, among the "Motettæ trium Vocum ab pluribus Auhoribus compositæ ;" and are preserved in the British museum: the style of which, though learned for the time, is somewhat dry, and the harmony, by its frequent use of unaccompanied 4ths and 9ths, uncouth and insipid; yet, till supplanted by the more pleasing works of Palestrina, his compositions were in very high favour at Rome, in the papal chapel, where he was a singer during the pontificate of Paul III.

MOREAU, *La Demoiselle* FANCHON, in *Biography*, a famous singer in the serious opera at Paris, had great success after La Rochois had retired from the stage in 1697. Her first performance was in the prologue of Lulli's opera of Phæton in 1683. She quitted the theatre in 1708, to marry M. de Villiers, an officer of the king's household.

Her sister, Louise Moreau, sung in the year 1680, in the prologue to Proserpine, and was much applauded. Laborde.

MORELET, *the Abbé*, in *Biography*, a man of letters, contemporary and companion with all the first men of genius and talents in France during the latter part of the last century. He was in England,

and a guest at the earl of Shelbourne's (marquis of Lansdown) during the American war, and intimate with Garrick, whom he had known in France. He had much taste and passion for the fine arts, but chiefly for music, which he had studied, and upon which he seemed much to have meditated.

In 1759, he published a small pamphlet "On Musical Expression and Imitation," which is full of ingenious ideas, and well written.

M. Laborde, in 1780, speaks of the abbé's pamphlet in the following manner.

"This little work on musical expression is as well written as well thought.

"According to him, 'Music is a succession or a combination of measured sounds; a succession in simple melody, a combination in harmony,' and it seems as if it could not be better defined.

"He sustains that music executed by the same organ as the language is spoken, and aiming at the same sense, becomes itself a language. We shall subscribe to this opinion, if he will allow that this language is extremely confined, and can only give us the compressed mass of sentiments, as grief, joy, hatred, &c.; but never the details, as disdain, contempt, suspicion, &c.

"The abbé gives many examples of imitative poetry, which, in his opinion, and in that of our greatest poets, is the first, or rather the only poetry. We confess, to our shame, that we prefer the poetry in which we find ideas, to that which only furnishes images, as we prefer that music which conveys to our ears sweet harmony, sometimes by new means, out of the common road, to the pretended dramatic harmony which seems only to imitate the cries and convulsions of a delirium, &c. Wherever there is no melody, we find no music, and where that melody is not sustained by harmony, we find nothing better. [The reader must be apprized that M. Laborde is a sworn foe to Italian and German music, and a true believer in Lulli and Rameau.]

"We cannot make a stronger objection to the abbé Morelet's doctrine than he has made himself.

"It may indeed, be said, that this pretended imitation is absolutely arbitrary, and the work of an imagination which creates agreeable fictions for itself, which sees relations and resemblances where there are none. What resemblance can there be between the rising of the sun, the freshness of the morning, and all the means which music has of imitation?

"This work, continues M. Laborde, is a masterpiece in style and sound reasoning. Moreover, we mean

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not here to contradict the opinion of the author, nor that of those who think like himself. Each is at liberty to believe what he imagines he feels. Of all opinions we only condemn those which are supported insincerely and against conviction; yet we sometimes meet with such in the commerce of society."

We speak of this little work of the abbé Morelet, as it is the only one with which we are acquainted that concerns music; but who does not know his other writings?

Our readers will permit us to quote the following admirable simile from the abbe's pamphlet before we leave it: "A beautiful and pathetic air is the collection of a multitude of accents escaped from souls of sensibility, as the features of Venus have each existed separately, but never together. The sculptor and the musician unite these dispersed features, and give us pleasures which truth and nature never gave."

The abbe's speculations of more than forty years ago, seem to suit modern music much better than any compositions subsisting at the time his pamphlet was written, which has drawn from us an article nearly as long as the ingenious abbé's little tract itself.

MORELLI, GIOVANNI, in *Biography*, a comic opera singer with a powerful base voice, and a considerable share of the true humour of a *buffo caricato*, arrived here from Vienna in 1787, with the *Storace*. The first time we heard him perform, we made the following record in our musical memorandum-book; which, though seventeen years have elapsed since he first trod our stage, he is still alive and vigorous, at least in voice, so that our opinion of his abilities remains the same as when the following entry was made.

"Morelli has a base voice of nearly the same force and compass as *Tasca*, but infinitely more flexible and agreeable. He is likewise a good actor, and superior in all respects to every *buffo caricato* we have had since *Morigi's* first appearance in the *Buona Figliuola*, 1766; yet, as a principal singer to supply the place of a tenor, it must be owned that he is inadequate to the expectations of those who remember the sweet voice and excellent humour of *Lovatini*.

MORIGI, ANDREA, in *Biography*, an excellent comic singer, with a base voice, who arrived in

England with *Lovatina* in 1766. His voice, humour, and action in performing the part of *Tagliaferro* in the *Buona Figliuola*, were so perfect and so amusing, that they established his favour with the public in whatever part he afterwards appeared. He quitted England but a few years ere he returned again in 1783, and remained here till he was totally worn out in the service of that public which suffered him, unobserved, to approach

"Misery's darkest cavern—  
Where hopeless anguish pour'd her groan,  
And lonely want retired to die."

MORLEY, THOMAS, a disciple of *Bird*, bachelor of music, and one of the gentlemen of queen *Elizabeth's* chapel, who, though a good practical musician, acquired more celebrity by his treatise, entitled, "A plaine and easie Introduction to Practical Musicke," than by his performance of compositions, though eminent for both.

If due allowance be made for the quaintness of the dialogue and style of the times, and the work be considered as the first regular treatise on music that was printed in our language, the author will merit great praise for the learning and instruction it contains. At present, indeed, its utility is very much diminished, by the disuse of many things which cost him great pains to explain; as well as by the introduction of new methods of notation, new harmonies, and new modulations, since his time, which, to render intelligible, require a more recent elementary treatise. Yet though this work is redundant in some particulars, and deficient in others, it is still curious, and justly allowed to have been excellently adapted to the wants of the age in which it was written. However, its late republication in the original form, *totidem verbis*, whatever honour it may reflect on the memory of the author, somewhat disgraces later times, which have not superseded this treatise, by producing a better and more complete book of general instructions in English, after the lapse of so many years, and the perpetual cultivation and practice of the art, in our country, both by native musicians and foreigners.

"Analysis of *Morley's* Introduction."—The gammut and time-table employ the eight or nine first pages of this work. After which, moods, ligatures, points of imperfection, and alteration,

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augmentation, and diminution, all now obsolete, occupy fifty pages. The old and exploded proportions given under the names of figuration, tripla in the minim, quintupla, sesquialtera, induction, and sesquitertia, would now be studied a *pure perte*, as no good ear can bear, or sound judgment make use of them.

The second part likewise is wasted in frivolous dialogue and now useless matter. The definitions of concords and discords, indeed, and their use in discant, or plain counterpoint, are the subjects of conversation ; but the knowledge it conveys is so inadequate to present purposes, and the student is led to it by such an indirect road, that it is to be feared he will be so bewildered in the pursuit, as to acquire but little *clear gain* for his trouble. Indeed the prohibitions are such as will lead a student of the present time into doubt and error. Page 75, he utterly condemns; as against the principles of music, the use of two fifths, though one be false. Indeed the use of the tritonus and false fifth is constantly avoided by old harmonists; which is excluding the use of one of the most abundant sources of beauty and passion in modern music. Whoever first combined the sharp 3d and 7th to the 5th of the key, and inverted this chord into  $\frac{6}{4}$  to the second,  $\frac{6}{5}$  to the sharp seventh, and  $\frac{6}{4}$  to the fourth of a key, conferred as refreshing a benefit on the craving lovers of music, as Moses did on the thirsty Israelites, in producing water with his wand from the rock on mount Horeb. These combinations, though unknown to old masters, are utterly indispensable in the present *regie de l'octave*.

To say the truth, master Morley is not very nice or accurate in these examples of counterpoint which are given as his own, and left as models of perfection. Page 76, in the last examples, there are two faults, which would not be pardoned by modern ears or judgment: in the first of the two, bar 5, the fourth between C and G, is insipid and unmeaning, and in the second of the examples, bar 5, the modulation from the chord of D major to C, is used *sans liaison*, and, in *two parts*, without a warrantable or good effect.

Few of the examples are elegant,  or worthy of imitation, now ; and it appears as if the attentive

examination of good modern compositions, in score, would be of infinitely more service to a student, than the perusal of all the books on the subject of music that were written during the sixteenth and seventeenth centuries. Corelli, Handel, and Geminiani, for fugues; Hayden, Mozart, Bocherini, Pleyel, John Christian Bach, Abel, Giardini, Beethoven, &c. for symphonies, quartets, trios, duets, and other music for violins; Tartini and Giardini for solos; Domenico Scarlatti, Aliberti, Emanuel Bach, Schobert, Eichner, Haydn, Mozart, Kotzeluch and Beethoven, Clementi, Dussic, Steibelt, Burney, Cramer, &c. for harpsichord and piano-forte pieces ; Vince, Pergolesi, Hasse, Jomelli, Perez, Guluppi, Piccini, Sacchini, Pæsiello, Sarti, and Nosolini, for vocal compositions; and above all, Handel and Sebastian Bach for organ and choral music, almost all to be found in our own country, and all models of perfection in correctness of composition, knowledge of instruments, rhythm, modulation, new effects, pathos, fire, invention, and grace.

It has ever been our wish constantly to do justice to the learning and contrivance of old masters, and to recommend the study and performance of their works to our readers, as curious and historical specimens of the best music of their own times; but not as the *sole* studies and models of perfection to *young professors* for all times, who wish to please, prosper, and are expected to keep pace with modern improvements. To such we would *first* recommend the study of the best modern authors; and then, as matters of curiosity and amusement, to enquire into the productions and genius of former times, in order to extend their knowledge and views, and prevent embarrassment or surprize, whenever they happen to be called upon to perform or speak of such works.

The third part of Morley's Treatise contains more curious specimens of useful knowledge in old counterpoint, than the rest of the book. He is much obliged, however, to Tigrini, whose Compendium was published in 1588, and others, for many of his examples, whose names ought not to have been concealed. Tigrini has indeed been pillaged with such haste, that a typographical error has not been corrected; a few of these cadences have even been disingenuously disguised, and their places transposed.

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Upon the whole, though the book is curious and full of information concerning the music of the sixteenth century, it must be owned, that the language in which it is written, is at once uncouth and affected; and that neither the melody nor harmony it recommends and teaches, is of this world, at least of this age; no certain scale is given of major or minor keys; nor is the modulation he uses that of the present times. Indeed no keys are determined except F major, and D and A minor; and though so much is written concerning the moods, or measure, yet nothing is said of accent, or the preparation, use, and resolution of discords in general.

Having spoken fully of Morley as a *theorist*, we shall proceed to consider his merit as a *practical musician*. And in comparing his compositions with those of his predecessors, they do not appear so original as we at first imagined them. During the time of writing his Introduction, he must of course have consulted the productions of many authors; and he has not done it unprofitably, as a composer, any more than a theorist. It has been said, that " we often remember what we read, without recollecting that we ever *had* read it ; hence it frequently happens, that what we take for invention, is only reminiscence ;" which is a charitable apology for seeming plagiarism. The melodies, however, of Morley, are somewhat more flowing and polished than those of the old authors, on whose property his memory, perhaps imperceptibly, had fastened; but, besides these, it is plain that he sometimes condescended to use the same materials as his contemporaries, and to interweave the favourite passages of his limes into his works, of which the following is a chronological list:

Canzonets, or little short songs, of three voices	1593
Madrigals, to four voices	1594
Ballets, or Fa las, to five voices	1595
Madrigals, to five voices	1595
Canzonets, or little short Airs, to five and six voices	1597
Of the following publications he was little more than the editor.	
Madrigals, to five voices, collected out of the best Italian authors	1598
The Triumphs of Oriana, to five and six voices: composed by divers several authors. Newly published	

by Thomas Morley, Batchelor of Musicke, and Gentleman of hir Majesties honourable chappel 1601

These madrigals, in number twenty-four, of which the music of the 13th and 24th was composed by Morley, were written, set, and published, in honour of queen Elizabeth, who is figured under the name of Oriana. The composers of the rest were Michael Este, Daniel Norcome, John Mundy, bachelor of music, Ellis Gibbons, John Benet, John Hilton, B. M., George Marson, B. M., Richard Carlton, John Holmes, Richard Nicholson, Thomas Tomkins, Michael Cavendish, William Cobbold, John Farmer, John Wilby, Thomas Hunt, B. M., Thomas Weilkes, John Milton, father of the great poet, George Kirbye, Robert Jones, John Lesley, and Edward Johnson, B. M.

As Italy gave the *ton* to the rest of Europe, but particularly to England, in all the fine arts, during the reign of queen Elizabeth, it seems as if the idea of employing all the best composers in the kingdom to set the songs in the Triumphs of Oriana to music, in honour of our virgin queen, had been suggested to Morley, and his patron, the earl of Nottingham, by Padre Giovenale, afterwards bishop of Saluzzo, who employed thirty-seven of the most renowned Italian composers to set canzonetti and madrigals in honour of the Virgin Mary, published under the following title: "Tenipio Armonico della beatissima Virgine nostra Signora, fabbi icatole per opera del Reverendo P. Giovenale, A. P. dela Congregutione dell' Oratorio. Prima Parte, a tre voci. Stampata in Roma da Nicolo Mutii, 1599, in 4to."

Consort Lessons, made by divers exquisite authors, for six different instruments to play together, viz. the treble lute, pandora, cilteme, base violl, flute, and treble loll. Dedicated to the Lord Mayor,  
2d edit. 1611

Master Morley, supposing, perhaps, that the harmony which was to be heard through the clattering of knives, forks, spoons, and plates, with the jingling of glasses, and clamorous conversation of a city-feast, need not be very accurate or refined, was not very nice in setting parts to these tunes, which are so far from correct, that almost any one of the city waits would, in musical cant, have *vamped* as good an accompaniment *sur le champ*, or rather *sur le chant*, which seems the original and true reading of

that phrase. We remember very early in our musical life, to have heard one of the Tower waits at Shrewsbury playhouse, *vamp a base*, upon all occasions, he being utterly unable to read any one that was written; and as our ears were not very much offended by the dissonance, we suppose that by habit, he contrived, at least, to begin and end in the right key, and was quick in pursuing accidental modulation. See what has been said of Extemporary Discant, in Dr. Burney's *Hist. of Music*, vol. ii. p. 142. See also DISCANT.

A plaine and easie Introduction to Practical Musicke,  
1597 and 1608.

It does not appear that any of Morley's church music was printed during his life. Dr. Tudway, however, has inserted several valuable choral compositions, by him, in the collection made for lord Harley, 1715 ; among which are his " Funeral or Dirge Anthems, as performed at Westminster Abbey at Royal and Noble Funerals," and printed by Dr. Boyce, in the first volume of his *Cathedral Services*; and an Evening Verse Service, in five parts, in D minor, which has never been printed. In queen Elizabeth's music-book there are likewise five different sets of lessons, or pieces for the virginal, composed by Morley.

As so many of his pieces have been printed in score for the new edition of his introduction, under the eye of the late Dr. Samuel Howard, by Randal, we shall say no more about them.

The Burial Service, composed by Morley, which is supposed to be the first that was composed after the Reformation, still continues to be used in Westminster Abbey on great and solemn occasions.

We heard this service admirably performed in 1760, by the three united choirs of Westminster, St. Paul's, and the chapel-royal, at the funeral of his late majesty George II. in Westminster Abbey, where it had a most solemn effect. Nothing seems better suited to so awful an occasion than this music, in a minor key, and chiefly in simple counterpoint, but with a grave, and now uncommon, harmony and modulation, which added to the grandeur of the effect. The few short points of fugue and imitation introduced in this composition are such as were not common when the set vice was produced, nor have any of them been debased since by vulgar use. As

this composition is so admirably printed by Dr. Boyce; and may be easily consulted, we shall detain the musical reader with a few remarks on it, referring to that copy, as we are unable to admit it in our plates. And we shall begin by observing, that the four first bars are remarkably solemn, and that the major third to G, after being strictly in G minor, the preceding part of the praise, is unexpectedly grand and pleasing. The point at " And though after my skin, worms destroy this body," is admirably conducted. And, though in simple counterpoint only, the harmony and modulation to " The Lord gave, and the Lord hath taken away," convey something particularly majestic and grateful to our ears. The points at " He cometh up, and is cut down," and "Of whom may we seek for succour," diversify and give relief to the plain counterpoint in an ingenious manner; but the passage " Shut not thy merciful ears to our prayers," is extremely beautiful in the three essentials of good music: melody, harmony, and accent. Every part is *chantante*, or signs, without any seeming subserviency to the rest: and the words, which seldom happens in music of the sixteenth century, are well expressed, if we except the length given to the particle *to* in the treble and counter-tenor parts, which might easily be corrected by assigning the two first sounds to the more important word " ears," and allowing only a crotchet to the following preposition. And in this manner the words of many of our old and venerable compositions for the church might be adjusted, in order to obviate the objections that are justly made to the want of attention in their authors to accent and syllabic quantity: and this seems to be infinitely more desirable than the superseding of these admirable specimens of choral harmony, in favour of more insipid modern productions, which can boast of no other perfection than that, which, according to Pope, is in the power of every dull grammarian and critic, who " Commas and points can set exactly right." But this alone will not constitute good music, without genius, invention, melody, harmony, modulation, and variety of measures and effects. We shall only mention one point more in this venerable service, where the greatest musical art is united with the happiest verbal expression, at " Suffer us not at our last hour," and where the supplication is made in each part

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with great reverence and solicitude. Indeed we see but one passage which we could wish otherwise than the author has left it: and that is at " I heard a voice from heaven," where the word " from," being in the same harmony as the substantive "heaven," is insipid and unmeaning. The natural combination for that leading and unaccented part of the bar, seems to be C, with a 6th. We cannot conclude, without requesting such of our readers as understand and feel good composition, to attend to the solemn, unusual, and pleasing effect produced in many places of this service by mere common chords: particularly at these words, " He fleeth as it were a shadow;" and by the flat 6th given to G, when the ear is habituated to expect a 5th: as at these words, " Blessed are the dead which die in the Lord."

MORTELLARI, MICHELI, in *Biography*, a Neapolitan composer, and excellent singing-master, came from Italy to England with the earl and countess of Spencer in 1780, and immediately had offers of numerous pupils in the first families in the kingdom. He had composed several operas before he left Italy: as "Le Asturie Amoroſe," in 1775 ; " Erio," in 1776 ; " Don Salterio Civetto;" "Il Barere di Lago nero," 1778; "Alessandro nell' Indie." His style, though very agreeable and in good taste, never reached the grand or sublime; but his single airs and cantatas abound in grace and elegance of a particular kind: there is so much facility in them, and they seem so natural, that it is difficult to imagine the melodies to be new; however, he is guilty of no common plagiarism; for upon examination, we can only find, that he has robbed nature in sentimental expression.

He composed in England the opera of " Armida," jointly with Gresnich in 1786, for Rubinelli and the Mara. Indeed all the music of this drama, except Man's songs, were furnished by Mortellari, who had been a disciple of Piccini; but though of the Neapolitan school, his compositions are less bold, nervous, and spirited, than elegant, graceful, and pleasing; but being by birth Palermitano, his strains may perhaps be more properly called Sicilian than Neapolitan.

When he quitted England, where, by great labour and economy, he had accumulated a considerable sum of money, which he lent to a Venetian nobleman, who dying before the writings were

properly executed, we fear the money, which he had hastily advanced, was never refunded by the executors of his noble friend.

After this melancholy event he went into Russia, whence we have not heard of his return.

MOSES, J. GOTTFRIED, organist of Auerbach, in Voigtland, a professor of singular abilities, both as a player and composer. In 1781 he published at Leipsig odes and songs ; in 1783 a second part; and in 1785 he published at Dresden, *Ein Handbuch für Orgel Spieler* ; the first part consisting of preludes and fantasias, the second of trios, and the third of fugues. These compositions manifest invention, science, and a complete knowledge of the genius and treatment of the organ.

MOURET, JOHN JOSEPH, in *Biography*, chamber musician to Louis XIV., superintendent of the duchess du Maine's band, and director of the Concert Spirituel, was born at Avignon in 1682, where his father, a silk merchant, gave him a good education, and cherishing his natural passion for music, spared no expence in facilitating the means of his making a great progress in the art.

He came to Paris in 1707, and had soon admission into the best houses. His figure excited prejudices in his favour, his countenance was gay and cheerful, his conversation lively and agreeable ; and his voice in singing fine for a composer made him sought and caressed every where.

The duchess of Maine confided to him the conduct of her magnificent festivals, known by the name of " Les nuits de Sceaux." Soon after, he married Mademoiselle Prone de S. Mars, daughter of the duke of Maine's silver-smith, by whom he had one only daughter. The many misfortunes which he suffered two years before his death, occasioned him such mortification as brought him to the grave, after having so deranged his intellects, that his friends were obliged to have him confined at the Fathers de la Charite at Charenton, where he died in the year 1738, in the 56th year of his age.

Mouret was not an able composer ; but he had good taste, which supplied him with agreeable melodies. He furnished the opera, as one of the successors of Lulli, with six serious operas, published many cantatas and single songs, three books of serious songs and bacchanalian songs, many entertainments for the comedie Française, and the

comic opera, a set of sonatas for two flutes, a book on military pieces, and music expressly composed for many festivals at Seaux, &c.

MOUTON, JEAN, in *Biography*, a great musician, who flourished in the time of Louis XII. and Francis I., to both which princes he was mæstro di cappella: several of his masses in four parts appear among the first that were printed with types, under a patent granted by Leo X, and signed by cardinal Bembo, his prime minister.

Glareanus calls him a Frenchman; but Lud. Guicciardini claims him as a native of the Netherlands. Wherever he was born, it is certain that he spent the chief part of his life in the service of the French court, during the reigns of Louis XII and Francis I. He was a disciple of Josquin, and master of Adrian Willært, not his scholar, as Printz, and others after him, have asserted.

Notwithstanding the rapture with which Glareanus speaks of this composer's masses, they seem to us inferior in melody, rhythm, and design, to those of Josquin, de la Rue, and Fevin. It is in his fourth mass, that we first met with two flats at the clef, and an accidental flat to A. In scoring this composition from the Museum copy, in four separate books, we found it consisted of fourteen several movements, in which we can discover no variety of measure or subject: nor is the want of melody compensated by richness of harmony, ingenuity of contrivance, or learning of modulation. His motets, however, if not more nervous and elaborate than those of his contemporaries, are more smooth and polished: but he lived in a court.

His motet, "Non nobis Domine," is not only pleasing, but masterly. It was composed in 1509, for the birth of Renee, the second daughter of Louis XII. by Anne of Bretagne, as appears in the body of the motet; and this is sufficient to confute the opinion of Mouton having been the scholar of Adrian Willært, who, according to his own account, went into Italy very young, during the pontificate of Leo X. Zarlino, *Instit. 4ta parte*, p 346.

He composed another motet in 1514, on the death of queen Anne de Bretagne; but the best of his compositions that we have seen, is the motet, "Quam pulchra es arnica mea," from the song of Solomon. It is composed for three tenors and a base; the subjects of fugue are pleasing, and treated with

uncommon clearness and abilities, for so early a period of counterpoint.

MOZART, LEOPOLD, in *Biography*, vice chapel-master to the prince archbishop of Salzburg, violinist, and director of his band, was born at Augsburg in 1719, and acquired this appointment in 1743. He was intended for the law; but his passion for the study of music was predominant, and he became early in life a useful musician, as author in 1757 of a treatise on the art of playing the violin, and a composer; but what did him most honour, and will endear his name to future times, is the being father of such an incomparable son as Wolfgan, and educating him with such care. In 1764 he set out on a trading voyage with his children, a son and a daughter; visited France, England, and Italy. During his travels with his children to the principal capitals in Europe, he used to accompany them on the violin, the daughter when she sung, and the son when he played on the clavichord or harpsichord. The daughter was the eldest, and when she sung she was not only accompanied on the violin by her father, but by her brother on the harpsichord, which he was able to do in a masterly manner at seven or eight years old. When this excellent father returned to Salzburg, after travelling with his children, he was appointed principal concert master to the archbishop, and became a voluminous composer; a list of his works is given in Gerber. This worthy professor died at Salzburg in 1778.

MOZART, JOHH CHRYSOSTOM WOLFGAN THEOPHILUS, the son of Leopold, was born at Salzburg in 1756. At seven years old he went with his father and sister to Paris, and the year following came to London; in 1769 he went to Italy. In 1770 he met him at Bologna, on his return from Rome and Naples, when he had astonished all the great professors by his premature knowledge and talents. At Rome he was honoured by the pope with the order of the *Speron d'Oro*. From Bologna he went to Milan, where he was engaged to compose an opera for the marriage of the principessina of Modena with one of the archdukes. Two other composers were employed on this occasion, each of them to set an opera; but that of the little Mosart, composed at twelve years old, was the most applauded.

During his residence in London we had frequent opportunities of witnessing his extraordinary talents

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and profound knowledge in every branch of music at eight years old, when he was able to play at sight in all clefs, to perform extempore, to modulate, and play fugues on subjects given in a way that there were very few masters then in London able to do. But there is in Phil. Trans, vol. lx. for 1770, a minute and curious account of the musical feats of this child in London, during 1765, when he was no more than eight years and five months old, to which we refer our readers. His progress in talents and fame, contrary to all experience, continued to keep pace with the expectations of the public to the end of his life.

He went again to Paris soon after his return from Italy. But on the death of his father in 1778, he was called to Salzburg, and appointed principal concert-master to the prince archbishop, in his stead; but he resigned this office in 1780, and went to Vienna, where he settled, and was admired and patronized by the court and city; and in 1788 he was appointed chapel-master to the emperor Joseph.

His first opera at Vienna was **Die Entsicherung aus dem Serail**, or the Rape of the Serraglio, in 1782, to German words. The second, "Le Nozze di Figaro," in four acts. The third, the "Schauspiel Director," or the Manager at the Playhouse, in 1786. "Il Don Giovanni," in 1787. "La Clemenza di Tito." a serious opera. "Cosi Fan-tutti," comic. **Die Zauber Flute** or Flauto Magico. "Idomeneo," a serious opera, &c.

It was not till the year 1782, that he began to compose at Vienna for the national theatre; at first chiefly instrumental music; but on its being discovered how well he could write for the voice, he was engaged by the nobility and gentry first to compose comic operas, sometimes to German words, and sometimes Italian. His serious operas, we believe, were all originally composed to Italian words.

There is a chronological list of his latter vocal compositions till the year 1790, in Gerber's Musical Lexicon.

In England we know nothing of his studies or productions, but from his harpsichord lessons, which frequently came over from Vienna; and in these he seems to have been trying experiments. They were full of new passages, and new effects; but were wild, capricious, and not always pleasing. We were wholly, unacquainted with his vocal music till

after his decease, though it is manifest that by composing for the voice he first refined his taste, and gave way to his feelings, as in his latter compositions for the piano forte and other instruments his melody is exquisite, and cherished and enforced by the most judicious accompaniments, equally free from pedantry and caprice.

It should be known, that the operas of this truly great musician are much injured by being printed in *half scores*, with so busy and constantly loaded a part for the piano forte. Some of the passages, we suppose taken from the instrumental parts in the *full score*; but the editor, who, we are sure, was not the author, has such "a rage for saying something, when there's nothing to be said," (as was remarked of Dr. Warburton in his notes on Shakspeare and Pope, by Dr. Johnson.) that there is no contrast: the piano forte has a perpetual lesson to play, sometimes difficult, and sometimes vulgar and common, which, however soft it may be performed, disguises the vocal melody, and diverts the attention from it, for what is not worth hearing. About the middle of the last century, Mondonville composed for the Concert Spiritual at Paris motets to Latin words for a single voice, accompanied by a very difficult and noisy part for the organ, *obligato*; and the effect was intolerable, though the organ part was well played by Balbastre; yet being a perpetual *roulement*, which said nothing to the heart, it was so loud, that it obliged mademoiselle Delcambre to scream to the utmost power of her lungs. There was neither taste, grace, solemnity, nor ingenuity to be discovered. These pieces abounded in notes, *et rien que des notes*, as Jean Jaques used to say of French music in general. Yet these performances were not only tolerated, but admired by the friends of the old school at Paris. But let us not level the productions of Mozart with those of Mondonville.

In "Idomeneo," which is full of fine things, the air in E ♯, at the beginning of the second act, the chorus, "Alia Sicilians," in the same key, and the quartet in the last act, &c. are exquisitely beautiful, in different styles. But a commentary on the works of this gifted musician would fill one of our volumes. His reputation continued to spread and increase all over Europe to the end of his life, which, unfortunately for the musical world, was allowed to extend only to 36 years, at which period he died in 1791 1

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After his decease, when Haydn was asked in our hearing by Broderip, in his music-shop, whether Mozart had left any MS. compositions behind him that were worth purchasing, as his widow had offered his unedited papers at a high price to the principal publishers of music throughout Europe j Haydn eagerly said ; " purchase them by all means. He was truly a great musician. I have been often flattered by my friends with having some genius; but he was much my superior."

Though this declaration had more of modesty than truth in it, yet if Mozart's genius had been granted as many years to expand as that of Hydn, the assertion might perhaps have been realised in many particulars.

MUNDY, JOHN, in *Biography*, in 1594, gentilman, bachiler of musicke,\* and one of the organists of his majesty's free chapel of Windsor, published **Songs and Psalmes composed into three, four and five parts, for the use and delight of such as either love or learne Musicke**. These are dedicated to the unfortunate earl of Essex, with all the punning, quibbling, and efforts at wit, which the taste of the times encouraged, and indeed required.

*\*Editorial note, The spelling of this phrase, above, is as printed.*

MUSET, COLIN, in *Biography*, was a simple jongleur or minstrel, whose wit advanced him to the rank of academician of Troyes and Provence. It is believed that the king of Navarre would not suffer him to stroll about the country as a ballad-singer or a piper, but took him into his service.

According to a very ancient tradition, Colin Muset contributed to the expense of building the church of St. Julien des Menetriers, which still subsists in the street of St. Martin at Paris, and that one of the figures in front of that church represents him with a violin in his hand : but this instrument seems so much to resemble a modern violin, that it is suspected to have been added to the building long after.

MÜTHEL, *Johann Godfried*, in *Biography*, a German musician settled at Riga, who, though but little known in his own country, was a musician of great abilities both as a composer and performer. He was a worthy disciple of Sebastian Bach, and had resided some time at Schwerin before he went to Riga. When

a student at Leipsic, he vanquished all the difficulties to be found in the lessons and organ pieces of his master and of Handel; then he seems to have made Emanuel Bach his model of composition. Should a young professor on keyed-instruments, who had subdued all the difficulties of his predecessors, lament, like another Alexander, that nothing more remained to conquer, we would recommend to him as an exercise for patience and perseverance, the compositions of Müthel and perhaps Beethoven, which are so full of novelty, taste, grace, and masterly designs, that we should not hesitate to rank them among the greatest productions of the last and present age.

The first of Müthel's works that we can trace were odes, printed at Hamburgh in 1759; the rest, which are all for the harpsichord, appeared in the following order: three sonatas and two airs, with twelve variations, Nuremberg '760. Two concertos, printed by Hartknock, Riga and Mittau, 1767. Duetto for two clavicliords, two harp- sichords, or two piano fortes, printed by 11 art knock, Riga, 1771.

Though the style of this composer resembles that of Emanuel Bach more than any other, the passages are entirely his own, and reflect as much honour on his head as his hand. Indeed his productions abound with difficulties, which to common hearers, as well as common players, must, thirty years ago. have appeared too studied and elaborate; for even his accompaniments are so charged as to require performers for each instrument of equal abilities to his own, which is expecting too much, in musicians of this nether world.

"Odi s'io son sincio;  
Ancor mi sembra bella,  
Ma non mi sembra quela  
Che paragon non ha."  
Metastasio.

"Nor do thy strains, though sweet,  
At present so excel,  
As those which blame defeat,  
And have no parallel."

From having, in 1772, seen few of the works of Vanhal or Haydn, and none of Mozart, except his childish productions which Bremner printed on speculation; we admired the taste, invention, high

finishing, complication, and equality of grace and melody which he gave to all the parts of his concertos, and praised them so highly; speaking at the same time of the difficulty of their execution, in such a way as frightened students, and perhaps some able masters, from attempting them. But after having lost them for many years, on recovering and deliberately examining them, we find the two great laws laid down by Rousseau, and generally adopted, infringed: the want of *symmetry* and *phraseology* in the number of bars, and *unity of melody*. But "what can we reason, but from what we know." These laws, we suppose, were unknown in Germany at this time. Müthel's passages are new and difficult; more in the style of his fellow student Emanuel Bach than any other; but less phrased and graceful. His closes are now become antique. His graces are misapplied. Shakes and trills on the first and last notes of a bar have been long banished. Indeed, we believe they have had no admission in the vocal music of Italy since the time of Piccini and Sacchini, who never admitted them. But the elaboration of his several parts surprises us now as much as ever; though the difficulty of their execution, in some measure, arises from the want of phraseology and punctuation. How difficult it would be to read Milton's blank verse without stops; or even Dryden's and Pope's heroic verse, if printed like prose! We should like to see his concertos scored. He found, doubtless, that his duet could not be executed from single parts; and it has been only in looking at single parts of his concertos that we have discovered what will now be called defects, from laws posterior to the time when Müthel's compositions were printed. Rousseau would admire his passages; but say, that simplicity was wanting. In "La Passione di Jomelli," which we sent him, he said it was a composition worthy of being ranked with the productions of Pergolesi, except in *simplicity*," and he was right.

After having ranked Müthel so high thirty-four years ago, it is necessary that we should assign reasons for the warmth of our eulogy. If judged by laws which did not exist in 1772, or at least were not established throughout Europe, the censure might doubtless admit of some extenuation. Grace, the principal feature in music, (and perhaps in all the fine arts) depends on phraseology, symmetry and

correspondent arrangement of passages with respect to time. This frequently happened by chance in Italy. We believe it was constant and instinctive in Corelli; but not from reflection or principle. Handel, from feeling, seldom was deficient in phraseology.

Both Müthel's concertos were published in 1767: Rousseau's *Lettre sur la Musique Française* in 1751, sixteen years anterior. His first, *concerto concertato*, consists of cembalo, two violins, tenor and base. The second of *cembalo concerto*, accompanied by two violins, two bassoons or violoncelli, tenor, and ripieno base.

We think Müthel much inferior to Emanuel Bach in grace; but superior to him in the solo parts given to the harpsichord, in which there are many common and unmeaning divisions; which, after the refinement and invention of his *sonatinas*, as he calls them, dedicated to the princess Emilia of Prussia, surprised and disappointed us. But in no one of Müthel's solo parts in his concertos is there a single common or vulgar passage to be found. He is, we believe, the first who wrote appoggiature in large notes, the exact length they should be played. The double dot, if not the first who used it in Germany, he was, at least, the second after Emanuel Bach. We used it in 1760 in a book of lessons, before we had seen the productions of either.

Having made these remarks on his concertos, and recovered his duet for two piano fortes, harpsichords, or clavichords, printed in a four-staff score, we shall examine it with equal rigour.

Rousseau saw the too great research and want of simplicity in Jomelli's *Miserere*, and in the *Mattutinadi morti* of Perez. Our friend Rousseau, (as a writer on music) pushed *simplicity*, and *unity of melody*, perhaps too far: there are effects produced by harmony and modulation, occasionally, quite independent of melody.

Müthel's works are become very scarce, and, on account of their difficulty, were never much known. We cannot afford plates for examples of what we now object to him; and these remarks are added to his article here to account for our unqualified praise at one period of refinement in the art of music, and confessing him not free from censure at another. The duet is still a curious composition, manifesting a powerful hand, great fertility of invention, and a

taste and refinement unknown, at the time, to all Europe, except to the Bach school.

MYRTIS, in *Ancient History* and *Biography*, a Grecian lady of distinguished abilities in poetry, of whom Pindar had his first instructions in his art. It was during period that Pindar became acquainted with the Corinna, who was likewise a student under Myrtis. Plutarch tells us, that he profited from the lessons, with Corinna, more advanced in her studies, gave him at this school. It is very natural to suppose, that the first poetical effusions of a genius so full of fire and imagination that of Pindar, would be wild and luxuriant; and Lucian has preserved six verses, said to have been the exordium of his first essay, in which he crowded almost all the subjects for song, which ancient history and mythology then furnished. Upon communicating this attempt to Corinna she told him smiling, that he should sow with the hand and not empty his whole sack at once. Pindar, however soon quitted the leading-strings of these ladies, his poetical nurses, and became the disciple of Simonides, now arrived at extreme old age; after which he soon surpassed all his masters, and acquired great reputation throughout Greece; but, like a true prophet, was less honoured in his own country, than elsewhere; for at Thebes he was frequently pronounced to be vanquished, in the musical and poetical contests, by candidates of inferior merit.

NANINO, GIOVANNI MARIA BA VALERANO, in *Biography*, was admitted into the pontifical chapel, as a tenor singer in 1577. He was a fellow student and in strict friendship with Palestrina. These two excellent masters opened a music-school together at Rome, where they formed many great scholars, among whom was Giov. Bernardino Nanino, a younger brother of Maria, according to Walther, but called by P. Martini his nephew, and Antonio Cifra. Antonio Liberati informs us of a circumstance, which will be readily believed; that Palestrina had no relish for the drudgery of attending a school, having his thoughts so much absorbed in his own studies; and that, leaving the care of the disciples to Nanino, his visits were not very frequent or long, calling only from time to time in order to explain to them such uncommon difficulties and doubts as impeded the progress of their studies, and to adjust the disputes which arose

among the professors, who in great numbers constantly attended the lectures there. Though Nanino was regarded by the Romans as one of the most learned musicians of his time, yet Sebastian Raval, a Spaniard, then at Rome, thinking they were all mistaken, and that he was himself very much his superior, challenged him and his countryman Soriano, another friend of Palestrina, to a musical combat, which was to be determined by a weapon they had both frequently wielded, the pen: in this engagement, however, the Spaniard was defeated. Many different sets of madrigals, by Nanino, were published at Venice during the latter end of the sixteenth century, which are now difficult to find; there are, however, in the " *Studii di Palestrina*, several of his chants, which are excellent. P. Martini, " *Storia della Musica*." has given in his catalogue of authors the titles of two very curious works: the first of these, by G. M. Nanino, is called " *Centocinquanta sette Contrappunti e Canoni, a 2, 3, 4, 5, 6, 7, 8, 11 Voc. Sopra de Cantofermo intitolato la Base di Costanzo Festa*;" the second is styled " *Trattato di Contrap. con la regola per far Contrappunto a mente, di G. M. Nanino e Bernardino Nanino, suo Nipote*."

NANINO, BERNARDINO, the younger brother of Maria, according to Antimo Liberati, was a person of very extraordinary abilities, who, by an inventive style, joined to a perfect knowledge of harmony, had greatly improved the art of composition. The only productions which we have seen of this master, are two or three chants in the " *Studii di Palestrina*."

NARDINI, PIETRO, the favourite disciple of Tartini. His performance on the violin was very much in the style of his master, highly polished and correct. He composed several books of solos for his instrument, in which he could not approach his master so nearly as in playing; and even in his performance there was a want of that energy and fire, in which no one of Tartini's pupils could ever come near him. He lived many years at Leghorn; but in 1770 he removed to Florence, where he was placed at the head of the grand duke's band. He died in 1794, very much lamented by his private friends, who regarded him as a man of great worth and probity.

NARES, DR., in *Biography*, organist and composer to his majesty, and brother to judge Nares,

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was a studious and sound musician, who had distinguished himself at York as an organ-player and composer of anthems, before his advancement to the chapel royal in 1758, as successor to Travers. On the death of Bernard Gates, he was likewise appointed master of the children of his majesty's chapel; and in both these capacities, his diligence in composing for the chapel, and instructing the children, to which he devoted his whole time, acquired him great respect. Besides his choral compositions, Dr. Nares published several books of lessons for the harpsichord, a royal pastoral on his majesty's nuptials, and a useful elementary treatise on singing. Dr. Nares, dying in 1783, was succeeded in the chapel royal by Dr. Arnold, and as master of the children by Dr. Ayrton.

NASSARRE, PABLO DE ZARAGOÇA, an ecclesiastic and organist of the royal convent in that city, author of a treatise on music in Spanish, entitled "Fragmentos Musicos," in four parts, or distinct treatises; in which are contained the general rules necessary for canto fermo, characters for lute, in measured music, counterpoint, and composition. Madrid, 4to. 1700.

The work is written in dialogue: the questions are pertinent, and the answers succinct and clear. In the first dialogue on canto fermo, examples are given, in Gregorian notes, of all the eight modes of the church.

In the second dialogue, the clefs, characters for time, and their proportions in canto figurato, or measured music, are explained; in which the old time-table is united with the new, from the maxima to the semi-quaver. A considerable part of this section is now useless in practice, unless in deciphering very old music.

In the third dialogue, the technical terms used in counterpoint are defined, and its rules explained. In this part of the work the author's knowledge of the history of counterpoint appears to be very superficial. He quotes Bacchius Senior in his definition. All his examples are written on canto fermo on four lines. But this section advances no further in composition than plain counterpoint, and the use of concords.

In the fourth dialogue, however, the use of discords, passing-notes, and ligatures, or binding-notes, is amply treated, and numerous short examples of

fugue on simple subjects are given; but none of canon or double counterpoint. The passages are all ecclesiastical, and much more ancient than the date of the book.

NAUMANN, JOHANN AMADEUS, in *Biography*, principal mæstro di cappella to the elector of Saxony, born near Dresden in 1745. This composer had no originality; he had formed himself on the flimsy style of Italy in the middle of the last century, before its coalition with the German school had been of service to both. He died at Dresden in 1801.

NEGRI, DON FRANCESCO, in *Biography*, a Venetian ecclesiastic, disciple of Lolli, an excellent performer on the harpsichord and violin, a composer of instrumental music, of motets and cantatas; but a mass of his composition, which was performed at a concerto spirituale for Geminiani's benefit in 1750, we thought at that time the finest music we had ever heard.

NERO, LUCIUS DOMITIUS Emperor of Rome

*Editorial note: Final passages after the biography proper, discussing music during his reign.*

In the 63d year A. C. he mounted the stage himself at Naples as a public singer. This was his first appearance as a strolling minstrel. His second was in Greece, in 66, where, as we have seen, he pretended, in imitation of Flaminius, to restore to the Grecian states their ancient liberties. After entering the lists with common musicians at the Olympic games, and acquiring the prize of music by corrupting the judges or his competitors, he travelled through Greece, not prompted by the laudable curiosity of visiting the antiquities of that once celebrated country, but by the low ambition of displaying his skill in singing and playing upon the cithara. He every where challenged the best performers, and, as may be imagined, was always declared victor. And that there might remain no memorials of other victors, he commanded all their statues to be pulled down, dragged through the streets, and to be either broken in pieces, or thrown into the common sewers.

At his return from Greece, he entered Naples, Antim, Albanum, and Rome, through a breach in the wall of each city, as an Olympic victor, carrying with

him in triumph, like spoils of the enemy, the prizes which he had extorted from the judges in musical contests: in the same car in which kings used to be brought in triumph, who had been vanquished by Roman generals, and with the same splendour, pomp, and solemnity, was Diodorus, a celebrated Greek performer on the cithara. with other eminent musicians, brought through the streets of Rome, leaving it doubtful which was the greatest, the vanity of Nero in imagining himself superior to these professed musicians, or their adulation in confessing themselves to have been vanquished by Nero.

The solicitude with which this emperor attended to his voice, as related by historians, is curious, and will throw some light upon the practices of singers in ancient times. Suetonius informs us, that to preserve his voice, he used to lie upon his back, with a thin plate of lead upon his stomach; took frequent emetics and cathartics; and abstained from all kinds of fruit, and such meats as were thought to be prejudicial to singers; and, at length, from the apprehension of hurting his voice, he ceased to harangue the soldiery or senate, contenting himself with issuing his orders in writing, or by the mouth of some of his friends or freedmen. After his return from Greece, he established about his person a *phonascus* or officer to take care of his voice: he would never speak but in the presence of this vocal governor, who was first to admonish him, when he spoke too loud, or strained his voice; and afterwards, if the emperor, transported by some sudden emotion, did not listen to his remonstrances, he was to stop his mouth with a napkin. The most effectual means of acquiring his favour was to commend his voice, which, according to Suetonius, was both thin and husky; to pretend raptures while he sung, and to appear dejected and very importunate, if, like many other singers, through caprice he desisted from doing what he himself most ardently desired.

Encouraged by the applause of the multitude, he appeared almost every day on the stage, inviting not only the senators and knights, but the whole populace and rabble of Rome, to hear him, generally in the theatre which he had built in his own palace. He frequently detained the audience not only the whole day, but the whole night: for till he was tired

himself and desisted, no one was on any account suffered to depart; so that women are said to have been delivered in the theatre, and several persons were so tired and disgusted with the performance, that, finding the gates of the palace shut, they either leaped over the walls at the hazard of their lives, or counterfeited death, in order to be carried out to their funeral. Some, by continuing night and day in the same posture, were seized with mortal distempers; these, however, they dreaded less than the resentment of the prince, which they would have unavoidably incurred by their absence. Besides the great number of secret observers employed to watch the countenances and behaviour of the audience, there were many open spies, who publicly set down the names of such as discovered the least symptoms of dissatisfaction: the vulgar were instantly punished by soldiery, for the least inattention; and upon persons of rank, the vengeance of the emperor was vented in a still more dreadful manner. Vespasian, afterwards emperor, greatly provoked the anger of Nero, by escaping from the theatre during the time of performance: however, fearing the consequences of the offence which he had given, he returned, in order to make reparation; but, unfortunately falling asleep while the emperor was singing, this male siren was so enraged at his inattention, that it would have cost him his life, if his friends, men of the highest rank and merit, had not employed their prayers and mediations in his behalf.

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NICOLINO GRIMALDI, IL CAVALIERE, in *Biography*, commonly known by the name of Nicolini.

*Editorial Note : Wrongly alphabetised. Should be under Grimaldi.*

This great singer, and still greater actor, arrived in England in the year 1708, which forms an era in the annals of our Lyric theatre; as he was the first vocal performer of the highest class from Italy that trod our stage, and gave us a taste at once of fine singing and fine acting. He was a native of Naples; his voice was at first a *soprano*, but afterwards descended into a full and rich *contralto*. The first

operas in which we have met with his name in Italy, were "Tullo Ostilio" and "Xerse," two dramas composed by John Bononcini for Rome, in 1694, in which he performed with the celebrated Pistocchi, the founder of the Bologna school of singing. So that Quadrio has ranked him very properly among the great opera singers who began to appear between 1690 and 1700. In 1697 and 1698 we find him the principal singer in the Neapolitan operas; and in 1699 and 1700 again at Rome. From this period till his arrival in England, whither he was drawn, as Cibber informs us, chap. xi. p. 315, by the report of our passion for foreign operas, "without any particular invitation or engagement," he sung at Venice, Milan, and other cities of Italy where the musical drama was established. Before his abilities as a singer are considered, let us remind the reader of sir Richard Steele's eulogy upon him, in the *Tatler*, No 115, as an actor; where, after calling the opera (it was "Pyrrhus and Demetrius") "a noble entertainment," he adds, "for my own part I was fully satisfied with the sight of an actor, who, by the grace and propriety of his action and gesture, does honour to the human figure. Everyone will imagine I mean signior Nicolini, who sets off the character he bears in an opera by his action, as much as he does the words of it by his voice. Every limb and every finger contributes to the part he acts, insomuch that a deaf man may go along with him in the sense of it. There is scarce a beautiful posture in an old statue which he does not plant himself in, as the different circumstances of the story give occasion for it. He performs the most ordinary action in a manner suitable to the greatness of his character, and shews the prince even in the giving of a letter, or dispatching of a messenger. Our best actors," continues he, "are somewhat at a loss to support themselves with proper gesture, as they move from any considerable distance to the front of the stage; but I have seen the person, of whom I am now speaking, enter alone, at the remotest part of it, and advance from it with such greatness of air and mien, as seemed to fill the stage, and at the same time commanded the attention of the audience with the majesty of his appearance."

The opera prices were raised on the arrival of this performer, the first truly great singer who had ever sung in our theatre, to 15s. for the boxes on the

stage, half a guinea the pit and other boxes, and first gallery five shillings. Nicolini was a phenomenon that occupied the attention at this time of the whole nation; not only sir Richard Steele has celebrated the majesty of his appearance on the stage in the *Tatler*; but Mr. Addison, not in very good humour with operas so soon after the failure of his "Rosamond," celebrates the abilities of Nicolini as an actor in the *Spectator*, No. 13, after several humorous papers on the combat with the lion in the opera of "Hydaspes," with very high and serious panegyric. "It gives me a just indignation," says he, "to see a person whose action gives new majesty to kings, resolution to heroes, and softness to lovers, thus sinking from the greatness of his behaviour, and degraded into the character of the London 'prentice. I have often, wished, that our tragedians would copy after this great master in action. Could they make the same use of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an English tragedy appear with that action, which is capable of giving a dignity to the forced thoughts, cold conceits, and unnatural expressions of an Italian opera." In 1712, when Nicolini appeared in the opera of "Antiochus" for the last time before his departure for Italy, as was imagined for ever, Mr. Addison, in the *Spectator* for June 14th, No. 405, says, "I am sorry to find, by the opera bills for this day, that we are likely to lose the greatest performer in dramatic music that is now living, or that perhaps ever appeared upon a stage. I need not acquaint my readers that I am speaking of signior Nicolini. The town is highly obliged to that excellent artist, for having shewn us the Italian music in its perfection, as well as for that generous approbation he lately gave to an opera of our own country, in which the composer endeavoured to do justice to the beauty of the words, by following that noble example, which has been set him by the greatest foreign masters in that art." This is all allusive to the opera of "Calypso," with the fifth performance of which the season was closed, June 25th. Nicolini, however, returned to England, and in the year 1715 we find him performing in Handel's opera of "Rinaldo," and receiving his accustomed applause. And, according to the ideas which tradition gives us of the abilities of this performer, his part in "Rinaldo" must have drawn out all his powers both as a singer and actor.

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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He continued here till the year 1717, when he returned to Italy for the last time; but continued in favour there as an actor, after his vocal powers were faded, and a new style of singing was established; for in 1723 we still find him at Rome with the *Tesi*, in Leo's "Timocrate."

NORTH, FRANCIS, *Lord GUILFORD*, in *Biography*, lord keeper of the great seal in the reign of Charles II. and James II., was the third son of the second Dudley lord North, baron of Kertling, vulgò Catlage, &c. From Bury school, where he made great proficiency in grammar-learning, he was removed to St. John's college in Cambridge, and admitted a fellow-commoner in 1653. Here he acquired great reputation by his assiduity and attainments, and recommended himself to the esteem of his associates by the sprightliness of his conversation. From the university he removed to the Middle Temple, and prosecuted various studies with singular diligence; so that he not only gained the knowledge of the French, Italian, Spanish, and Dutch languages, but became a good lawyer, and a proficient in history, mathematics, philosophy, and music. By the variety of his studies, and particularly by the practice of music, he was relieved in his other pursuits. Availing himself of the friendship and instructions of sir Jeffery Palmer, attorney-general, and the Hydes, he became eminent in his profession; and in the Norfolk circuit, which he usually attended, he was employed as counsel in every important cause. Tired of the routine of his profession after having been both solicitor and attorney-general, he aspired to the post of lord chief justice of the common pleas, and at length succeeded to his wishes in obtaining it. Upon the death of the chancellor Nottingham, the great seal was committed to his custody, and he was advanced to the peerage with the title of lord Guilford, by letters patent bearing date September 27, 1683. The number of his avocations, and the unpleasantness of some of his connections after the death of king Charles, induced him to request the king's leave to quit the seal. Not succeeding in his application, he sought temporary relief by retirement into the country; but he died at his house in Wroxton, in 1685. Although his private character was strictly virtuous and unexceptionable, he is charged with having been too much influenced by the court, so as even to endanger the Protestant

religion in this kingdom. His relation and advocate, Roger North, has endeavoured to vindicate him from all reproaches of his public character, in his "Examen," and in his "Life of the Lord Keeper Guilford."

Philosophy and science, during the 17th century, seem to have interested themselves, and lent their aid in the refinement and melioration of musical sound, more than at any other period. Sir Francis Bacon, Kepler, Galileo, Mersennus, Des Cartes, Kircher, and, after the establishment of the Royal Society in London, lord keeper North, lord Brouncker, Narcissus, bishop of Ferns, Dr. Wallis, Dr. Holder, and sir Isaac Newton, have all thought harmony, and the philosophy of sound, objects worthy of their most profound meditations and researches. The lord keeper used to say, that if he had not diverted his attention by the study of modern languages and the fine arts, and by the practice of music particularly, he should never have been a lawyer.

He published, in 1677, "A philosophical Essay of Music, directed to a Friend." Though some of the philosophy of this essay has been since found to be false, and the rest has been more clearly illustrated and explained, yet, considering the small progress which had been made in so obscure and subtil a subject as the propagation of sound, when this book was written, the experiments and conjectures must be allowed to have considerable merit. The scheme, or table of pulses, at the beginning, showing the coincidence of vibrations in musical concords, is new, and conveys a clear idea to the eye, of what the ratio of sounds, in numbers, only communicates to the intellect. These coincidences, upon which the degrees of perfection in concords depend, being too rapid for the sense of hearing to enable us to count, are here delineated in such a manner, as explains the doctrine of vibrations even to a person that is deaf. This pamphlet, containing only 35 pages, was published without the name of the author; but afterwards acknowledged to have been the work of lord keeper North, in the life of that nobleman, written by his brother, the honourable Roger North. His delineation of the harmonica! vibration of strings seems to have been adopted by Euler, in his "Tentamen novæ Theoræ musicæ." The keeper is said, in the Biographical Dictionary, to have

composed several concertos in two and three parts. Now no composition, in fewer than four or five parts, is ever honoured with the title of concerto; nor was this title given to instrumental music during the life of lord Keeper North, who died in 1685. The concertos of Corelli, Torelli, and Alessandro Scarlatti, in seven and eight parts, the first of the kind, were not published till the beginning of the last century. Fancies in two and three parts, indeed, were, we believe, sometimes called consorts. And when it is asserted, in the same dictionary, that lord keeper North may be esteemed the father of musical philosophy, it should have been added, in this country; for Galileo in Italy, and Mersennus in France, had deeply investigated the subject of harmonics many years before the publication of the lord keeper North's ingenious essay.

NORTH, THE HON. ROGER, brother of the preceding, was likewise brought up to the law, and was attorney-general to James II. He published an "Examen into the Credit and Veracity of a pretended complete History," viz. Dr. White Kennet's History of England, and also the lives of his three brothers, the lord keeper Guilford, sir Dudley North, and the Rev. Dr. John North. In these pieces there is much curious and truly valuable information, but not without considerable partiality.

The Hon. Roger North was a dilettante musician of considerable taste and knowledge in the art, and who watched and recorded its progress during the latter end of the 17th, and beginning of the 18th century, with judgment and discrimination; leaving behind him, at his decease in 1733, a manuscript, entitled "Memoirs of Music," to which being favoured with access, we found it of great use in the history of English secular music, during the period to which his memoirs are confined. See JENKINS, and NICOLA MATTEIS.

This honourable cultivator and patron of music lived chiefly at Rougham, in Norfolk, where his life was extended to the age of 83. He had an organ, built by father Smith, for a gallery of 60 feet long, which he erected on purpose for its reception. There was not a metal pipe in this instrument, which we saw and heard in the year 1752, yet its tone was as brilliant, and infinitely more sweet, than if the pipes had been all of metal. North, Dudley, Lord, the third baron of that family, was reckoned one of the finest

gentlemen in the court of king James, but in supporting that character he dissipated away the greater part of his fortune. In 1645 he appears to have acted with the parliament, and was nominated by them to be administrator of the admiralty, in conjunction with the great earls of Northumberland, Essex, and Warwick. He died at the age of 85. The latter part of his life he passed in retirement, and wrote a small folio of miscellanies, in prose and verse, under the title of "A Forest promiscuous of several Seasons' Productions," in four parts, 1659.

OKENHEIM, or HOKENHEIM, in *Biography*, the oldest and most venerable composer in parts on the continent, of whose works we have been able to find any remains.

M. le Duchat, in his notes upon Rabelais, says he was a native of Hainault, and treasurer of St. Martin de Tours; but we believe this assertion was hazarded more with the patriotic view of making Okenheim as much a Frenchman as possible, than from proof or conviction; for he was always spoken of as a Netherlander by his contemporaries, Tinctor, Franchinus, and even in the "Deploration," or Dirge, written upon his death, which his scholar, Jusquin, set to music in five parts, as well as in the following, which was set by Guillaume Crespel:

"Agricola, Verbonnet, Prioris,  
Josquin des Pres, Gaspard, Brunel, Compere,,  
Ne parlez plus de joyeux chants, ne ris,  
Mais composez un *ne recorderis*,  
Pour lamenter nostre maistre et bon pere."

There is still another dirge,, in Latin, on the death of Okenheim, set to music by Lupi, a Netherlander, and composer of eminence in the time of the emperor Charles V., many of whose Latin motets, and French songs, in parts, are preserved in the museum collections, as are those of Crespel, the composer of the French "Deploration," just cited.

Little more is recorded concerning the life of Okenheim, than that he was a Netherlander, who flourished in the fifteenth century, produced many learned and elaborate compositions for the church, and had many scholars, by whom he seems to have been much beloved and respected. It is, indeed, often mentioned to his honour, that he was the master of Jusquin: but he seems to. have been as fortunate in: a disciple, as Jusquin in a master: as no

great professor is sure of making great scholars in any art, unless he have genius and diligence to direct; and it is only from such fortunate and rare concurrences that the narrow limits of mediocrity are surpassed, or the wild effusions of youthful ardour restrained.

None of the musical writers of the sixteenth century forget to tell us that Okenheim composed a motet in thirty-six parts: of what these parts consisted, or how they were disposed, is not related by Ornithoparcus, Glareanus, Zarlino, or any one who mentions the circumstance, which all seem to have received from tradition. But of our countryman, Bird, a song is still preserved in forty parts; yet though, we have seen this effort of science and labour, the effects must still be left to imagination, for where shall we find forty voices, assembled together, that are able to perform it.

We may, however, deduct from the reputation of Okenheim all the increase it received from the story of his Polyphonic composition, and there will still remain sufficient cause for the respect and wonder of contrapuntists, in the fragments only of his works which have been preserved in the "Dodecachordon" of Glareanus. This writer tells us that he was fond of the *Καθολικα* in the cantus; that is, of composing a melody which may be sung in various modes, or keys, at the pleasure of the performer, observing only, the ratio or relation of consonant notes in the harmony.

Okenheim likewise composed a mass for three and four voices, *ad omnem tonum*, which, as the words imply, might be sung in any of the three species of diatessaron, each part beginning at *ut*, *re*, *mi*, or in *c*, *f*, *g*, major, and *d*, *e*, *a*, minor, on which account no indicial clef is marked; as the performer, at setting off, has his choice of any of the modes, or ecclesiastical keys. Indeed all the fragments from Okenheim are inserted in Glareanus, without bars, clefs, or accidental flats and sharps.

It is not certain when Okenheim died, but he is generally mentioned as a composer of the fifteenth century, and we have met with no proof of his existing in the next.

ODINGTON, WALTER, in *Biography*, a monk of Evesham, in Worcestershire, of whose writing a treatise is preserved in the library of Bene't college, Cambridge, that is so copious and complete, with

respect to every part of music when it was written; that if all other musical tracts, from the time of Bœthius to Franco and John Cotton, were lost, our knowledge would not be much diminished, if this MS. was accessible.

The ingenious author of this work was eminent in the early part of the thirteenth century, during the reign of Henry III. not only for his profound knowledge in music, but astronomy, and mathematics in general. The translator and continuator of Dugdale's *Monasticon*, speaks of him among learned Englishmen of the order of St. Benedict in the following manner:

"Walter, monk of Evesham, a man of a facetious wit, who applying himself to literature, lest he should sink under the labour of the day, the watching at night, and continual observance of regular discipline, used at spare hours to divert himself with the decent and commendable diversion of music, to render himself the more chearful for other duties." This apology, however, for the time he bestowed on music, was needless; for it was, and is still, so much the business of a Romish priest, that to be ignorant of it disqualifies him for his profession. And at all times, where an ecclesiastic thought it necessary to trace the whole circle of the sciences, music having the second or third rank, could not be neglected. But what this author adds farther concerning Odington is still less defensible: "Whether," says he, "this application to music drew him off from other studies I know not, but there appears no other work of his than a piece entitled "Of the Speculation of Musick." Yet we are told by Pits, Bale, Tanruer, Moreri, and all his biographers, that he wrote " *De Motibus Planetarum*, et de *Mutatione æris*," as well as on other learned subjects. As Walter of Evesham lived at a period which furnishes but few records concerning the state of music in England; and as we are acquainted with no other copy of his MS. than that which is preserved at Cambridge, we shall be somewhat the more minute in describing its contents, and pointing out its peculiarities.

The first page, only, has been injured by time, and some vacuities have been left by the scribe, which seem intended to have been filled up with red ink. The work is divided into six parts, or books.

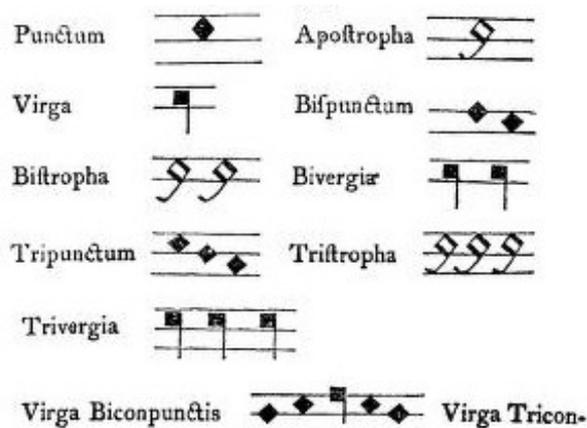
The first, "De Inequalitate Numerorum et eorum habitudine," contains ten chapters, on the division of the scale, and harmonical proportions.

The second part consists of eighteen chapters. In the introduction to this part he calls the concords *symphonies*, which is frequently the language of Hubald, Odo, and Guido. The first chapter is an "Eulogium upon Music," in which he enumerates the nine Muses and their attributes; speaks of David's power over the evil spirit of Saul, by means of his harp; quotes Clemens Alexandrinus, but not in Greek; and after giving the invention of instruments to Tubal, relates the manner in which Pythagoras discovered harmonical proportions by the weights of a blacksmith's hammers. Speaks of major and minor semitones, and of the comma. He has a long chapter on the proportions of the major and minor thirds: here he takes occasion to describe the different kinds of human voices, from the shrill cries of the infant to the deep and dying groans of an old man; but mentions not those of the *evirati*. Accounts for the thirds having been regarded as discords by the ancients who adhered to the proportions of Pythagoras; and says, that to please in harmony they must necessarily be altered, or, as it was afterwards called, *tempered*. In his seventeenth chapter he gives a list of the concordant discords, *concordes discordiæ*, or the less perfect double sounds; and these he says are six: the minor and major third; the *diapente cum tono*, or major sixth; the two tenths, or octaves of the thirds; and the diapason and diatessaron, or eleventh.

The third part is chiefly speculative, and confined to harmonics: forming the scale, and dividing the monochord, by numbers, and giving rules for the proportions of organ pipes, and the casting of bells. He speaks of the three kinds of melody, "De tribus generibus Cantilicnse;" and after describing the diatonic, chromatic, and enharmonic of the ancients, he supports his opinions by the authority of Nichomachus. Greek musical authors, or at least their doctrines and technical terms, seem familiar to Odington, who quoted the first book of Euclid at the beginning of his work, and in this third part he gives the characters and names of the notes in the Greek scale, and translates them into the same language as Martianus Capella and Boethius. In his chapter "De Organis componendi," he gives a diagram of

numbers and intervals, in naming which by the letters of the alphabet he begins with the Greek Γ, and goes on from A to S. At the side of the diagram he mentions the Greek names of the several tetrachords and consonances; with the numbers, tones, and semi- tones. All this is manifestly for the proportions of pipes in the instrument called an *organ*, not the *organum*, or second voice part in discant, of which he treats in his last book, as will appear farther on. This and his chapter "De Cymbalis faciendis," or casting of bells, are curious, and the first instructions of the kind that we have ever seen among the MSS. of the middle ages.

Names and figures occur in this work of such notes as were in use in the Western church before the invention of lines, many of which were not merely characters to express the elevation and depression of sounds, but, according to Odington, these characters extended their import to the inflections of the voice in almost every species of interval, while groups of notes were expressed by a single term of art; and as but few such characters and technical terms occur in any other author, we shall insert, for the satisfaction of curious readers, the following specimens:



punctis — condiatessaries, condiapentis, Sec. &c.

He gives examples of all these in similar characters; that is, in breves with a long, as far as six notes, or a hexachord ascending and descending, but without calling them by those names.

The following are characters to express wider intervals, and short passages:



He has many more, which seem never to have been adopted by succeeding writers.

After explaining these characters, he speaks of the modern expedient of naming the sounds from the syllables of the hymn "Ut queant laxis," &c. but without mentioning Guido. Then gives the great system or scale in septenaries, after Guido's manner, in capital, small, and double letters. Here he speaks of *voces mobiles* in the ancient manner, and of *F quadrata*, as used in *musica falsa*, or transpositions, not, says he "per dissonem, sed extranea et apud antiquos inusitata." Then he has a chapter "De Mulationibus," in which he explains the change of names in solmisation in the same manner as was done by succeeding writers long after his time.

The rest of this book is employed in describing different kinds of ecclesiastical chants, and in giving rules for composing them. Then dividing the modes into authentic and plagal, he gives examples of *canto fermo*, which seem more florid than appear in missals of the same period. The two following intonations, which he gives upon five lines, will serve as specimens:



The *euouæ*, initials, and finals of all the modes, are given in this kind of notation very amply, and always on five lines, and spaces. At the beginning of the last chapter of this book the words *Ananes*, *Neanes*, *Nana*, &c. used by Odo and the modern Greeks in their intonations, occur. This seems the

most complete description and notation of the ecclesiastical chant that we have found in any author of equal antiquity.

In the sixth and last part, besides the "Camus Mensurabilis," he treats "De Generibus Cantuum Organorum, et de Compositione Cantuum Organorum," of organizing chants, or the composition of organic or second parts to chants; and first, "De Organo Puro." Here we meet with all the *technica* of later times, as tenor, motetus, coloratus, cantilena, and rondellus. The musical examples, however, as usual in old manuscripts, are incorrect, and frequently inexplicable, owing to the ignorance of music in the transcribers; but if this tract were corrected, and such of the examples as are recoverable, regulated and restored, it would be the most ample, satisfactory, and valuable, which the middle ages can boast; as the curious inquirer into the state of music at this early period may discover in it not only what progress our countrymen had made in the art themselves, but the chief part of what was then known elsewhere.

ODO, in *Biography*, a Romish saint and abbot of Clugny in the 10th century

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Mabillon (*Acta Sanct. ord. 5. Bened. torn. vii. p. 126.*) ranks Odo at the head of literature and the polite arts at the beginning of the tenth century. He studied under St. Remi, at Paris, and, among other sciences, applied himself so successfully to music, that he was afterwards regarded as the most learned musician of his time. He made three several voyages to Rome, in 936, 938, and 942, where, it is natural to suppose, he acquired a perfect knowledge of the Gregorian chant, and was initiated in all the refinements that were then practised in St. Peter's church and the pontifical chapel.

Some of his hymns, chants, and anthems, are still preserved in the Romish church; and there are two copies of a MS. tract upon music, of his writing, in the king of France's library at Paris. They are in separate volumes, and both bound up with many other ancient musical treatises. There is a tract of great antiquity in the library of Baliol college, Oxford, which, by the initial sentence "Quid est

musica?" we once imagined to have been written by Odo; but are now convinced that it is the work of Guido himself: for, in carefully perusing, and collating it with the extracts we had made from the *Enchiridion* of Odo, in the libraries of the late king of France, and elsewhere, as well as with the quotations from it in the *Musical Histories* of P. Martini, and the prince Abbot Gerbert, we find it to be totally a different work, agreeing in nothing but the initial question. But the most beautiful and perfect copy which we have seen, and which perhaps can now be found of the scarce and curious tracts upon music, by the venerable monk Hubald, of St. Amund, and St. Odo, abbot of Clugny, subsist in the library of Bent't college, Cambridge.

We come now to the celebrated *Enchiridion* of Odo, which is written in dialogue, and mentioned with respect, even by Guido himself. "Incipit Scholium *Enchiridij de Arte Musica*." The dialogue is between a master and his disciple.

The diagrams and musical examples are all given in the same characters as those of Hubald. His doctrine of the tones, or ecclesiastical modes, is illustrated by innumerable specimens in this kind of notation.

In this treatise, the barbarous and unmeaning words, in Gothic letters, occur, which the Greek church used during the ninth, tenth, and eleventh centuries, to characterize the modes or tones: *Nonanæane, Næane, Noiæane, Anoaïs*. The terms like these are still retained by the modern Greeks in their ecclesiastical music, as we find by Leo Allatius, and by the Abate Martini's papers.

The entablature, or notation of Hubald and Odo, very much resemble each other, as does their counterpoint; indeed these ecclesiastics were not only contemporaries and friends, but disciples of Remi, monk of St. German d'Auxerre; and Odo, the youngest of the two, survived Hubald but twelve years.

The first part of this tract ends thus:

"Præterea et grata symphoniarum commixtio maximum suaviutenti cantilenis adjicet."

And in the second part he proceeds to the explanation of this extraordinary symphonic sweetness; which, he tells his disciple, consists in the

pleasing mixture of certain sounds, such as the octave, 5th, 4th, &c.

Then follow examples of organising in all his six concords, which are only those of the ancients, 4th, 5th, 8th, 11th, 12th, and 15th; and in giving an example in four parts, where he doubles the organum and principal part to these words, *Nos qui vivimus*, they move constantly in these intervals, unison, 4th, 8th, and 11th.

The author next proceeds to give the ratio of sounds, and to shew the alliance between music and mathematics, calling arithmetic the mother of musical tones.

He afterwards treats of the proportions of flutes or musical pipes, to which he applies his harmonics. The last chapter is a summary of the tones or modes of canto fermo; and here, as elsewhere, his examples are always in the same hieroglyphic notation: N O J A F N O I F E F A I F N E—&c.

This last chapter is not quite perfect; the transcriber having omitted some of the musical examples and diagrams. Only six of the eight modes are finished. The seventh, however, is begun, and not more than one, or two pages at most, can be wanting to complete these two scarce and valuable relics of the first essays at modern harmony; which, however rude, uncouth, and barbarous, continued in the church without offending Christian ears, for more than three centuries: for the monk Engelbert, who, in the latter end of the thirteenth century, at the instigation of his friends, wrote a treatise on music, tells us, that all regular discant consists of the union of 4ths, 5ths, and 8ths.

It has already been shewn that this kind of harmony, miserable and nauseous as it would be to our palates, did not offend Guido; on the contrary, he recommends the regular succession of fourths above all other concords, to excite and express pleasure and jubilation. Nor do any advances or attempts at variety seem to have been made in counterpoint from the time of Hubald to that of Guido: a period of more than a hundred years.

Indeed it is hardly possible to examine the last specimen of Hubald's counterpoint, without being astonished that no advances had been made in the art for a whole century; for, with all its faults and crudities, it is at least equal to the best combinations of Guido. But perhaps Hubald's inventions or

improvements never escaped the confines of his convent, or at most, were only published in his own diocese ; and, like the proposals of other ingenious men, whose views are extensive, and who anticipate future discoveries, they were not adopted or reduced to practice in his life-time. His idea that one voice might wander at pleasure through the scale, while the other remains fixed, shews him to have been a man of genius and enlarged views, who disregarding rules, could penetrate beyond the miserable practice of his time into our *points d'orgue*, *pedalè*, and multifarious harmony upon a holding note or single base, and suggest the principle, at least, of the boldest modern harmony. Odo is the only one of his contemporaries, or successors, whose writings have come to our knowledge, that has imitated his notation.

ORGITANO, PAOLO, in Biography, a Neapolitan performer and composer for the harpsichord in 1770, the best which Naples could boast; but, as a player, much inferior to many at that time in England; and as a composer, he was surpassed, both in force and good taste, by thousands in Germany. But the Neapolitans, since the time of Memo Scarlatti, have never piqued themselves on instrumental excellence. Vocal compositions and vocal perfection in performance, are the grand desideratum, not only at Naples, but of all Italy.

ORISICCHIO, in Biography, an eminent composer for the church, at Rome, in 1770. He then ranked so high for the elegance, as well as science, of his ecclesiastical compositions, in Pergolesi's style, that upon any festival, wherever he was *mæstro di cappella*, and had composed a mass, there was sure to be a great crowd.

ORLANDO DI LASSO, a native of Mons, in Hainault, born 1520. Orlando not only spent many years of his life in Italy, but had his musical education there; having been carried thither surreptitiously, when a child, on account of his fine voice. The historian Thuanus, who has given Orlando a place among the illustrious men of his time, tells us, that it was a common practice for young singers to be forced away from their parents, and detained in the service of princes; and that Orlando was carried to Milan, Naples, and Sicily, by Ferdinand Gonzago. Afterwards, when he was grown up, and probably had lost his voice, he went

to Rome, where he taught music during two years; at the expiration of which, he travelled through different parts of Italy and France with Julius Cesar Brancatius, and at length, returning to Flanders, resided many years at Antwerp, till being invited by the duke of Bavaria to Munich, he settled at that court, and married. He had afterwards an invitation, accompanied with the promise of great emoluments, from Charles IX. king of France, to take upon him the office of master and director of his band; an honour which he accepted, but was stopped on the road to Paris, by the news of that monarch's death. After this event he returned to Munich, whither he was recalled by William, the son and successor of his patron Albert, to the same office which he had held under his father. Orlando continued at this court till his death, in the year 1593, at upwards of 70 years of age. His reputation was so great, that it was said of him, " Hic ille Orlandus Lassum, qui recreat orbem."

As he lived to a considerable age, and never seems to have checked the fertility of his genius by indolence, his compositions exceed in number even those of Palestrina. There is a complete catalogue of them in Draudius, amounting to upwards of fifty different works, consisting of masses, magnificats, passiones, motets, and psalms; with Latin, Italian, German, and French songs, printed in Italy, Germany, France, and the Netherlands.

He was certainly one of the most fertile and able musicians whom Europe had then known, since the invention of counterpoint. Among the great number of his works, the " *Magnum Opus Orlando di Lasso complectens omnes Cantiones quas Motetas vulgò vocant tam antea editas, quàm hactenus nondum publicatas, a 2 ad 12 Voc, Monachii, 1604,*" 7 vols, in folio, is much esteemed. But in France, his popularity chiefly arose from the great number of songs by Ronsard and Clement Marot, which he set to music, and which were printed by Adrian le Roy, from 1576 to 1584. His compositions were in high favour in England, during the reign of queen Elizabeth.

Two of Orlando di Lasso's sons, Ferdinand and Rodolph, were able musicians, and both in the service of Maximilian, duke of Bavaria; the eldest as chapel-master, and the other as organist to that prince. They were these musicians who collected

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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their father's works, in 7 vols, folio, and published them in a very splendid and sumptuous manner, dedicating them to their patron, the sovereign of Bavaria. The general reception, however, of these compositions, seems not to have equalled the expectations of the editors: other productions had taken possession of the public ear and favour. It is, we fear, in vain to hope for the revival of old music; too many are interested in the success of the new; and such are the vicissitudes of what are called taste and expression in this art, that if sufficient probity and zeal could be found in fashionable performers, to incline them to attempt doing justice to the productions of former times, it is hardly possible for them to succeed; the accent, energy, and expression are either lost in the execution, or unintelligible to the hearers. There is, indeed, as little chance for a musician of the present age to perform such productions in the manner of the times in which they were composed, as to pronounce a foreign language as well as his own; and if, against all calculation, he should succeed, this music will still be an unknown tongue to the public.

We saw, in 1772, Orlando's tomb in the Recollet's church-yard at Munich. On it are carved his own figure, with those of his wife, three sons, and eight daughters, kneeling by him; date 1595, with a long Latin epitaph.

ORNITHOPARCHUS, ANDREAS, in *Biography*, was born at Meinungen: he was master of arts, and author of the most general and extensive treatise on practical music, that was produced in Germany after the writings of Gaffurio had appeared. His treatise was called *Micrologus* in imitation of Guido, and published at Cologn in 1535, though Walther thinks that was not the first edition. The author chiefly cites John Tinctor, Franchinas, and the tract written by our countryman John Cotton, whom he calls pope John XXII. His treatise, though the best of the time, seems too meagre and succinct to have been of great use to the students of such music as was then practised. It was, however, translated into English in 1609, seventy years after its first publication, by our countryman John Dowland, the celebrated lutenist; a labour which he might have well spared himself, as Morley's Introduction, which was so much more full and satisfactory, precluded all want of such a work as that of Ornithoparchus.

ORPHEUS, in *Grecian History*, and *Mythology*, is one of the most ancient and venerable names among the poets and musicians of Greece. His reputation was established as early as the time of the Argonautic expedition, in which he was himself an adventurer: and is said by Apollonius Rhodius; not only to have incited the Argonauts to row by the sound of his lyre, but to have vanquished and put to silence the Sirens, by the superiority of his strains. Yet, notwithstanding the great celebrity he had so long enjoyed, there is a passage in Cicero, which says, that Aristotle, in the third book of his poetics, which is now lost, was of opinion that such a person as Orpheus never existed; but as the work of Cicero, in which this passage occurs, is in dialogue, it is not easy to discover what was his own opinion upon the subject, the words cited being put into the mouth of Caius Cotta. And Cicero, in other parts of his writings, mentions Orpheus as a person of whose existence he had no doubts. There are several ancient authors, among whom is Suidas, who enumerate five persons of the name of Orpheus, and relate some particulars of each. And it is very probable that it has fared with Orpheus as with Hercules, and that writers have attributed to one the actions of many. But however that may have been, we shall not attempt to collect all the fables that poets and mythologists have invented concerning him. They are too well known to need insertion here. We shall, therefore, in speaking of him, make use only of such materials as the best ancient historians, and the most respectable writers among the moderns, have furnished towards his history.

Dr. Cudworth, in his "Intellectual System," after examining and confuting the objections that have been made to the being of an Orpheus, and, with his usual learning and abilities, clearly establishing his existence, proceeds, in a very ample manner, to speak of the opinions and writings of our bard, whom he regards not only as the first musician and poet of antiquity, but as a great mythologist, from whom the Greeks derive the Thracian religious rites and mysteries.

"It is the opinion," says he, "of some eminent philologers of later times, that there never was any such person as Orpheus, except in Fairy-land; and that his whole history was nothing but a mere romantic allegory, utterly devoid of truth and

reality. But there is nothing alleged for this opinion from antiquity, except the one passage of Cicero concerning Aristotle, who seems to have meant no more than this, that there was no such poet as Orpheus anterior to Homer, or that the verses vulgarly called Orphical were not written by Orpheus. However, if it should be granted that Aristotle had denied the existence of such a man, there seems to be no reason why his single testimony should preponderate against the universal consent of all antiquity, which agrees that Orpheus was the son of œager, by birth a Thracian, the father, or chief founder of the mythological and allegorical theology amongst the Greeks, and of all their most sacred religious rites and mysteries; who is commonly supposed to have lived before the Trojan war, that is, in the time of the Israëlith judges, or at least to have been senior both to Hesiod and Homer, and to have died a violent death, most affirming that he was torn in pieces by women. For which reason, in the vision of Herus Pamphylius, in Plato, Orpheus's soul, passing into another body, is said to have chosen that of a swan, a reputed musical animal, on account of the great hatred he had conceived for all women, from the death which they had inflicted on him. And the historic truth of Orpheus was not only acknowledged by Plato, but also by Isocrates, who lived before Aristotle, in his oration in praise of Busiris; and confirmed by the grave historian, Diodorus Siculus, who says, that Orpheus diligently applied himself to literature, and when he had learned τα μυθολογούμενα, or the mythological part of theology, he travelled into Egypt, where he soon became the greatest proficient among the Greeks, in the mysteries of religion, theology, and poetry. Neither was this history of Orpheus contradicted by Origen, when so justly provoked by Celsus, who had preferred him to our Saviour; and, according to Suidas, Orpheus the Thracian was the first inventor of the religious mysteries of the Greeks, and that religion was thence called Threskeia, as it was a Thracian invention. On account of the great antiquity of Orpheus, there have been numberless fables intermingled with his history, yet there appears no reason that we should disbelieve the existence of such a man"

The bishop of Gloucester speaks no more doubtfully of the existence of Orpheus, than of Homer and Hesiod, with whom he ranks him, not only as poet, but also as a theologian, and founder of religion. This learned author has thrown new lights upon the character of Orpheus; our pursuits are somewhat different; it was his business to introduce him to his readers as a philosopher, a legislator, and a mystagogue; and it is ours, after establishing his existence, to rank him among the first cultivators of music and poetry, and to give him that exalted and respectable station among illustrious bards, which has been allowed him by almost all antiquity.

The family of Orpheus is traced by sir Isaac Newton for several generations ; " Sesac passing over the Hellespont, conquers Thrace, kills Lycurgus, king of that country, and gives his kingdom, and one of his singing women, to Ocagrus, the son of Tharops, and father of Orpheus; hence Orpheus is said to have had the muse Calliope for his mother."

He is allowed by most ancient authors to have excelled in poetry and music, particularly the latter, and to have early cultivated the lyre, in preference to every other instrument; so that all those who came after him were contented to be his imitators; whereas he adopted no model, says Plutarch; for before his time no other music was known, except a few airs for the flute. Music was so closely connected in ancient times with the most sublime sciences, that Orpheus united it not only with philosophy, but with theology. He abstained from eating animal food, and held eggs in abhorrence as aliment, being persuaded that the egg subsisted before the chicken, and was the principle of all existence: both his knowledge and prejudices, it is probable, were acquired in Egypt, as well as those of Pythagoras, many ages after.

The passage in which Aristotle is said to have denied the existence of Orpheus is lost, and it now rests on Cicero's quotation, who afterwards, in other works, restores him to life. With respect to his abstaining from the flesh of oxen, Gesner supposes it to have proceeded from the veneration shewn to that animal, so useful in tillage, in the Eleusinian mysteries, instituted in honour of Ceres, the goddess of agriculture. And with respect to theology, Diodorus Siculus tells us that his father œagrus gave

him his first instructions in religion, imparting to him the mysteries of Bacchus, as they were then practised in Thrace. He became afterwards a disciple of the Idæi Dactyli, in Crete, and there acquired new ideas concerning religious ceremonies. But nothing contributed so much to his skill in theological matters as his journey into Egypt, where, being initiated into the mysteries of Isis and Osiris, or of Ceres and Bacchus, he acquired a knowledge concerning initiations, expiations, funeral rites, and other points of religious worship, far superior to any one of his age or country. And being much connected with the descendants of Cadmus, the founder of Thebes in Bœotia, he resolved, in order to honour their origin, to transport into Greece the whole fable of Osiris, and apply it to the family of Cadmus. The credulous people easily received this tale, and were much flattered by the institution of the ceremonies in honour of Osiris. Thus Orpheus, who was held in great veneration at the Grecian Thebes, of which he was become a citizen, admirably adapted this fable, and rendered it respectable, not only by his beautiful verses, and manner of singing them, but by the reputation he had acquired of being profoundly skilled in all religious concerns.

At his return into Greece, according to Pausanias, he was held in the highest veneration by the people, as they imagined he had discovered the secret of expiating crimes, purifying criminals, curing diseases, and appeasing the angry gods. He formed and promulgated an idea of a hell, from the funeral ceremonies of Egyptians, which was received throughout all Greece. He instituted the mysteries and worship of Hecate among the Eginetes, and that of Ceres at Sparta.

Profane authors look upon Orpheus as the inventor of that species of magic, called *evocation of the manes*, or raising ghosts; and indeed the hymns which are attributed to him are mostly pieces of incantation and real conjuration. Upon the death of his wife Eurydice, he retired to a place in Thesprotia, called Aornos, where an ancient oracle gave answers to such as evoked the dead. He there fancied he saw his dear Eurydice, and at his departure flattered himself that she followed him; but upon looking behind him, and not seeing her, he was so afflicted, that he soon died of grief.

There were persons among the ancients who made public profession of conjuring up ghosts, and there were temples where the ceremony of conjuration was to be performed. Pausanias speaks of that which was in Thesprotia, where Orpheus went to call up the ghost of his wife Eurydice. It is this very journey, and the motive which put him upon it, that made it believed he went down into hell.

The poets have embellished this story, and given to the lyre of Orpheus, not only the power of silencing Cerberus, and of suspending the torments of Tartarus, but also of charming even the infernal deities themselves, whom he rendered so far propitious to his intreaties, as to restore to him Eurydice, upon condition that he would not look at her, till he had quitted their dominions; a blessing which he soon forfeited, by a too eager and fatal affection.

"All dangers past, at length the lovely bride  
In safety goes, with her melodious guide;  
Longing the common light again to share,  
And draw the vital breath of upper air:  
He first, and close behind him follow'd she,  
For such was Proserpine's severe decree.  
When strong desires the impatient youth invade,  
By little caution, and much love betrayed:  
A fault which easy pardon might receive,  
Were lovers judges, or could hell forgive.  
For near the confines of ethereal light,  
And longing for the glimmering of a sight,  
Th' unwearied lover cast a look behind,  
forgetful of the law, nor master of his mind.  
Straight all his hopes exhal'd in empty smoke;  
And his long toils were forfeit for a look."

Dryden's Virgil.

Tzetzes explained the fable of his drawing his wife Euridice from hell by his great skill in medicine, with which he prolonged her life, or, in other words, snatched her from the grave. æsculapius and other physicians have been said to raise from the dead those whom they had recovered from dangerous diseases.

The bishop of Gloucester, in his learned and admirable account of the Eleusinian mysteries, says, "While these mysteries were confined to Egypt, their native country, and while the Grecian lawgivers went thither to be initiated, as a kind of designation

to their office, the ceremony would be naturally described in terms highly allegorical. This way of speaking was used by Orpheus, Bacchus and others; and continued even after the mysteries were introduced into Greece, as appears by the fables of Hercules, Castor, Pollux, and Theseus's descent into hell; but the allegory was so circumstanced, as to discover the truth concealed under it. So Orpheus is said to get to hell by the power of his harp:

"Thrëichius fretus cithara, fidibusque canoris."

Virg. æn. vi. Ver. 119.

that is, in quality of lawgiver ; the harp being the known symbol of his laws, by which he humanized a rude and barbarous people. Had an old poem, under the name of Orpheus, entitled " A Descent into Hell," been now extant, it would perhaps have shewn us, that no more was meant than Orpheus's *initiation*."

Many ancient writers, in speaking of his death, relate, that the Thracian women, enraged at being abandoned by their husbands, who were disciples of Orpheus, concealed themselves in the woods, in order to satiate their vengeance; and, notwithstanding they postponed the perpetration of their design some time through fear, at length, by drinking to a degree of intoxication, they so far fortified their courage as to put him to death. And Plutarch assures us, that the Thracians stigmatized their women, even in his time, for the barbarity of this action.

Our venerable bard is defended by the author of the "Divine Legation," from some insinuations to his disadvantage in Diogenes Lærtius. "It is true," says he, "if uncertain report was to be believed, the mysteries were corrupted very early; for Orpheus himself is said to have abused them. But this was an art the debauched mystæ of later times employed to varnish their enormities; as the detested pederasts of after ages scandalized the blameless Socrates. Besides, the story is so ill laid, that it is detected by the surest records of antiquity: for in consequence of what they fabled of Orpheus in the mysteries, they pretended he was torn in pieces by the women; whereas it appeared from the inscription on his monument, at Dium, in Macedonia, that he was struck dead by lightning, the envied death of the reputed favourites of the gods."

This monument at Dium, consisting of a marble urn on a pillar, was still to be seen in the time of Pausanias. It is said, however, that his sepulchre was removed from Libethra, upon Mount Olympus, where Orpheus was born, and was thence transferred to Dium by the Macedonians, after the ruin of Libethra, by a sudden inundation, which a dreadful storm had occasioned. This event is very minutely related by Pausanias.

Virgil bestows the first place in his Elysium upon the legislators, and those who brought mankind from a state of nature into society.

"Magnanimi heroes, nati melioribus annis."

At the head of these is Orpheus, the most renowned of the European lawgivers; but better known under the character of a poet: for the first laws being written in measure, to allure men to learn them, and, when learnt, to retain them, the fable would have it, that by the force of harmony, Orpheus softened the savage inhabitants of Thrace:

"— Threicius longa cum veste sacros  
Obloquitur numeris septem discrimina vocum:  
Jamque eadem digitis, jam pectine pulsat eburno."

æn. lib. vi. Ver. 645.

The seven strings given by the poet in this passage to the lyre of Orpheus, is a circumstance somewhat historical. The first Mercurian lyre had, at most, but four strings. Others were afterwards added to it by the second Mercury, or by Amphion; but, according to several traditions preserved by Greek historians, it was Orpheus who completed the second tetrachord, which extended the scale to a heptachord, or *seven sounds*, implied by the *septem discrimina vocum*: for the assertion of many writers, that Orpheus added two new strings to the lyre, which before had seven, clashes with the claims of Pythagoras to the invention of the octachord, or addition of an eighth sound to the heptachord, which made the scale consist of two disjunct, instead of two conjunct tetrachords, and of which almost all antiquity allows him to have been the inventor. Nor is it easy to suppose, that the lyre should have been represented in ancient sculpture with four or five strings only, if it had nine so early as the time of Orpheus, who flourished long before sculpture was known in Greece.

Orpheus is mentioned by Pindar in his fourth Pythic. The passage is curious: "Orpheus," says he, "speaking of the Argonauts, joins these heroes; Orpheus, father of the lyre and of song; Orpheus, whom the whole universe celebrates, and whose sire is Apollo." Herodotus likewise speaks of the Orphic mysteries. His hymns, says Pausanias, were very short, and but few in number; the Lycomidæ, an Athenian family, knew them by heart, and had an exclusive privilege of singing them, and those of their old poets, Musæus, Onomacritus, Pamphus, and Olen, at the celebration of the Eleusinian mysteries; that is, the priesthood was hereditary in this family.

Iamblicus tells us, that the poems under the name of Orpheus were written in the Doric dialect, but have since been trans-dialected, or modernized. It was the common opinion in antiquity that they were genuine; but even those who doubted of it, gave them to the earliest Pythagoreans, and some of them to Pythagoras himself, who has frequently been called the follower of Orpheus, and been supposed to have adopted many of his opinions.

If we have selected with too much sedulity and minuteness whatever ancient and modern writers relative to Orpheus have said, it has been occasioned by an involuntary zeal for the fame of this musical and poetical patriarch; which, warm at first, grew more and more heated in the course of inquiry; and stimulated by the respect and veneration which we found paid to him by antiquity, we became a kind of convert to the mystagogue, and eagerly aspired at initiation into his mysteries, in order to reveal them to our reader.

The true doctrine of Orpheus on the subject of Cosmogony, is said to be contained in an epitome made long ago by Timotheus, the chronographer. This writer says, that Orpheus gave an account of the generation of the gods, the creation of the world, and the formation of man, professing, that he delivered nothing from his own invention, but as he was informed, on inquiry, by Phœbus, Titan, or the Sun. His account is briefly as follows: that in the beginning the ether, or heaven, was formed by God; and that on each side of the ether were chaos and dark night, which covered whatsoever was under the ether, thereby signifying, that night, was prior. He declared also, that there was a certain

incomprehensible being, which was the highest and most ancient of all things, and the maker of the universe, both of the ether itself, and of things under the ether; that the earth was invisible by reason of the darkness which was upon it; but the light, breaking forth through the ether, illuminated the whole creation; this light, which so broke forth, being said by him to be that highest of all beings before-mentioned, whose name, as revealed by the oracle, was Counsel, Light, and the Giver of Life: that these three names manifest one and the same power and might of that invisible and incomprehensible God, who is the maker of all things, and who bringeth that which is not, into a state of existence; by which power were procured all incorporeal principles, and the sun, the moon, the stars, the earth, and the sea, and all things therein, both visible and invisible. He likewise declared, that mankind was formed out of the earth by the same Deity, and received from him a rational soul, agreeably to what Moses has recorded. Timotheus adds, that the same Orpheus also wrote, that all things were made by one godhead of three names, and that this God is all things. (Timoth. Chronogr. apud Euseb. Chron. Græt. Vide etiam Suidam, in voce Orpheus; and Procl. in Tim. lib. ii.) If this testimony be admitted, we need not appeal to the Orphic verses, which are very full as to the assertion of a Supreme Deity. Many of these verses, it is true, are supposititious, and manifestly forged either by Christians or Jews; but the same cannot be said of them all: several being cited by Pagan authors, as having been written, if not by Orpheus himself, yet by persons of great antiquity, and well acquainted with his doctrine and traditions, and therefore thought, by men of good learning and judgment, genuine, and worthy of some regard. (Cudworth Intel. Syst.) However, Orpheus's theology has been preferred to that of the other heathens by the Christian fathers; and an ingenious writer (Burnet, Archæolog. lib. i.) has surmised, that his establishing of polytheism was owing rather to the necessity he was under of complying with the stupidity of the barbarous people, whom he first civilized, than his own approbation; being obliged to give them, not the religion which he himself best approved, but such a one as they were capable of receiving. It is further observable with regard to the doctrine of this

ancient poet, that he was the first who taught the Greeks the doctrine of the primitive egg, whence all other beings proceeded (Plut. in Symp. Macrob. Sat. 1. vii. c. 16.); an opinion very ancient, which, without doubt, he had learned from the Egyptians, who, as well as those of several other nations, represented the world under this emblem. This symbol was adopted and employed by the Phœnicians, Chaldeans, Persians, Indians, and even the Chinese; nor is it improbable, that this was the primary opinion of all who undertook to explain the formation of the world.

Brucker, in his "History of Philosophy by Enfield," (vol. i.) has deduced from the Orphic verses and other fragments of Orpheus the following summary of the doctrine of Orpheus concerning God and nature. "God, from all eternity, contained within himself the unformed principles of the material world, and consisted of a compound nature, active and passive. By the energy of the active principle, he sent forth from himself, at the commencement of a certain finite period of all material and spiritual beings, which partake, in different degrees, of the divine nature. All beings, proceeding originally from God, will, after certain purgations, return to him. The universe itself will be destroyed by fire, and afterwards renewed." He adds, an Orphic fragment is preserved by Athenagoras, in which the formation of the world is represented under the emblem of an egg; formed by the union of night, or chaos, and ether, which at length burst, and disclosed the forms of nature. The meaning of this allegory probably is, that by the energy of the divine active principle upon the eternal mass of passive matter, the visible world was produced. Some writers have ascribed to Orpheus the doctrine since maintained by Spinoza, which confounds the Deity with the Universe, making him the *To Πάν*. But the doctrine of emanation, which supposes that the principles of all things were originally in God, and at length flowed from him, is consonant to the general tenor of the Orphic fragments, and is the more likely to have been the real doctrine of Orpheus, as it prevailed, in the most remote times, through the East, and passed thence to the North. The human soul, Orpheus, after the Thracians and Egyptians, from whom, he derived his philosophy, held to be immortal. Diodorus

Siculus relates, that he was the first who taught (that is, among the Greeks) the doctrine of the future punishment of the wicked, and the future happiness of the good. That this doctrine was commonly received among the followers of Orpheus, appears from the subjoined anecdote. A priest of Orpheus, who was exceedingly poor and wretched, boasting to Philip of Macedon that all who were admitted into the Orphic mysteries would be happy after death; Philip said to him, "Why then do you not immediately die, and put an end to your poverty and misery?"

The planets and the moon, Orpheus conceived to be habitable worlds, and the stars to be fiery bodies like the sun: he taught that they are animated by divinities; an opinion which had been commonly received in the East, and which was afterwards adopted by the Pythagoreans, and other Grecian philosophers.

ORSINI, GÆTANO, an Italian vocal performer of the early part of the last century, with a counter-tenor voice. The late Jos. Benda, first violin to Frederic II. king of Prussia, so remarkable for taste and expression on the violin, confessed to us in conversation at Berlin, that in 1723, being at Prague at only 15 years old, when the emperor Charles VI. was crowned king of Bohemia, the excellent singing which he then heard was of the utmost use to him in his subsequent studies, and particularly the performance of Gætano Orsini, a contralto, with which he was beyond measure affected.

OSIO, TEODATO, in *Biography*, is the author of a curious speculative tract, published at Milan in 1637, entitled "L'Armonia del rendo parlare, con ragione di numeri Pitagorici discoperta da Teodato Osio," or, the harmony of common speech or simple prose and verse, established by the power of arithmetic, of musical speculations, and the Pythagorean ratio of numbers.

We procured this little book with great eagerness, in hopes that we should find some acute and ingenious reflections on recitative, with nice discriminations between common speech, narrative melody, and air. But in the most ample and minute index we ever saw to so short a tract, the word recitative never occurs. And, indeed, when this book was published, its forms and phraseology were hardly settled. The new dramas, called operas, had

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only been performed occasionally at the grand duke's court, and private representations at Florence. So that in 1637, the rest of Italy scarcely knew of the existence of a *musica rappresentativa*, or recitative, which was neither singing nor speaking, but the intermediate utterance or emission of vocal sound, between both. The first opera at Venice was performed in 1637, the precise period of signor Oslo's publication, which is written in an obscure and mysterious style, bordering on pedantry; nor is it easy to say, after perusal, what is the author's object.

OSSIAN, Celtic Bard,

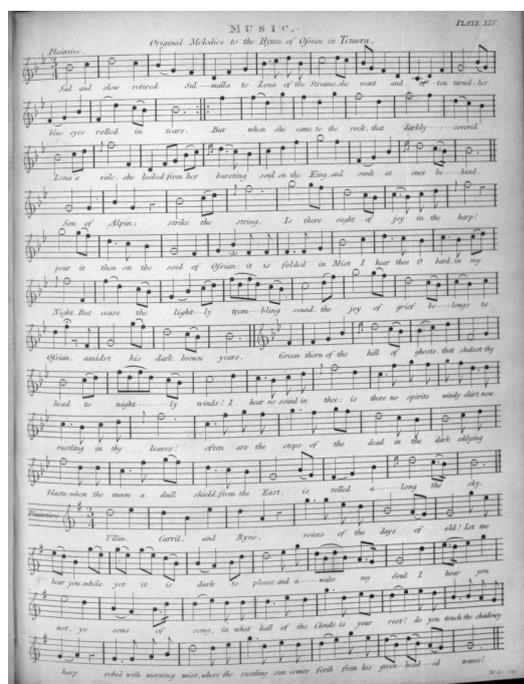
*Editorial note: Final passages after the his biography proper, discussing his verses being set to music*

Some forty years ago, meeting Mr. Macpherson at the earl of Eglinton's, we prevailed on him to sing two or three airs that he had learned of his mother, who knew neither English nor music: but in the same manner as our villagers keep alive the babes in the wood, and chevy chace, by tradition, she sung, in the Erse language, melodies to words of Ossian, which her son had translated and adapted to the measures and melodies of his mother's singing. The French, the Italians, and the Germans, having no doubts of the authenticity of the poems of Fingal and Ossian, were extremely struck with the bold wildness and original ideas of these poems, and when at Hamburg, we mentioned, in the company of the Milton of Germany, Klopstock, the being in possession of the following melodies, which we wrote down for the first time perhaps that they were

ever received on paper; he most earnestly intreated us to favour him with transcripts of these airs, which we readily promised to do; but, to our great regret, we were never able to find them till two or three months after his decease. We therefore now give them a place on our plates, not only as curiosities, but to appease the manes of the sublime Klopstock. For the airs, see Plate Music XLV. [Below]

### Vol 26 P-Perturbation

PACCHIEROTTI, GASPARO, in *Biography*, one of the most scientific, expressive, and finished singers, which Italy ever produced, was born in the Roman state, and began his career in 1770, at Palermo in Sicily, where he continued during 1771. In 1772, he was the principal singer in the great theatre of San Carlo at Naples, with the De Amicis. In 1773, at Bologna; in 1774, at Naples again. In 1775, at Milan, with the Taiber; in 1776, at Forli; in 1777, at Genoa and Milan; and in 1778, at Lucca and Turin, previously to his arrival in England, where his reputation had penetrated a considerable time, and where signor Piozzi, who had heard him at Milan, sung several airs after his manner, in a style that excited great ideas of his pathetic powers. The travels of captain Brydone had likewise contributed to raise public expectation; indeed our own was excited so much, that we eagerly attended the first general rehearsal, in which, though he sung *sotto voce*, under a bad cold in extreme severe weather, and did not seem to exert himself, our pleasure was such as we had never before experienced. The natural tone of his voice was so interesting, sweet, and pathetic, that when he had a *messa di voce*, or long note to swell, we never wished him to change it, or to do any thing but swell, diminish, or prolong it in whatever way he pleased, to the utmost limits of his lungs. A great compass of voice downwards, with an ascent up to B $\flat$  and sometimes to C in alt, with an unbounded fancy, and a power not only of executing the most refined and difficult passages of other singers, but of inventing new embellishments, which, as far as our musical reading and experience extended, had never then been on paper, made him, during his long residence here, a new singer every time we heard him. If the different degrees of



sweetness in musical tones to the ear might be compared to the effects of different flavours on the palate, it would perhaps convey our idea of its perfection, by saying that it is as superior to the generality of vocal sweetness, as that of the pine apple is, not only to other fruits, but to sugar or treacle. Many voices, though clear and well in tune, are yet insipid and uninteresting, for want of piquancy and flavour. The voice of Pacchierotti, when at its best, was the *dolce piccante*. A more perfect shake on short notice, and in every degree of velocity, we never heard. His execution of rapid divisions was so true and distinct, that, with a loud and vulgar-toned voice, he would have been admired as a bravura singer; but the natural tone, and if we may so call it, sentimental expression and character of his voice, is such, as to make many hearers lament his condescending to rival the lark, or ever, even in pathetic songs, quitting simplicity in order to change or embellish a passage in the most new, artful, or ingenious manner possible. But to lovers and judges of music, who constantly attend the opera, it seems desirable that the performers, during the run of a musical drama, should have the power of stimulating attention to an air often repeated, by a variety of new graces and ornaments, which, in some measure, renovate a song every time it is performed; yet, though Pacchierotti possessed this power far beyond any singer we had heard, the public, frequently poisoned by the shafts of envious professors, and perhaps dilettante, was always more inclined to censure than duly commend this talent; for which we can no otherways account, unless this seeming injustice still proceeded from the wishes of an audience to hear more of the sweet tones of his natural voice, undisturbed by art or science.

That Pacchierotti's feeling and sensibility are uncommon, is not only discoverable by his voice and performance, but countenance, in which, through a benign and benevolent general expression, there is a constant play of features, which manifests the sudden workings and agitations of his soul. He is an enthusiast in his art, and feels the merit of a composition and performance with true Italian energy. Nice and fastidious in excising himself, he consequently does not gratify frivolous and doubtful claims upon his admiration or applause; but to real and intrinsic merit, we never

met with more candour, or heard more judicious and zealous panegyric bestowed from one professor to another.

To hearers not accustomed to the refinements of singing, his extemporaneous flights and divisions were so new, that they at first were doubtful whether to blame or commend. But as the true criterion of merit in the arts, is to improve on examination, all persons of knowledge and feeling constantly experienced increasing pleasure at each performance, however frequent the opportunities may have been of gratifying their wish to hear him.

He is not gifted with a very robust constitution, nor was his chest proof against the rude and sudden attacks of our climate; so that though he was never obliged by indisposition to be absent from the stage when his duty called him thither, above once or twice during four years residence among us, yet his voice was sometimes affected by slight colds, from which the stoutest natives are not exempt; but when it was quite in order and obedient to his will, there was a perfection so exquisite in tone, taste, knowledge, sensibility, and expression, that our conceptions in the art could not imagine it possible to be surpassed.

The low notes of his voice were so full and flexible, that in private, among his particular friends and admirers, we have often heard him sing Ansani's and David's tenor songs in their original pitch, in a most perfect and admirable manner, going down sometimes as low as B  $\flat$  on the second line in the base.

It appears that in his youth, when his chest was strong, while stimulated by a love of perfection and a determination to execute every conquerable difficulty, he studied with such unremitting diligence and assiduity as have enabled him to execute, at sight, in all clefs, and in every style of composition, the most difficult songs that have been composed, with such facility, precision, and expression, as if he had long perused and prepared them for public performance. This we have often seen him do in original scores, that it was impossible for him ever to have seen before. He was the only modern singer that of late years we had found able to enter into the style of composers and performers of past times; but being an excellent mimic, he seems never to have heard a singer of great abilities

without remembering the particular traits, inflexions, tone of voice, and expressions, which rendered him or her famous. Though he seemed to have a particular zeal for the success of his friend Bertoni's composition at the opera; yet we never perceived a want of ardour in his performance of Sacchini's music, particularly in "Rinaldo," where he sung with as much energy, taste, and expression, as ever it was possible for him to manifest on any occasion. And in concerts he treated the audience with a greater variety of masters, in the songs he selected, than any singer of our time had ever done. At the Haymarket he was usually obliged to lower his performance, particularly duets, to the level of a first woman of very moderate abilities: we except madame Le Brun, who was however so cold and instrumental in her manner of singing, that they did not well accord together. We know there were many frequenters of concerts, who called themselves lovers of music and judges of singing, and yet disliked both his voice and manner, and did not scruple to say, that he had never sung a note in tune during his residence in this country; which was such an insult upon the ears and feelings of his admirers, that they, in revenge, flatly denied their claims to superior knowledge, taste, or experience in such matters.

Almost every great singer unites himself in interest and friendship with some particular composer, who writes to his peculiar compass of voice, talents, and style of singing. Thus Manzoli and Pescetti, Guarducci and Sacchini, Millico and Gluck, the Agujari and Colla, and Pacchierotti and Bertoni, were closely connected.

In the summer of 1779, Pacchierotti returned to Italy for a year, when he was succeeded by Roncaglio, but returned again in 1780, and remained here till after the Commemoration, in 178\*.

The airs in which the natural sweetness of his voice, taste, expression, and general powers of pleasing, seem to have made the deepest impression, were, "Misero pargoletto," by Monza, in Demofonte; "Non temer," by Bertoni, in the same opera; "Dolce speme," by Sacchini, in Rinaldo; and "Ti seguirò fedele," in Olimpiade, by Pæsiello.

After retiring from England, Pacchierotti seldom sung in public, except at Venice, in which state, at Padua, he established himself in an elegant house,

wholly fitted up with English furniture, and an excellent library of well chosen English books, of which he was very fond, and was able to read with fluency and taste.

During the revolution he was much harassed and plundered both by the French and Austrians; and, we fear, was a great loser by the breaking of the bank of Venice, and by other failures where he had invested or lent his property. He is, however, said still to retain the low notes of his voice, which is sunk into a full and rich counter-tenor, and in which he still sings to his friends with more strength and firmness than ever.

PACHELBET. At the latter end of the last century there were several famous organists of this name in Germany: of these, John of Nuremburg, born 1651, is said to have been the first who introduced the overture style into Germany. He was successively organist of the principal cities of the empire, and greatly improved both vocal and instrumental church music, by his numerous compositions; all which were still held in great esteem, according to Walther, in 1732, when he published his dictionary.

PÆSIELLO, GIOVANNI, in *Biography*, a Neapolitan, and gifted with as much fertility of invention for dramatic compositions as nature ever bestowed on an Italian opera composer. He was thought, at the beginning of his career, not to have laboured sufficiently at the drier parts of counterpoint, upon which many great masters of Italy have established their fame.

From his early youth he gave way to the fire of his invention, which art could hardly restrain, much less confine to rule. His wildness, however, was never grotesque, ungraceful, crude, wild, or offensive to cultivated ears; but consisted of the most happy flights of fancy, pleasing melodies, and new effects of accompaniment. He at first worked at little dramas in the Neapolitan jargon, so different from good Italian, that it is totally unintelligible to the rest of Italy. This language, however, is allowed to be very poetical, and capable of receiving all the grace and refinements of melody.

He composed for the burletta a comic opera in Italian, as early as 1765, "Amore in Ballo;" and in 1766, "Le Nozze Turbate." In 1770 we heard at Naples his comic opera called "Le Trame per Amore," in which, though the singing was but

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indifferent, and out of nine characters there was not one good voice, yet the music pleased us extremely. The symphony, consisting of only one movement, was truly comic, and contained a perpetual succession of pleasing passages. The airs were full of fire and fancy, the ritornels abounding with new passages, and the vocal parts in elegant and simple melody, such as might be remembered and carried away after the first hearing, or be performed in private by a small band, or even without any other instrument than a harpsichord or pianoforte. The airs of this drama were much applauded when we heard it performed, though it was the fourteenth night of its run.

But since that time he has continued improving in his style, both in serious and comic operas, and the public all over Europe has not been insensible to his transcendent merit, as he has justly been regarded at the head of vocal composition of the present time, as Haydn of instrumental. In 1770 he was the only composer in Naples who could make head against the high favour in which Piccini then stood, after his "Buona Figliuola." We were so happy as to hear him *improvvisare* in music at sir William Hamilton's, where, having dined, he was begged to sing a scene of an opera; but there being none at hand which he liked to perform he said "date mi un libretto," and the words of the first opera which could be found having been put on the harpsichord desk, he composed and sung extempore three or four scenes in so exquisite a manner, to his own ingenious accompaniment, that no studied music and singing we ever heard of the greatest composers or performers ever pleased us so much. It was not written music, it was inspiration.

He passed three years at Petersburg in the service of the empress Catharine II., whose court was constantly in possession of the best composers and vocal performers in Italy, and there he established a great reputation, which since his return has been constantly increasing in his own country. He is now (1804) at Paris, and though a modern, is as much revered and respected as any of the most invaluable antiques among the spoils of Italy. A list of his works would astonish by the number, as much as they have delighted by their performance, every judge of feeling, who is able to discriminate good music from bad, or perfection from mediocrity.

PAGANINI, LA in *Biography*, an admirable singer and actress in the character of *prima buffa* in the burletta operas of "Il Mondo della Luna," and "Il Filosofo di Campagna," composed by Galuppi, when his genius was in full fire. The airs "Si l'Uomini firpirano," and "Donne, donne, fiamo Nate," were sung in a way so piquant and agreeable by the Paganini, that the applause which she acquired by them amounted almost to acclamation. This last opera had an uninterrupted run of fifteen nights; and the Paganini, though not young when she came hither from Berlin, in 1760, increased in reputation so much during the run of this opera, that when it was her turn to have a benefit, such a crowd assembled as we never remember to have seen on a like occasion, before or since; indeed, not one-third of the company that presented themselves at the opera-house doors were able to obtain admission. Caps were lost, and gowns torn to pieces, without number or mercy, in the struggle to get in. Ladies in full dress, who had sent away their servants and carriages, were obliged to appear in the streets and walk home in great numbers without caps or attendants. Luckily the weather was fine, and did not add to their distress by rain or wind, though their confusion was greatly augmented by its being broad daylight, and the streets full of spectators, who could neither refrain from looking or laughing at such splendid and uncommon street-walkers.

PAGIN, M., in *Biography*, a violinist at Paris in the year 1770, much admired for his taste, neatness, and delicacy, by judges of the violin,—not of the French school. He was a disciple of Tartini, and regarded by many at Paris as his best scholar. Having had the honour of being hissed at the Concert Spirituel for daring to play in the Italian style, he quitted music as a profession, and had a place conferred upon him under the count de Clermont, of about 250 *l.* a-year.

PAITA, Giovanni, of Genoa, in *Biography*, flourished early in the last century, and was called by all the great masters, king of tenors; they speak still in Italy of the merit of this admirable singer, who was likewise an excellent actor, and a fine performer on the harpsichord.

PALESTRINA, GIOVANNI PIERLUIGI DA, in *Biography*. It has been frequently observed, that the life of a studious man, whose mind is more active than his body, affords few materials for biography,

even if every transaction of his life were known; but at a remote period, when every lineament and trace of character is obliterated, it is with difficulty that the time and place, even of his existence, can be established, or the works enumerated which his genius and diligence have produced. Palestrina, whose works have been so long justly admired, is of this class.; for little more has been recorded of his life, than if it had been wholly spent in a hermitage. His birth, however, has been fixed, with some degree of certainty, in the year 1529, at Palestrina, the Præneste of the ancients. Italy being divided into many independent states, each of which has a distinct and separate honour to maintain, the natives are not only very careful in settling the spot where a man of genius was born, but of recording the place where he was educated, with the name of his master; and as the painters of Italy are appropriated to different schools, so are the musicians; and a composer or performer of great abilities is seldom mentioned without his country, by which it is known, that he is of the Roman, Venetian, Neapolitan, Lombard, or Bolognese school, each of which has some peculiar characteristic, that enables one intelligent musician of Italy immediately to discover the school of another, by his works, or performance. To these distinctions the natives of other countries so little attend, that when it is known that a musician comes from Italy, no further inquiry is made.

From this ancient custom of naming the master with the scholar and his country, all the writers of Italy, who have given any account of Palestrina, have thought it necessary to say, that he was a scholar of Gaudio Mell, Fiamingo, a Fleming; by whom they have been generally understood to mean Claude Goudimel, a native of Franche Comté, and a Huguenot, who was one of the first that set the translation of the Psalms, by Clement Marot, and Theodore Beza, to music; and who was murdered Lyons in 1572, on the fatal day of the massacre of Paris.

Who Mell was, if different from Goudimel, we know not; of his works or name we have met with no memorial. Indeed, as the fact is not of sufficient importance to merit a long discussion, we shall leave it as we found it; for who can be very solicitous to know of what master Palestrina learned the

mechanical rules of his art, which were established and very well known, at least a century before his superior genius turned them to so good an account?

However, the few circumstances and outlines of Palestrina's life that have been preserved from oblivion, and seem the most indisputable, are, that he was born in the year 1529; that having distinguished himself as a composer, about 1555, he was admitted into the Pope's chapel, at Rome; in 1562, at the age of thirty-three, he was elected *mæstro di capella* of Santa Maria Maggiore, in the same city; as upon the death of Giovanni Animuccia, in 1571, he was honoured with a similar appointment at St. Peter's; and lastly, having brought choral harmony to a degree of perfection, that has never since been exceeded, he died in the year 1594, at the age of sixty-five.

The following account of his death and burial was entered in the register of the Pontifical chapel by Ippolito Gamboce, Puntatore, who at that time had the care of the records.

"February the 2d, 1594. This morning died the most excellent musician, signor Giovanni Pierloisci, our dear companion, and *mæstro di capella* of St. Peter's church, whither his funeral was attended not only by all the musicians of Rome, but by an infinite concourse of people, when *Libera me Domine* was sung by the whole college." To this account Adami adds that of Torrigio, who says: "In St. Peter's church, near the altar of St. Simon and St. Jude, was interred, in consequence of his extraordinary abilities, Pierluigi da Palestrina, the great musical composer, and *mæstro di capella* of this church. His funeral was attended by all the musicians of Rome, and *Libera me Domine*, as composed by himself, in five parts, was sung by three choirs. Upon his coffin was this inscription: *Joannes Petrus Aloysius Prænestinus Musicæ Princeps.*"

It would be useless to transcribe all the eulogia that have been bestowed on Palestrina by musical writers, though he has seldom been mentioned by others; but it is left to artists to take care of their own fame: none but painters have written the lives of painters, or musicians those of musicians. Heroes indeed are consigned to historians; and the learned are seldom negligent of themselves.

Indeed very honourable mention was made of our great contrapuntist during his life-time by Giovanni Guidetto, chaplain to pope Gregory XIII.

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who being appointed to collate, correct, and regulate the choir service of St. Peter's church, 1582, says that he was unwilling to depend Solely on his own judgment in this undertaking, and therefore had applied to that prince of musicians, Giovanni Pierluigi da Palestrina, to superintend and correct the whole work, an office which he was so obliging as to undertake; "and if," says he, "the compilation be found to have any merit, it must be chiefly ascribed to his kind assistance,"

Some judgment may be formed, says the learned author of the "Essay on Counterpoint," so often mentioned, of the great veneration in which he was held by the professors of his own time, from a collection of psalms, in five parts, that was published in 1592, and dedicated to Palestrina, by fourteen of the greatest masters of Italy at that time; among these were Pietro Pontio, already mentioned, and Costanzo Porta, who will be distinguished hereafter as a composer, whose abilities, in point of learning and contrivance, are truly wonderful.

By the assistance of signor Santarelli, we procured at Rome a complete catalogue of all the genuine productions of Palestrina, with the several dates and forms of their publication, title of each work, the name and residence of the printer, which the Italians never fail to record. These are classed in the following manner; Masses in four, five, and six parts, twelve books; of which lib. i. appeared at Rome in folio, 1554, when the author was in the twenty-fifth year of his age; and in that city only went through three several editions during his life. Lib.ii.of his masses, which includes the celebrated composition entitled "Missa Papæ Marcelli," was published likewise at Rome, in 1567. Of this production it has been related by Antimo Liberati, in the letter above cited, and after him by Adami, Berardi, and other musical writers, that the pope and conclave having been offended and scandalized at the light and injudicious manner in which the mass had been long set and performed, determined to banish music in parts entirely from the church ; but that Palestrina, at the age of twenty-six, during the short pontificate of Marcellus Cervinus, entreated his holiness to suspend the execution of his design, till he had heard a mass, composed in what, according to his ideas, was the true ecclesiastical style. His request being granted, the

composition, in six parts, was performed at Easter, 1555, before the pope and college of cardinals; who found it so grave, noble, elegant, learned, and pleasing, that music was restored to favour, and again established in the celebration of sacred rites. This mass was afterwards printed, and dedicated to the successor of Marcellus, pope Paul iv. by whom Palestrina was appointed mæstro di capella to the pontifical chapel.

The rest of his masses appeared in the following order: Lib. iii. Romæ per Valerium Doricum, 1570, in folio, Ven. 1599. Lib. iv. Venet. per Ang. Gardanum, 1582, quarto. Lib. v. Romæ, 1590. Lib. vi. Ven. 1596. Lib. vii. 1594. Lib. viii. and ix. Ven. 1599. Lib. x. and xi. Ven. 1600. And Lib. xii. without date, or name of the printer. Besides the regular order of publication, these masses were re-printed in different forms and collections, during the sixteenth and seventeenth centuries, in most of the principal cities of Italy; of which editions we were furnished with memoranda.

The next division of Palestrina's works consists of Motets for five, six, seven, and eight voices, five books, at Rome and Venice, 1569, 1588, 1589, 1596, and 1601. Motets for four Voices, lib. i. Romæ, 1590. Lib. ii. Venet. 1604. Two books of Offertory, a 5 and a 6 voc. Romæ, 1593. Lamentationi, a 4 voc. Romæ, 1588. Hymns for five voices, Ven. 1598. Litanie, a 4, Ven. 1600. Magnificat, 8 torn um. Romx, 1591. Madrigali Spirituali, two books, Rome and Venice, 1594.

To the above ample list of the works of this great and fertile composer, are to be added, La Cantica di Salomone, a 5; two other books of Magnificats, a 4, 5, and 6 voc. One of Lamentationi, a 5; and another of secular Madrigals. These have been printed in miscellaneous publications after the author's death; and there still remain in the Papal chapel, inedited, another mass, a 4, upon the hexachord, *ut, re, mi, fa, sol, la*; with his Missa Defunctorum, a 5, and upwards of twenty motets, chiefly for eight voices, a due cori.

Nothing more interesting remains to be related of Palestrina, than that most of his admirable productions still subsist. Few of his admirers are indeed possessed of the first editions, or of all his works complete, in print or manuscript; yet curious and diligent collectors in Italy can still, with little difficulty, furnish themselves with a considerable

number of these models of counterpoint and ecclesiastical gravity.

If we consider the operose and slow manner in which works of this kind are conducted, from the many real parts they contain, and of which some are generally moving in canon, and the rest always in fugue, we shall be as much astonished at the number of his productions, as pleased with their effects. Indeed the works of Aristotle, Cicero, or the elder Pliny, among the ancients, or of Fabricius, among the moderns, were hardly more numerous. With the union, indeed, of great erudition and great industry, we are not surprised; but genius is not often so voluminous.

Palestrina having brought his style to such perfection, that the best compositions, which have been produced for the church since his time, are proverbially said to be *alla Palestrina*, it seems as if this were the place to discuss its merit.

Though good taste has banished fugue, canon, and elaborate compositions from dramatic music, yet sound judgment has still retained them in the church; to which, from the little use that is made of them elsewhere, they are now in a manner appropriated. Indeed there seems no more impropriety in their being occasionally used in the chamber, than private prayer or family devotion. It is the church and stage which we wish to be wholly separated; for it has long appeared to us, that whoever lightly brings the rites of the church to a theatre, or theatrical levity to the church, is guilty of want of taste, judgment, and due reverence for the religion of his country.

In the compositions of Palestrina, there is, indeed, no unity of melody; but as all the parts have an equal share of importance, and as hardly a note appears in them without some peculiar intention and effect, they cannot, like the *remplissage* of a modern concerto or opera song, be composed with as much rapidity as they could be transcribed; little invention and few flights of fancy are required; yet there is a degree of happiness and genius in finding a few uncommon notes that are favourable to fugue and canon, as well as in creating new and graceful passages in melody. Indeed both the choral and secular style have their peculiar difficulties, beauties, and defects.

Whoever is accustomed to the vocal fugues of Palestrina, Carissimi, or Handel, will be fastidious with respect to those of other composers of equal learning. Preaching upon a text has been called a Gothic contrivance; and yet what admirable lessons of piety and virtue have been produced under the denomination of sermons! Fire, genius, and harmonical resources are discoverable in fugues, as well as in modern songs, solos, or concertos: a musical student, therefore, unacquainted with the laws of fugue, is advanced but a little way in composition; as the hearer, who receives no pleasure from ingenious contrivance and complicated harmony, is but a superficial judge. Our wish is to resolve the discords of contention, to augment the pleasure of both parties, and extend the compass of their views; that like the music composed *à deux cori*, the friends of harmony and melody, may agree, though performing different parts, at a distance of each other, and to terminate this long article concerning the most venerable patriarch of choral music, of whose style it has always appeared to us, that notwithstanding its general gravity and elaboration, that genius glows in all his productions, in spite of the trammels of canto firmo, canon, fugue, inversions, diminutions, augmentations, double counterpoint, or whatever would chill or petrify any other than himself.

It is hoped, therefore, that no apology will be necessary for the length of this article, which "the reader can make as short as he pleases." In a general history of ancient poetry, Homer would doubtless occupy the most ample and honourable place; and Palestrina, the Homer of the most ancient music that has been preserved, merits all the reverence and attention, which it is in a musical writer's power to give.

PALMA, FILIPPO, in *Biography*, a Neapolitan singing-master, totally without voice that could be called tuneful, yet he sung, or seemed to sing, with such exquisite taste, as to revive the miraculous powers of music equal to those ascribed to Orpheus, Amphion, and Linus. Besides his want of voice, he was so ignorant of counterpoint, that he could not make a base to the most simple melody. And though the airs which he composed for his own singing were universally applauded, he was so humble as to condescend to ask a young apprentice to Dr. Arne to

furnish a base; and yet he touched the harpsichord in so original and seemingly masterly a manner, that his apprentice would have given the world to exchange all his knowledge in counterpoint for signior Palma's "Toccatini." Gluck's celebrated air in Artemene, "Rasserena il mesto ciglio," admirably sung by Monticelli at the opera, and encored every night, when sung by Palma, without voice in private, the fine voice, figure, action, and knowledge of Monticelli were annihilated and forgotten. A singer in a room may hazard embellishments, which, on a stage, accompanied by a powerful orchestra, would have no effect. Palma's manner of singing and varying "The Lass of Paties Mill," had more effect, even upon the most enthusiastic admirers of grand airs, than the performance of the greatest singers.

The author of "Traite sur la Melodrame," (le chevalier de Chastellux) relates an anecdote of Palma, which is perhaps as strong an instance of the power of song in a modern, as can be found in the legends of ancient music. Palma was always in "love and in debt, though (being an Italian) seldom in drink." Having been caught at home by surprise by one of his deepest and most enraged creditors, from whom he had been long skulking, in order to escape his gripe; and on the inexorable creditor informing him of his business, and of the care that would be taken of his person by the gentleman whom he had brought with him; Palma made no other reply to his abuse and his threats, than by sitting down to the harpsichord and singing two or three of his most pleasing and touching airs to his own accompaniment: when the fury of the creditor was so softened by degrees, that at length he was entirely appeased, and not only forgave him his debt, but lent him ten guineas to stop the mouth of other creditors, who threatened him with a gaol.

But this security was of short duration, for he was soon after thrown into the king's bench, where we visited him, and found him writing to his brother, then a prisoner likewise in York gaol; when finding that the male Siren was putting his letter into a cover, we informed him of the expense in which it would involve his brother, by a double letter, when he said—"Che fare? e capo di casa, ci vaol rispetto. What can I do? He is my elder brother, and head of our house, we must show him respect."

PALSCHAU, in *Biography*, born in Germany, who, before he was thirteen years old, travelled with his father to several parts of Europe, and astonished every auditor by his performance of Sebastian Bach's most difficult harpsichord lessons; and by running most rapid divisions in thirds and sixths, with both hands: eighths he could not reach; and indeed he astonished spectators with his dexterous use of pedals, particularly in our country, where, though there have been pedals in our very large old organs, particularly at St. Paul's, Exeter, and St. Michael's, Cornhill; yet they seem never, or but rarely, to have been used by our organists after Handel's first arrival here, who, we are told, used to go with young Green, then an apprentice, to exercise himself on these feet keys in private; intending always, during the reign of his patron the elector (afterwards George I.), to return to Hanover; but young Palschau must have been here very early in our musical life, before we had ever seen or heard of pedals; as, when Mr. Boyce desired us to officiate for him at St. Michael's, Cornhill, we knew not of their existence. (See PEDALS.) But soon after we had heard the young German, and seen him use pedals, we heard Miss Robinson, the singer, daughter of Mr. Robinson, the organist of Westminster Abbey, perform wonders on a harpsichord with pedals; which instrument it is probable Palschau's father borrowed of Robinson: for wherever he stopped on the continent, he was sure to find pedals. But after this period, we had been many years surprised at hearing nothing further concerning Palschau; and supposed he was either dead, or that some accident had befallen him to stop the progress of his premature talent. And when we went to Germany, one of our first inquiries was after Palschau, when we were told that he was at Riga; but was still regarded as a great player of the Bach school: yet finding on his return home, that his performance became less miraculous every day, as he grew up he acquired great reputation in instructing youths intended for the profession of music, in which he had acquitted himself with an intelligence and integrity so superior to common organists, and masters who take apprentices, in thoroughly grounding his pupils in every branch of the art which they were pursuing, that he was invited to Riga, where he continued to qualify young

organists, not only in that city, but from all parts of Germany. He had himself been instructed by Müthel, who was an élève and imitator of C. P. Emanuel Bach. He composed but little, except two harpsichord concertos, and some songs. But we have heard since that his fame became so extensive as to produce an invitation to Petersburg, where his good taste in playing, and manner of teaching, pleased so much, that he was appointed court-master by the empress Catharine, and his salary in that office, and the many scholars he had in great families, made him so easy in his circumstances, that he would undertake no more boys on the chance of their becoming great musicians, unless, on examining their hands, he found them well formed by nature; and that every finger on both hands were equally strong. He likewise examined their heads, by putting questions to them, which, to answer, required intellect. He then assigned, for practice to them, as a first lesson, one of the most complicated and difficult compositions for keyed instruments that he could find. We are to suppose before these students applied to him, they were well acquainted with the first elements of music; as the gammut, time-table, clefs, flats, sharps, and the usual characters for graces, &c. He informed these young candidates for his institutes, that he would set no limits to the time they should take in accomplishing this task: as, if they only learned a bar in a week, they must come to the end of their labour at last.

We were furnished with the, character and singularities of this musician, by the Rev. Mr. Smernove, of the Greek church (the chaplain of count Worantsow) and his brother, John Smernove, a fine performer on the violin, and private secretary to the count, when ambassador from Russia.

PAOLO, AGOSTINO,

*Editorial Note : Wrongly alphabetised. Should be under AGOSTINO.*

A learned ecclesiastical composer of music, scholar of Bernardo Nanini, and successor, in the pontifical chapel to Soriano. Antimo Liberati speaks of him as one of the most scientific and ingenious composers of his time, in every species of music then cultivated: and tells us, that while he was mæstro di capella of St. Peter's church at Rome, he astonished

the musical world with his productions for four, six, and eight choirs or chorusses; some of which might be sung in four or six parts only, without diminishing or enervating the harmony. Padre Martini, who bears testimony to the truth of this eulogium, has inserted an Agnus Dei, in eight parts, of this composer, which is truly a curious production: three different canons being carried on at the same time, in so clear and natural a manner, both as to melody and harmony, that this learned father, who had been long exercised in such arduous enterprizes, speaks of it as one of the greatest efforts of genius and learning in this most difficult kind of composition.

PARABOSCO, GIROLAMO, in *Biography*, organist of St. Mark's cathedral at Venice, and according to Crescembeni (Stor. del Vulg. Poes.) a most admirable performer. " Whœver," says Ant. Fran. Doni, (Libraria Tratt. 1 mo.) " is endowed by heaven with the power of receiving and communicating pleasure, should imitate Parabosco; who, not content with that musical excellence, with which he has given such delight, both in public and private, and acquired such fame, has afforded equal pleasure by his literary and poetical talents, in the publication of works, that are as much esteemed for their wit and learning, as originality." He then gives a list of his tragedies, comedies, miscellaneous pœms, and letters; adding, that " he hoped his novels would soon appear in print, which, for their invention and style, he thought the most admirable productions of the kind that he had ever read." They were afterwards published under the title of " Gli Disporti," &c. 1586; and we purchased them at an extravagant price, as curiosities, at the sale of the late Hon. Topham Beauclerc's books; but find, on perusal, that Doni spoke of them as he did, perhaps, of his musical abilities, with the partiality of a friend. Several of the motets and madrigals of Parabosco are inserted in the collections that were published about the middle of the sixteenth century, some of which we took the trouble to score, but found in them no subject; and but little design or contrivance. And if his literary character did not impose on his friends, and on the writers who speak of his musical productions, his fame as a composer must have been established on works superior to these, which arc

mere *remplissage*, or notes heaped on each other totally devoid of meaning with respect to melody.

PARADIES, DOMENICO, in *Biography*, a Neapolitan, arrived in England in 1742, at the beginning of lord Middlesex's opera regency, in 1747 he set "Fetonte," or Phæton, for the theatre in the Haymarket. The drama was written by Vaneschi, afterwards manager of that theatre. In examining the airs of this opera, as set by Paradies, that were printed, the first seems very common and ill-phrased, nor is there much *estro*, or grace, in any of his songs that we have seen. Indeed he seems to have had no great experience as an opera composer. And during his residence in England he acquired more reputation by the lessons he published for the harpsichord, and the scholars he made on that instrument, for which he was an admirable master, than by his vocal compositions. His little scholar, Frederica, afterwards Mrs. Wynne, gained him so much reputation as a harpsichord master, that he was appointed to instruct the young princesses at Leicester-House; and had soon the offer of more scholars elsewhere than he could undertake. His book of 12 lessons has great merit: steering between Scarlatti and Alberti, and adding many new passages of brilliant execution; strung together in a masterly manner; yet they seem detached, and to form no style, or unity of melody.

PARADIS, *Mademoiselle* [MARIA] THERESA, a young person, equally distinguished by her talents and misfortunes, was the daughter of M. Paradis, secretary to his imperial majesty, in the Bohemian department, and god-daughter to the late empress queen.

At the age of two years and eight months, she was suddenly deprived of sight by a paralytic stroke, or palsy in the optic nerves.

At seven years old, she began to listen with great attention to the music she heard in the church, which suggested to her parents the idea of having her taught to play on the piano forte, and, soon after, to sing. In three or four years' time she was able to accompany herself on the organ in the "Stabat mater" of Pergolesi, of which she sung the first soprano, or upper part, in the church of St. Augustin, at Vienna, in the presence of the late empress queen; who was so touched with her performance and misfortune, that she settled a pension on her for life.

After learning of several masters at Vienna, she pursued her musical studies under the care of Kozeluch, who has composed many admirable lessons and concertos on purpose for her use, which she played with the utmost neatness and expression.

At the age of thirteen she was placed under the care of the celebrated empyric, Dr. Mesmer, who undertook to cure every species of disease by animal magnetism. He called her disorder a perfect *gutta serena*, and pretended, after she had been placed 'in his house as a boarder for several months, that she was perfectly cured; yet refusing to let her parents take her away, or even visit her, after some time, till, by the advice of the barons Stœrk and Wenzel, Dr. Ingenhous, professor Barth the celebrated anatomist, and the express order of her late imperial majesty, she was taken out of his hands by force; when it was found that she could see no more than when she was first admitted as Mesmer's patient. However, he had the diabolical malignity to assert that she could see very well, and only pretended blindness, to preserve the pension granted to her by the empress queen; and since the decease of this princess, the pension of Mad. Paradis was withdrawn, indiscriminately, with all other pensions granted by her imperial majesty.

Mad. Paradis quitted Vienna, in order to travel, accompanied by her mother, who treated her with extreme tenderness, and was a very amiable and interesting character. After visiting the principal courts and cities of Germany, where her talents and misfortunes procured her great attention and patronage, she arrived at Paris, and remained there five or six months, and received every possible mark of approbation and regard in that capital, both for her musical abilities, and innocent and engaging disposition.

When she arrived in England, she brought letters from persons of the first rank to her majesty, the prince of Wales, the imperial minister, count Kageneck, lord Stormont, and other powerful patrons, as well as the principal musical professors in London. Messrs. Cramer, Abel, Salomon, and other eminent German musicians, interested themselves very much in her welfare; not only as their countrywoman, bereaved of sight, but as an admirable performer.

She went to Windsor to present her letters to the queen, and had the honour of playing there to their

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majesties, who were extremely satisfied with her performance, and treated her with that condescension and kindness, which all who are so happy as to be admitted into the presence of our gracious sovereigns, in moments of domestic privacy, experience, even when less entitled to it by merit and misfortunes than Mad. Paradis. Her majesty was not only graciously pleased to promise to patronize and hear her frequently again in the course of the winter, but to afford her all the protection in her power; as did his royal highness the prince of Wales, to whom she since performed, at a grand concert at Carlton house, to the entire satisfaction and wonder of all who heard her.

Besides her musical talents, which were indisputable for neatness, precision, and expression, particularly in the great variety of admirable pieces she executed of her master, Kozeluch, Mad. Paradis was extremely well educated, and was very ingenious and accomplished; as she was able, with printing types, to express her thoughts on paper, almost as quick as if she could write. She understood geography, by means of maps prepared for her use, in which she could find and point out any province, or remarkable city in the world; and was likewise able, by means of tables formed in the manner of draught-boards, to calculate, with ease and rapidity, any sums or numbers in the first five rules of arithmetic. She is likewise said to have distinguished many colours and coins by the touch; played at cards, when prepared for her by private marks unknown by the company; and in her musical studies, her memory and quickness were wonderful: as she learned in general the most difficult pieces for keyed instruments, however full and complicated the parts, by hearing them played only on a violin: and since her arrival in this kingdom, she was enabled, in this manner, to learn to perform some of Handel's most elaborate and difficult organ fugues and movements in his first book of Lessons, as well as his Coronation Anthem, and more popular compositions.

Since her arrival in England she received a cantata, written for her in the German language, by the celebrated professor of mathematics, M. Pfeffel, of Colmar, who is himself blind. This cantata has been admirably set to music for her own voice and accompaniment on the piano forte, and she executed

it in a truly pathetic and able manner. Her voice was not so powerful as her hand; but it is touching in itself, and her knowledge of music and circumstances render it doubly interesting. Madame Paradis having entreated Dr. Burney, who has had letters from Germany in behalf of her ingenious daughter, and very zealous in her service, to translate this cantata; we have procured the following copy of his version:

Cantata, written in German for Mad. Paradis, by her blind friend M. Pfeffel, of Colmar, and set to music by her music-master, M. Leopold Kozeluch, of Vienna, November 11, 1784.

Imitated by Dr. Burney.

"The new-born insect sporting in the sun,  
Is the true semblance of my infant state,  
When ev'ry prize for which life's race is run  
Was hidden from me by malignant fate.

" Instant destruction quench'd each visual ray,  
No mother's tears, no objects were reveal'd!  
Extinguish'd was the glorious lamp of day,  
And ev'ry work of God at once conceal'd!

" Where am I plung'd? with trembling voice I cri'd,  
Ah! why this premature, this sudden night!  
What from my view a parent's looks can hide,  
Those looks more cheering than celestial light!

"How should I wander through the gloomy maze,  
Or bear the black monotony of wœ,  
Did not maternal kindness guild my days,  
And guide my devious footsteps to and fro!

" Theresa! great in goodness as in power, i  
Whose fav'rite use of boundless sway,  
Was benefits on all to shower,  
And wipe the tear of wretchedness away..

" When first my hand and voice essay'd,  
Sweet Pergolesi's pious strains,  
Her pitying goodness she display'd,  
To cherish and reward my pains.

" But now, alas! this friend to wœ,  
This benefactress is no more!  
And though my eyes no light bestow  
They'll long with tears her loss deplore!

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" Yet still where'er my footsteps bend,  
My helpless state has found a friend.

" The wreathes my feeble talents shape,  
The balmy solace friends employe  
Lifting the soul above despair,  
Convert calamity to joy."

PARSONS, ROBERT, a musician of the 16th century, born at Exeter, admitted early into the chapel royal, and afterwards appointed organist at Westminster Abbey. He was extremely dexterous in writing upon a plain song, moving in slow notes of equal value; but the building harmony upon an ancient ecclesiastical chant, was no more than written discant, which is still an exercise for young contrapuntists in the conservatorios of Naples, and practised in Italy by all the writers for the church. During the 16th century, many of our great harmonists displayed wonderful science and abilities in these laborious undertakings, and like some of the proud sovereigns, that were led in triumph by the ancient Romans, preserved an appearance at least of dignity and independence, even in chains. There are some excellent compositions by Parsons in the MSS. of Christchurch college, Oxford, particularly an " Ave Maria," and an " In Nomine."

PASI, ANTONIO, OF BOLOGNA, in *Biography*, a disciple of Pistocche, highly extolled by the greatest masters of his time. Mancini, in his " Treatise on Singing," says that he was gifted with a taste and intelligence in the art of singing which were wonderful. To a very simple method, and a clear and dignified *portamento*, or carriage of his voice, he was the first who united those little licenses which produce the greatest effects. By this, art his style became extremely singular and piquant. But he had then and since many bad imitators, who abused the art of which he was the original, and by a redundancy of ornaments so disguised and dis-figured the melody, that it became wholly unintelligible. Yet, from the ambition of shining by variations and heterogeneous ornaments, they lost the true expression of that melody which was thought so essential "to music, which was the boast of the end of the 17th century, and the beginning of the next; but it is to be feared that it has not since been found.

PASQUALI, SIGNOR, in *Biography*, an excellent performer on the violin, and a good musician, who came to England about the year 1743, went to Edinburgh in 1752, where he had an establishment, and lived much respected as a professor, and beloved as a man by all who knew him, till the time of his death in 1757. The following is extracted from the Edinburgh Caledonian Mercury of Saturday, Oct. 15th, 1757.

"Thursday, October 13th, 1757. Died at Edinburgh signior Pasquali, master of music in this city, a person eminent in his profession as a composer, performer, and teacher. He joined to a singular probity of manners, good sense, and knowledge of mankind, free from the smallest tincture of *caprice*. One qualification most remarkable in him was, that although he did the greatest justice as a teacher, yet he acted in his profession more from a *real delight in music*, and regard to fame, than profit or gain. Under his conduct, the spirit of this branch of the fine arts has diffused itself through all ranks, and is now carried to a degree never before known in this kingdom. Signior Pasquali's death is a public loss to this city, that will not soon be supplied."

PASQUILINI, SIGNOR, an Italian performer on the violoncello, who arrived in England about the year 1747, and remained here till the time of his death, about 1756. He had great knowledge of the finger-board, and his execution was very neat; but his tone was thin, crude, and uninteresting. After the death of Caposale, he was the principal performer on the violoncello at the opera, at Ranelagh, and at all the great concerts. He was a good musician, and performed correctly the part assigned him; but without effect. In Dublin, when he had played half his solo, the steward of the concert for the night, not knowing that his tone was always the same, or perhaps not knowing one tone from another, went up to him, crying out with some degree of impatience, "Come, come, Pasquali, don't be flourishing all night, but begin your solo!"

PASQUINO, ERCOLE, in *Biography*, a great organ-player at Rome, began to flourish about the year 1620, and his son, Bernardo Pasquino, the master of Gasparini, about 1672. This last was contemporary with Corelli, and frequently played in the same orchestra with him at the opera in Rome. See Paral. des Fran, et des Ital.

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PEACHAM, HENRY, in *Biography*, author of a book, entitled "The complete Gentleman," published in the reign of James I. It treats of:

"nobilitie in generall; of dignitie and necessitie of learning in princes and nobilitie; the time of learning; the dutie of parents in their children's education; of a gentleman's carriage in the universitie; of stile in speaking, writing, and reading history: of cosmography; of memorable observation in the survey of the earth; of geometry; of poetry; of musicke; of statues and medalls; of drawing and painting in oyle; of sundry blazons both ancient and modern; of armory or blazing armes; of exercise of body; of reputation and carriage; of travaile; of warre; of fishing."

He was certainly a man of general knowledge, good taste, and acute observation. He resided a considerable time in Italy, where he learnt music of Orazio Vecchi. He was intimate with all the great masters of the time at home; has characterized their several styles, as well as those of many on the continent. His opinions concerning their works are very accurate, and manifest great knowledge of all that was understood at the time respecting practical music. He seems to have been a travelling tutor, for which office he appears to have been particularly well qualified. But with all his accomplishments, he is said to have been reduced to poverty in his old age, and chiefly to have subsisted by writing little penny books, which are the common amusement of children.

PELEGRINI, VALERIO, in *Biography*, an eminent singer, was in the service of Spain in 1700.

PELEGRINI, PIETRO, a native of Brescia, and some time organist of the Jesuits' church in that city. He was a very neat player on the harpsichord, and a lively composer for that instrument. Bremner published a book of lessons of his composition, and several books, were published at Paris, where, in 1742, he set a drama to music, translated from Stampiglia, called *Cirene*.

We heard him perform at Calais in 1766, at a concert for his own benefit. He was then in years, and in the last stage of a consumption; but the Due de Monpensier, then governor of Calais, coming into the room during the performance, the poor man was obliged to rise and finish his concerto standing. We saw with uneasiness the difficulty with which he

supported himself, and executed difficult passages: but no performer was to sit in the presence of the ducal governor, any more than in that of any of the royal family.

PELEGRINI, FERDINANDO, a Neapolitan composer and performer on the harpsichord. According to M. Gerber, the continuator of Walter's Musical Lexicon, he published at Paris and in London several works for the harpsichord. There is some mistake in the Christian names of these two harpsichord-composers, and the works of one are indiscriminately ascribed to the other; nor are we certain of there having been two composers of the same time, of the same name, and in the same places, of similar professional abilities.

PENLLYN, WILLIAM, in *Biography*, one of the successful champions on the harp, at the Eisteddfod, or session of the bards and minstrels, appointed in the ninth year of queen Elizabeth, at Cærwys in North Wales, where he was elected one of the chief bards and teachers of Instrumental Song. Pennant's Tour in North Wales, 1773, printed 1778.

PENNA, Lorenzo, in *Biography*, an ecclesiastic of Bologna, published a work entitled, "Li primi albori Muficali, per li principianti della Musica figurata;" one of the best treatises on practical music that appeared in Italy during the 17th century. The first sketch of this book was published in 1656. A second edition, enlarged, of the first book, appeared at Bologna, 1674. The second book at Venice, 1678: and the whole completed, in three books, 1684. In 1696, the work had gone through five editions. The author's rules for counterpoint, and extemporary playing on keyed instruments, are concise and clear, as far as they go; which is, however, very short of what is now wanted, since the bounds of modulation and use of discords have been so much extended

PEPUSCH, JOHN CHRISTOPHER, in *Biography*, doctor in music, Oxon., a very learned musician, who was born at Berlin in 1667, and had made so great a progress in music at the age of fourteen, that he was sent for to court, where he gave such proofs of his abilities that he was appointed to teach the prince, father of the late king of Prussia. He remained at Berlin till he was about twenty, when he went into Holland, where he first began to publish his compositions; but after continuing there about a year, he came to England soon after the Revolution.

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His first employment in London was playing the tenor in the band at Drury-lane playhouse, but having convinced the managers that he deserved a better place, he was advanced to the harpsichord about 1700. In 1707 he had acquired English sufficient to adapt Motteaux's translation of the Italian opera of "Thomyris" to airs of Scarlatti and Bononcini, and to new-set the recitatives. In 1709 and 1710, several of his works were advertised in the first edition of the *Tatlers*, particularly a set of sonatas for a flute and base, and his first book of cantatas. In 1713 he obtained, at the same time as Crofts, the degree of doctor of music at the university of Oxford. And soon after this, upon the establishment of a choral chapel at Cannons, he was employed by the duke of Chandos as *mæstro di capella*; in which capacity he composed anthems and morning and evening services, which are still preserved in the Academy of Ancient Music. In 1715 he composed the masque of "Venus and Adonis," written by Cibber, and in 1716 "The Death of Dido," by Booth, both for Drury-lane. These pieces, though not very successful, were more frequently performed than any of his original dramatic compositions. In 1723 he published an ode for St. Cecilia's day, which he had set for the concert in York-buildings. And about the year 1724, Dr. Berkeley, dean of Londonderry, afterwards bishop of Cloyne, having formed a plan for erecting a college in one of the Summer isles, or Bermudas, among the several persons of distinguished abilities whom he had engaged to accompany him thither, fixed on Dr. Pepusch. But having embarked with his associates for the intended settlement, the ship was wrecked, and the undertaking frustrated.

Being returned to England after this accident, Dr. Pepusch married Margarita de l'Epine, who had quitted the stage, where she had acquired a fortune that was estimated at 10,000 *l*. These possessions, however, did not incline the doctor to relax in his musical studies or pursuits. He had always been a diligent collector of ancient music and musical tracts, and he was now enabled to gratify this passion without imprudence. He still continued to compose for the play-house in Lincolns-Inn Fields, and had the "Squire of Alsatia" for his benefit there in 1726, "with singing by Mrs. Chambers, also singing in Italian and English by Mrs. Forsyth, Mrs.

Davies, and Mrs. Grimaldi, being the first time of their respective appearances on the stage. Soon after he was very judiciously chosen by Gay, to help him to select the tunes for the "Beggar's Opera," for which he composed an original overture upon the subject of one of the tunes (I'm like a skiff), and furnished the wild, rude, and often vulgar melodies, with bases so simple and excellent, that no judicious contrapuntist will ever attempt to alter them for the theatrical purpose for which they were originally designed. It would be easy to multiply notes, and make the base more important than the treble, at the expense of the singer, the vocal part, and of propriety; and we will venture to say that the instrument or accompaniment that robs the singer of the attention of the audience by being too loud, or too busy (if the singer is worth hearing), is much more deserving of censure than praise.

After this period, he composed but little, applying himself chiefly to the theory of music, and explaining the mysteries of composition to young professors. He had always been extremely anxious for the prosperity of the Academy of Ancient Music, of which he was one of the first founders, and continued very active in its service to the time of his death. As a consequence of his musical erudition and zeal for the advancement of his art, he published, in 1731, a correct edition of a short "Treatise on Harmony," which the late earl of Abercorn is supposed to have assisted him in putting into English. This nobleman had so long studied composition under Dr. Pepusch, and so frequently conversed with him on the subject, that he was supposed more able to explain his principles in English than the doctor himself. The first edition of this small tract appeared without the plates or the consent of the author. This work contains many elementary rules for composition that are practical and useful; but it likewise contains many prejudices and exploded doctrines, which, to revive, would shackle genius and throw the art back into Gothic times.

In 1737 he was appointed organist of the Charterhouse, which afforded him a tranquil retreat well suited to his time of life and love of study; and he was visited and, consulted as an oracle, not only by young musical students, to whom he was always kind and communicative, but by every master who

modestly supposed he had still something to learn. Here he greatly augmented his library, which consisted of musical curiosities, theoretical and practical, of all kinds.

In 1739 he lost a son, his only child, upon whose genius and disposition there was every reason to found the greatest expectations; and in 1740 Mrs. Pepusch died; after which, his time seems to have been chiefly devoted to the study of the genera and systems of the ancient Greek music, concerning which he presented a paper to the Royal Society in 1746, N° 481, and Martin's Abridg. vol. x. and was soon after elected a member of that learned body.

From this period till the year 1752, when he died at the age of eighty-five, he persisted in the study of Greek music; and having despatched the "Genera," was trying to illustrate the doctrines and prejudices of Isaac Vossius concerning the "Rhythmus" of the ancients, but left no papers behind him on the subject, that were either useful or intelligible to those who had the possession of them after his decease.

This profound musician was buried in the chapel of the Charter-house, where a tablet was placed, and inscribed to his memory, by his friends and associates of the Academy of Ancient Music.

As a practical musician, though so excellent a harmonist, he was possessed of so little invention, that few of his compositions were ever in general use and favour, except one of his twelve cantatas, "Alexis," and his airs for two flutes or violins, consisting of simple easy themes or grounds with variations, each part echoing the other in common divisions for the improvement of the hand. Indeed, though only one cantata of the two books he published was ever much noticed, there is considerable harmonical merit in them all; the recitatives are in general good, and the counterpoint perfectly correct and masterly. The fifth cantata of the second book seems much superior to the rest: the first air would admit of modern taste and expression, the harmony is rich, and the parts are well arranged; and the second air, with a trumpet accompaniment, is spirited, and if sung by a powerful and cultivated voice, would have a good effect. But these cantatas are by no means in the style of Ales. Scarlatti, as has been suggested; they rather resemble the cantatas of Gasparini, whose melodies

were simple and modulation timid, than the original cantilena and extraneous modulation of Scarlatti. Among all the publications of Pepusch, the most useful to musical students was, perhaps, his correct edition of Corelli's sonatas and concertos in score, published in 1732.

He treated all other music in which there was fancy or invention with sovereign contempt. Nor is it true, as has been asserted, that "he readily acquiesced in Handel's superior merit." Handel despised the pedantry of Pepusch, and Pepusch, in return, constantly refused to join in the general chorus of Handel's praise.

The sole ambition of Pepusch, during the last years of his life, seems to have been the obtaining the reputation of a profound theorist, perfectly skilled in the music of the ancients; and attaching himself to the mathematician De Moivre and Geo. Lewis Scot, who helped him to calculate ratios, and to construe the Greek writers on music, he bewildered himself and some of his scholars with the Greek genera, scales, diagrams, geometrical, arithmetical, and harmonical proportions, surd quantities, apotomes, lemmas, and every thing concerning ancient harmonics, that was dark, unintelligible, and foreign to common and useful practice. But with all his pedantry and ideal admiration of the music of the ancients, he certainly had read more books on the theory of modern music, and examined more curious compositions, than any of the musicians of his time; and though totally devoid of fancy and invention, he was able to correct the productions of his contemporaries, and to assign reasons for whatever had been done by the greatest masters who preceded him. But when he is called the most learned musician of his time, it should be said, in the music of the 16th century. Indeed, he had at last such a partiality for musical mysteries, and a spirit so truly antiquarian, that he allowed no composition to be music but what was old and obscure. Yet, though he fettered the genius of his scholars by antiquated rules, he knew the mechanical laws of harmony so well, that in glancing his eye over a score, he could by a stroke of his pen smooth the wildest and most incoherent notes into melody, and make them submissive to harmony; instantly seeing the superfluous or

deficient notes, and suggesting a base from which there was no appeal.

His admirable library, the most curious and complete in scarce musical authors, theoretical and practical, was dispersed after his death. He bequeathed a considerable part of his best books and manuscripts to Kelner, an old German friend, who played the double base in the theatres and concerts of the time; some to Travers, and these and the rest were at last sold, dispersed, and embezzled, in a manner difficult to describe or understand. For an analysis of Dr Pepuch's "Treatise on Harmony," see COUNTERPOINT.

There never was a great man in any art or science who had not his opponents: and there have always been two opinions concerning the merit of Pepusch. He was respected and revered by the exclusive lovers of old music, and students in harmony, for his profound erudition and knowledge in harmony; while the admirers of Handel, and of modern Italian composition, regarded him as a pedant totally devoid of genius. It seemed, therefore, but just and equitable, after the decease of his friends and his foes, to point out, with the utmost truth and candour, the real merit and deficiencies in this little valuable work.

PEREZ, DAVID, in *Biography*, the son of Juan Perez, a Spaniard, settled at Naples, was born in 1711, and brought up in the conservatorio of Santa Maria di Loreto, in that city, under Antonio Gallo and Francesco Mancini. His progress in composition was rapid, and discovered an uncommon genius. When he quitted the conservatorio, his first preferment was. at Palermo in Sicily, where he was appointed mæstro di capella of the cathedral in that city, at a considerable salary, the half of which he was permitted to enjoy, not only after he quitted Sicily, but even Italy, to the time of his death.

He composed his first operas for the theatre at Palermo, from 1741 to 1748, and then returned to Naples, where his "Clemenza di Tito" was performed with such great applause at the theatre of San Carlo, as to extend his fame to Rome, whither he was invited the next year to compose for the theatre delle Dame. Here he produced "Semiramide" and "Farnace;" and for other cities in Italy "La Didone Abbandonata," "Zenobia," and "Alessandro nell' Indie."

In 1752, he went to Portugal, where he was engaged in the service of king Joseph. His first opera at Lisbon, "Demofonte," was received with very great applause. Gizziello was the principal soprano, and the celebrated Raaf the tenor. It was besides rendered magnificent in the performance by a powerful orchestra and decorations that were extremely splendid. But the new theatre of his Portuguese majesty, which was opened on the queen's birth-day, March 31st, 1755, surpassed, in magnitude and decorations, all that modern times can boast. On this occasion Perez new set the opera of "Alessandro nell' Indie," in which opera a troop of horse appeared on the stage, with a Macedonian phalanx. One of the king's riding-masters rode Bucephalus, to a march which Perez composed in the menage, to the grand pas of a beautiful horse; the whole far exceeding all that Farinelli had attempted to introduce in a grand theatre under his direction at Madrid, for the fitting out of which he had unlimited powers. Besides these splendid decorations, his Portuguese majesty had assembled together the greatest singers then existing; so that the lyric productions of Perez had every advantage which a most captivating and perfect execution could give them.

The operas by which he acquired the greatest fame in Portugal were "Demetrio" and "Solimano," with which, as they were to be alternately performed with the operas of "Vologeso" and "Enea in Latio" that Jomelli had been requested by his most faithful majesty to compose for his theatre, were produced with a degree of exertion and emulation, which rendered him superior to himself. Jomelli on this occasion was chiefly admired for the ingenious and learned texture of the instrumental parts; and Perez for the elegant, and grace of his melodies, and expression of the wont.

His music for the church, of which a specimen has been printed in England, "Matutino de i Morti," published by Bremner, in score, is grave, ingenious, and expressive.

But though Perez has composed a "Te Deum," which is greatly esteemed at Lisbon, and his "Leziom prima per il Giovedi santo," mentioned above, has considerable merit, yet it appears, on examining his scores, that this master had not, like Jomelli, much exercised his pen in the composition

of fugues or learned counterpoint for the church, to the perfection of which, genius alone can contribute but little, without the assistance of great study and experience.

There is, however, an original spirit and elegance in all his productions; in which, if any defect appears, it is the want of symmetry in the phraseology of his melodies, in which there may sometimes be found what the French call *phrases manquées*, and *contre-tems* to which critical ears, in modern times, are much less accustomed than formerly. An ear for measure, and ear for harmony and the accuracy of tones, seem to be totally different gifts of nature; and it frequently happens that a person who dances perfectly Avell in time, knows not one tune or tone from another.

Perez, like Handel, was corpulent and gourmand a propensity which has been supposed to have somewhat shortened his days. After living much admired, beloved, and respected, twenty-seven years in Portugal, where he was *mæstro di capella* to his most faithful majesty, and master to the royal family, at a salary exceeding 2000 *l. per annum*, he died extremely regretted at the age of sixty-seven. Like Handel, he was likewise blind during the latter years of his life; but after this calamity, when confined to his bed, he frequently dictated, without an instrument, compositions, in parts, to an amanuensis. His remains were deposited in the church of the Italian Barbadindros, and a solemn dirge of his own composition was performed at his funeral, by a concourse of the best musicians in Lisbon.

PERGOLESI, GIOVAN BATTISTA, in *Biography*, a gifted musician, born at Casoria, a little town about ten miles from Naples, in 1704. His friends discovering, very early in his infancy, that he had a disposition for music, placed him in the conservatorio at Naples, called *Dei poveri* in Giesu Gristo, which has been since suppressed. Gætano Greco, of whom the Italians still speak with reverence as a contrapuntist, presided then over that celebrated school. This judicious master soon perceiving uncommon genius in his young pupil, took particular pleasure in facilitating his studies, and communicating to him all the mysteries of his art. The progress which the young musician made was proportioned to the uncommon advantages of

nature and art with which he was favoured; and at a time when others had scarcely learned the gamut, he produced specimens of his abilities which would have done honour to the first masters in Naples. At the age of fourteen, he began to perceive that taste and melody were sacrificed to the pedantry of learned counterpoint, and after vanquishing the necessary difficulties in the study of harmony, fugue, and scientific texture of the parts, he entreated his friends to take him home, that he might indulge his own fancies, and write such music as was most agreeable to his natural perceptions and feelings.

The instant he quitted the conservatorio, he totally changed his style, and adopted that of Vinci, of whom he received lessons in vocal composition, and of Hasse, who was then in high favour. And though he so late entered the course which they were pursuing with such rapidity, he soon came up with them; and, taking the lead, attained the goal, to which their views were pointed, before them. With equal simplicity and clearness, he seems to have surpassed them both in graceful and interesting melody.

His countrymen, however, were the last to discover or allow his superiority, and his first opera, performed at the second theatre of Naples, called "*Dei Fiorentini*," met with but little success. The prince of Stigliano, first equerry to the king of Naples, discovering, however, great abilities in the young Pergolesi, took him under his protection, and from the year 1730 to 1734, by his influence, procured employment for him at the Teatro Nuovo. But during this period, the chief of his productions were of the comic kind, and in the Neapolitan dialect, which is unintelligible to the rest of Italy, except the "*Serva Padrona*," set for the theatre of San Bartolomeo.

It was not till the year 1735, that an account of his merit penetrated so far as Rome, and inclined the directors of the opera there, to engage him to compose for the Tordinona theatre in that city.

Pergolesi, ambitious of writing for a better theatre, as well as for better performers, than those for which he had hitherto been employed; and happy in having the exquisite poetry of Metastasio's *Olimpiade* to set, instead of the Neapolitan jargon, went to work with the zeal and enthusiasm of a man

of genius, animated by hope, and glowing with an ardent passion for his art.

The Romans, however, by some unaccountable fatality, received his opera with coldness; and the composer being a young man but little known, they seemed to want to be told by others that his music was excellent, and would soon, by the admiration of all Europe, make them ashamed of their injustice and want of taste.

To complete his mortification at the ill reception of this opera, "Nerone," composed by Duni, the next that was brought on the stage, and for which his was laid aside, had a very great success.

Duni, a good musician, and a man of candour, though greatly inferior in genius to Pergolesi, is said to have been ashamed of the treatment which he had received; and with an honest indignation declared, that he was out of all patience with the Roman public, "frenetico contro il publico Romano." He even tried during the short life of this opera, to make a party in its favour among the professors and artists who were captivated with the beauty of the music; but all their efforts were vain; the time was not yet come when judgment and feeling were to unite in its favour.

Pergolesi returned to Naples with the small crop of laurels which had been bestowed on him by professors and persons of taste, who in every country compose but a very inconsiderable part of an audience. He was, indeed, extremely mortified at the fate of his opera, and not much disposed to resume the pen, till the duke of Matalon, a Neapolitan nobleman, engaged him to compose a mass and vespers for the festival of a saint at Rome, which was to be celebrated with the utmost magnificence.

Though Pergolesi had but too much cause to be dissatisfied with Roman decrees, he could not decline the duke's proposition, and it was on this occasion that he composed the "Mass, Dixit, et Laudate," which have been since so often performed for the public, and transcribed for the curious. They were heard for the first time in the church of San Lorenzo, in Lucina, with general rapture; and if any thing could console a man of genius for such unworthy treatment as he had lately experienced at Rome, it must have been such hearty and

unequivocal approbation as he now received in the same city.

His health, however, daily and visibly declined. His friends had perceived, by his frequent spitting of blood, for four or five years before this period, that he was likely to be cut off in his prime; and his malady was still increased by this last journey to Rome. His first patron, the prince of Stigliano, who had never ceased to love and protect him, advised him to take a small house at Torre del Greco, near Naples, on the sea-side, almost at the foot of mount Vesuvius. It is imagined by the Neapolitans, that persons afflicted with consumptions are either speedily cured, or killed, in this situation.

During his last sickness, Pergolesi composed his celebrated cantata of Orpheus and Euridice, and his "Stabat Mater," at Torre del Greco, whence he used to go to Naples from time to time to have them tried. The "Salve Regina," which is printed in England, was the last of his productions, and he died very soon after it was finished, in 1737, at the age of 33!

The instant his death was known, all Italy manifested an eager desire to near and possess his productions, not excepting his first and most trivial farces and *intermezzi*; and not only lovers of elegant music, and curious collectors elsewhere, but even the Neapolitans themselves who had heard them with indifference during his lifetime, were now equally solicitous to do justice to the works and memory of their deceased countryman. Rome, sensible now of its former injustice, as an *amende honorable*, had his opera of Olimpiade revived: an honour which had never been conferred on any composer of the 18th century. It was now brought on the stage with the utmost magnificence, and that indifference with which it had been heard but two years before, was now converted into rapture.

Pergolesi's first and principal instrument was the violin, which was urged against him, by envious rivals, as a proof that he was unable to compose for voices. If this objection was ever in force with reasonable and candid judges, it must have been much enfeebled, not only by the success of Pergolesi in vocal compositions, but by Sacchini, whose principal study and practice, during youth, were likewise bestowed on the violin.

It was the opinion of the Hon. Horace Walpole, afterwards earl of Orford, that Mr. Gray first

brought the compositions of Pergolesi into England. His opera of *Olimpiade* was first performed on our stage in 1742, when Monticelli acquired uncommon applause in the air, "Tremende oscuri atroce," and the scene where the "aria parlante: Se cerca se dice" occurs; which, though it has often been set since to more elaborate and artificial music, its effect has never been so truly dramatic; all other compositions to those words are languid on the stage, and leave the actor in too languid a state for his situation. When we mentioned this opinion to Pacchierotti, in a conversation on the subject he very well applied our English vulgar phrase to Pergolesi, by saying, "He had hit the right nail on the head."

The words "Tremende oscuri atroce," are not Metastasio's, nor have we ever been able to discover whose they are, or how they happened to be set by Pergolesi; the air, however, "A due cori," is admirable.

From all the information which we were able to procure at Rome and Naples, concerning the premature death of Pergolesi, there does not seem the least foundation for the story concerning his having been poisoned. The disease of which he died was a consumption, that preyed upon his lungs during the last five or six years of his existence, and the most active and important of his life. As envy was said to have stimulated his concurrents to have recourse to poison in order to get rid of so formidable a rival, it has been well observed, that the success of Pergolesi's productions was never sufficiently brilliant to render him such an object of envy to his brethren as to make it necessary to despatch him by unfair means. *Mem. sur la Vie et les Ouvrages de Pergolesi*, par M. Boyer, *Mercure de France pour Juillet, 1772*, p. 191.

The art of music, however, did not die with Pergolesi, as may be seen by the list of his successors, who, pursuing the track which Vinci, Hasse, and Pergolesi first had traced out, have advanced into new regions of invention, taste, grace, elegance, and grand effects.

We were assured at Rome, by a musician who had known Pergolesi personally, that he was a slow workman; "but the gods sell to mortals," says Epicharmus, "all that is great and beautiful at the price of immense labour;" Πικντκ Χαλεπα τα καλα

Salvini tells us that the celebrated composer Carissimi, being praised for the grace and ease of his melodies, used to cry out: "Ah! with what difficulty is this ease required!" Ah! questo facile, quanto è difficile!

He had perhaps more energy of genius, and a finer tact, than any of his predecessors: for though no labour appears in his productions, even for the church, where the parts are thin, and frequently in unison, yet greater and more beautiful effects are often produced in performance than are promised in the score. And, indeed, it frequently happens, that a score in which the texture of the parts is very artificial, ingenious, and amusing to the eye, affords nothing but noise and confusion to the ear. As the Italians in the sixteenth century were the masters to all Europe in elaborate composition, even to a pedantic excess, so they have been the first, in modern times, to abjure its absurdity.

The ease and simplicity of Vinci's and Pergolesi's style, were soon imitated with servility by men of no genius, who always appear more contemptible in light than laboured strains; and these, pushing facility to an insipid excess, soon rendered opera music proverbially flimsy and frivolous. Of this number were Lampugnani, Pescetti, Pelegrini, Giacomelli, Paleazzi, Schiassi, Pampani, and many others.

The church music of Pergolesi has been censured by his countryman, Padre Martini, as well as by some English musical critics, for too much levity of movement, and a dramatic cast, even in some of his slow airs; while, on the contrary, Eximeno says, that "he never heard, and perhaps never shall hear, sacred music accompanied with instruments, so learned and so divine, as the *Stabat Mater*."

As the works of this master form an era in modern music, and as general praise and censure is seldom just and satisfactory to discriminating minds, it was our intention to have inserted here some critical remarks resulting from a late careful examination of his principal productions for the church; but upon calculating the business which we have still on our hands before we arrive at the end of the gigantic labour which we have, perhaps, too rashly undertaken; we find that critical discussion must give way to matters of fact, or our volumes will be rendered too numerous or too unwieldy. Of the

sonatas ascribed to Pergolesi, for two violins and a base, if they are genuine, which is much to be doubted, they will not bear comparison with the bold, varied, and elegant compositions of Boccherini, Haydn, Mozart, and Vanhal. They are composed in a flimsy style, which was worn out when Pergolesi began to write; at which time another was forming by Tartini, Veracini, and Martini of Milan, which has been since polished, refined, and enriched with new melodies, harmonies, modulation, and effects.

No fair and accurate judgment can be formed of the merit of a composer of past times, but by comparing his works with those of his predecessors and immediate competitors. The great progress that has been made in instrumental music, since the decease of Pergolesi, will not diminish his reputation, which was not built on productions of that kind, but on vocal compositions, in which the clearness, simplicity, truth, and sweetness of expression, justly entitled him to supremacy over all his predecessors and contemporary rivals, and to a niche in the temple of Fame, among the great improvers of the art, who, if not the founder was the principal polisher of a style of composition both for the church and stage, which has been constantly cultivated by his successors, and which at the distance of 70 years from the short period in which he flourished, still reigns throughout Europe.

PERI, JACOPO, in *Biography*, a native of Florence, the principal inventor of recitative, and the composer of "Euridice," written by Rinuccini, the first opera that was composed in *stilo rappresentivo*. This drama, written and set to a new species of music—for the royal nuptials of Mary of Medicis with Henry IV. of France in 1600, was publicly exhibited at Florence in the most splendid manner, and in which Peri, the composer, performed a vocal part. Peri is said by Battista Doni to have been not only a good composer in the new style, but a famous singer and performer on keyed instruments.

PERTI, GIO. ANTONIO, in *Biography*, a solid, grave composer of church music, *alla Palestrina*, was born in 1656. With his theatrical style we are unacquainted; but as he long continued to be employed, not only for the operas of Bologna, but Venice and other cities of Italy, we may reasonably imagine that it was excellent. Paolucci has printed a

good duet by this master, in the church style; and Padre Martini has given several admirable specimens of his science in his "Saggia di Contrappunto." This great harmonist, however, does him still more honour, by calling himself his disciple. Perti, before his decease, must nearly have attained the age of 100; for his name appears as the composer of *Atide* in 1679, and, according to Quadrio, he was living in 1744.

PERTICI, in *Biography*, a comic singer and admirable actor, came hither in 1748 with Larchi, another excellent comic singer and actor, and Guadagni for the first time, when he was very young, as serious man in a troop of burletta singers, brought over on a speculation by sig. Croza, whose calculations were so erroneous, that he became a bankrupt and a fugitive in a year's time.

#### Vol 27 Pertussis-Poetics

PHILIDOR, ANDRÉ, in *Biography*, born at Dreux in 1726, was descended from a long line of musical ancestors, who, in different branches of the art, had been attached to the court ever since the time of Louis XIII. The family name was Danican; and it is pretended that this monarch, himself a dilettante musician, occasioned the surname of Philidor, a famous performer on the hautbois, whom this prince had heard in his progress through France, to be given to Danican, whose instrument being the hautbois, when the king heard him perform, he cried out "here's another Philidor!" Andrew was educated as a page or chorister in the chapel royal, under Campra, maitre de chapelle. In 1737 he produced his first motet, or full anthem, which was performed in the chapel, and complimented by the king as an extraordinary production for a child of eleven years old. On his change of voice, and quitting the chapel, he established himself at Paris, where he subsisted by a few scholars, and by copying music; but every year he went to Versailles with a new motet.

The progress which he had made at chess awakened in him a desire to travel, in order to try his fortune; and in 1745 he set out for Holland, England, Germany, See. In these voyages he formed his taste in music upon the best Italian models. In 1753 he tried his strength as a musical composer in

London, by new setting Dryden's ode on St. Cæcilia's day. Handel, is said, by his biographer, to have found his choruses well written, but, discovered a want of taste in his airs.

As his time was more occupied by chess than music, he printed in London, at a large subscription, in 1749, his "Analysis of the Game of Chess," *Analyse des Echecs* In 1754 he returned to Paris, in the month of November, and devoted his whole time to music. He had his "Laudæ Jerusalem" performed at Versailles; but it was found to be too Italian, and as the queen of Louis XV. disliked that style of music in the church, his hopes of obtaining, by this composition, a place of maitre de chapelle, were frustrated.

In 1757 he composed an act of a serious opera, but Ribel, opera manager, would not let it be performed, telling him that he would have no airs introduced in the scenes of that theatre.

In 1758 he produced some airs for "the Pilgrims of Mecca," at the comic opera; Corbi, the manager, proposed to him the undertaking to set an entire opera for that theatre; and the first drama he set was "Blaise le Savetier," Blaise the Cobler, which was performed at La Foire St. Laurent, in 1759, with the greatest success, and afterwards five more successful comic operas issued from his pen, among which "Le Marechal ferrant," or the Blacksmith, supported more than a hundred representations. In 1762, at the union of the Opera Comique and the Theatre Italien, he produced "Sanch Panca;" in 1763, "Le Bucheron," and a musical entertainment for the piece; in 1764, "Le Sorcier;" in 1765, "Tom Jones," which at first was hissed, but afterwards acquired great favour. In 1767 his serious opera of "Ernclinde" was performed at the great opera-house, which was the beginning of the revolution in the style of music at that theatre. In 1769 he set for the comic opera "Le Jardinier de Sidon;" in 1770, "Le Jardinier suppose;" in 1771, the "New School for Wives;" in 1772, "Le Bon Fils;" in 1773, the "Navigator;" in 1775, "Les Femmes vengees;" and in 1779, in London, "The Carmen Seculare" of Horace.

In the conduct of this performance, Philidor placed himself under the guidance of Baretti. The performance was attended at Freemasons Hall by all persons of learning and talents, in expectation of a revival of the music of the ancients, and, by many, of

its miraculous powers. To what kind of music the "Carmen Seculare" was performed at Rome, we pretend not to say; but in London we could trace the composer's models for the choruses in the oratorios of Handel, and the operas of Rameau; and for the airs in his own comic operas, and the favourite melodies then in vogue in that theatre, many of which with Italian words, and Italian singing, particularly those of Gretry, would be elegant and pleasing music any where.

Philidor, however, in setting the secular ode, it must be confessed, manifested his knowledge of counterpoint in the style of the old masters; and that, in spite of chess, he had found time for the serious study of music; we believe that no one found himself much the wiser concerning the music of the ancients after hearing this music performed to Latin words, than after hearing an oratorio of Handel, or an opera of Rameau. This miraculous chess-player, and ingenious and pleasing composer of comic operas, died in London in 1795. Laborde.

PICCINI, NICOLA, in *Biography*, born in 1728 at Bari, capital of the little province of that name, in the kingdom of Naples, may be ranked among the most fertile, spirited, and original composers that the Neapolitan school has produced. An invincible passion for music frustrated the intention of his father, who designed him for the church, and made him study for that intent; but for fear of his neglecting serious business for amusement, he would not let him learn music. The young man, whose genius suffered him not to rest, never saw an instrument, especially a harpsichord, without emotion; he practised in secret all the opera airs which he had heard, and which he retained with surprising accuracy. His father having carried him one day to the bishop of Bari, he amused himself in the room where he was left alone, with a harpsichord which he found there, thinking he could be heard by no one; but the prelate in the next apartment having heard him, condescended to go to the harpsichord, and obliged him to repeat many of the airs which he had been playing; this he did with so much accuracy and precision, with the ritornele and accompaniments, which he likewise remembered, that the bishop persuaded his father to send him to the Conservatorio of St. Onofrio, at

Naples, of which the celebrated Leo was then the principal master.

The young Piccini was admitted in that seminary in 1742, and was placed at first under the tuition of a subaltern master, whose lessons, given in a dry and contracted manner, soon disgusted him: and in a few months his discontent at such unprofitable instructions drew on him the resentment of his tutor, expressed in no very gentle way. Shocked by this treatment, he resolved to study by himself, and began composing without rules, or any other guides than his own genius and fancy, psalms, oratorios, and opera airs; which soon excited the envy or admiration of his fellow students. He even had the courage to compose an entire mass. One of the masters who had seen it, and even permitted him to have it rehearsed, thought it right to mention it to Leo; who, a few days after, sent for Piccini to come and speak to him. The young man, penetrated with the highest respect for so great a master, which is in some sort an intuitive indication of genius, was extremely frightened at this message, and obeyed the order with fear and trembling. "You have composed a mass," said Leo, with a cold, and almost severe countenance: "Yes, sir." "Show me your score;"—"sir, sir,"—"show it me, I say." Piccini thought himself ruined; but he must obey. He fetched his score, at which Leo looked, turned over the leaves, examined each movement, smiled, rung the bell, as the signal for a rehearsal. The young composer, more dead than alive, begged in vain to be spared what he thought such an affront. The singers and instrumental performers obeyed the summons; the parts were distributed, and the performers waited only for Leo to beat the time. When turning gravely to Piccini, he presented him the baton, which was then used every where in the performance of full pieces. Piccini, put to new confusion, offered fresh prayers to be excused obeying this command, wishing he had never dared to meddle with composition. At length he mustered his courage, and marked with a trembling hand the first bars. But soon animated and inflamed by the harmony, he neither saw Leo, nor the standers by, who were numerous; he was absorbed in his music, and directed his performance with a fire, an energy, and accuracy which astonished the whole audience, and acquired him great applause. Leo kept a

profound silence during this performance: when it was over,— "I forgive you, for once," said he, "but if you are again guilty of such presumption, you shall be punished in such a manner as you will remember as long as you live. What! you have received from nature so estimable a disposition for study, and you lose all the advantages of so precious a gift! Instead of studying the principles of the art, you give way to all the wild vagaries of your imagination, and fancy you have produced a master-piece." The boy, piqued by these reproaches, related what had passed between him and the assistant master under whom he was placed. Leo became calm, and even embraced and caressed him; ordering him to come to his apartments every morning, to receive instruction from himself.

This truly great master died suddenly some months after. Happily for his promising pupil, his successor was the celebrated Durante, one of the most learned composers Italy ever produced. He soon distinguished Piccini from the rest of his class; conceived a particular affection for him; and had pleasure in communicating to him all the secrets of his art. "Others are my pupils," he sometimes used to say, "but this is my son."

At length, after twelve years' study, Piccini in 1754, quitted the Conservatorio, knowing all that is permitted to an individual to know in practical music, and possessed of such a creative and ardent imagination, as perhaps, till then, was unexampled.

He begun his career at the Florentine theatre in Naples, which is that of San Carlo, what Foote's theatre used to be compared with Drury Lane, or the Opera House. His first production there was "Le Donne Dispettose," and the next year, "Le Gelosie," and "Il Curioso del suo Proprio Danno," of all which the success increased in a duplicate ratio. At length, in 1756, he set the serious opera of "Zenobia" for the great theatre of San Carlo, which was crowned with still greater success than his comic operas. In 1758, he composed "Alessandro nell' Indie," for Rome; and after this, every theatre in Italy was eager to engage him. In 1760, his celebrated comic opera of the "Buona Figliuolo" had a success that no musical drama could boast before. It was no sooner heard at Rome than copies were multiplied, and there was no musical theatre in Europe where this burletta was not frequently performed, in some language or

other, during many years. In 1761, he composed six operas, three serious and three comic, for different theatres of Italy; and was at once applauded in Turin, Reggio, Bologna, Venice, Rome, and Naples. Sacchini assured us, in 1776, that Piccini had composed at least three hundred operas, thirteen of which were produced in seven months. On his arrival at Paris, he received many mortifications before his reputation was firmly established, from the partisans of the old French music, as well as the friends of Gluck. The success of his operas of "Roland," "Atys," "Iphigenic en Tauride," "Adele de Ponthieu," "Didon," "Diane et Endymion," and "Penelope," seems to have solved a problem which was long thought insolvable: "Whether the French language was capable of receiving Italian melody?"

If we add to so many dramatic works the oratorios, masses, cantatas, and occasional songs and scenes in pasticcio operas, it would prove, that in twenty-five years, he had produced more music, and good music, than any other ten masters had done in their whole lives.

What still more astonishes in such innumerable works, is the prodigious variety which reigns in them all; and the science which never degenerates into pedantry or affectation; and harmony pure, clear, and profound; a melody perfectly suited to the subject and situation of the performers; and a force, an originality, and resources of all kinds, unknown till his time, and of which perhaps the secret will long remain undiscovered. And what appears as extraordinary as the rest is, that the genius of this master, far from being exhausted by so many labours, by frequent and severe sickness, by domestic disquietude and chagrin, inseparable from a numerous family, seemed, before the revolution, to continue in full force. Deprived of all his appointments, and well-earned theatrical pensions, he returned to Naples, where, after he had established himself in France, all his appointments had been disposed of. Unluckily, on the arrival of a French army at Naples, he either did adhere to the invaders, or was supposed by the court to be in correspondence with them, which occasioned his disgrace, and precipitated his flight back to Paris, where he was received with open arms, and placed at the head of a new singing school; but we have heard nothing of new compositions after his return,

nor any thing more concerning him, except that he died at Paris in 1800.

PICCININI, ALESSANDRO, of Bologna, lived about the year 1570, and was in the service of the duke of Ferrara in 1594. He is author of a treatise on the tablature of the lute, which was in great estimation. In this work, we find the origin of the *theorbo* and *pandore*. He pretends to have been the inventor of the *arch-lute*.

PICCITONO, Parde Angelo da, in Biography, author of a book entitled "Fior Angelico di Musica," published at Venice in 1547; a work which, however difficult to find at present, is, from its dulness and pedantry, still more difficult to read.

PIFENDEL, in *Biography*, an eminent performer on the violin, in the service of Augustus II., king of Poland. According to Quantz, Pifendel had in his youth received instructions in singing from Pistocchi, and on the violin from Toselli. Quantz is very warm in his praises, calling him a profound theorist, a great performer, and a truly honest man. It was from this worthy concert-master, says he, that I learnt to play an adagio, and to compose in many parts.

Pifendel had in his youth travelled through France and Italy, where he had acquired the peculiarities in the taste of both countries, and so blended them together as to form a third genus, a mixed style of writing and playing, which was half French and half Italian. Influenced by his example, Quantz declares that he always preferred this compound style to that of Italy, France, or the national style of his own country.

PINTO, THOMAS, in *Biography*, an excellent performer on the violin, born in England of Italian parents. He was a miraculous player on his instrument when a boy; and long before manhood came on, was employed as the leader of large bands in concerts. He was, however, when Giardini arrived in England, very idle, and inclined more to the fine gentleman than the musical student; kept a horse; was always in boots of a morning, with a switch in his hand instead of a fiddle-stick. But after hearing Giardini, who was superior to all other performers on his instrument with which he was acquainted, he began to think it necessary to practise, which he did for some time with great diligence. With a powerful hand, and marvellous quick eye, he was in general

so careless a player, that he performed the most difficult music that could be set before him, better the first time he saw it, than ever, after. He was then obliged to look at the notes with some care and attention; but, afterwards trusting to his memory, he frequently committed mistakes, and missed the expression of passages, which, if he had thought worth looking at, he would have executed with certainty. After leading at the opera, whenever Giardini laid down the truncheon, he was engaged as first violin at Drury-lane theatre, where he led during many years. He married for his first wife Sybilla, a German under-singer at the opera, and sometimes employed in burlettas at Drury-lane. After her decease, he married the celebrated Miss Brent, and, quitting England, settled in Ireland, where he died in December 1782, aged 53 years.

His accuracy in playing at sight was so extraordinary, that he even astonished Bach and Abel by the extent of this faculty; and to embarrass him, if possible, they composed jointly a concerto for the violin, with solo parts as difficult as they could invent; and, carrying it to Vauxhall as soon as transcribed in separate parts, told him that they had just finished a concerto, of which, as it was somewhat out of the common way, they wished to hear the effects, if he would venture to try it at sight. "Let me see it," says Pinto; and after a slight glance at the solo parts, and picking his teeth in his usual way, he said if they pleased he would try it as his concerto for the night. And the eminent composers who wished to make this experiment, declared that they did not believe any of the greatest performers in Europe on the violin, would have played it better with a month's practice.

Pinto, who in playing an adagio seemed to have so much feeling and expression, was a Stoic at heart, equally indifferent to pain and pleasure. While he led the band at Drury-lane, during the most affecting scene of Garrick's capital tragic parts, he used to fall asleep in the orchestra full in his view, which, after our genuine Roscius had with indignation seen, he never rested till his place in the orchestra was supplied with a leader on whose feelings he had more power. Indeed, we remember a more ridiculous mortification happening to our ever-to-be-lamented friend, Garrick, from a sentinel at one of the stage doors, equally destitute of human

feelings with Pinto, yawning aloud during the deepest distress of king Lear, which so completely turned "what should be great, to farce," that the vulgar part of the audience, being cocknies, burst into a loud horse-laugh; which so disconcerted and enraged the good old king, that he complained to the captain of the guard, and begged that so impenetrable a sentinel might never be placed again on the stage to make the audience laugh, whilst he was doing every thing in his power to make them cry.

Pinto died with the same indifference about worldly concerns as he had lived, and left his unfortunate widow, the once much famed Miss Brent, so literally a beggar, that she returned to England to solicit charity from the Musical Fund; which, alas! she did in vain: for by his having during several years neglected to pay his subscription, all her claims were annihilated in an establishment which she and her husband had often by their gratuitous performance contributed, at its annual benefits, to support, previous to its being enriched, and rendered a royal institution by the commemoration of Handel.

PIOZZI, SIGNOR, in *Biography*. Though we have adhered as closely as possible to the rule of confining our remarks on musical composers and performers to the dead, of whom an opinion may be given without fear of offence, if unfavourable, or of exciting envy by eulogies; yet signor Piozzi, though still living, (1814), may be excepted from this rule, as he has long retired from all professional concerns, and as we had nothing but good to say of his talents.

He arrived in England about the year 1777. His voice was not sufficiently powerful for a theatre, or spacious concert-room; but as a chamber-singer, both his voice and style were exquisite. Previous to the arrival of Pacchierotti in England (1778), signor Piozzi, who heard him at Milan, gave no *l'avant gout* of his performance, by singing several airs after his manner, in a style that excited great ideas of his pathetic powers, and upon which signor Piozzi seems chiefly, and very judiciously, to have formed his own manner of singing.

PISTOCCHI, FRANCESE-ANTONIO, of Bologna, in *Biography*, one of the greatest stage singers of the seventeenth century, began to flourish both as a performer and a composer, about the year

1679. He was retained some time at the court of the margrave of Brandenburg as *mæstro di capella*; but late in life, after establishing a school of singing at Bologna, which was afterwards continued by his disciple Bernacchi, he retired to a monastery, where he ended his days.

An oratorio of his composition, which we were so fortunate as to find in Italy, called "Maria Virgine Adolorata," has more merit of expression, and elegance of melody, than any vocal music of the same century. There is no date to this composition; but by the simplicity of the style it seems to have been produced about the end of the 17th century, at which time recitative, freed from formal closes, and in possession of all its true forms, was occasionally extremely pathetic and dramatic; and Pistocchi seems a more correct contrapuntist than the generality of opera singers, whom the demon of composition seizes at a period of their lives, when it is too late to begin, and impossible, to pursue such studies effectually, without injuring the chest, and neglecting the cultivation of the voice. This oratorio has neither overture nor chorus. The interlocutors are an angel the Virgin Mary, Mary Magdalen, and St. John. At the termination of this oratorio, which is truly pathetic and solemn, all the degrees of the diminution of sound, are used: as *piano*, *più piano*, *pianissimo*, equivalent of the *diminuendo*, *calando*, and *smorzando*, of the present times.

Pistocchi published six cantatas, with two duets, and two airs, one to French, and one to Italian words, about the year 1699; but we have never been able to find them.

PLATO

*Editorial note: Final passages after the biography proper, discussing his involvement with music*

We shall here observe, that Plato, Aristotle, Aristoxenus, and Plutarch, were for ever complaining of the corruption and degeneracy of music. The pious Plato, indeed, regarded it as fit only for the gods, and their celebration in religious ceremonies, or as a vehicle for religious and moral lectures in the education of youth; and with a methodistical spirit censured all such as was used in theatres, social festivity, or domestic amusement: but modern divines might, with equal propriety,

declaim against the profane use of bread as an aliment; because it is administered in the most solemn rite of our religion. A line should certainly be drawn between the music of the church and of the theatre; but totally to silence all musical sounds, except upon solemn occasions, seems to border upon downright fanaticism.

With respect to perfection and depravity, there is nothing so common among musical disputants, as for the favourers of one sect to call that *degeneracy*, which those of another call *refinement*. But Plato seems to have been always too fond of ideal excellence in every thing, to be satisfied with any other. His complaints of the degeneracy of music, may be seen in his third Book of Laws. The poets, indeed, never fail to charge the corruption of music upon its professors, yet Plato throws the blame upon the poets themselves. "The music of our forefathers," says he, "was divided into certain species and figures. Prayers to the gods were one species of song, to which they gave the name of hymns: opposed to this was another species, which, in particular, might be called threni; another, *pæones*; and another, the birth of Dionysius, which I hold to be the dithyrambus: there were also citharædic nomi, so called, as being still another song. These, and some others, being prescribed, it was not allowable to use one species of melos for another. But, in process of time, the poets first introduced an unlearned license, being poetic by nature, but unskilled in the rules of the science, trampling upon its laws, over attentive to please, mixing the threni with the hymns, and the *pæones* with the dithyrambi, imitating the music of the flute upon the cithara, and confounding all things with all." Plat, de Legibus, as translated by sir F. H. E. Stiles. Though it was Plato's opinion, that the government of a state, and the morals of a people, would be affected by a change in the national music, yet this was not the opinion of Cicero, who in many other particulars is a rigid Platonist: "Change," says this orator, "the government or customs of a city, and it will certainly change the music." De Legib. lib. Iii.

It has been said by many writers, both ancient and modern, that Plato was deeply skilled in the music of his time; but it does not appear that his claims to skill in, this art extend further than to mere theory, or a very little more. Plutarch, indeed,

in his dialogue, proves his profound musical science; but how? By a long passage from his *Timæus*, in which he applies musical ratios to the soul.

However this may have been, it is difficult to refrain from numbering this philosopher, together with Aristotle, Aristoxenus, and Plutarch, though such illustrious characters, and, in other particulars, such excellent writers, among the musical grumblers and croakers of antiquity. They all equally lament the loss of good music, without considering that every age had, probably, done the same, whether right or wrong, from the beginning of the world; always throwing musical perfection into times remote from their own, as a thing never to be known but by tradition. The golden age has not its name from those who lived in it.

Aristotle, indeed, complains of degeneracy in a more liberal way: "every kind of music," says he, "is good for some purpose or other; that of the theatres is necessary for the amusement of the mob; the theatrical transitions, and the tawdry and glaring melodies in use there, are suited to the perversion of their minds and manners, and let them enjoy them."

The complaints of Aristoxenus are more natural than those of Plato and Aristotle; for he was not only less a philosopher, but more a musician; and, as a professor, and an author on the subject of music, he must have had rivals to write down. Hesiod says that bards hate bards, and beggars beggars. And it has been the practice for writers on music, in all ages, to treat their contemporaries with severity and scorn. Gaspar Printz inserts in his book a canzonet in four parts, in which every rule of composition is violated, and calls it modern; as if error was always new. But besides a natural tendency in human nature, or at least in the nature of authors, towards envy and malignity, Aristoxenus had a system to support, which is usually done at the expense of moderation, truth, and every thing that stands in its way; for, like the tyrant Procrustes, the builder of a system, or the defender of an hypothesis, cuts shorter what is too long, and stretches to his purpose whatever is too short.

The music of the Greeks in the time of Aristoxenus, was too remote from perfection to be much injured by innovation and refinement; and yet Athenæus gives a passage from a work of this writer, now lost, in which he makes the following

complaints: "I, and a few others, recollecting what music once was, and considering what it now is, as corrupted by the theatre, imitate the people of Possidonium, who annually celebrated a festival after the Greek manner, in order to keep up the memory of what they once were; and before they depart, with tears deplore the barbarous state into which they are brought by the Tuscans and Romans."

Though Aristoxenus lived with Alexander the Great, with Plato, and with Aristotle, when all other arts and sciences had arrived at their greatest degree of force and refinement; yet music, from whatever cause, does not seem, at that, or at any time, to have kept pace with other arts in its improvements: at least, it did not in Italy; nor, indeed, in England or France, if we compare the poetry of Milton with the music of Henry Laws, or the writings of Racine and Boileau, with the compositions of Lully.

PLAYFORD, JOHN, in *Biography*, a stationer and musician, seller of musical books and instruments, and clerk of the Temple church.

In 1655 he published the first edition of his "Introduction to the Skill of Music," a compendium compiled from Morley, Butler, and other more bulky and abstruse books, which had so rapid a sale, that, in 1683, ten editions of it had been circulated through the kingdom. The book, indeed, contained no late discoveries or new doctrines, either in the theory or practice of the art; yet the form, price, and style, were so suited to every kind of musical readers, that it seems to have been more generally purchased and read, than any elementary musical tract that ever appeared in this or in any other country.

John Playford was born in the year 1613, and seems, by what means is now not known, to have laid in a considerable stock of musical knowledge, previous to becoming the vender of the chief productions of the principal composers of the time. As he was the first, so he seems the most intelligent printer of music during the seventeenth century; and he and his son Henry appear to have acquired the esteem of the first masters of the art; and without a special license, or authorized monopoly, to have had almost the whole business of furnishing the entire nation with musical instruments, music books, and music paper, to themselves; as, during more than

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By Dr Charles Burney

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the first fifty years of the last century, Walsh and his son had afterwards.

In 1655, this diligent editor also published, in two separate books, small 8vo. "Court Ayres, by Dr. Charles Colman, William Lawes, John Jenkins, Simpson, Child, Cook, Rogers, &c."

These being published at a time when there was properly no court, were probably tunes which had been used in the masques performed at Whitehall during the life of the late king.

It was honest John Playford who new strung the harp of David, and published, in 1671, the first edition of his "Psalms and Hymns in solemn Musick, in four Parts on the common Tunes to Psalms in Metre used in Parish-churches. Also six Hymns for one Voice to the Organ," folio. The several editions of this work published in various forms, at a small price, rendered its sale very general, and psalm-singing in parts, a favourite amusement in almost every village in the kingdom.

PLAYFORD, HENRY, the second son of John, succeeded his father as a music seller, at first at his shop in the Temple, but afterwards in the Temple Exchange, Fleet-street.

The music books advertised by him were but few compared with those published by his father. Among them were the Orpheus Britannicus, and the ten sonatas and airs of Purcell.

Henry Playford published, in 1701, what he called the second book of the "Pleasant Musical Companion, being a choice collection of catches for three or four voices; published chiefly for the encouragement of the musical societies which will be speedily set up in the chief cities and towns of England."

We know not what effect this advertising title-page had upon the nation, but believe that the publication of Purcell's catches in two small volumes of the elder Walsh in queen Anne's time, was the means of establishing catch clubs in almost every town in the kingdom, where tobacco, ale, and psalm-singing were to be found.

It is conjectured that Henry Playford survived his father but a short time, for we meet with no publication by him after 1710

PLUTARCH

*Editorial note: Final passages after the biography proper, discussing his involvement with music .*

Though no dictionaries or biographical accounts in our country, or in France, seem to have taken notice of his knowledge and love of music, or of his writings on the subject, M. Burette, in the 8<sup>th</sup> vol. 4to., and 11<sup>th</sup> abridg. of the *Memoirs of the Acad, des Inscriptions et Belles Lettres*, in 1726, took up the subject of ancient Greek music, and, with a true critical spirit, laid open . all its arcana, after a long study of modern music, and the Greek writers who have treated of it *ex professo*, or incidentally; letting us know nearly all that is to be known with certainty of this mysterious subject.

After denying to the ancients, in the most formal terms, the knowledge of counterpoint, he proceeds to the examination of Plutarch's "Dialogue on Music," first removing all doubt of its having been written by him, which had been disputed, and then proceeds to a close, and, in general, faithful translation, which he gives opposite to the original text; and proves from that work itself, that the ancients were perfectly ignorant of composition, or music in parts. And what gives greater force to this proof is, that Plutarch was thoroughly versed in the subject which he treats. He writes of the nature of sound, so far as was then known; of its generation and proportions; of the genera, intervals, modes, rhythm, melopœia; explains the musical technica of the Greeks, (not the notation,) but neither quotes nor mentions any practical musician, except Aristoxenus. Of poet musicians, from Homer to the time of Alexander the Great, he makes honourable mention, but of none after. He speaks frequently of music having been corrupted by the theatre, particularly in his "Dialogue," where he says, "If we look back into remote antiquity, we shall find that the Greeks were unacquainted with theatrical music. The only use they made of this art was in praising the gods, and educating youth. The idea of a theatre had not then entered their thoughts, and all their music was dedicated to sacrifices, and to other religious ceremonies, in which they sung hymns in honour of the gods, and canticles in praise of great and good men."

It should be remembered here, that Plutarch was a priest of Apollo; and, moreover, that what he,

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Plato, and Aristoxenus say, concerning the injuries which music had received from the theatre, savours very much of cant and prejudice. Athenæus, on the contrary, tells us, that notwithstanding the complaints of Aristoxenus against theatrical corruption, others were of opinion, that music derived its principal improvements in Greece from the theatre; and it seems natural, that the hope of applause, and the fear of censure, should operate more powerfully on the industry and faculties of a composer or performer, than the idea of private praise or blame. And, if we may judge of ancient times by the present, the theatre seems the place to develop all the powers of music, and to expand the talents of its professors; for it is at the musical theatre, the modern temple of Apollo and the muses, that perfection of various kinds is more frequently found than any where else. But old things do get violently praised, particularly music, after it ceases to give pleasure, or even to be heard; and old people exclusively praise what pleased them in their youth, without making allowance for their own want of judgment and experience at that time, which, perhaps, joined to the disposition of youth to be easily pleased, occasioned their former delight.

It is natural to suppose as Greek music, like other arts, and other things, must have had its infancy, maturity, and decrepitude; that in second childhood, as its effects were more feeble, its pursuits would be more trivial than before its decline. Few great actions were achieved by the Greeks after their total subjection. However, they cultivated music under the Roman emperors, under their own, and are still delighted with it under the Turkish government; but their music is now so far from being the standard of excellence to the rest of the world, that none but themselves are pleased with it

Plutarch treats the subject of music in a manner less dogmatical than historical. The two principal branches of the art, upon which he lays the most stress, are the harmonical and rhythmical; that is, tone, or melody, and time.

In M. Burette's notes, he gives a biographical account of all the ancient poets and musicians mentioned in the course of the Dialogue; which saves his readers much trouble in seeking them, dispersed as they are through all literature; and

greatly enlivens the translation of many parts of the treatise, that are now either unintelligible or useless.

Upon the whole, however, there is more to be learned from this Dialogue, concerning the history, and indeed practice, of ancient music, thus illustrated and explained, than in Meibomius, Ptolemy, and all the philosophers and mathematicians, who only treat of the monochord, ratios, and harmonics, without giving us a single passage of ancient music, or telling us what it was in practice.

### Vol 28 Poetry-Punjoor

POLITIANO, ANGELO, an eminent man of letters, was born in 1454, at Monte Pulciano, in the Florentine territory, called in the Latin Mons Politianus, whence he derived the appellation by which he is usually known. He was sent for education at an early age to Florence, where he obtained the patronage of the family of Medici, particularly of Lorenzo, who admitted him as an inmate of his palace. He had the advantage of able instructors, and his progress was extremely rapid, especially in classical literature and poetry. His Latin epigrams, written when he was only thirteen years old, and his Greek at seventeen, caused him to be looked upon as the wonder of the school; and his Italian *stanze* on the tournament of Guliano de Medici, one of the best pieces of vernacular poetry of that age, procured him general fame, and the particular regard of that illustrious house. He soon began to distinguish himself as a critic and original writer, and was at the age of twenty-nine made professor of Greek and Latin eloquence. In this situation he formed many scholars, who became eminent in literature: his lectures were not only well attended by the natives, but his celebrity attracted foreigners from all parts to Florence. Various honours and emoluments were conferred upon him; he entered into holy orders, and took his degrees in canon law. After this he was one of the ambassadors sent by the Florentines to do homage to pope Innocent VIII. at his election in 1485, and he was at this time in habits of correspondence with several crowned heads, and men of high rank, as well as with the principal literary characters of the age. Above all, as being to him of the most importance,

he was honoured with the perpetual friendship and patronage of Lorenzo de Medici, who entrusted him with the education of his children, and the care of his library and museum, and assigned to him a constant residence in his own house. Politiano was unquestionably one of the most learned men of that age. He wrote elegantly in the Italian, Latin, and Greek, and was also versed in the Hebrew. He composed with equal facility and purity in prose and verse, and in the dignified and familiar style. He was an industrious and skilful collector of ancient MSS., and gave important assistance to the visitors in the early period of typography. In Italian poetry he may claim the rank, of an inventor ; for his " Orfeo," a dramatic composition represented at Mantua, and written in two days at the desire of cardinal Francesco Gonzaga, was the earliest example of that combination of music and lyric poetry with tragic action, which has since become famous under the name of the Italian opera. Politiano with all his literary excellencies was the slave of immoralities that have disgraced his memory: he was openly accused of infamous propensities, and of the total want of religion. Both these accusations were greatly exaggerated, in consequence of his own intractable and arrogant disposition, which involved him in perpetual quarrels. He, however, retained the kindness of his illustrious patron so long as the latter lived, and at his house at Fiesole, he composed his elegant and rural poem entitled *Rusticus*. Politiano did not long survive his patron, dying at the' early age of 40. He is said to have died like a good Christian, of which the chief proof is, that he requested to be buried in the habit of a monk. The works of Politiano are translations of various Greek authors, Greek epigrams, Latin epistles, poems, and philosophical treatises; a history of the conspiracy of the Pazzi in Latin ; Italian poems ; and a volume of Miscellanies, containing explanations and corrections of a great number of passages in the Latin classics, displaying very profound erudition. Roscoe's *Life of Lorenzo de Medici*.

The " Orfeo," of Politiano, a poem for music, was certainly the first attempt at a musical drama in Italy, which was afterwards perfected by Apostolo Zeno, and Metastasio. We shall, therefore, present our readers with an account of it, as lately published

in the seventeenth volume of the "Parnaso Italiano," where it is said to be a beautiful piece of poetry, written by the elegant pen of Politiano in the dawn of dramatic representation.

To this drama there is an argument in verse. The piece is in five acts, and founded on the ancient fable. Aristæus, a shepherd, the son of Apollo, loved Eurydice, the wife of Orpheus, in so violent a manner that he pursued her in the fields, and in her flight from him she was stung by a serpent, of which she died. Orpheus by singing so softened the infernals, that they suffered her to depart, on condition that he would not look behind him. But not obeying this injunction, she was forced back to hell. Upon his grief, and resolution never to love another female, the Thracian women tore him to pieces.

*Atto prima, Pastorale,*

Part of the first scene seems to have been declaimed; though it is in verse, in terza rime; but the rest is called canto di Aristeo.

"Udite, selve, mie dolce parole,  
"Poichè la billa ninfa udir non vuole."

These two lines are the burden of his song, which is beautifully pastoral.

*Atto secondo, Ninfale.*

Aristæus, a dryad, and chorus of dryads.

This is beautiful poetry, consisting of complaints for the death of Eurydice.

*Atto terzo, Eroico.*

Orpheus comes in singing the following Latin verses, accompanying himself on his lyre.  
Orpheus.

"Musa, triumphales titulos, et gesta canamus.  
"Herculis, et forte monstra subacta manu.  
"Et timidæ matri pressos ostenderit angues  
"Intrepidusque fero riserit ore puer."

Then the dryad tells the sorrowful tale of Eurydice's death. This act seems all to have been sung. A satyr follows the afflicted Orpheus to see whether the mountains are moved by his song.

Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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*Atto quarto, Nigromantico.*

Orpheus visits the infernal regions; himself, Pluto, Proserpine, Eurydice, and Tesiphon, are the interlocutors.

"E' vien per impetrar. mercede o morte  
"Dunque m' aprite le ferrate pone."

The whole of this act is admirable, and all the interlocutors speak in character.

*Atto quinto, Baccanale.*

Orpheus, one of the Menades (not Thracian women,) and chorus of Menades, who tear him to pieces.

The whole of this drama, which, from its brevity, seems chiefly to have been sung, is admirably calculated for impassioned music of every kind.

First act, one hundred and twelve lines; second, eighty-two; third, forty-four; fourth, one hundred and seventeen; fifth, seventy-eight; in all four hundred and thirty four verses.

Politiano was always passionately fond of music, and is said to have died playing on the lute.

POLLAROLI, CARLO FRANCESCO, in *Biography*, one of the most voluminous composers of operas at Venice; who, from 1689 to 1729, when he died, composed more than a hundred lyric dramas for that city, which seem all to have been well received His son Antonio, mæstro di cappella of St. Mark's cathedral, was an eminent musician, and a composer of several operas for the Venetian theatres.

PORPORA, NICOLA, in *Biography*, began to contribute to the lustre of the Neapolitan school about the same time as Leo. Porpora had great merit of various kinds; but in composition his style was feeble, compared with that of Leo and Handel, his two most powerful rivals in point of force. He had likewise rivals in grace and elegance, in Vinci, Hasse, and Pergolesi. Yet in other respects he had talents peculiar to himself : he was the best singing-master in Europe, and formed the greatest singers of his time. He was fortunate, indeed, in the voices he had to cultivate, particularly that of Farinelli. Porpora was more a man of judgment than genius. Of his opera of Arianna, the first which was performed in England, as little of the music was printed, and a MS. score is not to be found, we are

unable to speak of its merits, but by analogy. His other operas and cantatas which we have seen, are written in a good taste; the melodies of the airs is natural and graceful; and the recitatives, particularly of his cantatas, are still regarded in Italy as models of perfection for narrative music. In his airs he rather polished and refined the passages of other composers than invented new; and in his accompaniment there is nothing very picturesque or ingenious. His first opera of Ariadne and Theseus, which Rolli pretended to have written expressly *per la nobiltà a Britannica* in 1734, was performed at Vienna in 1717, and at Venice in 1727. The operas which Porpora composed for Naples, Rome, and Venice, before and after his arrival in England, amount to more than fifty. In 1736, during his residence in London, he published six Sinfonie da Camera, or trios, for two violins and a base, which he dedicated to the late prince of Wales; but these, like almost all the instrumental music of *vocal composers*, except that of Handel and the late John Christian Bach, are fanciless, and no more fit for one instrument than another. Indeed, Vinci, Hasse, Pergolesi, Marcello, and Porpora, the great luminaries of vocal compositions, seem never to have had thoughts to bestow on music merely instrumental. Perhaps the superiority of vocal expression requires fewer notes in a song than a sonata; in which the facility of executing many passages that are unfit for the voice, tempts a composer to hazard every thing that is new. Thus the simplicity and paucity of notes, which constitute grace, elegance, and expression in vocal music, render instrumental meagre and insipid.

Porpora was long the principal master of the Incurabili Conservatori at Venice, for which he composed several masses and motets, that are held in great estimation by the curious. He retired, however, late in life, to Naples, the place of his nativity, where, in 1767, he died in great indigence, at the advanced age of 82. Corri, who had studied under him five years, was his disciple at the time of his decease; and he says, that though his friends paid him a considerable sum, not only for his instruction, but board, Porpora kept so miserable a table, that he was frequently driven out of the house, by hunger, to seek a dinner elsewhere.

PORPORINO, ANTONIO UBERTO, in 1772 was the principal singer for male parts in the opera at Berlin. His voice was a *contralto*. He had been more than twenty years in the service of his Prussian majesty, and was extremely admired for his taste and expression, particularly in singing adagios.

PORSILE, GIUSEPPE, of Naples, in *Biography*, the son of Carlo Porsile, who composed the opera of "Nerone" for that city in 1686, appears to have been in the service of the emperor at Vienna in 1720. Apostolo Zeno speaks of his *bella musica* to "Spartaco," an opera written by the Abate Pasquini for the imperial court in 1726; between which period and 1735, he composed several dramas for the different theatres of Italy. His favour at Vienna, however, appears to have been durable, as he was employed there, in 1733, to set the oratorio of "Giuseppe Riconosciuto," by Metastasio, which Hasse publicly declared to be the finest music he had ever heard. We have never met with any of his productions; but his style is said, by others, to have been natural, and full of force and expression.

PORTA, COSTANZO, of Cremona, a disciple of Willært, and fellow-student with Zarlino. He was at first *mæstro di cappella* at Padua, next at Osimo, in the March of Ancona; then at Ravenna; and lastly, at Loretto; where he died in 1601. He was author of eighteen different works for the church, full of elaborate and curious compositions, which have been always sought and admired by masters, and collectors of learned music. This author seems not only to have vanquished all the difficult contrivances for which John Okenheim, Jusquin del Prato, and Adrian Willært, from whose school he sprung, were celebrated, but considerably augmented their number: for, as orators, lawyers and commentators have the art of twisting and subverting words to any meaning that favours their cause or hypothesis, so Costanzo Porta had equal power over any series of musical notes in a canon or fugue; which he could not only work in *recte et retro*, but invert, augment, diminish, divide, or subdivide, at his pleasure. In this faculty he very much resembled our Tallis, his contemporary. He began to flourish towards the latter end of the reign of Henry VIII. as did Tallis. According to Draudius, his five-part motets were published at Venice in 1546; and between that period and 1599, the rest of his works were published,

either by himself or scholars, of whom he had a great number; particularly Lodovico Balbo, who flourished about 1578, and Giacomo Antonio Piccioli, 1588, both voluminous composers, in their master's artificial and elaborate style, and consequently great canonists.

A composition by Costanzo Porta, in seven parts, is inserted in Burney's General History of Music, vol. iii. p. 227, taken from the author's fifty-two motets, in four, five, six, seven, and eight vocal parts, printed in 1588, while he was *mæstro di cappella* of the holy church of Loretto; it consists of four parts in canon, two *per moto ritto*, and two *Iter moto contrario*, while the other three are in free fugue. Though long, it is so curious, and constructed with so much art, that it is exhibited as an example of that scientific species of writing, by which alone the abilities of a contrapuntist were measured in the sixteenth century, when there were no musical dramas, or full pieces for instruments, and but few single songs, or solos of any kind, -to exercise genius and invention. Masses and motets for the church, and madrigals for the chamber, in three, four, five, six, and more parts, comprised almost all the music that was then composed. Porta, Giovanni, of Venice, first appeared as an opera composer in that city in 1716. His favour in his native place must have been very considerable; as we find in the catalogue of musical dramas performed in Venice in the beginning of the last century, twelve composed by Porta.

PORTA, GIOVANNI, of Venice, first appeared as an opera composer in that city in 1716. His favour in his native place must have been considerable; as we find in the catalogue of the musical dramas performed in Venice at the beginning of the last century, twelve composed by Porta

POTENZA, PASQUALE, in *Biography*, an opera singer, with a feeble and uncertain soprano voice, and an affected actor, not without vocal taste, supplied the place of Ricciarilli as first man in our serious opera, when the Mattei was first woman, from 1757 to 1759.

POTHOLT, JACOB, organist and carillonneur in 1772, in the old kirk at Amsterdam. He was blind, having been deprived of his sight at seven years old by the smallpox; and this misfortune suggested to his friends the idea of making music, which had

hitherto given him pleasure, his profession; but it afterwards became his darling amusement.

The organ at the old kirk is what organ builders call a 16 feet instrument, from the length of the lowest pipe in the open diapason, or Bordoun stop. This instrument is very full of work, and has 64 stops, three sets of keys, both in the manuals and pedals, with nine pair of bellows.

Potholt was organist of the Wester Kirk 22 years before he obtained this place; his hand, taste, and abilities in every particular, were truly astonishing; the touch of this instrument was the heaviest that we ever felt; each key requiring almost a two-pound weight to put it down; and to play it full, there was a spring of communication, by which the keys of the great and choir organ were moved at the same time, which likewise added very much to the stiffness of the touch; however, such was the force of M. Potholt's hand, that he played this organ with as much lightness and rapidity, as if it were a common harpsichord.

This admirable organist was never out of Amsterdam, except for a few days at the Hague, many years ago; and yet his taste was of the best modern kind; his appoggiaturas were well taken, and admirably expressed; his fancy was extremely lively; and though he played very full, seldom in less than five parts, with the manuals and pedals together, yet it was neither in the dry nor crude way, which we had so frequently heard in Germany. He discovered, though not injudiciously, by many of his passages, that he was a harpsichord player; but so well was he acquainted with the different genius of the organ, that his most rapid flights, of which he had many, occasioned none of those unpleasing vacuities of sound, which so commonly happened, when this instrument was touched by *mere* harpsichord players.

M. Potholt played two fugues in a very masterly manner, the subjects of which he reversed, and turned to a thousand ingenious purposes.

He published, in 1777, a work for young organists, with the following Dutch title: "Musyk (de) van de CL Psalmen mit Interluden in Bassen door," Jacob Potholt, Amsterdam, 4to.; the CL psalms harmonized, with interludes.

POWER, LIONEL, author of one of the Tracts in the celebrated musical MS. of Waltham Holy-Cross,

in Essex; which upon the suppression of the monasteries, became the property of the venerable Tallys, whose name appears in his own handwriting on the back of the last leaf. Morley seems to have consulted this MS., but to whom it belonged after the death of Tallys does not appear till the reign of king William, when it was among the books of Mr. Powle, speaker of the house of commons. From him it went to lord Somers; and then to sir Joseph Jekyll, at the sale of whose library by auction, it was purchased by a country organist, who in gratitude for some benefits received, presented it to the late James West, esq. president of the Royal Society, and it is now in the possession of the marquis of Lansdown. It contains nine tracts on music, seven of which are in Latin, and two in very old English. That by Lionel Power is the eighth. It is a short treatise in English, which, besides the obsolete words, orthography, and shape of the letters, has several other internal marks of considerable antiquity: such as a mixture of Saxon letters; an oblique stroke instead of a dot over the letter i; and the frequency and kind of abbreviations. Though this essay will afford no information of importance to a musician of the present times, except that which will gratify self-complacency, by discovering to him that the author knew less than subsequent improvements in the art of music have enabled him to know himself; yet, as it seems to be the most ancient musical tract that has been written, or at least preserved, in our vernacular tongue, we shall give a quotation from it, not only to show the state of our music, but our language at the time it was written, which was, probably, during the reign of Edward III.

"This tretis is contynued upon the gamme for hem that wil be syngers, or makers, or techers. For the ferst thing of alle ye must kno how many cordis of discant ther be. As olde men sayen, and as men syng now-a-dayes, ther be nine; but whoso wil syng mannerli and musikeli, he may not lepe to the fifteenth in no maner of discant; for it longeth to no manny's uoys, and so ther be but eyght accordis after the discant now usid. And whosoever wil be a maker, he may use no mo than eyght, and so ther be but eyght fro unison unto the thyrteenth. But for the quatribil syghte ther be nine accordis of discant, the unison, thyrd, fyfth, syxth, eygth, tenth, twelfth, thyrteenth, and fyfteenth, of the wech nyne accordis fyve be perfyte and fower be imperfyte. The fyve perfyte be the unison, fyfth,

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eyghth, twelfth, and fyfteenth; the fower imperfyte be the thyrd, syxth, tenth, and thyrteenth: also thou maist ascende and descende wyth alle maner of cordis excepte two accordis perfyte of one kynde, as two unisons, two fyfths; two eyghths, two twelfths, two fyfteenths, wyth none of these thou maist neyther ascende, neyther descende; but thou must consette these accordis togedir, and medele hem wel, as I shall enform the. Ferst thou shall medele with a thyrd a fyfth, wyth a syxth an eyglith, wyth an eyghth a tenth, wyth a tenth a twelfth, wyth a thyrteenth a fyfteenth; under the whch nyne accordis three syghtis be conteynyed, the mene syght, the trebil syght, and the quatribil syght: and others also of the nyne accordis how thou shalt hem ymagyne betwene the playn-song and the discant here follœth the ensample. First to enforme a chylde in hys counterpoynt, he must ymagyne hys unison the eygth note fro the playn-song, benethe hys thyrd; the syxth note benethe hys fyfth; the fowerth benethe his syxth; the thyrd note benethe his eyghth, even wyth the playne song; hys tenth and thyrd note aboue, his twelfth the fyfth note aboue, his thyrteenth the syxth aboue, hys fyfteenth the eyghth not aboue the playne-song."

PRÆTORIUS, Michael, in *biography*, an ecclesiastic in the romish church, born at Creutzberg, in Thuringia; and one of the most voluminous writers on music, and composers, in Germany. In 1596, he was the forty-eighth of fifty-three organists appointed to examine the organ newly erected in the castle church at Groningen, in North Holland. His great theoretical work was entitled "Syntagma Musicum," which was designed to be extended to four vols, quarto; but he only published three. They contain a kind of history of the progress of ecclesiastical music, from its beginning to the author's own time. Walther has given the contents of each chapter of the three volumes; in which we find that the author had not confined his inquiries to ecclesiastical music, but of secular music gives the names of the fancied inventors of instruments and melodies; not forgetting the medicinal, or miraculous powers of the music of the ancients.

We fancy the work was not received by the public in a manner which the author expected. In the dedication of the first volume the author complains of his fatigues and trouble, and never published the fourth.

Many of his compositions have fallen into our hands, which having scored, we found to be dry, and totally devoid of genius, though correct in harmony. If ever they may be said to have lived, they have been so long plunged in Lethe, as to be now dead beyond all the power of resuscitation.

PREDIERE, LUC ANTONIO, of Bologna, in *Biography*, a musical composer in the service of the court of Vienna, where he spent almost the whole of his life, returning to his own country merely to die. He is regarded as one of the best composers of his school, one of those who best united the ancient taste with the modern. He was endued with a fertile imagination, and great variety of expression. The emperor Charles VI. had an affection for him, and had great pleasure in his conversation, which is no small praise; as that prince, with all his faults of ambition, had excellent moral principles, and was an acute and refined judge of music and dramatic poetry. Predicre first set many of Apostolo Zeno's operas for his imperial majesty, between the years 1711 and 1729, and one oratorio of Metastasio, "Isacco, figure del Redentore."

PRICE, JOHN, in *Biography*, a famous English performer on the common flute, in the service of Lewis XIII. of France, celebrated by Mersennus, lib. 2. de Instrum. Harmonic. Prop. 2.

PRIMAVERA, GIO. LEONARDO, a Neapolitan poet and musician, surnamed dell' Arfia, who published at Naples, in 1570, three books of songs, alia Naolitana.

PRINTZ, WOLFFGAN GASPAR, in *Biography*, a practical, theoretical, and historical musician of Germany, whose writings and memory are much respected by his countrymen. He was born in 1641, at Waldthuen, a small city in the Upper Palatinate, on the frontiers of Bohemia, where his father was a principal magistrate, and a receiver of the public revenues; but on account of his religion he quitted that station, and removed to Vavenstraces, a small town in the territory of Furstenberg. The young Printz, having discovered an inclination for music, was committed to the care of several able masters successively, of whom he learned to play on several different instruments, and studied composition till 1659; after which he went to the university of Altdort, where he continued till the year 1661, when he seems to have made good use of his time, as his

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reading and classical knowledge appear considerable.

He had several small appointments in different parts of Germany, as canter, and music director; but none very considerable. However, while he filled these offices, he produced 21 different works upon music ; but the most important, and that which now is only sought, is his History of. Vocal and Instrumental Music; **Historische Beschreibung der edelen ung-und kling-kunst, Dresden in 4to.** 1640

This book is now become so scarce, that we have never been able by our own diligence, or that of our friends, to procure a copy of it; and all we know of its contents has been derived from Walther, and Marpurg's extracts and account of it in his Musical Essays, vol. i. p. 104; by which, however, it appears, that his plan and arrangement were good, and the authors he had consulted the best on the subject. The work seems never to have been finished, as it consisted but of two hundred and twenty-three pages, and M. Marpurg's extracts advance no farther in the narrative than Tuisco and Bardus, kings of the ancient Qermans and Pauls, who founded, the orders of druids and bards.

Printz was not only an historian, musical composer, and. critic, but a satirist. His work, entitled, **Der Satyriche Composiste**; the Satirical Composer, which, we have seen, and of which there are five parts, seems to have been produced " in Rabelais easy chair." This work is written with considerable wit and humour. The jests indeed are not of the most delicate and refined sort, though extremely queer and risible.

PTOLEMY AULETES, the father of Cleopatra, and the last of the Ptolemies who reigned over Egypt. This musical prince derived his cognomen of Auletes, the flute-player, from his excessive attachment to that instrument.

Strabo (lib. xvii.) says of him, that besides his debaucheries, he applied himself in a particular manner to playing the flute. He had such an opinion of his own abilities, as to institute musical contests at his palaces, and had there the courage to dispute the prize, publicly, with the first musicians of his time; and as the dress of players on the flute among the ancients was peculiar to that profession, this prince submitted to wear the robe, the buskins, the crown, and even the bandage and veil of a tibicen, as may

be seen on a beautiful amethyst in the king ol France's possession, of inestimable value, which is supposed to have been engraved by command of this prince, and worn by him to gratify his vanity on account of his musical excellence. Indeed the surname of Auletes is seriously given to him by Cicero, and by Strabo. The first in his defence of Rabirius Posthumous ; and the second, who was likewise his contemporary, never mentions him but by the title of Auletes. He had likewise an opprobrious appellation given to him, by his own subjects, in the Egyptian language, of the same import, being called *Phothingos* or *Phothingios*, from *Phothinx*, *Monaulos*, or single flute. His violent passion for music, and for the company of musicians, gained him the name of ΝΕΟΣ ΔΙΟΝΥΣΟΣ, *the new Bacchus*.

A melancholy truth forces itself upon the mind in reading the history of this prince, and that of the emperor Nero, whom he very much resembled, which is, that, if the heart is depraved, music has not the power to correct it. And though these musical princes obtained prizes in the public games, they acquired no honour to themselves, nor did they reflect any upon the profession of music. A musician is so distant in character and dignity from a sovereign prince, that the one must stoop too low, or the other mount too high, before they can approximate; and the public suffers with equal impatience, a sovereign who degrades himself, or an artist who aspires at a rank above his station in the community.

An inordinate love of fame, or a rapacious desire of monopolizing all the glory as well as goods of this world to themselves, must have incited these princes to enter the lists in competition with persons so much their inferiors: a passion that should always be distinguished from the love of music, which they might have gratified either from their own performance, or from that of others, in private, much more commodiously than on a public stage.

PTOLEMY, CLAUDIUS, a celebrated Egyptian geographer, astronomer, and mathematician,

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Ptolemy ranks as high amongst the great writers of antiquity for his Harmonics, or theory of sound, as for Ins Almagest and Geography.

Every writer on the subject of music, till the time of Ptolemy, regarded the fourth as the *first* concord, and dividing all the fifteen modes into tetrachords, regulated the scale in all the genera by that interval. But Ptolemy, about the year one hundred and thirty of the Christian era, and four hundred and fifty years from the time in which Aristoxenus flourished, proposed a new doctrine and reform in the ancient musical system ; in which he reduced the fifteen modes to seven, and made the diapason, or octave, the regulator of his scales, not by abandoning the tetrachords, for he regulated the genera by those intervals in the same manner as his predecessors; but in his reduction of the modes he kept them within the bounds of the octave, and made their number equal to the species of diapason. The ancient names of Dorian, Hypodorian, Lydian, Hypolydian, Phrygian, Hypophrygian, and Mixolydian, he retained, as well as their relative places or distances from each other ; but it has been misrepresented as his intention to alter the pitch of all the modes, by raising the proslambanomenos of each a fifth higher. The only ground for this opinion is in the eleventh chapter of his second book, where having occasion to exemplify, in *some one* octave, the manner in which the *meses* of his seven modes would occupy all its notes, he chose that octave between e and E, as he says himself, preferably to any other part of the Greek scale, on account of its convenience; as it was situated in the middle of the scale and voice. But there is not the least reason to conclude that he meant to propose any *reform*, or to disturb, in this respect, the established doctrine and practice.

Dr. Wallis, who has translated into Latin the Harmonics of Ptolemy, and reduced his modes to modern notation, makes them all consist of transpositions of the Dorian mode, which Ptolemy calls the first, and which Dr. Wallis, after him, has written in the minor key of A natural, placing it in the part of the scale which in *practice* belonged to the hypodorian.



By this disposition of Ptolemy's modes, it seems as if his design had been to establish a more easy and obvious relation and connexion between them, than had been hitherto practised ; for though the modes placed above and below the five principal ones might have been originally intended as their adjuncts, yet from the multiplicity and promiscuous arrangement of the modes at the distance only of a semitone above each other, their intimate relation and union had not been sufficiently attended to. He therefore included all his seven modes in the compass of an octave, "making," says Dr. Wallis, "the Dorian the centre or mean; after which he placed the mixolydian a fourth above the Dorian ; the hypolydian a fifth below the mixolydian; and the Lydian a fourth higher than the hypolydian. Then, beginning again at the Dorian, he placed the hypodorian a fourth below it; the Phrygian a fifth above the hypodorian, and the hypophrygian a fourth below that." But this round-about order of the modes is not that of Ptolemy; for in his tenth book, chap. ii. the title of which is, *How to adjust accurately the distances of the Modes*, he gives his method of taking them by fourths and fifths in the only direct and warrantable way in which they can be taken, according to modern modulation, by beginning at the mixolydian : D, A, E, B, F#, C#, G#. Now if each of these modes produced seven species of diapason or octave, the seven modes of Ptolemy would furnish seven times seven, or forty-nine species of octave; not indeed all of different kinds, but of different pitch in the scale. To each of these modes he assigned the compass of a disdiapason, or double octave, as was the practice in the ancient modes; with this difference, that the first and characteristic sound in the fifteen modes was proslambanomenos, but in those of Ptolemy mese is made the key note, and the centre of the scale; which may be supposed to extend an octave above, and an octave below the sound given in the table.

We know not, indeed, what was the success of Ptolemy's reformation during his life: a reformation, it must be owned, that had something Calvinistical in it; a zeal for tearing; and yet, strange to tell, all the traces to be found of it are in the modes of the Romish church, established long after, but which resemble those of Ptolemy in nothing except their number and names. Ptolemy's modes are manifestly transpositions of the scale into different keys: the ecclesiastic, only different species of octave, in one and the same key.

This great astronomer, geographer, and musician, whose peculiar use of the species of octave, and reformation of the modes which we have just given, appears to have been less shackled by authority, and a more bold and original thinker on the subject, than most of his predecessors; indeed he was not insensible of his own force and superiority, for he treats all former musical writers and their systems with little ceremony. Some parts of his disputes and doctrines are now become unintelligible, notwithstanding all the pains that our learned countryman Dr. Wallis bestowed on him near 120 years ago, particularly his third book, which forms a very striking contrast with the scientific solidity and precision of the two first. The instant he sets foot within his beloved circle, the magic of it transforms him at once from a philosopher to a dotard. He passes suddenly from accurate reasoning and demonstration, to dreams, analogies, and all the fanciful resemblances of the Pythagorean and Platonic schools: discovers music in the human soul, and the celestial motions: compares the rational, irascible, and concupiscent parts of the soul, to the 8th, 5th, and 4th: makes the sciences, and the virtues, some diatonic, some chromatic, and some enharmonic: turns the zodiac into a lyre, making the equinoctial the key-note of the Dorian mode: sends the mixolydian to Greenland, and the hypodorian to the Hottentots

He seems to have been possessed with an unbounded rage for constructing new scales, and correcting those of former times. He gives us no less than eight different forms of the diatonic scale, three of which were his own; the other five went under the names of more ancient musicians of great renown; such as Archytas of Tarentum, Aristoxenus, Eratosthenes, and Didymus. Most of these scales

seem but to differ in deformity, according to our present ideas of harmony and temperament. Indeed there is only one of them which modern ears could suffer, and concerning that it is necessary to be somewhat explicit.

Euclid, who first discovered that six major tones in the ratio of 8/9 were more than sufficient to fill up the octave, gave two major tones and a limma to his tetrachord; which made the major thirds intolerable. Didymus was the first who discovered that whole tones were of two kinds, major and minor; and, giving to his minor tone the ratio of 10/9, divided his tetrachord into major semitone 16/15, minor tone 10/9 and major tone 9/8, including the whole series in the usual bounds of a true fourth 4/3. This arrangement has been censured by Padre Martini, and with reason, if a major key and counterpoint had been in question; but, as the abbé Roussier justly observes, a minor key, and simple melody, were alone considered at that time. The minor tone, from C to D, therefore had this convenience, that it rendered D a true 5th below mese, the central string of the lyre, which regulated the whole system, and to which all the other strings were tuned, as well as the octave above proslambanomenos, the fundamental note of every mode. (See Dissert, p. 9.) When the major tone is from C to D, and the minor from D to E, as in Ptolemy's arrangement, this cannot be the case; for then the 5th from D to a, will contain only two minor tones, one major, and a major semitone, instead of two major tones, one minor, and a major semitone, of which every perfect 5th, in the ratio 3/4, is composed.

Ptolemy, nearly two centuries after Didymus had suggested the major semitone, and minor tone, adopted them in one of his divisions of the diatonic 4th, but changed the place of the minor tone, arranging his intervals, suppose them to be these, B C D E, in the following order and proportions: major semitone 16/15, major tone 9/8, minor tone 16/9 which, together, completed the fourth in the usual, perfect, constant, and true ratio of 4/5; and these are the famous proportions of the intervals proposed in that system of Ptolemy which is known to theorists by the name of *diatonum intensum* or sharp diatonic; and which, long after his time, was received in our counterpoint, and is pronounced by Dr. Wallis, Dr. Smith, and the most eminent writers

on harmonics, to be *the best division of the musical scale*. The intervals of our C natural, when made perfect, are in the following proportions, ascending: 1, 8/9, 9/10, 15/16, 8/9, 9/10, 8/9, 15/16 ; that is, giving to the octave three major tones, two minor tones, and two major semitones, arranged in this order; from the key-note to the 2d of the key, a major tone ; from the 2d to the 3d of the key, a minor tone ; from the 3d to the 4th, a major semitone; from the 4th to the 5th, a major tone; from the 5th to the 6th, a minor tone ; from the 6th to the 7th, a major tone; and from the 7th to the octave, or 8th, a major semitone. And no sharp key can be perfect, but by being tuned in the same manner: and yet, where to place the minor tone has occasioned endless disputes among writers on. temperament. De Moivre, in his doctrine of Chances, gives 210 permutations to these intervals T, T, T, t, t, H, H.

This arrangement of Ptolemy has been considered by some writers as a temperament, on account of his departing from the just proportion of some of the 5ths, in order to give perfection to 3ds and 6ths. This temperament, however, if it may be so called, is become to us the standard of perfection, and every deviation from it, in the modern sense of the word, is now called temperament. If temperament implies *imperfection*, and the alteration of intervals from those proportions which best satisfy the ear; and if those scales are the *most*, though not the *tempered*, which most offend the ear, the word is in that sense chiefly applicable to the old Pythagorean diatonic, adopted by Euclid, and to the other numerous divisions above-mentioned.

The scale of the Pythagoreans was indeed founded upon some principle; being, as the abbé Roussier has shown, produced by a series of perfect 5ths; but the other divisions seem to have been the produce of random experiment, and unmusical calculation, and were as various and unfit for use, as want of principle could make them. Scarce any rule seems to have been observed, but that of keeping the *soni stantes*, the boundaries of the tetrachords, unmoved from their just ratio of 4/3. The ancient theorists revenged themselves, however, for this confinement by every kind of license in the disposition of the two remaining sounds: the various tunings of which constituted what they called the  $\chi\rho\omicron\alpha\iota$  the colours or shades of the three genera. In

these, all kinds of intervals seem to have been admitted, provided they were but *rational*, that is, *expressible by numbers*.

Aristoxenus did not confine himself even to this rule; for his equal divisions were neither reducible to rational numbers, nor were the vibrations of his intervals, if they could have been put in practice, commensurable. Music, however, was more obliged to him for the invention of a method which it must be allowed left every thing to the guidance of the ear, uncertain as it may be, than to those mathematical speculators who furnished it with so many accurate and demonstrable rules for being infallibly out of tune. Indeed, it is provable, that among the ancients, as well as the moderns, many such untuneable divisions, served more to amuse theorists, than to guide practical musicians.

Ptolemy having a facility, and perhaps a pleasure, in calculating, seems to have sported with the scale, and wantonly to have tried confusions, by dissecting and torturing it in all possible ways; and though one of his many systems suits our present practice, it is not to be imagined that it was designedly calculated for the use of counterpoint, which was far from his thoughts. It seems, however, as if music in parts was first suggested by this arrangement of the intervals; for the 3ds and 6ths, which were before so harsh and crude as to be deservedly ranked among the discords, were now softened and sweetened into that grateful coincidence with which modern ears are so much delighted. It was impossible, after hearing them, for lovers of music not to feel the charms arising from the combination and succession of these consonances; and it was from his time that the seeds of that harmony which may be said, in a less mysterious sense than that of Pythagoras, to be implanted in our nature, began to spring up. They were certainly of slow growth, as no good fruit was produced from them for more than 1000 years after: but arts, like animals to whom great longevity is allowed, have a long infancy and childhood, before adolescence and maturity come on.

#### Vol 29 Punishment-Repton

PURCELL, HENRY, in *Biography*, an English musician of more extensive genius than perhaps our

country can boast at any other period of time, was born in 1658 His father, Henry, and uncle, Thomas Purcell, were both musicians, and gentlemen of the chapel royal, at the restoration of king Charles II. There is a three part song in Playford's "Musical Companion," by Henry Purcell, which, being printed in 1667, when our great musician was but nine years old, must have been the production of his father. There is likewise a chant in the first volume of Boyce's Collection, p 289, N° II. called the "burial chant," by Thomas Purcell, his uncle, who continued in the service of the chapel till the time of his death, in 1682. Though these compositions promise no great hereditary genius, they are mentioned here, as mankind is naturally curious concerning every thing that is connected with eminent persons.

From whom Henry received his first instructions in music, cannot be very clearly ascertained. But his father dying in 1664, when he was no more than six years old, it is probable he was qualified for a chorister by Capt. Cook, who was master of the children from the restoration till the time of his death, in 1672. For, as Purcell was appointed organist of Westminster abbey at eighteen years of age, he must have learned the elements of his art before his fourteenth year, at which time Pelham Humphrey, brought up in the royal chapel under Capt. Cook, was appointed his successor, as master of the boys. Purcell certainly continued to sing in the king's chapel, and to receive lessons from Humphrey till his voice broke, an accident which usually happens to youth at sixteen or seventeen years of age; after this, perhaps, he had a few lessons in composition from Dr. Blow, which were sufficient to cancel all the instructions he had received from other masters, and to occasion the boast inscribed on the tomb-stone of Blow, that he had been

"Master to the famous Mr. Henry Purcell."

But there is nothing more common than this petit larceny among musicians; if the first master has drugged eight or ten years with a pupil of genius, and it is thought necessary, in compliance with fashion or caprice, that he should receive a few lessons from a second, he instantly arrogates to himself the whole honour, both of the talents and cultivation of his new scholar, and the first and chief instructor is left to sing, *sic vos non vobis*.

Purcell is said to have profited so much from his first lessons and close application, as to have composed during the time of his being a singing boy in the chapel, many of his anthems, which have been constantly sung in our cathedrals ever since. Eighteen was a very early age for his being appointed organist; that is, *mæstro di capella* of Westminster abbey, one of the first cathedrals in the kingdom for choral compositions and performance. It was not likely he would stop here: the world is, perhaps, more partial to promising youth than accomplished age: and at twenty-four, in 1682, he was advanced to one of the three places of organist of the chapel royal, on the death of Edward Low, the successor of Dr. Christopher Gibbons, in the same station.

After this, he produced so many admirable compositions for the church and chapel of which he was organist, and where he was sure of having them better performed than elsewhere, that his fame was soon extended to the remotest parts of the kingdom.

From this time, his anthems were eagerly procured, and heard with pious rapture wherever they could be performed; nor was he suffered long to devote himself totally to the service of the church. He was, very early in life, solicited to compose for the stage, and chamber, in both which undertakings he was so superior to all his predecessors, that his compositions seemed to speak a new language; yet, however different from that to which the public had been long accustomed, it was universally understood. His' songs seem to contain whatever the ear could then wish, or heart could feel.

We have been assured by a very good judge of music who was nineteen years of age when Purcell died, and remembered not only his person very well, but the effect which his songs had on himself and the public at that time, when many of them were first heard; and used to say, that "no other vocal music was listened to with pleasure, for near thirty years after Purcell's death; when they gave way only to the favourite opera songs of Handel."

The unlimited powers of this musician's genius embraced every species of composition that was then known, with equal felicity. In writing for the church, whether he adhered to the elaborate and learned style of his great predecessors Tallis, Bird, and Gibbons, in which no instrument is employed

but the organ, and the several parts are constantly moving in fugue, imitation, or plain counterpoint; or, giving way to feeling and imagination, adopted the new and more expressive style of which he was himself one of the principal inventors, accompanying the voice-parts with instruments, to enrich the harmony, and enforce the melody and meaning of the words, he manifested equal abilities and resources. In compositions for the theatre, though the colouring and effects of an orchestra were then but little known, yet as he employed them more than his predecessors, and gave to the voice a melody more interesting and impassioned than, during the seventeenth century, had been heard in this country, or perhaps in Italy itself, he soon became the darling and delight of the nation. And in the several species of chamber music which he attempted, whether sonatas for instruments, or odes, cantatas, songs, ballads, and catches, for the voice, he so far surpassed whatever our country had produced or imported before, that all other musical productions seem to have been instantly consigned to contempt or oblivion.

As many of his numerous compositions for the church, particularly those printed in the second and third volumes of Dr. Boyce's Collection, are still retained in the king's chapel, and in our cathedrals, we shall here acquaint the musical reader in what manner we have been affected by some of these productions, in a late attentive perusal of them.

It appears by Dr Bayley's "Collection of the Words of Anthems used in his Majesty's Chapel Royal," that ten of Purcell's are still performed there; and in the late Rev. Mr. Mason's "Copious Collection of the Words of such Anthems as are used in the Cathedral of York," that nearly twenty of his choral compositions are still sung in that choir.

Purcell's four-part anthem, "O God, thou art my God," (Boyce's Collection, vol. ii p. 148) must certainly have been one of his juvenile productions, before he had sufficiently refined his ear, or exercised his judgment; as there are many crude harmonies, and false accents in it, which in riper years he would not have tolerated.

Of his six part anthem, "O God thou hast cast us out," the first movement, in which there are many bold harmonies, is extremely elaborate, yet spirited and pleasing. The verse, "O be thou our help," is not

only full of new and fine effects, but touching. By those who object not to the confusion in the words which arises from fugue and imitations while the several parts are singing different portions of the same sentence, at the same time, the words will appear perfectly well accented and expressed.

The first movement of his full anthem in eight parts, "O Lord God of hosts," is a noble composition *alla Palestrina*, in which all the laws of fugue upon two, and sometimes more, subjects, are preserved inviolable; the harmony, though bold, is, in general, chaste, and the effect of the whole spirited and majestic. The second movement is extremely pathetic and expressive; but, both in that and the last movement, he seems trying experiments in harmony; and, in hazarding new combinations, he seems now and then to give the ear more pain than pleasure.

The two-part anthem, "Thy way, O God, is holy," continues to be excellent music still, in the slow movements; the quick, however, seems somewhat antiquated, and the melody to these words, "the air thundered," &c. seem too light and dramatic for the church at any period.

The three-part anthem, "Be merciful unto me, O God," is admirable throughout. Indeed, to our conceptions, there seems no better music existing, of the kind, than the opening of this anthem, in which the verse, "I will praise God," and the last movement, in C natural, are in melody, harmony, and modulation, truly *divine music*.

The complete service of Purcell, in B flat, printed by Boyce, is a most agreeable and excellent piece of counterpoint, of which the modulation frequently stimulates attention by unexpected transitions, yet of so sober a kind as never to give the ear the least uneasiness, till we come to the bottom of p. 110, and then the same crudities of the sharp 3d and flat 6th, and flat 3d, 4th, and 5th, which we have already censured in the works of Dr. Blow, occur; which we hope, in spite of our partiality for Purcell, the organists of our cathedrals scruple not to change for better harmony.

These two or three combinations, like some words and phrases which Shakspeare tried unsuccessfully to render current, have been rejected by posterity; and it is in vain to attempt at forcing them upon the public by the mere weight of

authority. The ear will patiently bear very rough usage from an artist who in general makes it such ample amends; however, there are limits, beyond which it is unsafe to exercise cruelty of all kinds; and the auricular sense will be deadened, disgusted, or rendered indifferent to music's powers, by too harsh treatment.

The "Benedictus," as well as "Te Deum," and all the rest of the service) must be extremely pleasing, in all other respects, to every ear sensible to harmony. The words are, in general, accented with great accuracy (except the contracting *highest* into a monosyllable, to which only one note is given;) and the few points of imitation are fragments of agreeable melody. In p. 121 of Boyce, the A  $\flat$  and A  $\natural$ , at the word *beseech*, in the Kyrie, are peculiarly beautiful, as are the 7th with the 9th at "before all worlds," in the creed, and the close at "by whom all things were made." The point at "throughout all generations," in the Magnificat, is what the Italians call *ben tirato*, well-worked. In the last line, however, of page 132, so many exceptionable combinations occur, that we cannot pass them over without a stigma. Yet upon the whole, the abilities of Purcell, as a profound contrapuntist, appear perhaps more in the course of this service than elsewhere; as he has manifested deep study and meditation in a species of writing to which it was not likely that his creative and impetuous genius would submit, having had the patience, as well as abilities, to enrich it with no less than four different canons, of the most difficult construction, as of two, three, and four in one, by inversion.

The superior genius of Purcell can be fairly estimated only by those who make themselves acquainted with the state of music previous to the time in which he flourished; compared with which, his productions for the church, if not more learned, will be found infinitely more varied and expressive; and his secular compositions appear to have descended from another more happy region, with which neither his predecessors nor contemporaries had any communication.

Besides the whole service, with three full, and six verse anthems, in Dr. Boyce's Collection, there are nine verse and full anthems, wholly different, still sung in the cathedral at York. And in Dr. Tudway's Collection, British Museum, there are, besides a

whole service in B flat, different from that in Boyce, eight full and verse anthems, different from all the rest, four of which were composed for the chapel royal of Charles II., and are accompanied with instruments. And still, exclusive of these and the hymns printed in the two books of "Harmonia Sacra," in a manuscript bequeathed to Christ-church college, Oxon. by Dr. Aldrich, there are two motets, and a "Gloria Patri" for four and five voices, in Latin, with seven psalms and hymns for three and four voices, by our ferule and diligent composer, that have all their peculiar merit, but of which some may, without hyperbole, be said to reach the true sublime of sacred music.

To enter into a minute examination of these, and his admirable Te Deum and Jubilate, composed for St. Cecilia's day, 1694, would extend this article to too great a length; though they merit much praise as well as critical remark; for which, on the Te Deum we refer our readers to the ample account of him and his works, in Burney's History of Music, vol. iii.

Purcell's theatrical compositions, if we recollect the number and excellencies of his productions for the church, and the shortness of his life, will surprise by their multiplicity as well as singular merit. Of those dramas which are called operas, and of which music and decorations were the principal allurements held out to the public, a detailed account is given in speaking of the origin and progress of the musical drama in England, previous to the use of the Italian language, music, and performers on our lyric stage. (See MASQUES, and MATTHEW LOCK.) And of Purcell's detached and incidental songs, dialogues, and scenes that were performed at our national theatre, or playhouse, the principal will be mentioned in speaking of his "Orpheus Britannicus," or posthumous collection of his miscellaneous compositions. But before we enter on an examination of this work, it seems necessary to acquaint the reader, that the chief part of his instrumental music for the playhouse-is included in a publication that appeared two years after his decease, under the title of "A Collection of Ayres composed for the Theatre, and on other Occasions, by the late Mr. Henry Purcell. London, printed for Frances Purcell, Executrix of the Author, 1697." These airs are in four parts, for two violins, tenor and base, and were played as overtures and act-

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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tunes in our own memory, till they were superseded by Handel's hautbois concertos, and those, by his overtures, while Boyce's sonatas, and Arne's compositions, served as act-tunes. In process of time these were supplanted by Martini's concertos and sonatas, which were thrown aside for the symphonies of Van Maldere, and sonatas of the elder Stamitz. About this time, the trios of Campioni, Zanetti, and Abel, came into play, and then the symphonies of Stamitz, Canabich, Holtzbauer, and other Germans, with those of Bach, Abel, and Giardini; which, having done their duty many years very pleasantly, "slept with their fathers;" and at present give way to Vanhall, Boccherini, Haydn, and Pleyel. "Sic transit gloria musicorum!"

Purcell seems to have composed introductory and act-tunes to most of the plays that were brought on the stage during his time. The publication of these, in four parts, contains his music to the following dramas:

"Abelazor," 1677. The music of this consists of an overture, and eight airs or tunes.

"The Virtuous Wife," 1680. Overture and seven airs.

"Indian Queen." The first movement of this overture is equal to any of Handel's. There are likewise two or three trumpet-tunes, well calculated for the instrument, and a rondeau at the end, which would now seem new, if played in a concert by a good band.

"Dioclesian, or the Prophetess," 1690. The instrumental music of this English opera given here, consists of an overture of two movements, the first excellent in the style of Lulli, and afterwards of Handel, with better fugues; *preludio*, accompaniment to a song, trumpet tune, air, horn-pipe, country-dance, and *canaries*.

"King Arthur," 1691. Overture and twelve tunes.

"Amphitruon," 1691. Overture and eight tunes.

"Gordian Knot untied," 1691. Overture and seven tunes.

"Distressed Innocence, or the Princess of Persia," 1691. Overture and seven tunes, all proofs of the author's original genius.

"The Fairy Queen," 1692. Two overtures and sixteen tunes of different kinds. N<sup>o</sup> 12, an air, 4 in 3, is a very curious canon on two subjects: the first treble and base

performing one, and the second and tenor the other. There is as much accent and spirit in this composition, as if it were in free counterpoint.

"The Old Bachelor," 1693. Overture and eight tunes.

"The Married Beau," 1694. Overture and eight tunes, among which is a very agreeable air for the trumpet, a march, and a hornpipe, that are characteristic. This last is very much in the style of a Spanish fandango.

"The Double Dealer," 1694. Overture and ten tunes N<sup>o</sup> 6 and 9, pretty and curious.

"Bonduca." 1695 Overture and eight tunes, including "Britons strike home," and "To arms," in four parts.

These are the contents of this posthumous publication; but besides the music for these dramas, he composed overtures, act-tunes, and songs, for "Timon of Athens," 1678; for "Theodosius, or the Force of Love," 1680; for Dryden's "Tempest," 1620; and for "Don Quixote," 1694.

But few of Purcell's single songs seem to have been printed during his life. He published the music to a masque sung in the tragedy of "ædipus." when it was revived in 1692. And a musical entertainment, performed Nov. 22, 1683, on St. Cecilia's day, printed in score by John Playford, with a dedication to the gentlemen of the musical society, and particularly the stewards, written by Henry Purcell, composer of the music."

There are several of his songs in Playford's Collection, called "The Theatre of Music, 1687, fourth and last Book;" and though these are not in his best manner, they are more original and interesting than the rest. Among these, p 50, "A new song to a "Scotch tune," by our author, seems to us more pleasing and less stolen, than any spurious Scotch tune, or imitation of the national melody of the northern inhabitants of this island, that has been since produced.

Page 62 of the same Collection, there is an admirable piece of recitative, in a truly grand style: "Amidst the shades," &c. But the collection of his secular vocal music, which did him the greatest honour, and long rendered his name dear to the British nation, was published by his widow two years after his decease, by the title of "Orpheus Britannicus." Here were treasured up the songs from which the natives of this island received their first

great delight and impression from the vocal music of a single voice. Before that period we had cultivated madrigals, and songs in parts, with diligence and success: but in all single songs, till those of Purcell appeared, the chief effects were produced from the words, not the melody. For the airs, till that time, were as unformed and misshapen, as if they had been made of notes scattered about by chance, instead of being cast in an elegant mould. Exclusive admirers of modern symmetry and elegance, may call Purcell's taste barbarous; yet in spite of superior cultivation and refinement, in spite of all the vicissitudes of fashion, through all his rudeness and barbarism, original genius, feeling, and passion, are, and ever will be, discoverable in his works, by candid and competent judges of the art.

To this admirable collection are prefixed seven copies of verses to his memory, at the head of which is an ode, written on his death, by Dryden, which was set by Dr. Blow, and performed at the concert in York Buildings.

There are few songs in the "Orpheus Britannicus" but what contain some characteristic marks of the author's great and original genius. The melody, however, will at first seem to many at present uncouth and antiquated; but by a little allowance and examination, any one possessed of a great love for music, and a knowledge of our language, will feel, at certain places of almost every song, his superior felicity and passion in expressing the poet's sentiments which he had to translate into melody.

The favourite songs with Purcell's admirers in our youth, were the following; and upon a late attentive perusal of the book, they seem to have merited particular distinction. "Celia has a thousand charms:" the first movement of this, like many of Purcell's songs, seem only *recitative* graced, or embellished with the fashionable *volate*, or *flourishes* of the times, which are now as antiquated as the curls of his own peruke, or the furbelows and flounces of queen Elizabeth. The second movement, however, of this song, is plaintive and graceful; and at "I should my wretched, wretched, fate deplore," is still new and pathetic.

"You twice ten hundred deities" opens with what seems to us the best piece of recitative in our

language. The words are admirably expressed throughout this song, by modulation as well as melody. And there is a propriety in the changes of movement, which does honour to Purcell's judgment, as much as the whole composition to his genius. The change of style and sluggish motion given to the notes at these words, "from thy sleeping mansion rise," is a model of musical imitation and expression. The modulation is still so excellent, that the best modern masters are obliged to adopt it on almost all great occasions.

Of the music to "King Arthur" we shall say but little, as it has been lately revived, well performed, and printed. If ever it could be said with truth of a composer, that he has *devancé son siècle*, outstript his age, Purcell is entitled to that praise; as there are movements in many of his works which a century has not injured, particularly the duet in King Arthur, "Two daughters of this aged stream," and "Fairest isles all isles excelling," which contain not a single passage that the best composers of the present times, if it presented itself to their imagination, would reject. The dialogue in the "Prophetess," "Tell me why, my charming fair," is the most pleasing and ingenious of all the compositions of the kind which the rage of fashion produced during fifty years. The first part of "O lead me to some peaceful gloom" is truly elegant and pathetic.

"From rosie bowr's," is said to have been "set in his last sickness," at which time he seems to have realized the poetical fable of the swan, and to have sung more sweetly as he approached nearer his dissolution; for it seems to us as if no one of his productions was so elevated, so pleasing, so expressive, and throughout so perfect, as this. The variety of movement, the artful, yet touching modulation, and, above all, the exquisite expression of the words, render it one of the most affecting compositions extant to every Englishman who regards music not merely as an agreeable arrangement and combination of sounds, but as the vehicle of sentiment, and voice of passion.

There is more elegant melody, more elaborate harmony, more ingenious contrivance, in the motion and contexture of the several parts than in the works of many great composers; but to the natives of England, who know the full power of our language, and feel the force, spirit, and shades of meaning,

which every word bears according to its place in a sentence, and the situation of the speaker, or singer, we must again repeat it, this composition will have charms and effects, which, perhaps, Purcell's music only can produce.

"When Mira sings," is a duet that will ever be captivating, as long as the words remain intelligible ; of which he has augmented the force, particularly at the end, by notes the most select and expressive that the musical scale can furnish.

"Lost is my quiet," another duet, which still lives. And "Celebrate this festival," a birth-day song for queen Mary, which is graceful and pleasing through all its old fashioned thoughts and embellishments. "I'll fail upon the dog-star," has all the fire of Handel's prime.

"Mad Bess" is a song, or rather a cantata fo celebrated, that it needs no panegyric, or renewal of public attention, as every captivating English singer in our memory has revived its favour. The first Mrs. Sheridan and Mrs. Bates never gave more exquisite delight by their admirable performance, than when they regaled their friends with this song. Beard, forty years ago, used to acquire great applause by singing Purcell's "Rosy Bowers ;" and Frasi, by her performance of "Mad Bess," in the concerts at Hickford's rooms, the Castle, and Swan concerts, where Stanley was justly admired for his ingenious and masterly manner of accompanying them. "Tis Nature's Voice," is an enigmatical song, seemingly on music, in which Purcell has crowded all the fashionable passages of taste and vocal difficulties of the times. Indeed, he seems to have anticipated many fantastical feats of execution and articulation, which great performers have since rioted ; and this is the more wonderful, as the Italian opera was not established, or even attempted here, during the life of Purcell ; whose decease preceded the arrival of Valentini and Nicolini, the first great fingers imported from Italy, at least ten years.

"Blow, Boreas, blow," was in great favour, during our youth, among the early admirers of Purcell ; but this seems now more superannuated than any of his popular longs.

"Let Cæsar and Urania live," was a duet in a birth-day ode, during the reign of king Willam and queen Mary, which continued so long in favour, not only while those sovereigns jointly wielded the

sceptre, but even when George II. had lost his royal consort, and there ceased to be a queen, or Urania, for whom to offer up prayers, that Dr. Green, and afterwards Dr. Boyce, used frequently to introduce it into their own and the laureate's new odes. This duet, like many other productions of Purcell, was built on a *ground-base* of only two bars, which are invariably repeated to different passages of the voice-parts that are in harmony with it, throughout the movement. The latter part of this duet is extremely beautiful, and does not seem at all to have suffered from the voluntary restraint under which the composer laboured.

The composing songs on a *ground-base*, was an exercise of ingenuity, in which Purcell seems to have much delighted ; but though it was as much a fashion in his time, as the composing masses on the subjects of old tunes in the days of Jufquin, and variations upon those tunes in the days of Bird and Dr. Bull, in which they all manifested superior abilities, yet the practice was Gothic, and an unworthy employment for men possessed of such genius and original resources. The Italians started this, as well as most other musical fashions ; for it appears by the works of Tranquinio Merula, published 1635, that writing upon a *ground-base* was a favourite occupation with that capricious composer, as well as our ingenious countryman.

Judges of musical design, modulation, and expression, will meet with many places to admire in songs that have never been popular, yet have local beauties, and mark the superior powers of the composer ; particularly in the "Sighs for the death of king Charles II." In the "Dialogue in tyrannic Love," p. 158, there is a passage upon which the late Mr. Bach has constructed a favourite movement in one of his *Quartetti concertanti*.

"I attempt from love's sickness," is an elegant little ballad, which, though it has been many years dead, would soon be recalled into existence and fashion, by the voice of some favourite singer, who should think it worth animation.

"Let the dreadful engines :" this is the last song in the first volume of the "Orpheus Britannicus," of which, though both the words and music of the first movement are wild and bombast, yet the second and last discover a genius for the graceful comic, as well as the tender and sublime style of composition ; and

there are several passages in this cantata sufficiently gay and new for a modern burletta.

In 1702, a second, and more correct, edition, of the first volume of this work was published, with more than thirty songs that were not in the first impression ; but, in order to make room for which, some of the former were excluded.

The fame year was likewise published a second volume of " Orpheus Britannicus," by Henry Playford, which he dedicated to the earl of Halifax. The song of this second volume, p. 4, beginning, "Ah! cruel nymph!" has great ingenuity in the first movement, and grace in the second. And the next air, "Crown the altar," seems the most pleasing of any that he has composed on a ground-base. " May the god of wit inspire," for three voices, is natural and pleasing, and the echœs in the second part are very ingeniously contrived.

"Thus the gloomy world," accompanied with the trumpet, and violin alternately, is masterly, and well designed to display the truest and most brilliant tones of the trumpet, though but little is given to the violin, which so much better deserves employment, than an instrument of such false intonation as the trumpet.

Those that can relish good music of every age and country, and have no exclusive partiality to individuals of either, will find amusement in the performance or perusal of Purcell's " Four Seasons," in the " Fairy Queen," which comprehend merit of various kinds.

" To arms, to arms," is an admirable military song, accompanied by a trumpet, which is so confined an instrument, that nearly the same passages must be used in all ages, so that time has robbed this song of but little of its novelty. Indeed, the divisions of this air have been revived of late years, and are now as fashionable, in frivolous and unmeaning melody, as ever.

There are many excellent songs in this volume ; however, these and their peculiar beauties we must pass over, or our commentary will encroach too much on the limits of our biographical articles, as well as on the time and patience of those readers to whom the name and productions of our British Orpheus are alike unknown or indifferent. Yet we must observe, that there is a composition in Purcell's " Bonduca," in which he has anticipated a

species of dramatic music, which has been thought of late invention ; the words are " Hear ye gods of Britain !" which he has set in an *accompanied recitative, à tempo, or aria parlante*. The beginning, however, with the bafe *à pedale*, has the true characteristic of recitative. Afterwards, when the base is put in motion, the whole has the properties of an air, ingeniously and spiritedly accompanied by two violins and a base. Besides the true dramatic call of this composition, there are new harmonies hazarded, which we do not recollect having seen in anterior contrapuntists, at least of our own country.

We dare proceed no further in analyzing the works of our illustrious countryman, though it would afford us great pleasure, as we never look at them without feeling a merit very superior to that of any of his contemporaries out of Italy, and even there, only the vocal compositions of Carissimi and Stradella seem to surpass them in grace and elegance. Carissimi appears to have been his model in his best recitatives, and Lulli in the worst; and it is manifest that he was fond of Stradella's manner of writing, though he never pillaged his passages.

We must not quit his vocal music without an honourable and grateful memorial of his catches, rounds, and glees, of which the humour, ingenuity, and melody, were so congenial with the national taste, as to render them almost the sole productions of the facetious kind that were in general use for near fourscore years. And though the countenance and premiums bestowed of late years upon this species of composition, as well as modern refinements in melody and performance, have given birth to many glees, of a more elegant, graceful, and exalted kind, than any which Purcell produced ; yet he seems hardly ever to have been equalled in the wit, pleasantry, and contrivance of his catches.

Of fifteen anthems, with symphonies and instrumental parts, with innumerable odes and miscellanies, we have room to say nothing, though much praise is due to many of them.

An absurd custom prevailed in Purcell's time, which he carried to greater excess, perhaps, than any other composer, of repeating a word of one or two syllables an unlimited number of times, for the sake of the melody, and sometimes before the whole sentence has been heard. Such as no, no, no,—all, all, all—pretty, pretty, pretty, &c. *ad infinitum*. But there

is equal redundance and obscurity in the use which the Italians make at present of *sì, sì, sì, sì,* and *nò, nò, nò,* in their songs.

Purcell was so little acquainted with the unlimited power of the violin, that we have scarcely ever seen a becoming passage for that instrument in any one of his works; the symphonies and ritomels to his anthems and songs being equally deficient in force, invention, and effect. And though his sonatas contain many ingenious, and, at the time they were composed, new traits of melody and modulation, if they are compared with the productions of his contemporary, Corelli, they will be called barbarous. But Corelli wrote for an instrument of which he was a great master: and who ever entirely succeeded in composing for one of which he was ignorant? When a great performer on keyed instruments condescends to compose for the violin, upon which he has never been a good player, or the voice, without knowing in what good singing consists, the passages all come from the head, and none from the hand except the hand of a harpsichord player, which is ever unfit to suggest ideas either for a voice, or for any other instrument than his own. Such a composer for the violin must inevitably embarrass the player with perpetual awkwardnesses and difficulties without effect, which discover an utter ignorance of the finger-board.

If Purcell, by travelling, or by living longer at home, had heard the great instrumental performers, as well as great singers, that arrived in this country soon after his decease, and had such to compose for, his productions would have been more regular, elegant, and graceful; and he would certainly have set English words better than it was possible for any foreigner to do, for our feelings, however great his genius, or excellent, in other respects, his productions. But Purcell, like his successor, Arne, and others who have composed for the playhouse, had always an inferior band to the Italian opera composers, as well as inferior singers, and an inferior audience to write for.

The diligent and candid Walther, by not having assigned to Purcell a niche in his Musical Dictionary, seems never to have heard of his existence; but Purcell was so truly a national composer, that his name was not likely to be wafted to the continent; and the narrow limits of his fame may be fairly

ascribed, not only to the paucity and poverty of his compositions for instruments, for which the musical productions are an intelligible language to every country, but to his vocal compositions being solely adapted to English words, which render it unlikely for their influence to extend beyond the soil that produced them.

We should, however, have known as little of Lulli, as the French or Italians of Purcell, but for the partiality which Charles II. acquired, by his long residence on the continent, for the arts and amusements of France. The first attempts at operas here, after the Restoration, were either in French, or on the model of those that were then in high favour at Versailles. And whœver is equally acquainted with the recitative, we had almost said the general melody of Lulli and Purcell, must perceive a strong resemblance.

Purcell, however, having infinitely more fancy, and, indeed, harmonical resources, than the Frenchified Tuscan, his productions now afford far greater pleasure and amusement to a liberal lover of music, than can be found, not only in the productions of Cambert and Grabu, whom Charles II. and to flatter his majesty. Dryden, patronized in preference to Purcell, but in all the noisy monotony of the rhapsodist of Quinaut.

Let those who shall think Purcell has sacrificed the national honour by confessing his reverence for the productions of Italy, compare the secular productions of English musicians, from the death of queen Elizabeth to the year 1683, with those of Carissimi, Cesti, Stradella, and innumerable others of great abilities, and if they do not equally hate music and truth, they will admire Purcell's probity, as well as his genius.

Indeed, music was manifestly on the decline, in England, during the seventeenth century, till it was revived and invigorated by Purcell, whose genius, though less cultivated and polished, was equal to that of the greatest masters on the continent. And though his dramatic style and recitative were formed in a great measure on French models, there is a latent power and force in his expression of English words, whatever be the subject, that will make an unprejudiced native of this island feel, more than all the elegance, grace, and refinement of modern music less happily applied, can do. And this

pleasure is communicated to us, not by the symmetry or rhythm of modern melody, but by his having fortified, lengthened, and tuned, the true accents of our mother-tongue; those notes of passion, which an inhabitant of this island would breathe, in such situations as the words he has to set describe. And these indigenous expressions of passion Purcell had the power to enforce by the energy of modulation, which, on some occasions, was bold, affecting, and sublime.

These remarks are addressed to none but Englishmen: for the expression of words can be felt only by the natives of any country, who seldom extend their admiration of foreign vocal music, farther than to the general effect of its melody and harmony on the ear; nor has it any other advantage over *instrumental*, than that of being executed by the human voice, like *solfeggi*. And if the Italians themselves did not come hither to give us the true expression of their songs, we should never discover it by study and practice.

It has been extremely unfortunate for our national taste and our national honour, that Orlando Gibbons, Pelham Humphrey, and Henry Purcell, our three best composers during the last century, were not blest with sufficient longevity for their genius to expand in all its branches, or to form a school, which would have enabled us to proceed in the cultivation of music without foreign assistance.

Orlando Gibbons died 1625, at forty-four.  
Pelham Humphrey died 1674, at twenty-seven.  
And Henry Purcell died 1695, at thirty-seven.

If these admirable composers had been blest with long life, we might have had a music of our own, at least as good as that of France or Germany; which, without the assistance of the Italians, has long been admired and preferred to all others by the natives at large, though their princes have usually foreigners in their service. As it is, we have no school for composition, no well digested method of study, nor, indeed, models of our own. Instrumental music, therefore, has never gained much by our own abilities; for though some natives of England have had hands sufficient to execute the productions of the greatest masters on the continent, they have produced but little of their own that has been much esteemed. Handel's compositions for the organ and

harpsichord, with those of Scarlatti and Alberti, were our chief practice and delight for more than fifty years; while those of Corelli, Geminiani, Albinoni, Vivaldi, Tassarini, Veracini, and Tartini, till the arrival of Giardini, supplied all our wants on the violin, during a still longer period. And as for the hautbois, Martini and Fisher, with their scholars and imitators, are all that we have listened to with pleasure.

If a parallel were to be drawn between Purcell and any popular composer of a different country, reasons might be assigned for supposing him superior to every great and favourite contemporary musician in Europe.

Carissimi and Stradella, if more polished in their style, were certainly less varied, and knew still less of instruments than our countryman. They had both, perhaps, more grace and regularity, but infinitely less passion and fire

The elder Scarlatti was more *recherché* and learned, but never so natural and effecting.

In Germany, if Keiser, during an active and much longer life, surpassed him in the number and excellence of his dramatic compositions, his productions for the church, could they be found, would, we believe, bear no comparison.

Lulli, blest likewise with superior longevity, composed also more operas than Purcell, and was the idol of the nation for which he laboured; but though his overtures long served as models, even to Purcell, as well as to the composers of all the rest of Europe, and his music was performed by better singers, and a more numerous band, supported by the patronage of a court, and all the splendour of ingenious and costly exhibition; it is easy to see that even his theatrical works are more *manierés*, monotonous, and uninteresting in themselves, than those of Purcell; but in relinquishing the stage, and stepping on holy ground, we should have found, even in France, during all his glory, and the enthusiasm he raised, none of his votaries who would attempt to put his sacred music in comparison with that of our countryman.

Rameau, the successor of Lulli in court and popular favour, and who had more learning and theoretical knowledge in the art, than perhaps any practical musician of modern times; yet, in pathos, and expression of words, and the passions, he was

## Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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Purcell's inferior, even upon the stage; and in the church, he had no claim to celebrity.

Handel, who flourished in a less barbarous age for his art, has been acknowledged his superior in many particulars; but in none more than the art and grandeur of his choruses, the harmony and texture of his organ fugues, as well as his great style of playing that instrument; the majesty of his hautbois and grand concertos, the ingenuity of the accompaniments to his songs and choruses, and even in the general melody of the airs themselves: yet in the accent, passion, and expression of *English words*, the vocal music of Purcell is, sometimes to our feelings, as superior to Handel's as an original poem to a translation.

PUY, MADEMOISELLE DU, a celebrated performer on the harp, who had acquired a considerable fortune by the exercise of her talents in different parts of Europe. She died at Paris in 1777, and made a will that seemed dictated by insanity. Among other articles, she ordered that no blind, lame, or deformed person should attend her funeral. She ordered that her house should be let to none but nobility. She left a large piece of ground to be formed into a public garden, upon condition that no stunted trees should be allowed a place in it. And lastly, she bequeathed an annuity for the maintenance of cats, of which she was fond, and for a person to take care of them. But the annuity depended wholly on the life of the cats. The harp upon which she had acquired her possessions, was left to a blind harper in the Hospital des Quinze Vingts, who played tolerably well on many different instruments. Great pains were taken to set this will aside, but without effect. It was declared valid by law, and obliged to be executed. Laborde.

PYTHAGORAS, in *Biography* See  
PYTHAGOREANS.

Posterity has been very liberal to this philosopher, in bestowing upon him all such inventions as others had neglected to claims, particularly in music; for there is scarcely any part of it, as a science, with which he has not been invested by his generous followers in biography.

Musical ratios have been assigned to him, with the method of determining the gravity or acuteness of sounds by the greater or less degree of velocity in the vibrations of strings; the addition of an eighth to

the lyre (Pliny, lib. ii. cap. 2.); the harmony of the spheres (Plato); and the Greek musical notation (Boethius). His right, indeed, to some of these discoveries has been disputed by several authors, who have given them to others with as little reason, perhaps, as they had been before bestowed upon him.

But there is one discovery, relative to music, that has, at all times, been unanimously assigned to him, which, however, appears to us extremely doubtful, not only whether it was made by him, but whether, in the manner it is related, it was ever made by any one.

We are told by Nicomachus, Gaudentius, Jamblichus, Macrobius, and all their commentators,

" that Pythagoras, one day meditating on the want of some rule to guide the ear, analogous to what had been used to help the other senses, chanced to pass by a blacksmith's shop, and observing that the hammers, which were four in number, sounded very harmoniously, he had them weighed, and found them to be in the proportion of 6, 8, 9, and 12. Upon this he suspended four strings, of equal length and thickness, &c., fastened weights, in the above-mentioned proportions, to each of them respectively, and found that they gave the same sounds that the hammers had done; viz. the fourth, fifth, and octave to the gravest tone; which last interval did not make part of the musical system before; for the Greeks had gone no farther than the heptachord, or seven strings, till that time." *Principles and Power of Harmony*, p. 8.

This is the substance of the account, as it has been lately abridged by Mr. Stillingfleet, who points out many incredible circumstances with respect to the story in general, and denies that the weights 6, 8, 9, 12, would give the intervals pretended; but seems not to have seen the least difficulty in the fact, relative to *different hammers producing different sounds upon the same anvil*. The frontispiece to M. Marpurg's *History of Music*, represents the Samian sage in the act of *weighing the hammers*.

But though both hammers and anvil have been swallowed by ancients and moderns, and have passed through them from one to another, with an ostrich-like digestion, upon examination and experiment it appears, that hammers of different size and weight will no more produce *different tones*

upon the *same anvil*, than bows or clappers of different sizes, will from the *same string or bell*.

Indeed, both the hammers and anvils of antiquity must have been of a construction very different from those of our degenerate days, if they produced any tones that were strictly musical. Of the millions of well organized mortals, who have passed by blacksmith's shops, since the time of Pythagoras, we believe no one was ever detained by a *single note*, much less by an harmonious concord, from those Vulcanian instruments. A different kind of noise, indeed, will be produced by hammers of different weights and sizes; but it seems not to be in the power of the most subtle ear to discover the least imaginable difference with respect to gravity or acuteness. But though *different noises* may be produced from different bodies, in proportion to their size and solidity, and every room, chair, and table, in a house, has a particular tone, yet these noises can never be ascertained like musical tones, which depend upon reiterated and regular vibrations of the aliquot parts of a string, or other elastic body; and in wind instruments, upon the undulations of the air conveyed into a tube. Noise may, indeed, be *forced* from a musical string, or instrument, by violence; but noise proceeding from bodies non-elastic, or immusical, can never be softened into sound. M. Rousseau (Dict, de Mus. art. *Bruit*) has ingeniously imagined that noise is of the same nature as sound, with this difference, that to produce sound, the one tone, with its consonant harmonics only, should be heard; such as the 8th, 12th, 16th, and 17th; whereas noise is produced, by a jarring multitude of different tones, or even by one tone, when its vibrations are so violent as to render audible a considerable number of dissonant tones, of which the vibrations seldom or never coincide; such as the 7th, 9th, 11th, &c.

The long belief of this story proves that philosophers themselves have sometimes taken facts upon trust, without verifying them by experiment. And as the tone of the hammers was asserted without proof, so was the effect of their different weights fastened to strings: this Galileo discovered. The numbers 6, 8, 9, 12, applied to different lengths of strings, would, indeed, give the intervals mentioned. But it is proved, that to produce those intervals by the tension of different weights, the

weights must be the squares of those numbers; that is, 36, 64, 81, 144. It is astonishing how the blunder had been echœd from author to author, without experiment, till the time of Galileo. And Bontempi, in trying the power of weights upon strings in the Pythagoric proportions of 6, 8, 9, 12, found, that instead of giving the 4th, 5th, and 8th of the gravest tone, they produced only the minor 3d, major 3d, and tritonus; so that the whole account falls to the ground. But though modern incredulity and experiment have robbed Pythagoras of the glory of discovering musical ratios by accident, he has been allowed the superior merit of arriving at them by meditation and design. At least the invention of the harmonical canon, or monochord, has been ascribed, to him both by ancient and modern writers. (See MONOCHORD.) See Aristid. Quint, p. 116. Prin. and Power of Harm. Hist, des Mathem. par. Montucla. Euler, Tentamen novæ Theor. Mus. and all the writers upon harmonics and temperament.

We shall enter no deeper into this subject here, than is absolutely necessary to explain the nature of the discovery attributed to Pythagoras, to which music is indebted for the honourable appellation of science.

Pythagoras supposed the air to be the vehicle of sound, and the agitation of that element occasioned by a similar agitation in the parts of the sounding body, to be the cause of it. The vibrations of a string, or any other sonorous body, being communicated to the air, affected the auditory nerves with the sensation of sound; and this sound, according to him, was acute or grave, in proportion as the vibrations were quick or slow. It was also known, by experiment, that of two strings equal in every thing but length, the shorter made the quickest vibrations, and gave the acuter sound; in other words, that the number of vibrations made in the same time by two strings of different lengths, were inversely as those lengths; that is, the greater the length, the smaller the number of vibrations in any given time. By these discoveries it was that sound, considered in the vibrations that cause it, and the dimensions of the vibrating or sonorous body, was reduced to quantity, and as such, became subject to calculation, and expressible by numbers. Thus, for instance, the two sounds that form an octave are expressed by the numbers 1 and 2; which represent either the number

of vibrations in a given time, or the length of the strings; and mean nothing more mysterious than that the acuter sound vibrates twice, while the graver vibrates once; or, that the string producing the lower sound is twice the length of that which gives the upper. If we consider the vibrations, the higher sound is as 2, the lower as 1: the reverse, if we consider only the lengths. In the same manner, and in the same sense, the 5th is expressed by the ratio of 2 to 3, and the 4th by that of 3 to 4.

Such was the ancient philosophy of sounds, of which Pythagoras is recorded as the first teacher. But how much of this theory was founded on experiment and demonstration, and how much of it upon hypothesis; how much of it was known, and how much taken for granted, cannot certainly be determined. The story just now discussed is too much embarrassed with absurdities and impossibilities to guide us to any probable conjecture, as to the method by which Pythagoras *actually* arrived at his conclusions.

The discovery, as far as it relates to the length of strings, was easily made, because it depended upon an obvious experiment. It was, likewise, easily perceived, that a short string vibrated with more velocity than a long one; but between the certainty of this general fact, and the certainty that the vibrations were in a ratio exactly the inverse of the lengths, there is a considerable gulph. (See Smith's Harmonics, sect i. art. 7, and note f.) We have no account of the bridge upon which Pythagoras got safely over. Experiment, here, is out of the question; for the slowest vibrations that produce musical sound, are far too quick to be counted or distinguished. The inference, however, was natural, though it does not appear that the ancients were able to support it by strict and scientific proof.

Indeed it was so late as the beginning of the present century, (1714. See Phil. Trans, and Methodus incrementorum directa et inversa, by Dr. Brook Taylor,) before this ancient theory of sound was fully confirmed, and the laws of vibrations, and the whole doctrine of musical strings, established upon the solid basis of mathematical demonstration.

The second musical improvement attributed to Pythagoras, was the addition of an eighth string to the lyre, which, before his time, had only seven, and was thence called a heptachord. It is supposed by

several ancient writers, that the scale of this instrument, which was that of Terpander, consisted of two conjoint tetrachords, EFGA B $\flat$ CD; and that Pythagoras, by adding an eighth sound, at the top, and altering the tuning of the fifth, formed this scale: EFGA, BCDe, or a similar scale, consisting of two disjunct tetrachords.

How this scale was generated by the triple progression, or series of perfect 5ths, the abbé Roussier has lately very well discussed, in his "Memoire sur la Musique des Anciens." We shall endeavour to explain what is meant by the triple progression in music, which is the basis of this ingenious hypothesis; referring the reader to the Memoire itself for his proofs, as inserting them here would require too much time and space for a work of this nature.

Let any sound be represented by unity, or the number 1; and as the 3rd part of a string has been found to produce the 12th, or octave of the 5th above the whole string, a series of 5ths may be represented by a triple geometric progression of numbers, continually multiplied by 3, as. 1 3 9 27 81 243 729; and these terms may be equally supposed to represent 12ths, or 5ths, either ascending or descending. For whether we divide by 3, or multiply by 3, the terms will be in the proportion of a 12th, or octave to the 5th, either way. The abbé Roussier, imagining that the ancients sung their scale backwards, as we shall call it, by descending, annexes to his numbers the sounds following:

Term	I	II	III	IV	V	VI	VII
	1	3	9	27	21	243	729
	B	E	A	D	G	C	F

out of which series of 5ths, by arranging the sounds in diatonic order, may be formed the heptachord, or 7 th, B C D E F G A; and to these, adding the duple of the highest sound, in the proportion of 2 to 1, the abbé supposes that Pythagoras acquired the octave, or proslambanomenos. This is throwing a mite into the charity box of poor Pythagoras, without, however, telling us in what reign the obolum was coined; for we have met with no ancient author who bestows the invention of proslambanomenos upon this philosopher. The abbé does not let him or his followers stop here, but supposes an 8th term, 2187, added to the progression given above, by which a B $\flat$  was

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obtained, which furnished the minor semitone below B $\sharp$ . The system of Pythagoras, according to the abbé, was bounded by this 8th term, and the principle upon which it was built being lost, the Greeks penetrated no farther into the regions of modulation, where they might have enriched their music, but contented themselves, in after-times, with transpositions of this series of sound.

The abbé Roussier imagines, however, that though Pythagoras went no farther than the eighth term in triple progression, yet the Egyptians, in very high antiquity, extended the series to twelve terms, which would give every possible mode and genus perfect. A curious circumstance is observed by the same author, p. 28, § 47, with respect to the musical system of the Chinese, which well deserves mention here. "In collecting," says he, "what has already been advanced concerning the original formation of the Chinese system, it appears to begin precisely where the Greek left off, that is, at the VIIIth term of the triple progression, which is pursued as far as the XIIth term, by which series, arranged diatonically, the Chinese acquire their scale, e $\flat$ , D $\flat$ , B $\flat$ , A $\flat$ , G $\flat$ , E $\flat$ , in descending: or, as Rameau expresses the same intervals, in sharps, ascending, G $\sharp$ , A $\sharp$ , C $\sharp$ , D $\sharp$ , E $\sharp$  g $\sharp$ ."—It is observable that both these scales, which are wholly without semitones, are Scottish, and correspond with the natural scale of the old simple enharmonic, given p. 34. M. Jamard, a late French writer on music, pushing calculation still further than either the Egyptians or Chinese, has obtained, by pursuing the harmonic series, 1, 2, 3, 4, &c. &c. not only the enharmonic diesis, but even the minute intervals in the warbling of birds; it is wonderful he did not apply his ratios to human speech.

After musical ratios were discovered and reduced to numbers, they were made by Pythagoras and his followers, the type of order and just proportion in all things: hence, virtue, friendship, good government, celestial motion, the human soul, and God himself, were harmony.

This discovery gave birth to various species of music, far more strange and inconceivable than chromatic and enharmonic: such as divine music, mundane music, elementary music, and many other divisions and subdivisions, upon which Zarlino, Kircher, and almost all the old writers, never fail to

expatiate with wonderful complacence. It is, perhaps, equally to the credit and advantage of music and philosophy, that they have long descended from these heights, and taken their proper and separate stations upon earth: that we no longer admit of music that cannot be heard, or of philosophy that cannot be *understood*.

Aristides Quintilianus assures us, that music comprehends arithmetic, geometry, physics, and metaphysics, and leaches every thing, from *solfaing* the scale, to the nature and construction of the soul of man and the soul of the universe. To confirm this, he quotes, as a *divine saying*, a most curious account of the *end* and *business* of music, from one master Panacmus, which informs us that the province of music is not only to arrange musical sounds, and to regulate the voice, but to unite and harmonize every thing in nature. This writer, p. 102, in solving the question, whence it is that the soul is so easily affected by instrumental music, acquaints us, in the Pythagorean way, how the soul, frisking about, and playing all kinds of tricks in the purer regions of space, approaches by degrees to our gross atmosphere; gets a taste for matter and solidity, and at length acquires a warm and comfortable body to cover her nakedness. Here she picks up nerves and arteries; there membranes; here spirit or breath; and all in a most extraordinary manner; especially the arteries and nerves: for what should they be made of, but the *circles* and *lines* of the spheres, in which the soul gets entangled in her passage, like a fly in a spider's web. Thus, continues he, the body becomes similar in its texture to instruments of the wind and stringed kind. The nerves and arteries are strings, and at the same time they are pipes filled with wind. "What wonder, then," says Aristides Quintilianus, "if the soul, being thus intimately connected with a body similar in construction to those instruments, should sympathize with their motions."

Master Thomas Mace, author of a most delectable book, called "Musick's Monument," would have been an excellent Pythagorean; for he maintains that the mystery of the Trinity is perspicuously made plain by the connection of the three harmonical concords, 1, 3, 5; that music and divinity are nearly allied; and that the contemplation of concord and discord, of the nature of the octave and unison, will so strengthen a man's faith, "that he shall never after

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degenerate into that *gross sub-beastical sin* of atheism." P. 268.

Pythagoras is said, by the writers of his life, to have regarded music as something celestial and divine, and to have had such an opinion of its power over the human affections, that, according to the Egyptian system, he ordered his disciples to be waked every morning, and lulled to sleep every night, by sweet sounds. He likewise considered it as greatly conducive to health, and made use of it in disorders of the body, as well as in those of the mind. His biographers and secretaries even pretend to tell us what kind of music he applied upon these occasions. Grave and solemn, we may be certain; and vocal, say they, was preferred to instrumental, and the lyre to the flute, not only for its decency and gravity, but because instruction could be conveyed to the mind, by means of articulation in singing, at the same time as the ear was delighted by sweet sounds. This was said to have been the opinion of Minerva. In very high antiquity mankind gave human wisdom to their gods, and afterwards took it from them, to bestow it on mortals.

In perusing the list of illustrious men, who have sprung from the school of Pythagoras, it appears that the love and cultivation of music was so much a part of their discipline, that almost every one of them left a treatise behind him upon the subject.

QUAGLIATI, PAOLO, in *Biography*, the music master of the celebrated traveller, Pietro della Valle, at Rome, in the beginning of the 17th century. His disciple, della Valle, says " that he was an excellent *mæstro di cappella*, who introduced a new species of music into the Roman churches, not only in compositions for a single voice (*monadie*), but for two, three, or four, and very often more voices, in chorus, ending with a numerous crowd of many choirs or chorusses, singing together; specimens of which may be seen in many of his motets that have been since printed. And the music of my *cart*, or moveable-stage, composed by the same Quagliati, in my own room, chiefly in the manner he found most agreeable to me, and performed in masks through the streets of Rome during the carnival of 1606, was the first attempt at an opera, or secular drama in music, which had been heard in that city." See OPERA, RECITATIVE, and PIETRO DELLA VALLE.

QUANTZ, JOHN JOACHIM, in *Biography*, chamber musician to Frederic II. king of Prussia, to whom he had been flute-master before his accession to the crown. Quantz was born at Oberscheden, a village in the electorate of Hanover, in 1697. His father, who was a blacksmith, obliged him to work at the anvil before he was nine years old; which must have afforded him an early opportunity of making the famous Pythagorean experiment, mentioned by Jamblichus (de Vit. Pythag.), and by all the musical writers of antiquity. Indeed, the ear of our young Ardalus had been already formed, in his excursions with his brother, a village musician, who used to play about the country on holydays and festivals, whom he accompanied upon these occasions, on the base-viol, when but eight years old, and without knowing a note of music; but this performance, bad as it was, pleased him so much, that he determined to choose music for his profession; though his father, who died when he was only ten years of age, recommended to him, him, on his death-bed, to continue in the honourable profession of his ancestors.

Quantz, after losing his father, had no other friends to depend upon for counsel and protection, than two uncles, who lived at Merseburg in Saxony; and these, sending for him, gave him the choice of their several professions, the one being a tailor, and the other a *kunstspfeifer*, or town-wait.

Upon this occasion, the passion for music in the young Quantz overpowered all other considerations, and, preferring the fiddle-stick to the anvil or shears, he bound himself apprentice to his uncle, the musician, for five years; but this uncle dying three months after, he was transferred to his son-in-law, Fleischhack, who was of the same profession; and it was under him that he first practised the violin, an instrument to which his inclination at this time impelled him, preferably to any other.

Soon after this, however, he practised the hautbois, and the trumpet, with which instruments, and the violin, he chiefly filled up the term of his apprenticeship; but as a true town musician, in Germany, is expected to play upon all kinds of instruments, he had been obliged, occasionally, to apply himself, during this period, to the sackbut, cornet, base-viol, French horn, common flute, bassoon, viol da gamba, and the lord knows how

many more. These were in the way of business; but for pleasure, he now and then took lessons on the harpsichord, of the organist Kieseewetter, who was likewise his relation: by which he laid the first foundation of his knowledge in harmony, and love for composition.

Luckily for Quantz, his master, Fleischhack, was not, like other country musicians, fond only of old, dry, stiff, and tasteless compositions, but had sufficient discernment to choose his pieces out of the newest and best productions of the times, by Telemann, Melchoir, Hofmann, and Heinechen, which were published at Leipsic; from the perusal, and practice of which, our young performer derived great advantage.

The duke of Merseburg's band not being very numerous, the town-waits, at this time, were often called in, to assist at the musical performances, both of court and chapel. Here Quantz frequently heard foreigners play and sing, in a manner far superior to any professors whom he had hitherto met with, which excited in him a strong desire to travel. Dresden and Berlin were at this time the most renowned cities in Germany, for the cultivation of music, and the number of able musicians. He eagerly wished to visit one of those cities, but was destitute of the means. However, he now began to feel his strength, and trusting to his feet and his fiddle, he boldly set off for Dresden.

It was in the year 1714 that he arrived in that city. His first entrance was not auspicious, being wholly unable to procure employment: on this account, he made an excursion to Radehurg, where a journeyman fiddler being wanting, he entered into the service of the town musician, Knoll; but, alas! he was soon driven from this post, by the fatal accident of the town being burnt down by lightning. Again reduced to the state of a fugitive, and a wanderer, he levied contributions round the country by the power of his violin, which was now his principal instrument, till he reached Pirna.

Here, destined still to be *servus fervorum*, he could procure no other means of exercising his profession, than by accepting the office of deputy to a sick journeyman musician of the town. It was during this time, that he first saw Vivaldi's concertos for the violin, which were so congenial to his own feelings and ideas of perfection, that he made them

his model as long as he continued to practise that instrument.

Still regarding Dresden as his centre, he eagerly accepted an offer that was made to him, of being temporary assistant there, to one of the town-waits, who was then ill; an employment which he preferred, for the opportunities it afforded him of hearing good music and good musicians, to the more honourable post of being the best of bad musicians at Berenburg, where he might have been appointed first violin, with a good salary.

His second arrival at Dresden was in the year 1716, where he soon discovered that it was not sufficient for a musician to be able to execute the mere notes which a composer had set on paper; and it was now that he first began to be sensible of the existence of taste and expression.

Augustus II. was at this time king of Poland, and elector of Saxony, and the orchestra of this prince at Dresden was in a flourishing condition; however, the style which had been introduced there, by the concert master Volumier, was French; but Pifendel, who succeeded him, introduced a mixed taste, partly French, and partly Italian, which he afterwards brought to such perfection, that Quantz declares, he never heard a better band in all his future travels.

No orchestra in Europe could now boast of so many able professors, as that of the elector of Saxony, among whom, were Pifendel and Veracini, on the violin; Pantaleone Hebenstreit, on the pantaleone; Weiss, on the lute; Richter, on the hautbois; and Buffardin, on the German flute; not to mention several excellent performers on the violoncello, bassoon, French horn, and double-base.

Upon hearing these great performers, Quantz was filled with such wonder, and possessed of such a rage for improvement, that he laboured incessantly to render himself worthy of a place among such honourable associates.

For, however prejudiced he may have been in favour of his own reputable calling of *kunstpfeifer*, he began now just to think it possible for him to be prevailed upon, to relinquish that part of it, at least, which required him to play country dances, though in itself so jovial, pleasant, and festal an employment.

He continued, however, to be the *kunstpfeifer's* delegate in this city, till the death of Augustus II.'s mother, in 1717, at which time, the general mourning proscribing the use of every species of convivial music, he again, in his usual manner, commenced traveller, and fiddled his way through Silesia, Moravia, and Austria, to Vienna; and in the month of October, of the same year, returned through Prague to Dresden; which journey, he thinks, contributed more to his knowledge, in practical geography, than in any other art.

The jubilee of the reformation, brought about by Dr. Luther, happening to be celebrated soon after his return, he was called upon, among others, to perform a part upon the trumpet, at church, where the chapel-master Schmidt having heard him, offered to prevail on the king to have him regularly taught that instrument, in order to qualify him for the place of court trumpeter; but Quantz, however ardently he might have wished for an office at court, declined the acceptance of this, well knowing that the good taste to which he aspired, was not to be learned upon that instrument, at least as it was then played in Dresden

In 1718, the Polish or royal chapel was instituted ; it was to consist of twelve performers, eleven were already chosen, and a hautbois player, only, was now wanting, to complete the number. After undergoing the several trials, and giving the requisite proofs of his abilities, he had the happiness to be invested with that employment, by the director, baron Seyfertitz, with a salary of 150 dollars, and a lodging.

This was an important period in his life, and in the exercise of his profession. The violin, which had hitherto been his principal instrument, was now laid aside for the hautbois, upon which, however, he was prevented from distinguishing himself, by the seniority of his brethren. Mortified at this circumstance, he applied himself seriously to the German flute, upon which he had formerly made some progress without a master; but his motive now for resuming it, was the certainty of his having no rival, in the king's band, as M. Friese, the first flute, had no great passion for music, and readily relinquished to him his place.

In order to work upon sure ground, Quantz took lessons at this time of the famous Buffardin, with

whom, however, he only played quick movements, in which this celebrated flute-player chiefly excelled. The scarcity of pieces, composed expressly for the German flute, was such, at this period, that the performers upon that instrument were obliged to adopt those of the hautbois, or violin, and by altering or transposing, accommodate them to their purpose, as well as they could.

This stimulated Quantz to compose for himself; he had not as yet ever received any regular instructions in counterpoint, so that, after he had committed his thoughts to paper, he was obliged to have recourse to others to correct them. Schmidt, the chapel-master, had promised to teach him composition, but delayed keeping his word from time to time, and Quantz was afraid of applying to Heinichen, his colleague, for fear of offending Schmidt, as these masters were upon bad terms together. In the mean time, for want of other assistance, he diligently studied the scores of great masters, and without stealing from them, endeavoured to imitate their manner of putting parts together, in trios, and concertos.

About this time he had the good fortune to commence a friendship with Pifendel, now appointed concert-master, in the room of Volumier. Quantz is very warm in his praises of Pifendel, whom he calls a profound theorist, a great performer, and a truly honest man. It was from this worthy concert-master that he learned to perform an adagio, and to compose in many parts. Pifendel had in his youth been taught to sing by the famous Pistocchi, and had received instructions, on the violin, from Torelli; however, having travelled through France and Italy, where he had acquired the peculiarities in the taste of both countries, he so blended them together as to form a third genus, or mixed style of writing and playing, which was half French and half Italian. Influenced by his example, Quantz declares, that he always preferred this compound style, to that of Italy, France, or the national style of his own country.

At the marriage of the prince royal of Poland, in 1719, several Italian operas were performed at Dresden. Lotti, the famous Venetian *mæstro di capella*, together with the most celebrated singers of Italy, male and female, were called thither upon this occasion; these were the first Italian operas which

Quantz had heard, and he confesses, that the performance of them gave him a very favourable idea of the genuine and sound Italian music, from which he thinks later times have too much deviated.

After describing the talents of the singers who will have their place in our alphabet, he informs us that this famous opera at Dresden, was broken up by a quarrel between Heinichen, the king of Poland's chapel-master, and Senesino, who this same year, 1719, went to England for the first time.

Nothing very interesting occurs in the life of Quantz from this period, till 1723, when he took a journey with Weiss, the famous lutenist, and Graun, the composer, to Prague.

Quantz, not long after the coronation of Charles VI. at Prague, went to Italy in the suite of count Lagnasco, with the consent of his royal master, the king of Poland. He left Dresden in May 1724, and, when he arrived at Rome, he found that Vivaldi had just introduced the Lombard style in that city, with which the citizens were so captivated, that they would hear no other.

During his residence at Rome, he took lessons in composition of the famous Gasparini, who was at that time seventy-two years of age; and after studying counterpoint with him, which he calls music for the eye, he went to work for the ear, and composed solos, duets, trios, and concertos; however, he confesses, that counterpoint had its use in writing pieces of many parts; though he was obliged to unlearn many things, in practice, which theory had taught him, in order to avoid that dry, and stiff style, which too close an adherence to rules is apt to produce; upon this occasion, he very judiciously observes, that invention is the first requisite in a composer, and that it behoves him to preserve a friendship between harmony and melody.

In 1725 he went to Naples, where he met with his countryman Hasse, who then studied under Ales. Scarlatti. Hasse had not, as yet, distinguished himself by any compositions for the stage; however, it was at this time, that a considerable Neapolitan banker employed him to set a serenata for two voices, which he did in the presence of Quantz; the singers who performed in it, were Farinelli and Tesi. Hasse gained so much reputation by this production, that it paved the way to his future

success, and he was soon after appointed composer of the great opera at the theatre royal.

Quantz intreated Hasse to introduce him to his master, Scarlatti, to which he readily consented; but upon mentioning him to the old composer, he said "my son, you know I hate wind instruments, they are never in tune." However, Hasse did not cease importuning him, till he had obtained the permission he required.

In the visit which he made to Scarlatti, M. Quantz says, that he had an opportunity of hearing him play on the harpsichord, which he did in a very learned manner; but observes, that his abilities on that instrument were not equal to those of his son.

Before his departure from Naples, M. Quantz frequently heard concerts at the duke of Lichtenstein's, in which Hasse, Farinelli, Tesi, and Francischello, were employed.

In 1726 he was at Venice, during the performance of two rival operas, "Siface," composed by Porpora, and "Sirœ," by Vinci; the latter was most applauded. The Cav. Nicolini, a contralto, La Romanina, a deep soprano, and the famous tenor, Paita, were the principal singers in these dramas.

San Martini, the celebrated performer on the hautbois, who afterwards established himself in London, was now at Venice, as was Vivaldi.

At Turin he met with Somis, under whom, Le Claire was at that time a scholar on the violin.

From Turin he went to Paris, which, with respect to music, was going from one extreme to another.

His character of French singing in the former part of the last century, is very just and characteristic.

"I was displeas'd with the French taste now," says M. Quantz, "though I had heard it formerly with patience. The old, worn-out, second-hand thoughts, and passages ill-expressed, disgusted me now, as much as a stale dish warmed again. The resemblance between recitative and air, with the affected and unnatural howling of the singers, particularly the women, shocked my ears."

M. Quantz was the first who applied an additional key to the German flute, in order to correct its imperfections; and it was in the course of this year, 1726, that he made the discovery.

In 1727 he arrived in London, where he found the opera in a very flourishing state, under the direction

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of Handel. The drama of " Admetus" was now in run, of which, he says, the music was grand and pompous Senesino performed the first male part, and Cuzzoni and Faustina were the principal women.

He then gives a character of the singers, state of the opera, and of music in general in London, very correctly.

Upon his return to Dresden, he was established in the king's chapel, with an addition to his former salary of 250 dollars a year. He now entirely quitted the hautbois, supposing it hurtful to the embouchure of the flute, which, from this time, he made his sole study.

In 1728 he went to Berlin, with baron Seyfertz, in the suite of the king of Poland; where he was obliged, at the command of the queen of Prussia, but with the permission of his royal master, to remain for some months. Pifendel, Weiss, and Buffardin, were, by the same order, called thither. After he had had the honour of playing before the queen two or three times, he was offered a place and pension of 800 dollars a year. He was very willing to accept of them, but the king his master would not grant his consent: however, this prince gave him a general permission to go to Berlin as often as he was desired.

This year, 1728, the prince royal of Prussia determined to learn the German flute, and M. Quantz had the honour to teach him. On this account, he was obliged to go twice a year to Berlin, Ruppin, or Reinsberg, the several residences of his royal scholar.

After the death of the king of Poland, in 1733, his son, Augustus III. not choosing to dismiss M. Quantz, raised his appointment to 800 dollars, and confirmed the permission which had been granted by his royal father, for his going occasionally to Berlin.

In 1734 he published his first solos; but he does not acknowledge the sonatas, which were printed under his name, in Holland, about that time.

In 1739, M. Quantz, finding a great scarcity of German flutes, undertook to bore them himself for the use of his pupils; an enterprise which, afterwards, he found to be very lucrative.

In 1741 he was again invited to Berlin, in order to enter into the service of his royal scholar, then king of Prussia, with offers of an annual pension of 200

dollars for life; a separate payment for compositions; 100 ducats for every flute he should deliver; and an exemption from playing in the orchestra, or any where else, but in the king's chamber, as well as from dependance on any other commands than those of his majesty; which terms, as the king of Poland was too gracious longer to refuse his dismissal, M. Quantz was unable to resist.

In 1752 he published his " Art of Playing the German Flute;" and it was this year that he invented the new joint for the upper-piece of the flute, by which means, without drawing out the middle piece, and without hurting the tone, the instrument may be raised or lowered half a note.

And now, having traced our industrious musician through the troublesome mazes by which he arrived at the temple of fortune, we had hopes that we should have left him to the enjoyment of that reputable ease, that *otium cum dignitate*, to which every artist in years aspires; but, alas ! this eminent musician and worthy man died at Potzdam in less than a year after we had seen, heard, and conversed with him in that summer residence of his royal disciple and patron! A complete list of his works is given in Gerber.

QUEEN CAROLINE, [OF ANSPACH] in *Biography*, when princess of Wales, is told in the dedication of the opera of Julius Cæsar to her royal highness, that the first musical sounds which her highness heard were those produced by the voice of the celebrated Pistocio, the father of good taste, then in the service of his illustrious sire at the court of Anspach.

Music doubtless was a serious part of her majesty's education, as it is, and has ever been, of all the princes and princesses of Germany ; who have likewise frequent opportunities of hearing great performers and splendid performances ; yet we do not recollect having heard that her majesty was a performer herself, or even an admirer or patroness of the art. This princess died in November 1737.

QUEEN MARY. (See MARY.) During the short reign of this bigoted and intolerant princess, ecclesiastical music was again transferred to Latin words and the mass, both of which had been excommunicated during the reign of her brother, Edward VI. But metrical psalmody had not yet been generally received in our parochial churches. Mary

was herself a performer on the virginal and lute, as appears by a letter sent to her by her mother, queen Katherine, after her separation from the king, in which " she encourages her lo suffer cheerfully, to trust to God, and keep her heart clean. She charged her in all things to obey the king's commands, except in matters of religion. She sent her two Latin books, the one ' De Vita Christi,' and the other the ' Epistles of St. Jerom;' in them, (says the queen,) I trust you shall see good things. And sometimes, for your recreation, use your virginals or lute, if you have any."

Fuller tells us, that" eight weeks and upwards passed between the proclaiming of queen Mary and her assembling the parliament; during which time two religions were together set on foot, *Protestantisme and Poperie*; the former hoping to be continued, the latter labouring to be restored;—and during this interim the churches and chapels in England had a mongrel celebration of their divine services betwixt reformation and superstition. For the obsequies for king Edward were held by the queen in the Tower, August 7th, 1553, with the dirige sung in Latin, and on the morrow a masse of requiem, and on the same day his corps were buried at Westminster with a sermon service, and communion in English."

In October following the laws of her predecessor, Edward, concerning religion, were all repealed. And in November 1554, bishop Bonner " set up the old worship at Paul's, on St. Katherine's day ; and it being the custom that on some holydays, the quire went up to the steeple to sing the anthems, that fell on that night:— and the next day, being St. Andrew's, he did officiate himself, and had a solemn procession."

After this period, during the subsequent years of Mary's reign, the public service was every where performed in the Roman Catholic manner, throughout the kingdom; and we may imagine that the numerous compositions to Latin words, which have been preserved of Dr. Tye, White, Tallis, Bird, and the rest of our most eminent harmonists, were produced and performed at this time, while the Romish religion had the ascendant. And indeed it appears by a record, now in the possession of the Antiquarian Society, that the list of Mary's chapel

establishment contains nearly the same names as that of her brother Edward.

QUEEN ELIZABETH. (See ELIZABETH.) In speaking of music during the long and prosperous reign of queen Elizabeth, our nation's honour seems to require a more diffuse detail than at any other time: for perhaps we never had so just a claim to equality with the rest of Europe, where music was the most successfully cultivated, as at this period; when indeed there was but little melody any where. Yet, with respect to harmony, canon, fugue, and such laboured and learned contrivances as were then chiefly studied and admired, we can produce such proofs of great abilities in the compositions of our countrymen, as candid judges of their merit must allow to abound in every kind of excellence that was then known or expected.

Elizabeth, as well as the rest of Henry VIII.'s children, and indeed all the princes of Europe at that time, had been taught music early in life. For Camden, in giving an account of her studies, says, that

" she understood well the Latin, French, and Italian tongues, and (was) indifferently well seen in the Greek. Neither did she neglect musicke, so far forthe as might become a princesse, being able to sing and play on the lute prettily and sweetly."

There is reason to conclude, that she continued to amuse herself with music many years after she ascended the throne. Sir James Melvil gives an account of a curious conversation which he had with this princess, to whom he was sent on an embassy by Mary, queen of Scots, in 1564. After her majesty had asked him how his queen dressed? What was the colour of her hair? Whether that or her's was best? Which of them two was fairest? And which of them was highest in stature?

"Then she asked, what kind of exercises she used?" I answered, says Melvil, " that when I received my despatch, the queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with reading of histories: that sometimes she recreated herself in playing upon the lute and virginals. She asked if she played well? I said, reasonably for a queen.

"The same day, after dinner, my lord of Hunsden drew me up to a quiet gallery, that I might hear some

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music, (but he said, that he durst not avow it,) where I might hear the queen play upon her virginals. After I had hearkened a while, I took by the tapestry that hung before the door of the chamber, and seeing her back was toward the door, I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately, so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand; alleging, she used not to play before men, but when she was solitary, to shun melancholy. She asked how I came there? I answered, as I was walking with my lord Hunsden, as we passed by the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the court of France, where such freedom was allowed; declaring myself willing to endure what kind of punishment her majesty should be pleased to inflict upon me for so great offence. Then she sate down low upon a cushion, and I upon my knees by her; but with her own hand she gave me a cushion, to lay under my knee; which at first I refused, but she compelled me to take it. She inquired whether my queen or she played best. In that I found myself obliged to give her the praise."

If her majesty was ever able to execute any of the pieces that are preserved in a MS. which goes under the name of "Queen Elizabeth's Virginal Book," she must have been a very great player: as some of these pieces, which were composed by Tallis, Bird, Giles, Farnaby, Dr. Bull, and others, are so difficult, that it would be hardly possible to find a master in Europe, who would undertake to play one of them at the end of a month's practice.

Besides the lute and virginals, Elizabeth was a performer on the violin, and on an instrument something like a lute, but strung with wire, and called the *poliphant*. A violin of a singular construction, with the arms of England, and the crest of Dudley, earl of Leicester, this queen's favourite, engraved upon it, was purchased at the sale of the late duke of Dorset's effects. The date of its make, 1578. It is very curiously carved; but the several parts are so thick and loaded with ornaments, that it has not more tone than a mute, or violin with a sordine; and the neck, which is too thick for the grasp of the hand, has a hole cut in it for the thumb of the player, by which the hand is so confined, as to be rendered incapable of shifting, so that nothing

can be performed upon this instrument, but what lies within the reach of the hand in its first position. Playford tells us, that "Queen Elizabeth was not only a lover of this divine science (music), but a good proficient therein; and I have been informed, (says he,) by an ancient musician, and her servant, that she did often recreate herself on an excellent instrument, called the *poliphant*, not much unlike a lute, but strung with wire."

Among the Sloane MSS. in the British Museum, N<sup>o</sup> 1520, there is a list of the officers of the court of revenue in this reign; in which is included the musical establishment of her majesty's household, about the year 1587.

*Musytions.*

	£	s.	d.
The servant	Fee	24	6 8
Trompeters sixteen. Fee to every of them		24	6 8
<i>Lutes, harps, and singers.</i>			
Chief luter	Fee	40	0 0
Chief harper		20	0 0
Rest of the luters		19	0 0
The other of the harps		9	0 0
And		8	0 0
Bagpiper	Fee	12	13 4
Minstrels nine, whereof seven at every of them; one at and the other at		18	5 0
		24	6 0
		66	0 0
Six children to sing			
Rebeck two	Fee	28	6 6
Sackbutt six, whereof five having by the year, and one at		24	6 8
		36	10 0
Vials eight, whereof six at one at and thother at		30	8 4
		20	0 0
		10	0 0
Players on the virginals three, one at and thother two at a piece.		50	0 0
		30	0 0
Musitions straungers seven, whereof six have and one		30	10 0
		38	0 0
Drumsleds three, every of them		18	5 0
Players on the flute two, at a piece.		18	5 0
Makers of instruments: Regall-makers		20	0 0
Players of enterludes eight, every of them p.ann.		66	0 8
Organ-maker		20	0 0

Her majesty's chapel establishment was nearly the same, in number and salaries, as that of her

brother and sister, Edward and Mary. Indeed, it seems as if the religious scruples of musicians had been considerably diminished by the severity with which Testwood had been treated in the time of Henry VIII., and the peril into which Marbeck's zeal for reformation had involved him. For in comparing the chapel establishments of Edward, Mary, and Elizabeth, we find, that however the creeds of these monarchs differed, their musicians had constantly tuned their consciences to the court pitch : *i. e.* in perfect unison with the orders of their sovereign the supreme head of the church.

Camden says, that " the Romish religion remained a full moneth and more after the death of queen Mary, in the same state as before." For Elizabeth, who began her reign November 17th, 1558, had a solemn service performed for her sister Mary at Westminster, December 5th, and another December 20th, for the emperor Charles V.; and these, as well as her own coronation, were celebrated in the Romish manner.

Burnet says, that " Elizabeth had been bred up from her infancy with a hatred of the Papacy, and a love to the Reformation; but yet as her first impressions in her father's reign were in favour of such old rites as he had still retained ; so in her own nature she loved state, and some magnificence, in religion as well as in every thing else."

We have no other music printed expressly for the cathedral service to English words during the reign of Edward VI. than that of Marbeck, which was mere canto fermo, without counterpoint; but the year after the publication of the English Liturgy by queen Elizabeth, the following choral work appeared :— "**Certaine notes set forth in foure and three partes, to be song at the Morning Communion, and Evening Praier, very necessarie for the Church of Christe to be frequented and used: and unto them be added Divers Godly Prayers and Psalmes, in the like forme, to the honour and praise of God. Imprinted at Lonvon, over Aldersgate, beneath St. Martins, by John Day, 1560.**" The authors of these compositions were Tallis, Cawston, Johnson, Oakland, Shepherd, and Taverner.

In 1565, our ecclesiastical composers, encouraged probably by the reception of the former publication, and favour of the queen, printed another collection of offices, with musical notes, under the following title :— "**Morning and Evening Prayer and Communion, set**

**forth in foure partes, to be sung in Churches, both for Men and Children, with dyvers other Godly Prayers and Anthems, of sundry Men's doyngs."**

The musicians who contributed to this collection were Thomas Cawston, Heath, Robert Hasleton Knight, Johnson, Tallis, Oakland, and Shepherd.

These two publications by John Day, fixed, for near a century, the style of our choral music; of which the movement was grave, the harmony grateful, and the contrivance frequently ingenious.

The great musicians of queen Elizabeth's reign were Dr. Tye, John White, Thomas Tallis, William Bird, Dr. Bull, and Thomas Morley. And these, as ecclesiastical composers, were perhaps equal in learning and genius to the greatest contemporary contrapuntists on the continent of Europe.

We must not terminate our account of the cultivation and progress of music by queen Elizabeth and her subjects, without making honourable mention of her majesty's "Virginal Book," and referring for a summary account of its contents to BIRD, WILLIAM. In all our inquiries after musical curiosities throughout Europe, we have met with no pieces so elaborate and difficult for the harpsichord, as those by our ingenious countrymen.

This book, equally valuable for its antiquity and contents, was purchased by Bremner at Dr. Pepusch's sale, 1762, whose property it was to the time of his death. After which it passed into the hands of viscount Fitzwilliams, in whose possession, we believe, it still continues.

It is a magnificent folio MS. curiously bound in red Morocco, with gilt leaves. There are nearly 70 pieces by Dr. Bull in this volume. The writing is small, but uncommonly neat, upon six lines. The compositions are in general extremely elaborate and difficult; particularly those by Bird, Dr. Bull, and Giles Farnabie, who have all contributed largely to the furnishing of this volume, which contains near three hundred pieces. The first movement in the book is an old English tune, called " Walsingham," beginning in C natural, and ending in A major, which Dr. Bull has varied in a most full and complicated style, thirty different ways. Signora Margarita, the wife of Dr. Pepusch, when she quitted the Opera stage, applied closely to the practice of the harpsichord; upon which instrument she became a

great proficient. However, with all her own diligence and talents, assisted by the science and experience of her husband, she was never able to vanquish the difficulties of this piece, by Dr. Bull. And several of Dr. Pepusch's friends and pupils, who went frequently to his apartments at the Charter-house, have assured us, that though this manuscript was constantly open upon her harpsichord desk, she never advanced to the end of the variations; as seems likewise manifest from the colour, as well as wear and tear, of the leaves, which are much more clean and entire in every other part of the book, than at the first strains of this composition.

QUEEN MARY II. joint sovereign with William III., seems to have done little more for music, than patronize Mrs. Arabella Hunt, and the old Scots tune of " Cold and raw the wind doth blow." See MARY.

QUILICI, GÆTANO, in biography, in italian opera singer, with a bass voice ; a good musician, who arrived here in 1759, during the performance and opera regency of the mattei. He continued to perform on our lyric stage near thirty years, and is, we believe, still living in London, we fear, in penury and obscurity. Since quitting the stage, he has supported himself, a bed-ridden wife, and an idiot son, by teaching to sing, and has made some admirable scholars.

QUIN, Dr., of Dublin, in *Biography*, an eminent physician, and one of the most enlightened dilettante musicians with whom we have ever been acquainted. This gentleman, who, during his travels, resided in Italy some years, had heard and studied music with such taste and intelligence, that his opinions and conversation on the subject were equally entertaining and instructive. He resided in Dublin at the time of Handel's arrival in that city, 1742, and perfectly remembering his performance, person, and manners, in 1788 wrote us word, that

"he (Handel) was received in Ireland by persons of the first distinction with all possible marks of esteem, as a man, and admiration as a performer and composer of the highest order." And adds, " the Messiah, I am thoroughly convinced, was performed in Dublin for the first time, and with the greatest applause. Mrs. Cibber and signora Avolio were the principal performers. These, with the assistance of the choristers of St. Patrick's cathedral and Christ-church, formed the

vocal band; and Dubourg, with several good instrumental performers, composed a very respectable orchestra. There were many noble families here, with whom Mr. Handel lived in the utmost degree of friendship and familiarity. Mrs. Vernon, a German lady, who came over with king George I. was particularly intimate with him, and at her house I had the pleasure of seeing and conversing with Mr. Handel; who, with his other excellencies, was possessed of a great stock of humour; no man ever told a story with more. But it was requisite for the hearer to have a competent knowledge of at least four languages: English, French, Italian and German; for in his narratives he made use of them all."

QUIN, JAMES, was born in London in 1693. He was the son of an Irish gentleman, and received his education in the capital of that country. His father had, ignorantly, married a woman supposed to be a widow ; whose husband, after long absence, returned and claimed her. The subject of this article was the offspring of this connexion, and was accordingly illegitimated, and upon his father's death, in 1710, was left almost destitute. For want of education he was, at the age of twenty-one, without a profession, and was under the necessity of appearing on the stage at Dublin, in the very lowest characters. He displayed, however, rising talents, which induced a friend to advise him to attempt some better parts in London, and he was accordingly admitted into Drury-lane company in 1715. After the experience of a year or two, he entered himself under Rich at Lincoln's Inn theatre, where he continued to perform during seventeen years. He was allowed, by the most competent judges to shine both in tragedy and comedy. His utterance was weighty and impressive, which, however, was accompanied with various defects. He was, from causes not well ascertained, continually changing from one theatre to another, and perhaps he may be ranked among that number with whom it was difficult to keep terms. His passions were strong, his temper irritable, and his language often coarse. He was of convivial habits, and, it has been said, grossly attached to the pleasures of the table. There was, however, a fund of generosity in his temper, which showed itself in manly sentiments, and, occasionally, in benevolent actions. The circumstance of his giving a 100 *l.* to the poet

Thomson, when he was under an arrest for debt, has often been told to his honour. It was the commencement of a strong friendship between them. After Thomson's death, he appeared in that poet's tragedy of *Coriolanus*, and spoke a prologue, written on the occasion by lord Lyttleton, with a pathos that did honour to his feelings. His last performance was the favourite part of *Falstaff*, for the benefit of his friend Ryan in 1753. He now retired to Bath, where his fund of anecdote, and strong pointed sense, rendered his company much sought after. He had good breeding, which fitted him for the highest societies, when he chose to act the gentleman; and his sensuality and coarseness were frequently put up with for the sake of his companionable qualities. Quin died at Bath in 1766, at the age of seventy-three. Garrick, whose superior talents are supposed to have driven him from the stage, but afterwards his steady friend, wrote a poetical epitaph for his monument. While Quin continued on the stage, he constantly kept company with the most celebrated geniuses of the age. He was on intimate terms with Pope and Swift; and was frequently invited by the earl of Chesterfield to his table. His peculiar judgment in the English language recommended him to his royal highness, Frederick prince of Wales, who appointed him to instruct his children in speaking and reading with graceful propriety. When Quin was informed of the elegant manner in which his present majesty had delivered his first gracious speech from the throne, he was in raptures, and the king soon after gave orders, without any application on the part of Quin or his friends, that a genteel pension should be paid him during his life.

QUINAULT, PHILIP, in *Biography*, a French poet, was born in 1636, probably in a low condition; though while some say he was the son of a baker, others maintain that he was descended from a family of consequence at Paris. He had, however, very few advantages of education, but was soon found to possess a talent for poetry and the belles lettres. Before the age of twenty he brought out some pieces on the stage; and for a number of years, he continued to produce dramatic works of different kinds, which were much applauded by the public voice; but some of which drew upon the author, the satires of Boileau, who carried the matter so far as to

injure his own reputation. Quinault now associated himself with Lulli in the composition of operas, and displayed an excellence in lyric poetry, or that adapted to music, which placed him beyond competition in that branch, and has ranked him among the distinguished characters of the age of Lewis XIV. Nothing, it is allowed, can be more tender, delicate, and ingenious, than the turn of his songs and love-dialogues; and no one has more happily accommodated the melody of French verse to musical expression. His "*Armida*" and his "*Atthys*" are spoken of as master-pieces of their kind. Notwithstanding the high reputation which he enjoyed as a poet, he applied himself to the study of the law, and eventually made his fortune by marrying the rich widow of a merchant, to whom he had been useful in his profession. After this, he purchased the place of an auditor in the chamber accounts. He was received into the French academy, and, in the name of that, society, harangued the king on his return from the campaigns of 1675 and 1677. He died in 1688, having enjoyed a pension from Lewis XIV. several yeas previously to his decease. In his last illness he was extremely penitent, on account of his having devoted his talents too frequently to the excitement of the licentious passions. He left a family of five daughters, and was esteemed in society attentive, polite, and mild. Besides his numerous pieces for the stage, he wrote occasional pœms. His works were printed at Paris in 5 vols. 12mo., 1739, and again in 1778.

It has been said that Quinault's apprenticeship to poetry was served under Tristan l'Hermile, by being his domestic. The lessons of Tristan were probably of some use to him, as that author had had long experience in theatrical matters; but Quinault owed still more to nature; as before he was twenty years old, he had distinguished himself by several pieces for the stage, which had considerable success: and before he was thirty, he produced sixteen dramas, some of which were well received by the pit; but not all equally. It is supposed that some of these early pieces prejudiced Boileau against Quinault early in his career. There was neither regularity in the plan, nor force in the style: romantic lovers and common-place gallantry, in scenes which required a nervous pencil and vigorous colouring. These, were defects not likely to escape the lash of the French Juvenal.

Music biography articles from Rees's *Cyclopædia*

By Dr Charles Burney

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He covered the young poet with ridicule; reproached him with the affectedly soft and languishing dialogue of his lovers, by whom even I hate you was said tenderly.

Quinault, born with great sensibility, was so wounded by his severity, that he applied to the magistrates, not only to silence Boileau, but oblige him to remove his name from his satires ; but the attempt was vain. His enemy insulted him still more cruelly by an epigram on the subject.

"Peace ! peace ! my friend —  
If from the public thou'dst avoid disgrace,  
From thy own works, not mine, thy name efface."

It was not till after Quinault was enlisted by Lulli to write for the opera, that he silenced all his enemies, except Boileau and his party, who envied him his success. The French nation knew no better, music than that of Lulli, and thought it divine. Quinault's was thought of secondary merit, till after his decease ; and then, in proportion as the glory of Lulli faded, that of Quinault increased. Voltaire, in the first edition of his " *Siecle de Louis Quatorze*," in 1749, seems to have been the first who spoke out on the subject; not sorry, perhaps, to lower Boileau a little in the eyes of the public. He there says, that" Quinault was celebrated for his beautiful lyric poetry, and for the gentleness with which he opposed the unjust satires of Boileau. His poetry was greatly superior to the music of Lulli. It will always be read; and Lulli, except in a few of his recitatives, can no longer be supported. However, it was long believed that Quinault entirely owed his favour to Lulli. Time appreciates all things"

After this, his writings began to be examined and felt; and of late years, his name is never mentioned by his countrymen without elege. His operas, though admirable to read, are ill calculated for modern music ; and are obliged to be new written, ere they can be new set, even in France. Marmontel, who had modernized several of them for Piccini to set in 1788, gave M. Laborde a dissertation on the dramatic writings of Quinault for music; which is published in the fourth volume of his " *Essai sur la Musique*."

[He begins by asserting a species of tragedy is necessary, that shall be sufficiently touching to move, but not so austere as to refuse the

enchantments of the arts that are necessary to embellish it. Historical tragedy, in its majestic and gloomy simplicity, cannot be sung with any degree of probability, nor mixed with festivals and dances, or be rendered susceptible of that variety, magnificence, show, and decoration, where the painter and the machinist ought to exhibit their enchantments.]\*

*\*Editorial note: The above paragraph is in the American edition only The English edition reads as follows:*

He begins by asserting that Quinault was the Creator of the French opera upon the most beautiful idea that could be conceived ; an idea which he had realized with a superiority of talent, which no writer has since approached.

His design was to form an exhibition, composed of the prodigies of all the arts; to unite on the same stage all that can interest the mind, the imagination, and the senses.

And this illusive theatre Voltaire has admirably described :

" Il faut se rendre a palais magique," &c.

" Haste to the magic palace, where abound  
The joys sublime of verse, of dance, and sound;  
Where bright illusion fascinates the sight,  
And siren-notes the enchanted ear 'delight ;  
Where all the plastic powers of art are shewn,  
And joys unnumber'd are combin'd in one."

For this purpose a species of tragedy is necessary, that shall be sufficiently touching to move, but not so austere as to refuse the enchantments of the arts that are necessary to embellish it. Historical tragedy, in its majestic and gloomy simplicity, cannot be sung with any degree of probability, nor mixed with festivals and dances, 'or be rendered susceptible of that variety, magnificence, show, and decoration, where the painter and the machinist ought to exhibit their enchantments.

In Italy, where genuine tragedy has no theatre appropriated to its use, a people passionate for music have permitted Regulus, Themistocles, Alexander, and even Cato himself, to utter their speeches in song; but a people, whose taste ought to

be more severe, and more delicate, as to probability, having for comparison the school of Corneille and Racine, would have been very unwilling to substitute the recitative of Lulli to the declamation of Baron. Melody itself is a fabulous and magical language ; and in a theatre " where all is prodigy, it seems consistent that the manner of speaking, should be that of enchantment as well as the rest. We are then in a new world; it is nature enchanted, and visibly animated by a crowd of intelligences, whose wills arc laws. Music there plays a marvellous part; music there constitutes the probability of the marvellous ; but in a representation where all passes for natural, according to truth and history, by what means can we be prepared to hear Augustus, Cornelia, Agrippina, or Brutus sing? " Might it not be replied, " By the same means as the French are reconciled to these same exalted characters conversing in rhyme." When once it is settled that all the characters converse in a musical language, no other is expected, and the audience is soon reconciled to it. But all this is to prove that the French alone are right, and Italy and all the rest of the world wrong as to the musical drama. The rest of Europe is tired and ashamed of flying gods and goddesses, and have long since surrendered mythological wonders both in poetry and music to their children. But all people are thought barbarians, who do not implicitly adopt the taste and fashions of France.

But to return to Quinault, whom all the wits of the time tried to write down. Ignorant of music and its powers, they thought Lulli always right, and the poor, modest, unpretending Quinault always wrong. Posterity has long discovered the converse of this supposition to be the truth. Quinault's great mistake and misfortune, says La Harpe, was the calling his species tragedies, and not operas. He would not then have been regarded as a rival of Racine, or have offended classical hearers or readers with the little resemblance these compositions had to Greek and Roman dramas, or to the genuine tragedies of the moderns.

RAAF, or RAFF, ANTHONY, in *Biography*, the most exquisite and celebrated tenor singer of the last century, was born at Bonn in 1710. He was a scholar of Bernacchi, and equally admired for his taste, expression, and style of singing, by the Italians and

Germans. In 1729 his voice was settled from a high treble to a sweet and firm tenor, sufficiently for him to perform a capital part in an opera at Naples. After singing in all the great cities of Italy, he returned to Germany, where he was courted and caressed by all the princes of the empire. He was knighted by the elector of Bavaria, and appointed his chamber musician. In 1751 he performed again at Naples in Metastasio's " Attilio Rigolo," with the Miogotti, and in the letters of Metastasio of that period, we have the poet's opinion of his performance. (Mem\_ of the Life and Writings of Metastasio, vol. i. p. 403.) He performed in an opera composed by Christian Bach at Manheim in 1770, when the celebrated air " Non so donde viene" was in his part, and which was afterwards sung on our opera stage with such effect by Ciprandi. Raff was at Paris more than once ; for in 1780, his 70th year, Laborde speaks of him with great respect. "This celebrated tenor has acquired great reputation, and though at present d'un certain age, he obliges us still to admire his taste, and regret all that he has lost." According to Gerber, Musical Lexicon, vol. ii. he sung at Manheim in 1783, and was living in 1792.

RAIMONDI, IGNATIUS, in *Biography*. This worthy musical professor, whose performance, character, and private virtues, are well known to our country, after a residence in it of more than thirty years, is honourably mentioned by Ernst Ludwig Gerber, the continuator of Walther's Musical Lexicon, in 2 vols. 8vo., 1792. He says, that this expressive and pleasing performer on the violin, and agreeable composer for-his instrument, was born in Italy, a scholar of Barbella, settled at Amsterdam in 1772, where he remained the principal violin during twelve years, having succeeded the famous Locatelli. He had published nine different works for violins at Berlin and Amsterdam, before the year 1785. About the year 1773 he arrived in London, since which time he has published many pleasing compositions, particularly his "Battaglia," which is the best imitative instrumental music of that kind that has come to our knowledge.

RAMEAU, JOHN PHILIP, in *Biography*, chevalier de St. Michel, composer to the king of France; and to l'Academie Royale de la Musique, or serious opera at Paris, was born at Dijon in 1683. He went early in his life to Italy, and at his return was appointed

organist at Clermont en Auvergne, where his "Traité de la Musique" was written, in 1722. He was afterwards elected organist of St. Croix de la Bretonnerie at Paris. Here his time was chiefly employed in teaching; however, he published harpsichord lessons, and several other theoretical works, without distinguishing himself much as a vocal composer, till the year 1733, when, at fifty years of age, he produced his first opera of "Hippolite et Aricie." The music of this drama excited professional envy and national discord. Party rage was now as violent between the admirers of Lulli and Rameau, as in England between the friends of Bononcini and Handel, or, in modern times, at Paris, between the Gluckists and the Piccinists.

When the French, during the last century, were so contented with the music of Lulli, it was nearly as good as that of other countries, and better patronized and supported by the most splendid prince in Europe. But this nation, so frequently accused of more volatility and caprice than their neighbours, have manifested a steady persevering constancy in their music, which the strongest ridicule and contempt of other nations could never vanquish.

Rameau only answered his antagonists by new productions, which were still more successful; and, at length, he was acknowledged by his countrymen to be not only superior to all competition at Paris, but sole monarch of the musical world. From 1733 to 1760 he composed twenty-one operas, of which the names and dates are annually published in the "Spectacles de Paris," and in many other periodical works.

Rameau's style of composition, which continued in favour almost unmolested for upwards of forty years, though formed upon that of Lulli, is more rich in harmony, and varied in melody. The *genre*, however displeasing to all ears but those of France, which had been nursed in it, was carried by the learning and genius of Rameau to its acme of perfection; and when that is achieved in any style, it becomes the business of subsequent composers to invent or adopt another, in which something is still left to be done, besides servile imitation.

The opera of "Castor and Pollux" having been long regarded in France as the master-piece of this

composer, we shall here insert a few remarks upon it, that have been made on a recent examination.

The overture is the best of this author, upon Lulli's plan. The opening symphony is beautiful; but why the same melody was not applied, in the same measure, to the poetry, we know not, unless the versification required a change of time; but, in that case, why write the symphony on a subject that would not suit the words? But those eternal changes in the measure, which tease and disappoint the ear of all that are used to other music, is general in serious French operas, and seems as much the fault of the poet as musician. It is, however, wonderful, that this defect was not sooner discovered. The overcharged tenderness of Rameau's music appears in all his slow movements, which are in one style, and generally in triple time. This master perpetually discovers himself to be a great harmonist; but inured to a bad taste and style of composition, as well as to bad singing, he has only augmented the defects of his predecessors, and rendered what was rude and clumsy in Lulli still more offensive, by endeavours at sweetness or high seasoning. The *appoggiaturas*, or leaning notes, being so frequently incorporated in the harmony, renders it crude, and the hanging on every note, as if unwilling to relinquish it, checks and impedes the motion of the air, and gives it a slow and languid effect, however lively the theme on which it is composed. Every passage in such melody resembles a French heroic verse:

"Each is an Alexandrine, through the song,  
That, like a wounded snake, drags its slow length  
along."

The opening of the second act, "Que tout gemisse," is very fine, and the pathos well applied; but the subsequent air, which is cast in an admirable mould, is spoiled by frequent and unnecessary changes of measure; and yet in spite of these defects, and the vocal outrages of mademoiselle Arnould, we were more pleased and affected by this scene, than any other we ever heard at the French serious opera. The march, which has few *appoggiaturas* in it, is like other Christian music.

The *prelude tendre*, at the opening of the third act, abounds with too many of these drags, which being equally harsh to the ear and injurious to pulsation, seem to prevent the performer from ever falling on

his feet; and bar eleventh, the chord of the superfluous fifth, which makes all nature shudder, except our Gallic neighbours, is here continued so long, that it distorts the countenance of every other hearer, like *hiera piera*. The major minuet, page 121, after so long and tiresome a minority, is rich in harmony and graceful in melody. The voice is worse used by the composer than the most insignificant instrument. For after several symphonies that are extremely promising, and the ear has been made to expect a continuation of the prefatory strain, nothing is given to the vocal part but broken accents and dislocated measures. In the chaconne, which is admirable, this measure is well marked and well accented. This must long have preceded Jomelli's favourite chaconne, and have served as a model to him, Theller, and others, in composing this species of dance. More genius and invention appear in the dances of Rameau than elsewhere, because in them, there is a necessity for motion, measure, and symmetry of phrase. And it may with truth be said, that nothing in Lulli's operas was imitated or adopted by the rest of Europe, but the style of his overtures, or in Rameau's but the dances.

But though the several merits of this musician have been too much magnified by partizans and patriots in France and too much depreciated by the abettors of other systems and other styles, as well as patriots of other countries, yet Rameau was a great man; nor can the professor of any art or science mount to the summit of fame, and be elected by his countrymen supreme dictator in his particular faculty, without a large portion of genius and abilities.

The successful revival of his opera of "Castor and Pollux" in 1754, after the victory obtained by his friends over the Italian burletta singers who had raised such disturbance by their performance of Pergolesi's intermezzo, the "Serva Padrona," was regarded as the most glorious event of his life. The partizans for the national honour could never hear it often enough. "This beautiful opera," says M. de la Borne, "without any diminution in the applause or pleasure of the audience, supported a hundred representations, charming at once the soul, heart, mind, eyes, ears, and imagination of all Paris."

From this era to the time of his death, in 1767, at eighty-four years of age, Rameau's glory was

complete. The Royal Academy of Music, who all regarded themselves as his children, performed a solemn service in the church of the Oratory, at his funeral. And M. Philidor had a mass performed at the church of the Carmelites, in honour of a man whose talents he so much revered. See BASE, BASSE *Fundamentale*, and COUNTERPOINT.

RAMIS, BARTOLOMEO, in *Biography*, a Spaniard, the first modern who sustained the necessity of a temperament in musical instruments, of which the tones are fixed, he was contemporary with Franchinus, and in 1482 published a work, entitled "De Musica, Tractatus, sive Musica practica."

He seems to have converted Pietro Aaron to his opinion as that theorist manifestly exalts the character of Ramis on all occasions at the expense of Franchinus.

The Spaniard was attacked in a rough manner by Nicholas Burtius, for differing from Guido in his division of the monochord, in a tract entitled "Musices Opusculum cum Defens. Guidouis. Aretini adversus quendam Hispanum veritatis prævaricator." Bonon. 1487. This tract, primed in black letter, is in the Ashmol. Collect, among the books of Ant. Wood.

Burtius imagined the honour of Guido to be injured by the Spaniard, as Guido used the Pythagorean proportions, and had never thought of a temperament. Burtius, in his turn, was handled very roughly by Spataro, the disciple of Ramis (Joannes Spadarius Bononiensis, Musices ac Bartolomii Rami Paulo ejus Præceptoris honesta Defensio in Nirol. Burtij Parmensis. Opusc. Bologna 1491.); and the venerable Franchinus, finding himself very-rudely handled in the dispute by the favourers of temperament, in 1522, when he was upwards of seventy years of age, took up the defence of Pythagoras, as Fontenelle, at near a hundred, did of Des Cartes. After this, the war became general, and continued to rage with great violence for more than a century, between the friends of tempered scales, and the adherents to ancient proportions and equal harmony.

RAMONDON, LEWIS, in *Biography*, an English singer, who first appeared on the stage of Drury-lane in 1706. But he sung in *Arsinoë*, and *Pyrrhus* and *Demetrius*, when these operas were performed

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at the Queen's theatre in the Hay-market. He appears no more as a public singer after this period, but his name occurs as a composer in a collection of songs called the "Merry Musician," 1716; and as the editor of "the song tunes in the opera of Camilla, contrived and fitted to the harpsichord or spinet;" in the title of which it is said, "that the lessons being placed on five lines render them proper for a violin and a base." Almost all organ and harpsichord music was till this time written and printed on six lines.

RANDAL, DR. JOHN, in *Biography*, organist, doctor in music, and music professor in the university of Cambridge. He was brought up in the king's chapel, was one of the children of that choir who first performed in Handel's oratorio of Esther, at the house of Bernard Gates, master of the boys in James-street, Westminster, on Wednesday, February 23, 1731, when it was performed in action, previous to its having been heard in public, or any where but at Cannons, the magnificent seat of the duke of Chandos, for whose chapel it was composed in 1720.

Randal was never rated very high in his profession: he was regarded as a slight organ-player, and had never distinguished himself as a composer. He obtained his degree at the installation of the duke of Grafton in the university of Cambridge, for which he composed the ode written by Mr. Gray, to the astonishment of all the musical profession, by undertaking to have it performed by the musicians resident in the university, without putting his grace to the expense of additional hands and voices from London, as Drs. Greens and Boyce had thought necessary on former occasions at Cambridge, and Dr. William Hayes at Oxford.

As Dr. Randal's professional life was unmarked by talents, his death, which happened in 1799, was hardly noticed, except by the candidates for the professorship, and his organist's places.

RAVENSCROFT, THOMAS, in *Biography*, an active English musician and publisher, who flourished from the beginning of the 17th century to 1635. He was the editor and, composer of the best collection of psalm tunes in four parts, which had till then appeared in England. He was a bachelor of music, and a professor not only well acquainted with the practice of the art, but seems to have bestowed much time in the perusal of the best authors, and in meditation on the theory.

This book, published in small octavo, 1621 and 1633, contains a melody for everyone of the hundred and fifty psalms, many of them by the editor himself, of which a considerable number is still in use; as Windsor, St. David's, Southwell, and Canterbury. There are Others, likewise, which are sung by the German, Netherlandish, and French Protestants. To these the base, tenor, and counter-tenor parts have been composed by twenty-one English musicians: among whom We find the names of Tallis, Dowland, Morley, Bennet, Stubbs, Farnaby, and John Milton, the father of our great poet. The tunes which are peculiar to the measure of the 100th psalm, the 113th, and 119th, were originally Lutheran, or perhaps of still higher antiquity. And though Ravenscroft has affixed the name of Dr. John Dowland to the parts which have been set to the 100th psalm, yet, in the index, he has ranked the melody itself with the French tunes; perhaps from having seen it among the melodies that were set to the French version of Clement Marot and Theodore Beza's Psalms, by Goudimel and Claude le Jeune. Ravenscroft, in imitation of these harmonists, always gives the principal melody, or, as he calls it, the *playn-song*, to the tenor. This part, indeed, he sometimes erroneously terms *Fa burden*. This is a corruption of *faux-bourdon*, and *falso bordone*, which originally implied such simple harmony as arises from a series of thirds and sixths to the base. His publication is, in some measure, historical: for he tells us not only who composed the parts to old melodies, but who increased the common stock, by the addition of new tunes; as well as which of them were originally English, Welch, Scots, German, Dutch, Italian, French, and imitations of these.

No tunes of triple time occur in Claude le Jeune, and but five in Ravenscroft: the principal of which are Cambridge, Martyrs, Manchester, and the 81st. This last is still much used, and often played by chimes it is called an imitation of a foreign tune, and has the name of Richard Allison prefixed to it. Muller's German edition of the psalm tunes at Frankfort is exactly that of Claude le Jeune, in two parts only; except that he has transposed some of the melodies, and inserted easy leading and connective notes, to assist, not only the singer, but sometimes the tunes themselves; which, without them, would now be very bald and uncouth. Many of these old

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melodies are still sung to German hymns as well as psalms.

In 1614 Ravenscroft published

"A briefe Discourse of the true, but neglected, Use of characterizing the Degrees by their Perfection, Imperfection, and Diminution in measurable Musicke, against the common Practice and Custome of the Times," 4to.

Ravenscroft had been educated in St. Paul's choir, under Mr. Edward Pierce, and was particularly conversant with old authors; he, therefore, wished to revive the use of those proportions in time, which, on account of their intricacy, had been long discontinued.

Ravenscroft practised these exploded doctrines ineffectually, though to his Discourse he added examples to illustrate his precepts, expressed in the harmony of four voices, concerning the pleasure of the five usual recreations of hunting, hawking, dancing, drinking, and enamouring. He was not always very successful in his attempts at imitative harmony; and melody was then so crude and uncouth throughout Europe, as to afford little assistance in imitative strains.

Ravenscroft was also the author of a collection of songs, entitled "Melcimata, Musical Pliancies, fitting the Court, City, and Country Humours, in three, four, and five Voyces," published in the year 1611.

RAVENSCROFT, JOHN, one of the waits of the Tower Hamlets, and in the band of the Goodman's-fields playhouse, was a ripieno violin; yet, notwithstanding so humble a station, he was a performer of sufficient abilities to lead in any such band as that just mentioned; and could perform with great firmness a concerto of Corelli, or an overture of Handel. He was in great request at balls and dancing parties; but excelled most others, not only in playing hornpipes with the true sailor's slang, but in composing them: and there are two of his compositions, that a tar, if he had any leg to stand on, would irresistibly be impelled to dance, the moment he heard them.

RAULT, FELIX, the favourite performer on the German flute at Paris, in 1770; where we heard him ourselves with as much pleasure as a flute can give, by neat execution, perfect intonation, and a mellifluous embouchure. M. Laborde has rendered

his biographical article interesting by a detail of his professional merits and private character.

"M. Felix Rault was born at Bourdeaux, in 1736. He was the son of Charles Rault, of the king's band, and first bassoon at the opera. Felix was received there in 1753, and in the king's band in 1768. His talents are so well known at Paris, as to be above praise. Since Blavet's time, no one has brought the art of playing upon the German flute to such perfection, especially in accompanying the voice a much more difficult art than playing concertos of great execution, generally well studied at home previous to performance. But such study is useless to Rault; for no one reads music more readily and with more facility, or gives it more meaning, than this performer. The beauty of his tone, the precision of his execution, the richness of his embouchure, however extraordinary, merit still less praise than his personal qualities, which endear him to all his acquaintance. Laborde.

RAUZZINI, VENANZIO, in *Biography*, a native of Italy, who, when he arrived herein 1774, to succeed Millico at the opera, was a beautiful and animated young man, with a soprano voice. He was an excellent musician, having studied counterpoint with as much application as the art of singing: so that he may truly be said not only to know his own business, but that of a *mæstro di cappella*; having been as able to compose an opera as to perform a principal part in it. "Piramo e Tisbe," and "La Vestale," may be instanced in proof of this assertion.

His voice was not very powerful when he came hither from Munich, where we first knew him; and where he had enjoyed the highest favour several years. His taste, governed by science, was correct and exquisite. His voice, though not of great volume, was sweet, clear, flexible, and extensive; being in compass more than two octaves. But he is supposed to have injured his chest in early youth by a rage for counterpoint. He played the harpsichord neatly, accompanied well, and had real genius for composition, which inclined him to devote that time to the pen and the improvement of his hand, which, perhaps, in his station, would have been more usefully bestowed in nursing and exercising his voice.

It was sometime before the extent of his merit and science were known in this country, and

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favoured by the public. Nothing can so speedily convey the merits of a singer to an audience, as a *great* and powerful voice. However, his taste, fancy, knowledge, and delicacy, together with his beautiful person, and spirited and intelligent manner of acting, before the first season was over, gained him general approbation and favour. And since he has quitted the stage, and made Bath his residence. Though he has been long obliged to discontinue singing in public, it is not too much to say that he has disseminated good taste throughout the kingdom, by the numerous scholars he has taught among the nobility and gentry, as well as by those whom he has prepared for public patronage, professionally.

READING, JOHN, in *Biography*, organist, first at Lincoln, then at Hackney, and finally of St. Dunstan's church in Fleet-street, London. He was a scholar of Dr. Blow, and Stanley's first master. He published Hymns early in life, for psalmody in parochial congregations; and, lastly, a work engraved on copper, which he called "A Book of my Anthems, with a Thorough-base, for the Organ or Harpsichord;" He died in 1766, far advanced in years.

REBEL, JEAN-FERRY, SEN. in *Biography*, one of the 24 violins of the king of France's band, and chamber composer to his majesty. He beat time for many years at the opera, and, in his day, passed for a great composer. His music for dances is still heard with pleasure. His capriccios, freaks, and dancing characters, have enjoyed great reputation. In 1703, he set the opera of Ulysses, written by Guichard. Rebel left two children: Francis, who died in 1775, and Anne, the wife of the celebrated Lalande, master of the king's band.

REBEL, FRANCOIS, knight of St. Michael, master, like his father, of the king's hand, and director of the opera, born 1702, and died in 1775. He was the son of Jean-Ferry Rebel, director of the orchestra at the opera, and one of the twenty-four violins of the king's band. His son had obtained the reversion, in 1717, of chamber musician to the king, and in 1703, that of composer; having given proofs of his abilities by many different works, but, above all, by his "Pyramus and Tisbe," composed in partnership with Francœur.

He was successively appointed to all the musical posts of honour and profit under the royal patronage and that of the public. The close and uninterrupted friendship between this musician and Francœur, does honour to the memory of both; having composed jointly, for 50 years, successful pieces, without discovering to which of them the greatest honour was due. Laborde.

See FRANCŒUR.

REGINELLI, NICOLA, in *Biography*, an Italian opera singer, renowned for his knowledge and the purity of his taste. He arrived in London in the autumn of 1746, an old but great singer, whose voice as well as person were in ruin. He first appeared on our stage in a pasticcio, called "Annibale in Capua." This performer was now turned of fifty; his voice a soprano, but cracked, and in total decay; his figure tall, raw-boned, and gawky; but there were fine remains of an excellent school in his taste and manner of singing; indeed, he had some refinements in his embellishments and expression, that cannot be described, and which we have not since heard in any other singer. In a *cantabile*, his taste, to those who had places near enough to hear his *rissioramenti* was exquisite; but the imperfections of his voice and figure disgusted those at a distance, to whose ears only the worst part of his performance arrived.

REGNARD, JOHN-FRANCIS, in *Biography*, a French poet and writer of comedy, was born of a good family, at Paris, in 1647. His earliest passion was that for travelling, and he first made the tour of Italy. On his return, in an English ship, the vessel was taken by the Algerines, and the crew made slaves at Algiers. Regnard, by his skill in cookery, ingratiated himself with his master: he possessed another art, which had nearly proved fatal to him. His person and manners recommended him to the attention of the ladies, whose advances he encouraged, and being discovered, the alternative was given him of being burnt to death or becoming a disciple of the Koran. He was, however, released from this difficulty by the interposition of the French consul, and the proper application of a considerable bribe. He gained his liberty, and returned to France, and in 1681 departed upon a new tour to the northern countries of Europe. After an absence of three years he came back to Paris, and settled quietly, with the view of cultivating his taste for

literary pursuits. He composed a number of comedies for the French theatre, which were acted with success, and which, in the general opinion, placed him next to Moliere in true comic humour. Gaiety is the predominant character of Regnard's comedies, which is sometimes maintained at the expense of morality. He excelled not less in the elevated or genteel comedy, than in the low, or familiar. His two best pieces are said to be "Le Joueur," and "Le Legataire;" for describing, to the life, the scenes of the first, he was extremely qualified, being himself a lucky gamester. He wrote eight comedies, some pieces for the Italian theatre, and an opera. He also published miscellaneous poems, consisting of satires, epistles, &c. In prose he gave a relation of his travels, of which the only part that excited much interest was his account of Lapland. Regnard died at the age of 62. His works have been printed collectively, of which the best edition is that of Paris, in 1790, in 4 vols. 8vo.

REICHARDT, JOHN FREDERIC, in *Biography*, chapel-master to Frederic II. king of Prussia, at Berlin, was born at Konigsberg, in Prussia, in 1751, and studied under the organist or the principal church. Richter taught him the harpsichord, and formed his taste. He likewise practised the violin, and was powerful upon that instrument, particularly in double stops. With these talents he travelled in 1771, distinguishing himself in Upper and lower Saxony, Dresden, Leipsic, Brunswick, Hamburg, and Berlin; where he was appointed by the king, in 1775, chapel-master, in the station which Graun had formerly illustrated.

The first composition which he produced in his new office, was a prologue to Graun's opera of "Angelica e Medoro," which he set on occasion of a visit to the king of Prussia by the grand duke of Russia, in 1776; in which prologue he composed the famous air "Nell' orror d'Atra Foresta," for Mad. Mara.

In 1783 he went to Paris, and gave proofs of his abilities at the concert spirituel; and in 1784, he was present at the commemoration of Handel in London. He married the daughter of Francis Benda, born in the same year as himself, an excellent singer.

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RHAW, GEORGE, in *Biography*, a learned bookseller and musician of Wittemberg, born in 1494. In 1531 appeared an "Enchiridion utriusque Musicse Practicæ, ex variis Musicornm Libris congestum," in 8vo. And in 1538 he not only published "Select Harmony for four Voices," consisting of two Latin Passiones, the one by John Galliculus, and the other by Jacob Otrecht, with masses, lamentations of Jeremiah, and motets by John Walther, Lewis Senfels, Simon Celiarius, Benedict Dux, Eckel, Lemlin, Stœl, and Henry Isaac, to which Melancthon furnished him with a Latin preface; but in 1544 published, in oblong quarto, 123 German sacred songs, of four and five parts, for the use of schools. Prefixed to the second part of this publication, containing ecclesiastical hymns, set by sixteen different German composers, there is a print of the editor, Geo. Rhaw, Typographicus, Wittemb. anno ætalis suæ LIV.

RHODOPE, in *Biography*, a famous courtesan and player on the flute, in antiquity, was born in Thrace. She was at first a slave in the same house as æsop. Charaxus, the brother of Sappho, was violently enamoured of her, and having purchased her, gave her her liberty. She established herself at Mucrates, where she became a courtesan, and amassed immense riches. Pliny says that she built, at her own expense, the most beautiful of the Egyptian pyramids; but Herodotus, and Bayle from his authority, reject this tale; nor do they give any more credit to the following story.

One day, when she was bathing, and her attendants watching her clothes, an eagle pounced upon one of her shoes, and carrying it away, flew with it to Memphis, where he let it fall near king Psammiticus. This prince, admiring the beauty of the shoe, ordered the officers of his household to seek, throughout all Egypt, the person to whom the shoe appertained. She was found and brought to him; and he espoused her. But how are we to reconcile this fact with her being married to Æsop? It is, however, certain, say the Encyclopædists, that this fabulist, notwithstanding his deformity and ugliness, had, the art to make himself beloved by her.

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RICCOBONI, LOUIS, a comic actor and writer; born at Modena in 1674, devoted himself to the theatre under the name of Lelio. In 1716 he came to France with his family, and distinguished himself as the best actor at the Theatre Italien. Religious motives induced him to quit the stage in 1729; and he died in 1753, much esteemed for the decency of his manners, and his amiable disposition. He was the author of a number of comedies, which had a temporary success, and which contain much comic humour. One of them, entitled "Les Coquets," was revived a few years since. He also wrote "Pensees sur la Declamation;" "Discours sur la Reformation du Theatre;" "Observations sur la Comedie et sur le Genie de Moliere;" "Reflexions Historiques et Critiques sur les Theatres de l'Europe;" and "Histoire du Theatre Italien."

The "History of the Italian Theatre" of this author, in 2 vols. 8vo., published in 1730 and 1731, and the "Reflections Historical and Critical upon all the Theatres of Europe," which appeared in 1738, contain many judicious observations relative to the stage in general, and, in the work first mentioned, to the lyric theatre in particular.

RICCOBONI, MARIE LABORAS DE MEZIERES, second wife of the preceding, was born at Paris in 1714. After her marriage, she became an actress on the Italian theatre, which she quitted with her husband. She is known by several novels, written with much elegance of style and refinement of sentiment. The principal of these are "Lettres de Miladi Catesby;" "Lettres de la Countesse de Sancerre;" "Lettres de Sophie de Valiere;" "Ernestine;" "Lettres de Milford Rivers." She also translated Fielding's *Amelia*; and she appears to have had a predilection for England, in which the scene of several of her novels is laid. She was in habits of intimate correspondence with Garrick. The works of Madame Riccoboni were printed collectively in 10 vols. 12mo. Neufchatel, and 9 vols. 12mo. Paris. They rank among the most elegant and ingenious of the class, and display much knowledge of the tender affections, and great decency joined to vivacity. Several of her novels have been translated into English. She died in 1792, reduced, by the troubles of the time to a state approaching to want.

RICHTER, FRANCIS-XAVIER, in *Biography*. There are six musicians, male and female, recorded

in Gerber's Continuation of Walther's Lexicon; among whom, the most celebrated and best known in England was Francis-Xavier, whose works, of various kinds, have great merit. His harmony is correct; the subjects are often new and noble; but his detail and manner of treating them are frequently dry and sterile, and he spins and repeats passages in different keys without end. The French and Italians have a term for this tediousness, which is wanting in our language; they call it *rosalie*, or *rosalia*; derived from the name of a female saint, remarkable for repeating her "Pater noster," and stringing her beads more frequently than even St. Dominic himself, or than any other pious person, that has merited a place in the Golden Legend. An Italian cries out, upon hearing a string of repetitions, either a note higher, or a note lower, of the same passage or modulation, *ah santa Rosalia!* Indeed this species of iteration indicates a want of invention in a composer, as much as stammering and hesitation imply a want of wit or memory in a story-teller. He died at Strasburgh in 1789, in the 80th year of his age.

RIEGEL, HENRY JOSEPH, in *Biography*, a musician born at Wertheim, in Franconia, in 1741. M. Laborde does him the honour to call him a French composer. He studied music under Jomelli, at Stutgard, and was recommended by Richter to complete the musical education of a young lady of rank in France; which having finished, he established himself at Paris in 1765. His passion for the harpsichord confined his studies chiefly to that instrument for a considerable time; but after having acquired a distinguished reputation for his execution, he attended scholars, and applied to composition. Besides many quartets, concertos, sonatas, duos, &c. he composed symphonies a grand orchestra, which had considerable success at the concert of amateurs. He gained reputation by a French oratorio, "The Flight from Egypt," the first work of that kind that was executed at the Concert Spirituel, where it was well received for four successive years. A second oratorio, "The Taking of Jericho," had likewise merited applause. His comic opera, "The Cobbler and Financier," was at first represented at court, but afterwards well received in the capital, at the Italian theatre, though not performed by the best actors.

What characterizes his compositions is the great purity of his harmony. His effects are ingenious: in his capital pieces of symphonic composition, there is always a natural and regular melody. This composer, passionate for his art, enjoyed, free from envy, the talents of others. An enemy to cabal, he was exclusively attached to no kind of style; but enjoying whatever was good in all styles, (French, Italian, German.) he was one of the few foreigners who did the most honour to the profession in France. Laborde.

RIGEL, OR RIEGEL, ANTHONY, in *Biography*, a harpsichord master and composer. In 1780 he was at Spire, Manheim, and Paris, where he published pieces for the harpsichord, with a violin accompaniment in duo, *a parte equali*; and afterwards capriccios for the harpsichord. His style is slight, with little invention, but not vulgar.

RINALDO DI CAPUA, an eminent Neapolitan composer,

*Editorial Note : Wrongly alphabetised. Should be under Di Capua*

[He] flourished in the middle of the last century, and whose story is somewhat singular.

He was the natural son of a person of very high rank in that country, and at first only learned music as an accomplishment; but being left by his father with only a small fortune, which was soon dissipated, he was forced to make it his profession. He was but seventeen when he composed his first opera at Vienna. In the course of a long life, Rinaldo experienced various vicissitudes of fortune, sometimes in vogue, sometimes neglected. However, finding old age coming on he collected together his principal works, such as had been produced in the zenith of his fortune and fancy, thinking these would be a resource in distressful times; those times arrived; various misfortunes had happened to him and his family; when, behold! this resource, this sole resource, the accumulated produce of his pen, had by a graceless son been sold for waste paper!

This composer, whose productions were, during many years, the delight of all Europe, in 1770 was reduced at Rome to the utmost indigence. Diogenes the Cynic was never more meanly clad through

choice, than Rinaldo through necessity: a patched coat, and stockings that wanted to be patched or darned! We, having often received great pleasure from his works, courted his acquaintance and conversation, which was very lively and intelligent; but though a good-natured man, his opinions were very singular and severe on his brother composers.

He thought they, at that time, " had nothing left within the reach of their invention to entitle them to reputation for novelty, but the refuse of thousands, which had been often tried and rejected, either as impracticable or displeasing. The only chance which a composer has for introducing new modulation in songs, was in a short second part, (every serious song then ended with a *da capo*) in order to *fright* the hearer back to the first, to which it serves as a foil, by making it comparatively beautiful." He included himself in the censure, and frankly confessed, that though he had written full as much as his neighbours, yet out of all his works, perhaps not above one new melody could be found, which had not been wire-drawn in different keys, and different measures, a thousand and a thousand times.

We subscribed to these opinions at the time, till we heard Haydn's quartets and symphonies, Pæsiello's vocal compositions, and Mozart's latter works, vocal and instrumental.

Rinaldo censured, with great severity, the noise and tumult of instruments in modern songs;— what would he say now to our double-drums and tromboni?

Rinaldo had the reputation at Rome of being the inventor of accompanied recitatives; but in searching for old compositions in the archives of San Girolamo del la Carita, at Rome, we found an oratorio of Alessandro Scarlatti, which was composed at the latter end of the 17th century, before Rinaldo di Capua was born, and in which there are *accompanied recitatives*. But he did not, himself, pretend to the invention; all that he claimed was the being among the first who introduced ritornels, or interstitial symphonies, in recitatives of strong passion and distress, which express or imitate what it would be ridiculous for the voice to attempt. There have been since many fine scenes of this kind in the works of Jomelli, Perez, Galuppi, Sarti, Piccini, Sacchini, and Pæsiello.

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Rinaldo seems to have been a successful composer from 1737 to 1758. His first serious opera at Rome was " *Il Ciro Riconosciuto*," in 1737 ; and " *Adriano in Sirin*," the last, in 1758.

A very fine air from " *Vologeso*" was sung by Monticelli in England, and printed by Walsh among the favourite songs in the opera of *Gianguir*, — " *Nell' orror di notte oscura*," — to which we refer as a specimen of his serious style. Indeed the whole scene in that opera, beginning by the accompanied recitative, " *Berenice, ove sei?*" and terminated by the air, " *Ombra che pallida*," is admirable, and a proof to what perfection dramatic music was brought in Italy fifty or sixty years ago; and the curious will do well to procure a copy of this scene whenever they have an opportunity.

It has been said, perhaps with some truth, that the science of this composer was not equal to his genius; for being educated as a dilettante, he probably did not submit to all the drudgery of dry study, which one intended for the profession of music is obliged to undergo.

RINUCCINI, OTTAVIO, in *Biography*, an Italian poet of Florence, who went into France in the suite of Mary of Medicis, queen to Henry IV. He was the inventor of the musical drama or opera, that is, of the manner of writing or representing comedies or tragedies in music, to which the first recitative was applied. (See RECITATIVE.) Others give this invention to a Roman gentleman of the name of Emilio del Cavaliere, who was more properly the inventor of the sacred drama or oratorio, in a similar species of music or recitative, so nearly at the same time, that it is difficult to determine which was first: both had their beginning in 1600. See CAVALIERE, and ORATORIO.

It is certain that Rinuccini was author of three lyric pieces, " *Daphne*," " *Euridice*," and " *Ariadne*," which all Italy applauded. *Euridice*, written for the nuptials of Mary of Medicis, Was first performed with great splendour and magnific-ence at Florence, at the court and expence of the grand duke.

The poetry of Rinuccini is truly lyrical, smooth, polished, and mellifluous. He died in 1621, at Florence; and his works were published in 1622, in the same city, in 4to. by his son, Pietro Francesco Rinuccini. The family is noble, and was subsisting in 1770.

RIZZIO, DAVID, in *Biography*, born at Turin, but brought up in France, was a good musician, and sung agreeably. His father was a dancing-master. The count de Merezzo took him to Scotland, when he went thither ambassador from Savoy. Rizzio charmed the queen by his talents, which were not confined to music, and there were rumours that she favoured him too much. Henry Stuart Darnley, the queen's husband, had him arrested in the music room of this princess. But it is said, in some accounts, that he was actually at supper with her majesty and the countess of Argyle in her cabinet. Some say that he was massacred in her presence; others assert, that the duke of Rothsay dragged him out of the room and murdered him at the door. There is no doubt but that the queen made useless efforts to save his life; (but to save the life of a cat, a dog, or a squirrel, common humanity would naturally have done as much). However, it is added, that she revenged his death afterwards on several of his assassins. Laborde.

We wished to know what foreigners say of this transaction, as party concerning Mary, queen of Scotland, ran so high at the time, and it still runs, that there is no great credit to be given to either side.

His instrument seems to have been the lute, the general favourite at that time all over Europe.

At Turin, some years ago, among many other musical inquiries, David Rizzio was not forgotten. Imagining, as he was a native of that city, and his father a musician as well as a dancing-master there, if we could find any music composed by either of them or by their Italian contemporaries, it might determine the long disputed question, whether David Rizzio was author of the Scots Melodies ascribed to him. The result of this inquiry is related in the article JAMES I. king of Scotland; which see.

Sir John Melvil, in his memoirs, tells us that

" the queen had three valets of her chamber, who sung in three parts, and wanted a base to sing the fourth part; therefore, telling her majesty of this man, Rizzio, as one fit to make the fourth in concert, he was drawn in sometimes to sing with the rest."

This was about the year 1564.

He quickly crept into the queen's favour; and her French secretary happening at that time to return to his own country, he (Rizzio) was preferred by her

majesty to that office. He began to make a figure at court, and to appear as a man of weight and consequence. Nor was he careful to abate that envy which always attends such an extraordinary and rapid change of fortune. On the contrary, he seems to have done every thing to increase it; yet it was not his exorbitant power alone which exasperated the Scots; they considered him as a dangerous enemy to the Protestant religion, and held for this purpose a constant correspondence at the court of Rome. His prevalence, however, was very short lived; for, in 1566, certain nobles, with lord Darnly at their head, conspired against him, and despatched him in the queen's presence with fifty-six wounds. Biog. Dict, vol. xi. p. 94.

ROBERT, KING OF FRANCE, son of Hugh Capet,

*Editorial note: Final passages after the biography proper, discussing music during his reign*

Robert was contemporary with Guido d'Arezzo. He was a great musician, and a good poet: he wrote several hymns for the church, and set them to music. They have been preserved among the ecclesiastical chants, and are still the most agreeable in its service. Constance, his second wife, pressed him to write a hymn in her praise; and he made her believe that the hymn "Constantia Martyrum" had been written for her, and she was satisfied.

Trithemius writes, that Robert made a pilgrimage to Rome, and deposited on the altar himself, at St. Peter's, his hymns, in the presence of the pope. One of his best hymns is "Veni, Sancte Spiritus." To him is likewise ascribed "Chorus Novæ Jerusalem;" the "Prose on the Ascension;" "Rex omnipotens Die odierna;" "Sancti Spiritus adsit nobis Gratia." Laborde.

ROBINSON, JOHN, organist of St. Laurence Jewry, of St. Magnus church, and of Westminster abbey, he was regarded as one of the best performers on keyed instruments of his time. As an organ-player he was attended by great crowds wherever he performed. He was educated in the chapel-royal, under Dr. Blow. his wife was the daughter of Dr. William Turner, and a public singer. She performed in Scarlatti's opera of Narcissus, brought on the stage by Roscigrave, in 1720; and to

distinguish her from Mrs. Anastasia Robinson, who sung in the same opera, she was called Mrs. Turner Robinson. This celebrated organist died at an advanced age in 1762, and was succeeded, in Westminster abbey, by Dr. Benjamin Cook.

ROBINSON, MISS, daughter of the celebrated organist of Westminster abbey, who sung at concerts, and, one season, in Handel's oratorios; She was a coarse singer with an unpleasant toned voice; but that did not prevent her from becoming a great player on the harpsichord; particularly on a harpsichord made by Rucker with pedals, of which she had acquired, by labour and perseverance, a facility of execution equal to German organists. The result, however, was not equal to the great difficulty of using them. The pedals of an organ often produce fine effects in sustaining notes with the feet, while both hands are at liberty to ramble about in the treble at their pleasure. But on a harpsichord with pedals to short-lived sounds, the clatter of striking them so often is abominable; it is not music, but noise.

ROBINSON, Mrs ANASTASIA, a most amiable and accomplished person, who performed as a singer in our first Italian operas, from the year 1714 to 1724. This performer, descended from a good family in Leicestershire, was the daughter of a portrait painter, who, having visited Italy for improvement in his art, had made himself master of the Italian language, and acquired a good taste in music. And finding that his daughter Anastasia, during her childhood, had an ear for music, and a promising voice he had her taught by Dr. Crofts, at first as an accomplishment; but afterwards being afflicted with a disorder in his eyes, which terminated in a total loss of sight; and this misfortune depriving him of the means of supporting himself and family by his pencil, he was under the necessity of availing himself of his daughter's disposition for music, to turn it to account as a profession. She not only prosecuted her musical studies with great diligence, but by the assistance of her father had acquired such a knowledge in the Italian tongue as enabled her to converse in that language, and to read the best poets in it with facility. And that her taste in singing might approach nearer to that of the natives of Italy, she had vocal instructions from Sandoni, at that time an

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eminent Italian singing master resident in London, and likewise from the open singer called the Baroness.

Her first public exhibition was at the concerts in York-buildings, and at other places, where she usually accompanied herself on the harpsichord. Her general education had been pursued with the utmost care and attention to the improvement of her mind, as well as to ornamental and external accomplishments; and these advantages, seconded by her own disposition and amiable qualities, rendered her conduct strictly prudent and in irreproachable. And what still entitled her to general favour, was a behaviour of timidity and respect to her superiors, and an undissembled gentleness and affability to others, which, with a native cheerfulness that diffused itself to all around her, gained her at all times such a reception from the public, as seemed to ensure her success in whatever she should undertake. Encouraged by the partiality of the public towards his daughter, and particularly, by the countenance and patronage of some persons of high rank of her own sex Mr. Robinson took a house in Golden-square, where he established weekly concerts and assemblies in the manner of *conversazioni*, which were frequented by such as had any pretensions to politeness and good taste.

Thus qualified and encouraged, she was prevailed upon to accept of an engagement at the Opera, where she made her first appearance in Creso, and her second in the character of Ismina, the principal female part in Arminio. From this period till the year 1724, she continued to perform a principal part at the Opera with increasing favour and applause. Her salary is said to have been 1000 *l.*, and her emoluments, by benefits and presents, were estimated at nearly as much more. When she quitted the stage it was supposed to have been in consequence of her marriage with the gallant earl of Peterborough, the friend of Pope and Swift, who distinguished himself so heroically in Spain during the reign of queen Anne. Though the marriage was not publicly declared till the earl's death in 1735, yet it was then spoken of as an event which had long taken place. And such was the purity of her conduct and character, that she was instantly visited at Fulham as the lady of the mansion, by persons of the highest rank. Here, and at Mount Bevis, the earl's

seat near Southampton, she resided in an exalted station till the year of her decease, 1750, surviving her lord fifteen years; who, at the time of the connexion, must have been considerably beyond his prime, as he was arrived at his seventy-fifth year when he died.

The following anecdotes of Mrs. Anastasia Robinson having been communicated to us in 1787, by the late venerable Mrs. Delany, her contemporary and intimate acquaintance, they will doubtless be read with confidence and pleasure, not only by such as had the happiness of knowing her personally, but by all those to whom rumour has conveyed a faithful account of her longevity, virtues, and accomplishments; for this excellent person having been allowed by Providence to extend her existence to the great age of eighty-eight, in the constant enjoyment of all the felicity which the friendship and admiration of rank, virtue, and talents could bestow; it seems as if, without Hyperbole, she may be said to have been "beloved by God and man."

"Mrs. Anastasia Robinson was of a middling stature, not handsome, but of a pleasing, modest countenance, with large blue eyes. Her deportment was easy, unaffected, and graceful. Her manner and address very engaging; and her behaviour, on all occasions, that of a gentlewoman, with perfect propriety. She was not only liked by all her acquaintance, but loved and caressed by persons of the highest rank, with whom she appeared always equal, without assuming. Her father's house, in Golden-square, was frequented by all the men of genius and refined taste of the times; among the number of persons of distinction who frequented Mr. Robinson's house, and seemed to distinguish his daughter in a particular manner, were the earl of Peterborough and general H—; the latter had shown a long attachment to her, and his attentions were so remarkable, that they seemed more than the effects of common politeness; and as he was a very agreeable man, and in good circumstances, he was favourably received, not doubting but that his intentions were honourable. A declaration of a very contrary nature was treated with the contempt it deserved, though Mrs. A. Robinson was very much prepossessed in his favour.

"Soon after this, lord P. endeavoured to convince her of his partial regard for her; but, agreeable and artful as he was, she remained very much upon her guard, which either increased than diminished his admiration and passion for her. Yet still his pride

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struggled with his inclination; for all this time she was engaged to sing in public, a circumstance very grievous to her, but urged by the best of motives, she submitted to it, in order to assist her parents, whose fortune was much reduced by Mr. Robinson's loss of sight, which deprived him of the benefit of his profession as a painter.

"At length lord P. made his declaration to her on honourable terms; he found it would be vain to make proposals on any other; and as he omitted no circumstance that could engage her esteem and gratitude, she accepted them, as she was sincerely attached to him. He earnestly requested her keeping it a secret till it was a more convenient time for him to make it known, to which she readily consented, having a perfect confidence in his honour. Among the persons of distinction that professed a friendship for Mrs. A. Robinson, were the earl and countess of Oxford, daughter-in-law to the lord-treasurer Oxford, who not only bore every public testimony of their affection and esteem for Mrs. A. Robinson, but lady Oxford attended her when she was privately married to the earl of P., and lady P. ever acknowledged her obligations with the warmest gratitude; and after lady Oxford's death, she was particularly distinguished by the duchess of Portland, lady Oxford's daughter, and was always mentioned by her with the greatest kindness for the many friendly offices she used to do her in her childhood when in lady Oxford's family, which made a lasting impression upon the duchess of Portland's noble and generous heart.

"Mrs. A. Robinson had one sister, a very pretty accomplished woman, who married Dr. Arbuthnot's brother. After the death of Mr. Robinson, lord P. took a house near Fulham, in the neighbourhood of his own villa at Parson's Green, where he settled Mrs. Robinson and her mother. They never lived under the same roof, till the earl, being seized with a violent fit of illness, solicited her to attend him at Mount Bevis, near Southampton, which she refused with firmness, but upon condition that, though still denied to take his name, she might be permitted to wear her wedding ring; to which, finding her inexorable, he at length consented.

"His haughty spirit was still reluctant to the making a declaration, that would have done justice to so worthy a character as the person to whom he was now united; and, indeed, his uncontrollable temper, and high opinion of his own actions, made him a very awful husband, ill suited to lady P—'s good sense, amiable temper, and delicate sentiments. She was a Roman Catholic, but never gave offence to those of a contrary opinion, though very strict in what she

thought her duty. Her excellent principles and fortitude of mind supported her through many severe trials in her conjugal state. But at last he prevailed on himself to do her justice, instigated, it is supposed, by his bad state of health, which obliged him to seek another climate, and she absolutely refused to go with him unless he declared his marriage; her attendance upon him in his illness nearly cost her her life.

"He appointed a day for all his nearest relations to meet him at the apartment over the gate-way of St. James's palace, belonging to Mr. Pointz, who was married to lord Peterborough's niece, and at that time preceptor to prince William, afterwards duke of Cumberland. Lord P. also appointed lady P. to be there at the same time; when they were all assembled he began a most eloquent oration, enumerating all the virtues and perfections of Mrs. A. Robinson, and the rectitude of her conduct during his long acquaintance with her, for which he acknowledged his great obligations and sincere attachment, declaring he was determined to do her that justice which he ought to have done long ago, which was presenting her to all his family as his wife. He spoke this harangue with so much energy, and in parts so pathetically, that lady P. not being apprised of his intentions, was so affected that she fainted away in the midst of the company.

"After lord P—'s death she lived a very retired life, chiefly at Mount Bevis, and was seldom prevailed on to leave that habitation, but by the duchess of Portland, who was always happy to have her company at Bulstrode, when she could obtain it, and often visited her at her own house.

"Among lord P—'s papers she found his memoirs, written by himself, in which he declared he had been guilty of such actions as would have reflected very much upon his character. For which reason she burnt them; this, however, contributed to complete the excellency of her principles, though it did not fail giving offence to the curious inquirers after anecdotes of so remarkable a character as that of the earl of Peterborough."

ROCCO RODIO, in *Biography*, an ancient Neapolitan contrapuntist and writer on music.

*Editorial Note : Wrongly alphabetised. Should be under Rodio .*

Padre Martini (Hor. della Mus. vol. i. p. 447.) places Rocco Rodio at the head of the Neapolitan school, after Tinctor. But it is difficult to ascertain the exact period when Rocco Rodio flourished. We have, however, been so fortunate as to find an edition of his precepts, to which P. Martini alludes, that was

printed at Naples 1609; but this date tells us nothing, as the work had certainly appeared much earlier in another form. Battista Olifante, the editor of this edition, seems not to give the rules of Rocco Rodio in his own words, but explanations of the doctrines and examples he had left. If this exposition of the rules established by Rocco Rodio was written by himself, he must have flourished late in the sixteenth century: as Adriano Willært and Cipriano Rore are both mentioned in the text: and both these masters were living after the year 1550. The full title is the following:

"Regole di Musica di Rocco Rodio, sotto brevissime risposte ad alcuni dubij propostogli da un Cavaliero, intorno alle varie opinioni de Contrapontisti. Con la Dimostrazione di tutti i Canoni sopra il Canto-fermo, con li Contraponti doppij, e rivoltati, e loro regole. Aggiuntavi un' altra breve Dimostrazione de dodici Tuoni regolari, finiti e trasportati. Et di nuovo da Don Batt. Olifante, Aggiuntivi un Trattato di Proportion! necessario, a detto Libro, e ristampato. In Napoli, MDVIII."

The rules and examples for composing canons of all kinds are remarkably short and clear in this tract, which is so scarce, that we have never seen it in any public library or catalogue of books; and P. Martini, who mentions the work, seems never to have been in possession of it. Our copy was purchased at the sale of the late Mr. Belway's collection of music, the admirable organist of St. Martin's church.

ROCHOIS, LA, in *Biography*, one of the first singers in Lulli's famous operas, whose abilities were not very stupendous, if we may judge of them by the songs which he had to execute. Good voices and good action seem to have constituted the principal merit of this singer. Many of them were brought from remote provinces of the kingdom, before they had any knowledge of music, and were taught their parts by Lulli himself and his father-in-law, Lambert, merely by the ear. But Lulli not only taught his vocal performers to sing, but to act; and sometimes gave instructions even to the dancers. The celebrated La Rochois, we find, had no other master in singing than the opera composer, Lulli. *Hist. de la Mus. par Bonnet*, t. iii. p. 207 and 209.

RODOLPHE, —, one of the most celebrated professors on the French horn that ever existed. Though he usually played the second horn, he mounted as high as the first ever went. His execution was truly wonderful! and he had found the means of producing sounds with his instrument that were never heard before. This able musician was equally powerful in composition as in performance. In 1773 he set "Jemona," a serious opera, for the marriage of the compt d'Artois. For the Italian theatre he had previously set, in 1765, the comic opera called "Marriage by Capitulation;" and, in 1767, "The blind Man of Palmyra."

ROGERS, BENJAMIN, doctor of music, an ecclesiastical composer, whose works are still contained in our cathedral service, and for whose fame Anthony Wood has manifested great zeal. This musician was born at Windsor, and brought up in that college under Dr. Nath. Giles; being employed there, first as a singing boy, and afterwards in the capacity of lay clerk or singing man. Thence he went to Ireland, and was appointed organist of Christchurch in Dublin, where he continued till the breaking out of the rebellion, in 1641; at which time, being forced to quit his station, he returned to Windsor, where he was again reinstated choirman; but being soon after silenced in consequence of the civil wars, he procured a subsistence by teaching in the neighbourhood. And during this time, according to his friend Ant. Wood, having addicted himself much to study, he acquired great credit as a composer, and produced several sets of airs in four parts for violins and an organ, which being then imagined the best that could be composed of that kind, were sent as great rarities to the archduke Leopold, afterwards emperor, and himself a great musician; and, upon their being performed by his band, they were very much admired.

In 1658, by the favour of his friend Dr. Ingelo he obtained the degree of bachelor in music at Cambridge, and acquired great reputation in that university by his exercise. Soon after, on Dr. Ingelo going chaplain to Bulstrode, lord Whitelock, into Sweden, he carried with him some of Ben. Rogers's best compositions, which, upon being repeatedly performed in the presence of Christiana, queen of Sweden, were very much applauded.

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At the Restoration he was appointed to compose the music that was performed at Guildhall, on the day his majesty and his brothers, the dukes of York and Gloucester, dined there with the lord mayor, by which he greatly increased his reputation.

About this time he was chosen organist of Eton college, which he resigned soon after, on being invited to Oxford, where he was appointed to the same office in Magdalen college. And in 1669, upon opening the new theatre in that city, he was created doctor in music. He continued, says Ant. Wood, in the university, where he was much esteemed, till the year 1685, when he was ejected, in company with the fellows of his college, by king James II., after which he long resided in the skirts of the town, wholly disregarded.

"His compositions for instruments," says Ant. Wood, "whether in two, three, or four parts, have been highly valued, and were thirty years ago always first called for, taken out and played as well in the public music schools, as in private chambers: and Dr. Wilson, the professor, (the greatest and most curious judge of music that ever was,) usually wept when he heard them well performed, as being wrapt up in an ecstasy; or, if you will, melted down: while others smiled, or had their hands and eyes lifted up, at the excellence of them."

It is to be feared, that instead of weeping, the wicked lovers of modern music would now laugh, if they were to hear the quaint and starchy strains, and see on paper the ruffs and roll-ups of honest Ben. Rogers at the Opera-house, or professional concert, Hanover-square. But, alas! what is the secular music, that thirty years have not wrinkled, withered, and rendered superannuated!

ROLLE, JOHANN HEINRICH, the youngest of three brothers, all eminent musicians, and sons of a father who, as music director at Magdeburg, had rendered the name illustrious. Henry, who succeeded his father as music director in his native city, was born in 1718, and died in 1785. He was an excellent composer for the church, as well as author of pieces for the organ and harpsichord of great merit. His oratorio of "Thirsa and her Sons," is full of good taste, new passages, pleasing effects, and true pathos.

ROLLI, PAOLO, in *Biography*, a Roman poet, born in 1687, the son of an architect. He was a

disciple of the celebrated Gravina, who inspired him with the love of poetry and literature. The earl of Burlington having brought him to England, which he commemorates in the dedication of his opera of "Astarte" to his noble patron, who attached him to the court as master of the Tuscan language to the princesses.

Rolli did not spend an inactive life in England; for, besides being opera poet to the Royal Academy of Music till it was broke up, teaching his language to the royal family, and many of the first nobility, he published Italian odes, songs, elegies, endeca sillaba in the manner of Catullus, which were much admired. Besides these he published epigrams, and fine editions in London of the Satires of Ariosto, the complete works of Berni, Varchi, &c. 2 vols. 8vo. much esteemed; the Decamerone of Boccaccio, the Lucretius of Marchetti, Odes of Anacreon, and a translation of Milton's Paradise Lost, in Italian verse, folio.

Upon the death of queen Caroline, his royal protectress, in 1737, he left England, and returned into Italy, where he died in 1767, leaving behind him a very curious cabinet and a lie', library of well-chosen books.

ROMIEU, M. of Montpellier, in *Biography*, published in 1743 and 1751, what he called "A New Discovery of the grave Harmonics," meaning the third sound, resulting from the coincident vibrations of two acute simultaneous sounds; a phenomenon which Tartini had discovered in 1714, and upon which he afterwards built his system, or "Trattato di Musica," published in 1754.

This discovery of Tartini excited the envy, not only of Romieu, but of d'Alembert, Serre of Geneva, the abbé Roussier, Laborde, &c. The first attempt was to rob him of the honour of the *discovery*, and then to depreciate his explanations, and the *consequences* which he derived from the phenomenon. But it appears to us, on the most careful and minute inquiry, that they have egregiously failed in both. With respect to his *discovery*, Tartini himself, and his zealous disciple count Taxis, of Venice, have clearly authenticated his title to it. (Risposta di Tartini allacriica del di lui Tratt. di Mus. Ven. 1767—et Rispostadi un Anonimo al Sigr. Rosseau circa ai suo sentimento in proposho d'alcune propos.del Gius. Tartini, Ven. 1769.)

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And the long extracts given from Romicu's laboured memoir on the subject of his discovery of the *turzo suono*, by Laborde, in his "Essai sur la Musique," have so much puzzled the cause, that he may be truly said to "explain the thing till all men doubt it," flee.

Tartini himself, by his notation of each *third sound*, produced, as is supposed, by the coincident vibrations of any two simultaneous intervals, is clear and evident. Stillingfleet's commentary of Tartini's "Trattato di Musica," and Rosseau's analysis of his system, do justice to his ingenuity and profound harmonical knowledge, without concealing his defects.

Perhaps we have no right to imagine ourselves unprejudiced in this discussion; having been so long accustomed to regard Tartini as a great practical musician, and an exquisite composer, we may have been insensibly inclined to respect his theory, and, indeed, whatever he has produced; for what more can science do for any musician in the practice of his art, than it has done for Tartini? Has it taught his mathematical opponents, of the old French school, to compose elegant, graceful, spirited, or fanciful music? or even informed them in what good music consists? See TARTINI and TERZO SUONO.

RONCAGLIA, FRANCESCO, in *Biography*, an Italian, opera singer, with a soprano voice, who arrived in England in 1777 as first man in our lyric theatre, when Sacchini was here, and the Danzi, afterwards madame Le Brun, was first woman.

Roncaglia had a beautiful face, and elegant figure; a sweet-toned voice; a chaste and well disciplined style of singing; hazarded nothing, and was always in tune. The best part of his voice, which was a soprano, was from D to A; he sometimes went to C, but not easily. Both his voice and shake were feeble; and of the three great requisites of a complete stage singer, pathos, grace, and execution, which the Italians call *cantabile*, *graziosa*, and *bravura*, he was in perfect possession of only the second. As his voice, though of an exquisite quality, was by no means powerful, and little more than a *voce di camera* (more suited to a room than a spacious theatre), his singing at concerts, when confined, to the *graziosa* style, left nothing for an audience to wish. He was of the Bologna school, formed by Pistocco and Bernacchi,

and reminded his hearers of one, of their best scholars, Guarducci.

Roncaglia remained here two seasons, and was succeeded by Pacchierotti.

ROSA, SALVATORE, in *Biography*, painter

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Among musical MSS. purchased at Rome in 1770, was, the music-book of Salvator Rosa, the painter, in which are contained, not only airs and cantatas set by Carissimi, Cesti, Luigi, Cavalli, Legrenzi, Cappellini, Pasquaiini, and Bandini, of which the words of several are by Salvator Rosa; but eight entire cantatas written, set, and transcribed by this celebrated painter himself. The book, was purchased of his great grand-daughter, who inhabited the house in which her ancestor lived and died. The hand-writing was ascertained by collation with his letters and satires, of which the originals are still preserved by his descendants. The historians of Italian poetry, though they often mention Salvator as a satirist, seem never to have heard of his lyrical productions; and as this book is not only curious for the music it contains, but the poetry, we shall be somewhat minute in our account of its contents.

The first composition in this MS. was luckily a scene in Cesti's opera of Orontea, which it would have been difficult to have found elsewhere; for of the many hundred operas that were composed for the different theatres of Italy, during the last century, except two or three that have been printed, an entire copy, in score, it would be difficult to find, if not impossible.

II. Is a cantata by Capellini, a composer of no great eminence; yet there is in it a very pleasing air in triple, time of 3/2, in which the crotchets are expressed by minims hooked or tied like quavers.

III. Is an elegant simple air, by Legrenzi, sung to, wo different stanzas. See LEGRENZI.

IV. Is a beautiful Siciliana by Cavalli, the composer of Erismena. See CAVALLI.

V. Is a cantata written by Salvator Rosa, and set by Cesti. Recitative had not, as yet, banished formal closes, or regular modulation, which encroached too much upon air, and destroyed its narrative and declamatory plainness and simplicity.

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Salvator was either the most miserable or the most discontented of men. Most of his cantatas are filled with the bitterest complaints, either against his mistress, or mankind in general. In this he says, that he has had more misfortune than there are stars in the firmament, and that he had lived six lustres (thirty years) without the enjoyment of one happy day.

VI. Is a cantata-set by Luigi, almost wholly in recitative, which, but for the formality of the closes, would be admirable. See LUIGI.

VII. Another cantata by the same composer, of which the words are very beautiful.

VIII. A cantata set by Carissimi, in which the melody is impassioned, and the recitative admirable. See CARISSIMI.

IX. Is a pleasing and natural air by Marc Antonio Pasqualini, which is repeated to different stanzas. The composer of this air was admitted into the Papal chapel in 1630; and from the year 1643 to 1670, he was a favourite stage singer, with a soprano voice. Many of his compositions are preserved in the collections of the time, in which more grace and facility appear than force and learning.

X. A cantata, of which the words are by Salvator Rosa, and the music by Cesti. There are great strength, and imagination in this poetry.

In the church of Santa Maria degli Angeli de' PP. Certosini, at Rome, where Salvator Rosa was buried, there is an inscription on his tomb, at which Crescimbeni, a Florentine, is angry; as it gives him *il primato sopra tutti i Rimatori Toscanini*. This, like almost all monumental praise, is certainly hyperbolic; but Salvator's poetry seems to have great merit for its boldness and originality; it is indeed somewhat rough, even in his lyrics; and his satires are often coarse; but he appears to us always more pithy than his contemporaries, whom Marini's affectation had perhaps enervated and corrupted.

Salvator's cantata, of which we are now speaking, is the incantation of a female, distracted with love, disappointment and revenge. This lyric poem seems to have furnished ideas to the author of Purcell's *Mad Bess*. —, "By the croaking of the toad," &c. And in Salvator all the charms and spells of the witches in *Macbeth* are invoked.

XI. Is a gloomy, grumbling history of this painter and poet-musician's life, in which the comic

exaggeration is not unpleasant; but this is rather a satire on the times in which he lived, than a lyric composition. However, it is set by Bandini; but being chiefly narrative, the music is almost wholly recitative; scarcely any measured melody being introduced, except to the first line, which serves as a refrain, or burden.

XII. Is an excellent cantata on the torments of *jealousy*, set by Luigi, in which there is more air and less recitative than usual at this period.

XIII. Is a singular air by Alessandro Scarlatti, which must have been produced early in that great composer's life; as Salvator, in whose hand-writing it is entered in his book, died in 1675 (Orlandi *Abcdario Pittorico*); some writers say in 1673. See SCARLATTI.

XIV. and XV. Are two single airs by Legrenzi, of which the melody is pleasing; they were perhaps sung in operas. The music of all the rest of the cantatas and songs in this book, amounting to eight, is of Salvator's own composition, and is not only admirable for a dilettante, but in point of melody superior to that of most of the masters of his time.

The two first are cantatas, but so ill written as to be difficult to read. The third begins with a pleasing air; and the fourth with such a spirited movement as the seventeenth century seldom produced. Two other airs in the same cantata are well accented, and pleasing. In the recitative of the fifth cantata, some of the first true closes occur that we have met with in narrative melody. There are several airs in this and the rest of Salvator's cantatas on pleasing subjects, and treated in a manner above mediocrity. The last of his airs is chiefly remarkable for its moving base; and if we only suppose this cantata to have been composed just before the author's death, it will be of a higher date than the publication, or perhaps the existence of any of Corelli's works, who is supposed to have been the inventor of this kind of pendulum base; which, however, frequently occurs in the cantatas of Cesti.

Whoever is curious to see specimens of Salvator Rosa's musical compositions, may find in the fourth volume of Burney's *Gen. Hist. Mus.* fragments, not only of his own productions, but of his contemporary composers of eminence, whose works he thought worth entering in his music-book. Signorelli, tom. v. p. 383.

ROSEINGRAVE, THOMAS, in *Biography*, .an enthusiastic, ingenious, and worthy musician, of considerable eminence in his youth for his performance on the harpsichord and organ, both as a sightsman and voluntary player. His intellects, in the latter part of his life, being somewhat deranged, rendered his character so singular, that he merits some notice for his eccentricities, as well as professional abilities.

He was the son of Daniel Roseingrave, who having been brought up in the king's chapel at the same time with Purcell, was first promoted to the place of organist of Salisbury cathedral, and afterwards of St. Patrick's, Dublin. Daniel had two sons, both musicians: one of them, Ralph, succeeded his father at .St. Patrick's; the other, Thomas, being regarded as a young man of uncommon dispositions for the study of his art, was honoured by the chapter of St. Patrick's with a pension, to enable him to travel for improvement; and about the year 1710 he set off for Italy. Being arrived at Venice in his way to Rome, as he himself says, he was invited as a stranger and virtuoso, to an academia at the house of a nobleman, where, among others, he was requested to sit down to the harpsichord, and favour the company with a toccata, as a specimen *della sua virtù*. And, says he, " finding myself rather better in courage and finger than usual, I exerted myself, my dear friend, and fancied, by the applause I received, that my performance had made some impression on the company." After a cantata had been sung by a scholar of Fr, Gasparini, who was there to accompany her, a grave young man dressed in black, and a black wig, who had stood in one corner of the room, very quiet and attentive while Roseingrave played, being asked to sit down to the harpsichord, when he began to play, Rosy said, he thought ten hundred d—ls had been at the instrument; he never had heard such passages of execution, and effect before. The performance so far surpassed his own, and every degree of perfection to which he thought it possible he should ever arrive, that, if he had been in sight of any instrument with which to have done the deed, he should have cut off his own fingers." Upon inquiring the name of this extraordinary performer, he was told that it was Domenico Scarlatti, son of the celebrated cavalier Alessandro Scarlatti. Roseingrave declared he did

not touch an instrument himself for a month. After this rencontre, however, he became very intimate with the young Scarlatti, followed him to Rome and Naples, and hardly ever quitted him while he remained in Italy, which was not till after the peace of Utrecht, as appears by an anthem which he composed at Venice in 1713, and which Dr. Tudway has inserted in the fifth volume of his manuscript Collections of English Music, p. 149: "Arise, shine, for thy light is come," Isaiah, chap. lx. There is much fire and spirit in the introductory symphony of a very modern cast. Roseingrave is here erroneously called a student of Christ-church, Oxford, instead of Dublin, whence he had his exhibition.,

On his return from Italy in 1720, he settled in London, and brought on the stage and conducted the performance of the opera of " Narciso," or " Narcissus," set by his friend Domenico Scarlatti; being the third opera that was performed in our lyric theatre, after the establishment of the Royal Academy of Music. He composed several additional songs for this opera, in which the singers were sighthor Benedetto Baldassarri, Mr. Gordon, signora Durastanti, Mrs. Anastasia Robinson, Mrs. Turner Robinson, daughter of Dr. Turner, and wife of Mr. Robinson, organist of Westminster Abbey. Roseingrave's additional songs were composed in the style of his friend Mimo Scarlatti, in whose music of Narcissus, though there were many new and pleasing passages and effects, yet those acquainted with the original and happy freaks of this composer in his harpsichord pieces, would be surprised at the sobriety and almost dulness of his songs. His genius was not yet expanded, and he was not so much used to write for the voice as his father, who was the greatest vocal composer of his time, as the son afterwards became the most original and wonderful performer on the harpsichord, as well as composer for that instrument. But it seems impossible for any individual to be equally great in any two things of difficult attainment.

Roseingrave was likewise the editor of the first edition of Scarlatti's Harpsichord Lessons, in 2 vols, long,4to.

His election to the place of organist of St. George's, Hanover-square, was attended with very honourable circumstances. The parishioners, consisting chiefly of persons of rank and fortune,

being very desirous of having a good organist, and unwilling to trust to their own judgment, or be teased by the solicitations of candidates of mean abilities, requested Mr. Handel, Dr. Pepusch, Dr. Greene, and Mr. Galliard, to hear the competitors play, and determine their degree of merit.

The candidates were allowed half an hour each, to manifest their abilities on the organ, in whatever way they pleased, and then were severally required to play extempore on subjects given by the judges. Mr. Handel did not attend in person, but sent his subject. Among the numerous candidates for this place there were several who acquitted themselves very well, during the half-hour of free-agency, by playing with great neatness pieces they had probably studied for the occasion; but when subjects of fugue were presented to them for extemporaneous treatment, they neither knew how nor when to bring in the answer, or even to find harmony for the themes with either hand when they were brought in. Roseingrave, on the contrary, whose style, though too crude and learned for the generality of hearers, when left to himself, treated the subjects given with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter-subjects, and turning the themes to so many ingenious purposes, that the judges were unanimous in declaring him the victorious candidate. The late Dr. Arne and Mr. Mich. Christ. Festing, who were both present at this contention, informed us of these particulars, which happened in the year 1726, and spoke with wonder of Roseingrave as an extempore fuguist; but confirmed the general censure of his crude harmony and extravagant modulation, which indeed his printed compositions imply.

Roseingrave having, a few years after this election, fixed his affections on a lady of no dove-like constancy was rejected by her at the time he thought himself most secure of being united to her for ever. This disappointment was so severely felt by the unfortunate lover, as to occasion a temporary and whimsical insanity. He used to say, that the lady's cruelty had so literally and completely broke his heart, that he heard the strings of it *crack* at the time he received his sentence; and on that account ever after called the disorder of his intellects, his *crepation*, from the Italian verb *crepare*, to crack. After

this misfortune, poor Roseingrave was never able to bear any kind of noise, without great emotion. If during his performance on the organ at church, any onenear him coughed, sneezed, or blew his nose with violence, he would instantly quit the instrument, and run out of church, seemingly in the greatest pain and terror, crying out that it was *old scratch* who tormented him, and played on his *crepation*.

About the year 1737, on account of his occasional insanity, he was superseded at St. George's church by the late Mr. Keeble, an excellent organist, intelligent teacher, and a worthy man, who, during the life of Roseingrave, divided with him the salary. We prevailed on him once to touch an organ at Byfield's, the organ-builder; but his nerves were then so unstrung, that he ould execute but few of the learned ideas which his mental disorder had left him. His sweetness of temper and willingness to instruct young persons, who were eager in the pursuit of knowledge, tempted us frequently to visit him at Mrs. Bray's, Hampstead, where he resided. His conversation was very entertaining and instructive, particularly on musical subjects. Indeed, his passion for the art never quitted him to the time of his death, which happened in Ireland about the year 1750. The instrument on which he had exercised himself, in the most enthusiastic part of his life, bore very uncommon marks of diligence and perseverance; for he had worn the ivory covering of many of the keys' quite through to the wood. In his younger days, when he enjoyed the *mens sana in corpore sano*, he was regarded as having a power of seizing the parts and spirit of a score, and executing the most difficult music at sight beyond any musician in Europe. Indeed, it was said that he could read a music-book, if turned topsy-turvy; but this seems exaggeration of praise which few can believe, who know the difficulty, without ocular and auricular demonstration. The harmony in the voluntaries, which Roseingrave published, is rendered intolerably harsh and ungrateful by a licentious and extravagant modulation, and a more frequent use of the sharp third and flat sixth than any composer with whose works we are at all acquainted, not excepting Dr. Blow; and his double fugues are so confused by the too close succession of unmarked subjects, that it is impossible, at the end

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of the performance, to remember what they are. His cantatas, which he published by subscription, being composed on the model of the elder Scarlatti, are the most pleasing of his works; but they were still-born, and never lived to speak in public.

ROSETTI, ANTONIO, chapel-master to the duke of Mecklenburg, Schwerin, born, according to Gerber, at Milan, in 1774; but we have better authority to say that he was a native of Bohemia, and a disciple of the great Haydn at Vienna, where, in 1755, he was a violinist in the imperial chapel, and afterwards in the service of count Althan, 1780. Since that time he has been a voluminous publisher at Hamburgh and Leipsic, of pieces for the piano-forte, with and without a violin accompaniment, of symphonies for a full orchestra, on the plan of his master Haydn, flute concertos, &c. Some of his symphonies, when performed at the concerts in England, while Haydn was in this country, we thought written with force and abounding with fire and new passages.

ROSSI, LEMME, published in 1666, at Perugia, in quarto, a work entitled "Sistema Musico," or Speculative Music, explaining the most celebrated system of the ancients in all the genera. This is one of the clearest and best digested treatises on harmonics that was produced in Italy during the 17th century.

ROSSI, Michael ANGELO, a dilettante or gentleman-performer on the violin, who, in the part of Apollo, in, 1632, accompanied himself on that instrument in a musical drama at Rome, entitled "Il Ritorno di Angelica nell' Indie," to the great delight of the audience. It appears that Stradella, who sung in his own oratorio of, St. John the Baptist at Rome, led the band, and accompanied his own voice on the violin.

ROSSI, LA PASQUA, a female singer in the conservatory of the Incurabili at Venice in 1770, who performed in a motet by Galuppi under his own direction, in a very superior manner. Italian Tour.

ROSSI, FRANCESCO DI PUGLIA, an excellent musical composer of the old school, who produced the following three operas, that were much admired in their day; "Sejano modemo della Tracia," 1636; and "La pena, degl' Occhi," 1688; and "La Corilda, o l'Amor trionfante della Verdetta."

ROVETTA, DON GIOVANNI BATISTA, in *Biography*, a Venetian composer, in great favour in the middle of the 17th century, vice mæstro di cappello of St. Mark's cathedral, and composer of five or six operas. He likewise was author of Masses and *Madrigali a sci, voci concertati*: in scoring one of them, we found the instrumental parts consisted only of two violins, and a base, wholly different from the voice-parts; but except an introduction or symphony to each movement, and short ritornels, they had little to do. These madrigals were first published in 1625.

ROUSSEAU, JEAN JACQUES, philosopher

*Final passages after the biography proper, discussing his involvement with music.*

In 1768, Rousseau's animated and instructive Musical Dictionary was published, collected chiefly from his musical articles in the Encyclopédie; and as he gave no quarter in it to French music the admirers and defenders of that music have treated his opinions with equal severity. It is, however, the business of true critics not only to point out the errors of a work, but, if it has any, the merit. There may be mistakes in Rousseau's Dictionary, but are there no good articles, no marks of refined taste and nice observation in speaking of dramatic music? No short, clear, and happy definitions of musical technica? And is every thing he has said of French music thought so absurd and paradoxical at present, even in France, as it was thirty years ago? The abbé Roussier, and his disciple M. de la Borde, who treat as absurd and *stupid* whatever seems unfavourable to their doctrines, were awed perhaps by the thunder of Rousseau's eloquence while alive; but no sooner were they sure that the lion was dead, than they plucked up courage, and boldly attacked him at all points.

We must add, in justice to Jean Jacques, that more good taste, intelligence, and extensive views are to be found in his original articles, not only than in any former musical dictionary, but in all the books on the subject of music which the literature of France can boast. And his "Lettre sur la Musique François," may be safely pronounced the best piece of musical criticism that has ever been produced in any modern language.

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It must, however, be confessed, that his treatment of French music is very sarcastic, not to say contemptuous; but the music, the national character *avantageux*, and exclusive admiration of their own music, required strong language. It had been proved long since, that they were not to be laughed out of their bad taste in any one of the fine arts : national architecture, painting, and sculpture, were in general, bad, and not what a traveller returning from Italy could bear to look at: though there have been now and then individual French artists of every kind, who have travelled and studied antiquity as well as the great masters of the Italian school; and it is now said, that at the Institute they are trying seriously to correct their errors, and to establish a classical taste throughout the empire.

Yet, after all our sincere encomiums of Rousseau as a musical critic, particularly in the melodrama, and though we subscribe to most of his musical opinions, and defend them, yet we must leave him in the hands of his enemies with respect to Blainville's *new mode*, in recommending which he is totally indefensible. But in the year 1751 he was young in musical theory, and the laws of composition ; he had read a little, and not studied much; but in 1768, after working so long for the *Encyclopédie*, in which labour to teach others he must have educated himself, nothing but the state of war between him and the intolerant adherents to Rameau and the old school, could have blinded him so far as not to see the absurdity of Blainville's pretensions to the merit of having invented a new mode, or third key in music different from the major and minor modes in common use.

It may perhaps be alleged, even by the friends and admirers of his musical writings, that he was more unwilling, than so acute and perspicacious a logician ought to have been, to relinquish his new system of *musical notation*, which he published under the title of, "Dissertation sur la Musique moderne," in 1743, when very young, and his knowledge of music superficial. Forty years had not weaned him from his partiality for this juvenile production; for he not only republished it in 1768, in his *Musical Dictionary*, but near the end of his life, in 1778, he still persisted in explaining and recommending its adoption : as Fontenelle, at near, 100, wrote and

published a tract in favour of the Cartesian, and Troubillons against Newton's system of gravitation.

Lord Stanhope, and Mr. Baldwyn of Cheshire, are now (1804) at work on a new method of notation, expressing by letters of the alphabet what Rousæau did by numerical figures with great confidence of success. But neither Rousseau, nor subsequent ingenious framers of a new musical notation, could or would see the inconvenience and even mischief it would occasion to the art, if ever it was generally adopted, by rendering all former music unintelligible, unless every musician and musical student were at the pains of learning two gamuts, or systems of musical notation, instead of one.

Music is at present a universal language throughout Europe. All nations use the same characters, and, write and read them with equal facility. Suppose a tyrant in any one kingdom only, were to insist upon the inhabitants relinquishing at once their native language, and adopting another of which they were utterly ignorant, it is hardly possible to imagine that his mandate would or could be obeyed ; but if the despot's will were attempted to be complied with in his particular dominions, would all the rest of Europe burn their books, and set about learning a new alphabet, a new spelling-book, a new grammar, and the art of writing this new language? nothing but its general and universal adoption could render it useful to any one nation upon earth.

ROUSSIER, *the abbé*, in *Biography*, a profound writer on the theory of music, was born at Marseilles in 1716. He is author of a considerable number of musical tracts, of which the following are the titles:

1. A Treatise on Chords and their Succession, 1764.
2. Observations on different Points of Harmony, 1765.
3. Memoir on the Music of the Ancients, 1770.
4. A Letter, in two parts, to the author of the Journal of the Arts and Sciences, concerning the division of the zodiac, 1770. The second part to the same concerning the Institution of the Planetary Week, 1771.
5. Practical Harmony, or Examples in Illustration of the Treatise on Chords, 1776.
6. He was engaged, in 1779, as editor of a memoir on the music of the Chinese, by the abbé Amiot, missionary at Pekin. The learned abbé has enriched this memoir with a great number of notes,

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observations, and a copious index. See CHINESE *Music*.

All this profound writer's treatises are built upon the principles of Rameau, but Rameau sublimed. The, abbé's favourite discovery and systematic principle is the triple progression, upon which he endeavours to prove that the musical systems of the Egyptians, Greeks, and Chinese were founded. By triple progression is meant a series of perfect fifths, so that the word temperament equally disturbs his system and his temper. It is to be feared that the good abbé in this particular, and in his principles in general, is too rigid and inflexible a theorist for the fanciful melody, and licentious modulation of modern composers.

The French are always to have champions, *une homme arme*, to combat the music and musical writers of all other countries. At the beginning of the last century, Bonnet was the redoubted champion of the votaries of Lulli in the middle of that century. The abbé Roussier, with less fury, but more intelligence, threw down the gauntlet for Rameau and his *basse fondamentale*; and at the end of the century, the abbé Faitu, the most valorous and invincible of them all, has not only bid defiance to the enemies of Lulli and Rameau, but to the whole universe: a perfect Drawcansir, that spares nor friend nor foe, who dares be of a different opinion from himself.

ROZE, Nicolas, in Biography, music-master of the church of the Holy Innocents at Paris, was born at Bourgneuf, in the diocese of Chalons-sur-Saône, in 1745. At seven years old he was received as a chorister in the collegiate church of Beaune, in Burgundy. Soon after, he had instructions from the abbé Rousseau of Dijon, music-master of Tournay. He had the misfortune to lose this amiable master in two years time, who had taught him to sing several motets or anthems in that short period. He was afterwards a considerable time totally without instructions. And what was still worse, he was under the authority of persons who prevented him from attempting composition.

The abbé Hornet, nephew to the maitre de chapelle of Notre-Dame gave him lessons in singing, but he was absolutely forbidden composition by this master, for fear his application should injure the fine

voice which nature had given him. At twelve years old he again found himself without an instructor, and going to the college of Beaune to finish his classical studies, and afterwards to the seminary of Autun where, during two years residence, he composed the chief part of the chants which at present are adopted almost throughout the diocese.

At twenty-two years old he went into orders at Beaune. In 1669, as soon as he was admitted into priest's orders, he composed a mass, which he carried to Paris and presented to M. d'Auvergne, master of the king's band. This able professor encouraged him to pursue composition, and made him compose under his own eye a motet for the Concert Spirituel.

It was at this period that the abbé Roze began to make himself known; and this motet procured him the place of maitre de chapelle of the cathedral of Angers, which he retained five years.

In 1775 he was appointed to the Holy Innocents, and from that time he has continued to furnish the Concert Spirituel with motets; and though his style is modern, he has never deviated from the grandeur and solemnity befitting sacred music.

The abbé Roze is one of the best singing masters, in point of taste, at Paris.

He has published a system of harmony, or accompaniment, in which he modestly pretends to no more than to assist the students in harmony with methodical elementary principles, so clear, that children of eight years old shall find no difficulty in them. It often happens that able composers are unable to teach children the first elements of music for want of a well digested method. This the abbé Roze's system will be found, with respect to accompaniment. He has traced the chords from the fundamental base or key-note, through all the combinations of harmony allowable by ancient rules in one key. Laborde, 1788.

RUBINELLI, GIOVANNI, in Biography, an Italian opera singer of the first class for voice, figure, action, and knowledge, arrived in England, from Florence, in April, 1786. His journey hither from Rome, where he sung during the carnival of this year, was not very propitious, as the weather was uncommonly inclement; and he was not only overturned in his chaise at Macon, in France, but after quitting the ship, in which he sailed from Calais to Dover, the

boat that was to have landed him was overset near the shore, and he remained a considerable time up to his chin in water, to the great risk of his health, his voice, and even his life. The first time we meet with his name in the dramatis personæ of an opera is in "Calirœ," set by Sacchini, for Stutgard, in 1770, where he performed the part of second man. He seems to have continued at the court of Wirtemberg, in no higher station, several years, as Grassi and Muzio are named before him in the "Indice de' Spettacoli Teatrale." His name does not appear as first serious man in Italy till 1774, when he sung at Modena, in Pæsiello's "Alessandro nell' Indie," and Anfossi's "Demofonte." After this, he appeared as principal singer in all the great theatres of Italy, till his arrival in London. The first opera in which Rubinelli appeared in England was a pasticcio, called "Virginia," May the 4th. His own part, however, was chiefly composed by Angiolo Tarcht, a young Neapolitan, then advancing into eminence with great rapidity. Rubinelli is in figure tall and majestic, in countenance mild and benign. There is dignity in his appearance on the stage; and the instant the tone of his voice is heard, there remains no doubt with the audience of his being the first singer. It is a true and full contralto from C, in the middle of the scale, to the octave above. He sometimes, however, goes down to G, and up to F; but neither the extra low notes nor the high are very full. All above C is falset, and so much more feeble and of a different register from the rest, that we were uneasy when he transcended the compass of his natural and real voice. His shake is not sufficiently open; but in other respects he is an admirable singer. His style is grand, and truly dramatic. His execution is neat and distinct. His taste and embellishments are new, select, and masterly. His articulation is so pure and well accented, in his recitatives, that no one who understands the Italian language can ever want to look at the book of the words, while he is singing. His chest is so strong, and his intonation so perfect, that we have very seldom heard him sing out of tune. His voice is more clear and certain in a theatre, where it has room to expand, than in a room. He had a greater variety of embellishments than any singer we had heard, except Pacchierotti, who not only surpasses him in richness of invention and fancy, but in the native pathos, and touching

expression of his voice. Yet Rubinelli, from the fulness of his voice, and greater simplicity of style, pleases a more considerable number of his hearers than Pacchierotti, though none perhaps, so exquisitely, as that singer used to please his real admirers. Rubinelli finding himself censured on his first arrival in England for changing and embellishing his airs, sung "Return, O God of Hosts," at Westminster Abbey, in so plain and unadorned a manner, that those who venerate Handel the most, thought him bald and insipid. Indeed we passed several appoggiaturas, which we remember Mrs. Cibber to have introduced, who learned to sing the air from the composer himself; and who, though her voice was a thread, and her knowledge of music very inconsiderable, yet from her intelligence of the words and native feeling, she sung this admirable supplication in a more touching manner, than the finest opera singer we ever heard attempt it; and Monticelli, Gaudagni, Guarducci, and Pacchierotti, were of the number.

He remained here only one season; for in 1787 we find him singing at Brescia and Venice; and in 1788, he likewise performed in that city; in 1789, at Rome and Milan; in 1790, at Genoa. He was succeeded in England by Marchesi.

RUE, PIERRE DE LA, in *Biography*, an ecclesiastical composer in the first stage of correct counterpoint. He was contemporary with Josquin, and one of the composers for the papal chapel during the pontificate of Sixtus IV. who reigned from 1471 to .484. De la Rue, or as he is called by writers in Latin, Petrus Platensis, was one of the most voluminous composers of this early period. What country gave him birth, is now difficult to ascertain; Walther calls him a Netherlander; Glareanus, a Frenchman; others suppose him to have been a Spaniard. It is, however, certain that he was in high favour with prince Albert, and princess Isabella, of the Low Countries; that a work under his name was published at Antwerp, with this title: "El Parnasso Espanol de Madrigales y Villancicos, a quatro, cinco y seis yoces;" besides masses and motets to Latin words; and that he was a very learned contrapuntist.

Many of his compositions for the church are still extant in the museum collection of masses and motets, some of which were published as early as

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the year 1503, immediately after the invention of musical types.

RUSSELL, a mysterious character in London, about the middle of the last century. He was regarded as a parasite among people of fashion; seems to have been in Italy, sung in good taste, and composed some very elegant and pleasing English ballads: such as, "Can Love be controlled by Advice;" "At setting Day and rising Morn;" "Young Daphne, brightest Creature ;" "If Truth can fix thy wavering Mind;" "Soft God of Sleep ;" "Sweet were once the Joys I tasted ;" " To curb our Will," &c.

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, in *Biography*, a Venetian mæstro di cappella in the cathedral of Parma, a composer of distinguished merit, who produced for the court of Parma three operas and an oratorio, between the years 1690 and 1698. At this period, the house of Farnese at Parma had musical dramas performed in the most magnificent theatre in Europe. It was capable of containing 4000 people, and had water under the stage sufficient to form a great river, or for the representation of a naval engagement. But this theatre has not been used since the extinction of the Farnese family, which was to Parma, what the house of Medicis was to Florence, and that of Este to Ferrara, in the magnificence of .public spectacles and patronage of the fine arts.

SABBATINI, GALEAZZO, an eminent Italian composer, born at Pesaro, who published, in 1644, " Regole facile e breve per Sounare sopra il Basso continuo nell' Organo." This seems to have been the second tract, after Viadana's, that appeared on the subject of thorough-base. The author is much praised for his science by Kircher in his " Musurgia," and by Walther in his Musical Dictionary. But the book is very inadequate to the present wants of musical students, treating of nothing but common chords, which are invariably given to every sound of the scale.

SACCHI, PADRE GIOVENALE, of Milan, a learned and scientific writer on the theory of music, published in 1761, a tract entitled " Del numero e delle misure del corde musiche e loro corrispondenze;" " Of the length, thickness, and tension of musical strings, and their relation." In 1770, " III

Dissertationi: dell divisione del tempo in musica;" "Of the division of time in music." In 1780, " Delle quinte successive nel contrappunto, e delle rigole degl' accompagnamenti;" "Of the succession of fifths in counterpoint, and of the rules of accompaniment."

As to this author's Dissertation, published in 1761, on the ratio of musical strings, he is of opinion that the scale of our minor mode is vicious, in making the 2d of the key a whole tone, whereas it should only be a semitone, *all' antica* ; so that the gamut or scale of A minor ought to be A B  $\flat$  C D, &c. instead of A B C D; that of E should be E F G A, &c. instead of E F  $\sharp$  G A. And thus of other minor keys in proportion. And according to this worthy ecclesiastic's minor mode, it is the same scale as Blainville's pretended third mode in 1751, different from the major and minor in common use. But he must be a shallow practical musician who does not see that the scale EFGABCDE belongs to the key of A minor, beginning and ending at the fifth instead of the key-note; and that it is one of the species of octave in the ecclesiastical modes. See BLAINVILLE, and *Troisieme Mode* in Rousseau.

P. Sacchi died at Milan in 1789, aged sixty-four. He wrote the life of Farinelli in Italian.

SACCHINI, ANTONIO, born near Naples in 1727, and educated in the conservatorio of St. Onofrio, under Durante, at the same time as Piccini, Trætta, and Guglielmi. A gentle, tranquil, and affectionate disposition, perhaps, rendered him too susceptible to *la belle passion*, which however impressed his slow movements with all that grace, tenderness, and pathos, which have never been exceeded, if equalled, by any other vocal composer. And even when energy was necessary, he might say, with the abbé de Chaulica,

"Au cceur beaucoup de tendressc ,  
De la force quand il faut."

"A tenderness of heart  
Which nature kind had never scanted,  
Nor force sufficient, when 'twas wanted."

All his operas are replete with elegant airs, beautiful accompanied recitatives, and orchestral effects, without the appearance of labour or study. His propensity to the fair sex sometimes impeded his professional activity. Being called to Milan to

compose his first opera, the charms of *la prima donna* made him wholly forget the business of his journey, and bestow that time on the object of his passion, which belonged to the Impresario; who, a few days before the opening of the theatre, calling upon Sacchini to fix a time for the first rehearsal of his opera, the composer in confusion perceiving his fault, was obliged to confess that not a note of the opera was written which was expected from him. The fury and despair of the Impresario may be easily imagined, who saw nothing but ruin before his eyes. Happily *la prima donna*, of a more firm and active character than her adorer, assured the manager, if he would shut them up together, with two copyists, she would be answerable for the composer not quitting his bed till the opera was finished, and accordingly Sacchini, without quitting his bed even to eat, went to work with such a determined spirit of despatch, and advanced with such rapidity, that the two copyists could scarcely keep pace with him; so that in four days the music was composed, copied, learned, rehearsed, and brought on the stage. It had very great success, and has been thought one of his best.

Sacchini was one of the few modern masters who kept his sacred and secular style of composition separate and distinct. In his theatrical compositions, to look at the score, there seemed so much simplicity, that a mere contrapuntist would have imagined him to have been a feeble harmonist; it was, seemingly, by small means that he produced the greatest effects. He interested the audience more by a happy, graceful, and touching melody, than by a laboured and extraneous modulation. His accompaniments always brilliant and ingenious, without being loaded and confused, assist the expression of the vocal part, and are often picturesque. But his ecclesiastical compositions are not only learned, solemn, and abounding with fine effects, but clothed in the richest and most pure harmony. He remained at Rome eight years, at Venice four, where he was appointed master of the conservatorio of the Ospidaleto; and after having composed for all the great theatres in Italy and Germany with increasing success, in 1772 he came to England, and here he not only supported the high reputation he had acquired on the continent, but vanquished the natural enemies of his talents in

England. His operas of the Cid and Tamerlano were equal, if not superior, to any musical dramas we have heard in any part of Europe. The airs of Millico, the first man, were wholly written in the delicate and pathetic style of that singer; as the first woman's part was in the spirited and nervous style of Girelli. And he cherished the talents of the inferior singers in so judicious a manner, that all their defects were constantly disguised or concealed. Savoi, notwithstanding his fine voice, had been worse than unnoticed before this period, for he was almost insulted: yet so excellent was the music he had to execute in Sacchini's operas, and so favourably did it call him into notice, that instead of going off the stage in silence, he was applauded and even encored, nearly as much and as frequently as the first singers. The Carrara, too, a young singer, whose voice was naturally drowsy, childish, and insipid, from the beauty of her songs was well received. Indeed; each of these dramas was so entire, so masterly, yet so new and natural, that there was nothing left for criticism to censure, though innumerable beauties to point out and admire. It is evident that this composer had a taste so exquisite, and so totally free from pedantry, that he was frequently new without effort; never thinking of himself or his fame for any particular excellence, but totally occupied with the ideas of the poet, and the propriety, consistency, and effect of the whole drama. His accompaniments, though always rich and ingenious, never call off attention from the voice, but by a constant transparency, the principal melody is rendered distinguishable through all the contrivance of imitative and picturesque design in the instruments.

In the year 1770, when we saw Sacchini at Venice, he told us that he had composed near forty serious, and ten comic operas; and in 1778, upon inquiring of him to what number his dramatic works then amounted, he said to seventy-eight, of which he had forgot even the names of two. Sacchini, while he remained at Venice in the character of *mæstro dell' Ospidaleto conservatorio*, by the number of masses and motets he had composed, manifested himself to be as able to write for the church as stage. He remained too long in England for his fame and fortune. The first was injured by cabals, and by what

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ought to have increased it, the number of his works; and the second by inactivity and want of economy.

He refused several engagements which were offered him from Russia, Portugal, and even France, where it was much wished that he would exercise his talents long before his first visit thither; but his sedentary humour, and aversion to activity, would not allow him to accept of the offers that were made to him, till he was tempted by the hopes of an establishment at Paris for life. When he arrived in London, in 1772, his first opera was the "Cid," which was followed by "Tamerlano," and "Lucio Vero," a pasticcio, the same season. In 1774 and 1775, "Nitteti" and "Perseo;" in 1776, "L'Isola d'Amore;" in 1777, "Creso;" in 1778, "Erifile;" in 1779, "Enea e Lavinia," and "La Contadina in Certe," a comic opera; in 1780, "Rinaldo," and "L'Amore Soldato," another burletta; and lastly, in 1781, "Mitridate."

It is manifest in the operas that he composed for Paris, that he worked for singers of mean abilities; which, besides the airs being set to French words, prevented their circulation in the rest of Europe, which his other vocal productions in his own language had constantly done.

In the summer of 1781, he went first to Paris, where he was almost adored, but after increasing his reputation there, by new productions, he returned the following year to London, where he only augmented his debts and embarrassments; so that, in 1784, he took a final leave of this country, and settled at Paris, where he not only obtained a pension from the queen of France, but the theatrical pension, in consequence of three successful pieces. This graceful, elegant, and judicious composer died at Paris, in September 1786, where he was honoured with a public funeral, and every mark of respect and distinction which sensibility and gratitude could bestow on an artist, though a foreigner, who had contributed so largely to their most elegant pleasures.

SAINT GEORGE, M. DE, a Greek gentleman, who may have been said to be *centum puer artium*; as he seemed possessed of more talents than any individual of our acquaintance. No one, perhaps, was more skilled and dextrous in all bodily exercises, particularly fencing. As a dilettante musician, he was long at the head of the Concert des Amateurs at Paris, where he used to lead, and

possessed on the violin a hand, knowledge, and experience, beyond that of many eminent professors. To all these talents M. de St. George united the uncommon merits of good humour, and modesty concerning his own talents. He composed trios, symphonies, and concertos, that did him great honour as a contrappuntist. His comic opera of "Ernestine" was performed at the Theatre Italien at Paris 1777, and much admired for the many beautiful movements with which it was enriched. In 1778, "La Chasse," and in 1787, "La Fille Garcon." In 1786, six violin quartets, his Op. XIV.; and lastly, twelve violin concertos.

This accomplished gentleman, who visited England in the year 1780, and was much admired and caressed for his talents and character by the first people in the kingdom for rank, talents, and good breeding, was unhappily involved in the horrors of revolution, and guillotined at Lille in 1794.

SAINTWIX, THOMAS, in *Biography*, doctor in music, and master of University college in Cambridge, 1463. Wood, however, in his *Fasti*, has been able to produce no names of musicians that were enrolled among musical graduates of the university of Oxford before the 16th century; though we are told of several at Cambridge of an earlier period. Henry Habington was admitted to the degree of bachelor of music there in 1463, when Saintwix received his diploma of doctor. See DOCTOR in *Music*, and DEGREES.

SALA, NICOLA, in *Biography*, one of the most learned contrapuntists of the Neapolitan school. This venerable master, Duranti's disciple and successor in the conservatorio della Pietà a de Terchini, drew up, during forty years study and experience, a regular and well digested system of counterpoint, or practical harmony, for the use of the conservatorio over which he presided; but when he had finished it, he found himself unable to support the expense of the impression. Having, however, made his case known to the late sir William Hamilton, who was well acquainted with his worth, and the estimation in which he stood for musical science with all the Neapolitan masters, he undertook to represent to his Sicilian majesty how useful a work it would be in forming young composers, and continuing that reputation which Naples had long so justly enjoyed for producing the

greatest number of eminent composers which Italy could boast. The king graciously condescended to be at the whole expense of printing Sola's Treatise at the royal press, in the most splendid manner. And this most valuable work was published in 1794.

What became of the copies of this impression, or the plates, we know not, during the anarchy in which Naples was thrown by the arrival of the French in that city ; but we believe there is at present no other copy in England and that now before us, for which we are indebted to the munificent kindness of lord and lady Bruce, who brought it from Naples with pictures and other valuable books and antiques; which miraculously escaped from all the perils of war and revolution. This excellent author teaches more by example than precept His rules are few, and without exceptions. His examples are chiefly *à capella*; but they contain all that is necessary, except novelty and invention, which no books can teach. Perusing and hearing the works of the greatest masters, meditation, practice, and trying effects, will ferment ideas if the seeds are planted by Nature, and qualify a student for composing such music as generally pleases, yet it must not be without novelty, and science sufficient to attract the notice of able masters.

Sala does not write on canto fermo so much as on the scale, which is in fact writing on the *règle de l'octave*, and which extends the use of his work to secular music, while Fouchs and P. Martini confine their labours wholly to sacred compositions, built on fragments of ancient chants.

As this work will be of difficult attainment, we should wish to give our musical readers specimens of the author's science in every species of learned and ingenious composition, at the knowledge of which a young contrapuntist can aspire ; but it would require more plates than our plan allows to any one article, or indeed entire branch of science; we must therefore content ourselves, and, we hope, our readers, by describing his method, and the arrangement of his materials, which have been so successfully used in the first musical seminary at Naples, the most celebrated school of counterpoint in Europe.

*Analysis of Sala's Rules of Counterpoint.* — He allows four concords, the 3d, 5th, 6th, and 8th ; two perfect, the 5th and 8th; and two imperfect, the 3d

and 6th. Four discords, the 2d, 4th, 7th, and 9th. The 4/2 are used on a binding note in the bass, and resolved by the bass descending one degree, when the 2d becomes a 3d, and the 4th a 5th, amounts to the 6th. The 7th and 9th are prepared and resolved in the treble. The 7th is prepared in all the concords, and generally resolved on the 6th to the same bass, but on the 5th, if the bass, instead of falling a 5th, rises one degree. See *Disappointed* CADENCE.

He begins by cadences in two, three, and four parts, simple compound, and double. Then gives a treble to the scale in the bass, and a bass to the scale in the treble. After which, two trebles to each note of the scale in the bass; then the same two notes in the bass to one in the treble. He next gives three and four notes to one in both scales. After this, we have 7ths resolved into 6ths in binding notes to the scale in the bass Then 2ds in the treble, while the bass has driving or binding notes. This is the beginning of double counterpoint. Afterwards 5ths into 6ths, to avoid a *successions of 5ths*, so strongly prohibited in all elementary works in composition of thorough-bass. Sevenths into 6ths again to the scale in both parts. He then gives examples in three and four parts, of the different use of the 2d and 9th, and examples of the 6/5, with scales, first in plain counterpoint; then giving four crotches to each part alternately, to semibreves in the other parts.

He next proceeds to binding notes in one of four parts, by turns. Double scale in canon, the other two parts moving in different melodies. Two parts in scale, ascending, the other two parts moving in melody by 3ds. Three parts in florid counterpoint, and one in scale. A movement fugato in scales of two parts. *Genere chromatico alia moderna*, to a scale in five parts: five examples.

Rules for double counterpoint, *alia decima, ed alia duodecimo*, or in the 10th and 12th. Examples of double counterpoint on canto fermo in two parts; three parts, two in canon. Four parts, *l'istesso moda*. Two parts, sometimes three in canon. Then three part in imitation and one in division. In five parts. In six parts.

The second volume begins with short examples of *canon* in every interval, from the 2d to the 9th, in two parts. Followed by examples of *imitation per moto contrario*.

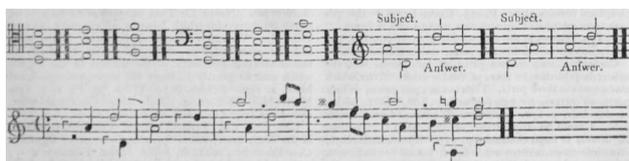
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Principles of fugue, nearly the same as Dr.' Pepusch gives from the authentic and plagal modes of the the church. See AUTHENTIC and PLAGAL.



If the subject begins on the 8th, the answer should be on the 5th, and *à contra*.

Fugues on two and three subjects. Fugues in *moto contrario*, or contrary motion, and various ingenious and artificial contrivances in two parts, to p. 11. Then the method of writing two parts upon the scale of a prolated bass. After which two trebles perform the scale in 3ds, and the principal treble is given to the bass. Seven different ways of disposing the parts in fugues of three parts, to p. 14. Then fugues of all kinds in three parts. Ditto in four parts, with rules for bringing in the answers, and inverting subjects, p. 34 to 33. Then follow studies of fugues in four parts of every kind, to p. 43. When a method is given of answering subjects of fugue in contrary motion, and direct. This last section is given for study, not for use. A mass, motet, service, or anthem, of this kind, would be too elaborate for a common choir to perform, or a common congregation to hear with pleasure. Each movement of these examples is a curiosity; useful in the perusal to students, and amusing to masters. To all the examples of fugue in four parts, on one, two, three, and four subjects, from p. 33 to 73, there are Latin words from the Roman Missal. All these examples are treated with great ingenuity, clearness, and science. It is true that nothing like taste or fancy appears in this work, which perhaps have no business in sacred music; but all these examples are excellent foundations, on which taste and fancy may be built with convenience and safety.

At p. 72 begin rules for the disposition of the parts in fugues for two sopranos or trebles, a counter-tenor, tenor and bass, in six different ways; in which we have examples of *augmentation* and *diminution*, or what Morley calls, "prolation of the more and prolation of the less."

From p. 80 to 116, examples of fugue, canon, and other kinds of learned counterpoint, in five parts are

curious studies for young musicians. After which there is a fugue in eight parts, or for two choirs, at p. 122, written with great clearness and harmonical accuracy. After which a fugue in eight parts, *concertata e ricercata* with different and more rigid ways of treating the subject in the first and second chorus. Then another fugue in eight parts on four subjects, which are reversed. P. 127. Introduction in canon to canto fermo, and the canto fermo in canon, with the answer in the 4th above, with the two other parts likewise in the 4th above. P. 139. Canto fermo in canon a 4, with a moving organ-bass. P. 134.

Canto fermo *concertato*, *in due maniere*, or two ways.

Antifona a 5 *concertata*. P. 141. The same canto fermo, *concertato* d 5. Then follows, p. 143, a psalm in five parts, which the author composed in 1745, when a candidate for the place of *mæstro di cappella* in the chapel royal at Naples.

P. 145. Canto fermo in the 4th ecclesiastical tone upon which is built a short movement to a psalm, *concertato*, in five parts.

P. 150. Canto fermo in the 7th tone, and in the 8th ecclesiastical tone, *à otto*. P. 153. Canto fermo in the 5th tone, *concertato à otto*, with two organ-basses in canon.

P. 159. Canons in the unison, 2d, 3d, 4th, 5th, 6th, and 7th, which are reversed in two parts, and in *moto contrario*.

Chromatic canon in two parts; in four parts, with the answer in prolation, or notes of double value. After which nine canons in three parts. Then canon upon canon, in four parts, all' *ottava*, *per moto contrario*, p. 168. Ditto with a moving bass, p. 170. Another, all' *ottava*, with a similar bass. Canons in triple time of two parts: in unison, all' *ottava*, in *moto contrario*, p. 175. Then *canone chiuso*, or a close canon, written not in score, but on one staff, with signs or numbers to indicate when the several parts come in, p. 176 Then the same canon opened or scored. This is followed by five more mysterious canons on one line, and explained and solved in a score of four lines. Then canon upon canon, with a *coda*, or tailpiece. After which p. 179, et seq. very curious and artificial canons in three, four, five, and six parts. Other canons in ten parts. And, finally, a canon, of which the score occupies fourteen staves, eight for the two choirs, four for the intonation swelled out *à pedale*, in unisons and octaves, and

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two for organ-basses, in perpetual imitation, bar for bar.

Upon the whole, these are not only the most ample, complete, and best digested rules of counterpoint, without violating the ancient laws of modulation, but the volumes are the most magnificent in size, and engraved on copper plates, in the largest, clearest, and most elegant character, of any musical publication which we have ever seen.

SALINAS, FRANCIS, in *Biography*, a native of Burgos, in Spain, was blind from his infancy, having, as he says, sucked in that calamity with the infected milk of his nurse. His parents, soon perceiving that the study of music might be pursued by him in spite of this misfortune, had him taught very early to sing and play upon the organ. It was by mere accident that he acquired any knowledge in the learned languages; for while he was a boy, a young woman, celebrated for her knowledge in the Latin tongue, and who was going to take the veil, having a great desire to learn to play on the organ, came to his father's house, and, in return for the lessons which she received from Salinas in music, taught him Latin. After this, he was so eager to pursue the study of literature, that he prevailed on his parents to send him to Salamanca, where, during some years, he applied himself closely to the study of the Greek language, philosophy, and the arts in general. Dr. Smith, who seems never to have seen Salinas's treatise on music, though he quotes it, says, that "after his return into Spain, he applied himself to the Latin and Greek languages, and caused all the ancient musicians to be read to him, &c."

(*Harmonics*, p. 50, 1st edit.) It is not, perhaps, of much consequence, whether Salinas studied the learned languages in youth or age; but inaccurate assertions on one subject throw doubts upon others. Salinas, unable to support himself longer in that university, was introduced in the king's palace to Peter Sarmentus, archbishop of Compostella, who received and treated him very kindly, and who being soon after created a cardinal, carried Salinas with him to Rome. Here he had not only an opportunity of conversing with the learned, but of consulting ancient manuscripts, particularly those on music, in the Greek language, which have been since collected and published by Meibomius and Dr Willis. (*Aniiq Mus. Auct. septem*, Amst. 1562. Claud.

Ptol. Harm et Man. Bryennii, Lond. 1699.) In these studies he spent thirty years; when the death of his patrons, cardinal Carpetisis, cardinal Burgos, and the viceroy of Naples, by whom, he says, (in *Præf.*) he was more beloved than enriched, determined him to return to Spain, and pass the remainder of his days in humble obscurity: but, on his arrival at Salamanca, he was appointed public professor of music, and read lectures in that university both on the theory and practice of the art. However, by his long study of Boethius, as well as the ancient Greek theorists, his doctrines seem to have been chiefly speculative, and confined to calculations of ratios, divisions of the monochord, systems of temperament, and the musical pedantry of the times, without bestowing a thought upon harmony, modulation, or even melody; except such as the ecclesiastical modes and species of octave supplied.

However the treatise upon music written by Salinas is not only scarce, but, on many accounts, valuable; as it is written with clearness by a practical musician, who satisfactorily explains several parts of ancient music, which, though of little use to the modern, will at least gratify the curious; and though he treats of sects and subtilties, concerning which the present students, either in the theory or practice of the art, are not much interested; yet as the curiosity of some inquirers is boundless, and as the doctrines now exploded or contemned are here collected into a point, those who fancy they can be amused or instructed by the perusal of such discussions, will think themselves in possession of a great literary treasure, when they are so fortunate as to find this work, which has for title,

"Francisci Salinas Burgensis, abbatis Sancti Pancratii de Rocca Scalegna in regno Neapolitano, et in academia Salmanticensi Musics professoris, de Musica libri septem, in quibus ejus doctrinæ ventas tarn quæ ad Harmoniam. quam quæ ad Rhythmum pertinet, juxta sensus ac rationis indicium ostenditur, et demonstrator. Salamanticæ, 1577."

The first book, containing twenty-eight chapters, is merely speculative, treating of nothing but the different methods of calculating the ratios of sound; and of arithmetical, geometrical, and harmonical proportion. Second, definitions of sound, intervals, concords perfect and imperfect, and discords;

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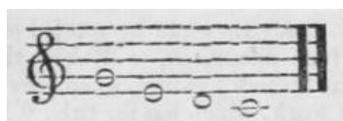
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greater and less tone and semitone, the diesis, apotome, limma, and comma; twenty-nine chapters: in one of which he takes up the gauntlet in defence of the 4th being a concord, which practical musicians had then but lately began to rank among discords. Salinas says, that he had with pleasure often heard it used in the Greek church at Naples; and that the prince of all contrapuntists, Josquin des Pres, in the beginning of the verse *resurrexit*, of two parts only, in his mass *sur l'Homme Armè*, in the 6th tone, has used it naked and unaccompanied by any other interval, which he would not have done, if he had regarded it as a discord. Third, treats of the three genera, diatonic, chromatic, and enharmonic, such as were used by the ancients; for the moderns have no chromatic strictly ancient, nor enharmonic of any kind. Dr. Pepusch has asserted, in his letter to M. de Moivre, that Salinas had discovered the true *enharmonic* genus of the ancients. How much is it to be lamented that neither Salinas nor Dr. Pepusch has obliged the longing world with enharmonic compositions in counterpoint, to confirm their converts in the faith, and not only renovate, but extend the use of this long lost genus! As it is, the discovery of Salinas, and positive assertion of Dr. Pepusch, remain, to vulgar ears, as useless, and as much matters of faith, as the music of the spheres. Salinas says nothing of the major or minor modes or keys in present use, which are more the business of a modern musician than the chromatic or enharmonic of the ancient Greeks and Romans. It is in this book that this author has incurred the displeasure of the abbé Roussier, by treating of the different methods of correcting false consonances and intervals by *temperament*. (*Essai sur la Musique*, tom. iii. p. 366.) Temperament was probably not a thing of choice with Zarlino or Salinas; but an expedient to obviate the greater imperfections which would accrue to harmony by partial perfection (all that can be attained), on fixed instruments. Fourth, chiefly treats of the different species of diapason or octave; of the hexachords, said to have been invented by Guido, and of their correspondence and connexion with the tetracords of the Greeks. Of the ancient modes or tones of Aristoxenus and Ptolemy, of the doctrines of Pythagoras, Aristoxenus, and Boethius; all which he freely censures. The participation or equal division of semitones by Aristoxenus, defended. The

doctrines of Didymus, Ptolemy, Bryennius; and of the more modern theorists, Faber, Franchinus, Glareanus, Fogliano, and Zarlino; thirty-three chapters: in the last of which there is an encomium upon Zarlino, and an epitome of his writings.

The fifth, sixth, and seventh books chiefly concern rhythm, and the feet of ancient Greek and Roman verses; these he has expressed in musical notes; and though he uses only two kinds, the semibreve and minim, for the long and short syllables, the variety of measure arising from this mixture is wonderful! These four sounds only



affording thirty-four different mutations of measure, in the arrangement of long and short notes and syllables. Salinas seems of opinion, that the ancients had no music strictly instrumental; but that all melody was originally derived from the different order of syllables in versification, and had been first set to words, before it was played by instruments; and this was the opinion of the late Rousseau. (*Dict. Mus. art. Musique*. Edit. 8vo. p. 309.) Even for the movement and measures of dance tunes, such as the pavan and passamezzo, he finds corresponding Latin and Spanish verses; and the most curious parts of these last chapters to us are the little fragments of old Spanish melody, which belong to his specimens of versification. Some of them are very graceful and pleasing, particularly those in triple time, which resemble the Neapolitan measures more than any other in present use. The reader may consult Dr. Burney's *General History of Music*, vol. in. pp. 294, 295, for characteristic fragments of several kinds of Latin and Spanish metre, in notation.

Salinas is said to have been an admirable performer on the organ; an instrument which seems peculiarly happy in its construction for the display of great musical talents, after the privation of sight: for not only Salinas, but Francesco Cieco, the first great organist upon record; Pothoff, the late excellent organist at Amsterdam; and our own Stanley, who delighted the lovers of that instrument more than fifty years, seem, with respect to their

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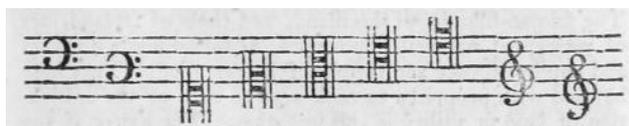
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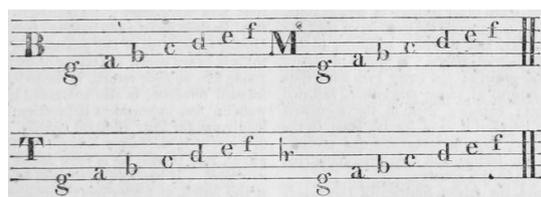
performance, rather to have gained than lost by this calamity. Milton, we are told, could amuse himself, and Handel, we know, had the power of delighting others, upon this instrument, after total blindness, though it came on late in life.

Salinas died in 1590, at 77 years of age.

SALMON, THOMAS, in *Biography*, author of "An Essay to the Advancement of Music, by casting away the Perplexity of different Clefs; and uniting all Sorts of Music, Lute. Viols, Violins, Organ, Harpsichord, Voice, Sec. in one universal Character, by Thomas Salmon, A.M. of Trinity College, Oxford," London, 1672 This book is well written, and, though very illiberally treated by Lock, Playford, and some other professors, contains nothing that is either absurd or impracticable; nor could we discover any solid objection to its doctrines being adopted, besides the effect it would have upon old music, by soon rendering it unintelligible. At present the tenor clef alone is thought an insuperable difficulty in our country, by dilettanti performers on the harpsichord; but if Salmon's simple and easy musical alphabet were chiefly in use, the bass clef would likewise be soon rendered as obsolete and difficult as the tenor; so that two parts or clefs out of three, in present use, would become unintelligible. The author's plan was simply this: instead of the eight or nine clefs that were then in use, as,



to express the whole scale of sounds on the five lines and spaces in this simple manner:



G in every part of the scale being on the first line, *a* on the first space, *b* on the second line, &c. the letters preceding each septenary implying bass, mean, treble, supreme.

This innocent and ingenious proposal was treated by Lock, in a pamphlet entitled "Observations on a late Book called an Essay, &c." not only with contempt, but obloquy and unbridled abuse. There is a portrait of Lock in the music-school at Oxford, by the countenance of which, without Lavater's assistance, or adverting to his treatment of Salmon, and the asperity of his other writings we are impressed with more than a suspicion of his ungentleness and want of urbanity. Several French writers on music have done Salmon the honour of approving his plan so far as to wish to make it their own, and to pass for its inventors. And though the plan for abolishing the clef has been criticised by subsequent French writers, the plagiarists seem never to have been detected. Indeed the French have frequently disputed among themselves the invention. And so late as January 1766, a proposal was published in the *Journal de Paris*, for adopting the single clef as a new discovery.

SANDONI, PIETRO GIUSEPPE, in *Biography*, a good composer of the Bologna school. In 1709 he set Apostolo Zeno's *Artaxerxes*, which was performed with applause at Verona. He was so powerful a composer on the harpsichord, that he was compared to Handel. He was husband to the celebrated opera singer Cuzzoni, by some thought the finest singer that ever existed. Laborde. See CUZZONI.

SANTARELLI, GIUSEPPE, in *Biography*, cavaliere, cappellano di Malta, and maestro di cappella, to the pope in 1770. In his youth he had been an opera singer of the first class; but after his admission into the papal chapel, he had rendered himself not only a profound contrapuntist, but deeply read in the history of his art, and had employed many years in compiling the following curious work: "Delia Musica del Santuario, e della Disciplina de' suoi Cantori;" or, "A Treatise on the Music of the Pontifical Chapel, and the Discipline of its Singers."

This work, divided into centuries from the time of our Saviour, as fecolo primo, sec. 2do. sec. terso, &c. gives authorities for all its assertions throughout, from ecclesiastical history.

The first volume was printed in 1764, but never published; the MS. of the second was in great forwardness in 1770; and seemed to supply all the deficiencies of another curious work on the same

subject, published in 1711, entitled "Osservazioni per ben regolare il Coro della Capella Pontificia;" or, "Rules for conducting the Choir of the Pope's Chapel," by Andrea Adami. But the historical part of this book beginning only at the year 1400, and ending in 1711, wants such a complete work as that of Santarelli, which begins with the first ages of the church, and continues to the middle of the last century, for the gratification of such curious lovers of church music as wish to trace it from its source.

It seems as if the worthy Santarelli had been prevented from publishing his first volume, and more vigorously prosecuting the second, by the want of patronage. Since the establishing the musical drama in every city of Italy, secular music has been so much more cultivated and respected than sacred, that there is an indifference, even among the cardinals and heads of the church, about the history and progress or present state of ecclesiastical music, that chills the zeal of its few remaining admirers, as well as of professors qualified to describe its former, or improve its present state.

This excellent professor, and accomplished and polished character, had published, so early as the year 1761, a short tract, entitled "Informazione del cantor Giuseppe Santarelli," chaplain of honour to cardinal Alessandro Albani, in answer to a note from his eminence, requiring a sketch of the origin of the papal chapel establishment, the number of singers, ordinary and extraordinary, with the various changes at different periods of time, and an account of the abuses, relaxations of discipline, and disagreements among the singers; in order that if he (the cardinal) should be called upon, as præfect of the said chapel, to reform the college, he might be prepared for the work. This tract, which contains much curious information on the subject, seems to have been the germ of sig. Santarelli's larger work, and in the second volume of the prince abbot of St. Blasius's History of Sacred Music, from the first ages of the church, to the present time (1774), there is a letter from Santarelli on the subject of *modern* church music, *à grand orchestra*, in answer to a letter from the learned abbot, inquiring who were the composers then living, whose choral productions were most worthy of admission, for their gravity and dignity, into the sacred service; when the papal

mæstro di cappella most judiciously mentioned, with great respect and preference, as models worthy of imitation, Hasse, Jomelli, and Perez; all then supposed by Santarelli to be living.

SARTI, GIUSEPPE, in *Biography*, a sweet, tender, and graceful composer, born at Fænza in 1730. In 1756 he went to Copenhagen as mæstro di cappella to the young king of Denmark, for whose theatre he composed an opera, which had no great success. In his way back to Italy he came through England, and published six sonatas for the harpsichord. In 1769 he went to Venice, where he was appointed master of the conservatorio of La Pietà, and composed an opera, which was in such favour, that it was said to be celestial music of the other world, "musica dell' altro mondo." He next composed for Milan four operas, in which Marchesi sung, and which had all very uncommon success. In 1782 he was appointed mæstro di cappella to the Duomo in that city. His opera of "Giulio Sabino" was sung at the same time by Marchesi at Milan, and by Pacchieretta at Venice. In 1784 it was brought on the stage at Vienna, after it had been performed at all the principal theatres of Italy during two years. His harmony was sweet and simple, and his melody truly vocal.

At the end of 1784 he again steered northward, having been engaged in the service of the empress of Russia for three years. In 1785 he established a concert spirituel at Petersburg, for which he composed, in the choral style, a psalm in the Russian language, which was performed by 66 voices and 100 instruments, among which there were wind instruments of every kind. In 1788 he composed a Te Deum for the victory over the Turks at Ockzakow. He was appointed director, the same year, of a conservatorio, for the establishment of which the empress expended 3500 rubles, and allowed 1500 in annual salaries and other incidental expenses: and in order to engage Sarti to remain in Russia, her imperial majesty gave him an estate, with woods and seats upon it of considerable value. And he spent the chief part of his remaining days in cultivating his lands more than music. His opera of "Armida," in 1786, had pleased the empress so much, that she gave him a golden vase or bowl, and a ring of great value. In 1790, at 60 years of age, he died in his way back to his own country for the recovery of his health, which had been much

impaired by the severity of the climate. We shall give a list of his principal works for the use of curious collectors, as they are well worth seeking, being composed in so elegant, natural, and pleasing a style, as is not likely to be soon out of fashion.

For the church, 1. A miserere, accompanied only by a tenor and violoncello in solo parts, and ripieno violini in the choruses. 2. A motet, confitebor tibi, à 6. Soprano and contralto in the solo verses. 3. A *gloria*, in nine parts, for the Russian or Greek church.

For the theatre, twenty-six operas. See their names in Gerber, t. ii. p. 390.

Chamber music printed. Symphonies in nine parts at Leipsig, 1758. Three sonatas for the harpsichord, with a flute accompaniment, Amsterdam. Three sonatas, in London, 1769. Giulio Sabino characteristics, Vienna, 1787.

SARTORIO, Antonio, a Venetian mæstro di cappella of St. Marc's cathedral. He was long in the service of the court of Brunswick, and regarded as an excellent master. His compositions for that court are numerous, as are those for the theatres of Italy, and for the chapel of St. Marc. Between the years 1652 and 1681, he produced ten operas, chiefly for Venice.

SAVAGE, [WILLIAM] a vocal performer and singing-master of some eminence in London. He was brought up in the King's chapel, and his treble voice was so good, that he performed in some of Handel's operas and oratorios under the title of *the boy*. When his voice broke, it descended into a powerful, and not unpleasant, bass; and in this voice he performed for Handel in some of his early oratorios.

When he ceased to sing in public, he became a singing-master : and having in his boyish days frequently heard Italian singers at the Opera, he had imbibed some of their taste and manner, which brought him into vogue as a vocal instructor, particularly in the city, where he was appointed master of the boys in St. Paul's cathedral. He was a vain, pompous man, and felt and made others feel his importance. He taught Vernon to sing the fairy's songs in the pantomime of queen Mab, in 1750; and happening to call on him one morning while he was dressing, we found that he had three boys to wait upon him while he was washing his hands : one to bring in and hold the ewer, one to present him the

wash-bail, and a third to hold the towel. He was the first English music master who kept his carriage. No master had then more than two guineas a month; but servants' wages, house-keeping, and house-rent, were in proportion. Savage, who died in 1789, outlived fashion so much, as to walk on foot during the last years of his life.

SAVOI, GASPARO, in *Biography*, a second singer in our Italian opera, under the regency of Messrs. Vincent and Gordon, in 1765. Savoi had a very fine contralto voice, but was too idle to make the most of it by application and study. He was a more ingenious and accomplished virtuoso in cookery than music ; and would gladly have dressed any one's dinner, on condition that he should be allowed to partake of it. Giardini had a very good portrait of him, painted by Gainsborough, with a music-paper in his hand ; and on asking Bartolozzi if he did not think it a good portrait ? " Yes," he answered, and I'll tell you what he is saying in contemplating that music-paper in his hand: this is one dam arda song, and I never shall sing it in all a mine life.' His voice, however, was so rich, sweet, and powerful, that though he had no shake, and his execution was heavy and inarticulate, he was heard with pleasure. He had in Vinto's *Sofonisba*, in Piccini's *Buonafigliuola*, and in some of Sacchini's operas, easy airs, that displayed his fine voice, and so concealed his defects, that in singing them, he was always much and justly applauded.

SCARLATTI, ALESSANDRO, II CAVALIERE, in *Biography*, born at Naples in 1650, but studied at Rome under Carissimi. He was, however, the founder and support of the Neapolitan school of counterpoint. The first dramatic composition of this elegant, profound, and original composer, was "L'Onesta negl' Amore," 1680. This great master has many titles to a durable fame, not only for his numerous operas and exquisite cantatas, which are still so much sought by the curious, as, during his life, they were by the public at large, but for establishing the fame of the Neapolitan school of counterpoint, which has since been so fertile in great musicians, among whom his admirable son, Domenico Scarlatti, and his elegant scholar, Adolfo Hasse, detto il Sassone, are distinguished by all the lovers of music, who are able to separate original genius from froth and bombast, and taste, propriety,

and exquisite sensibility, from noise and Gothic barbarism. The early production of Scarlatti was performed in the palace of Christina, queen of Sweden, who, after her abdication in 1654, had chosen Rome for the place of her residence, where she died 1688.

We found in the archives of la Chiesa Nuova at Rome, a manuscript oratorio, composed by Alessandro Scarlatti, to which there is an admirable overture, in a style totally different from that of Lulli, which, at this time, was the general model for all Europe. The modulation and expression of the recitatives, many of which are accompanied with interstitial symphonies, are admirable, and such as might be expected from a man of his original, bold, and cultivated genius, who always disdained insipidity, and the common passages of the times. The airs are almost all pathetic, as the subject required, and richly accompanied.

He was the most voluminous and most original composer of cantatas that has ever existed in any country to which our inquiries have extended: indeed this master's genius was truly creative; and we find part of his property among the stolen goods of all the best composers of the first forty or fifty years of the last century. Of this fertile musician's cantatas we were so fortunate, when at Rome, as to purchase an original manuscript, containing thirty-five in his own hand-writing, that were chiefly composed at Tivoli, during a visit to Andrea Adami, *mæstro di cappella* to the pope, and author of "Osservazioni per ben regolare il Coro de i Cantori della Cap. Pontif." published at Rome, 1711. Each of these cantatas is dated; by which we learn that he frequently produced one every day for several days together, and that the whole number was composed between the month of October, 1704, and March, 1705.

The violoncello or viol di gamba parts of many of his cantatas were so excellent, that whoever was able to do them justice was thought a supernatural being. Geminiani used to relate, that Franceschelli, a celebrated performer on the violoncello at the beginning of the last century, accompanied one of these cantatas at Rome so admirably, while Scarlatti was at the harpsichord, that the company, being good Catholics, and living in a country where miraculous powers have not yet ceased, were firmly

persuaded it was not Franceschelli who had played the violoncello, but an angel that had descended and assumed his shape.

Durante, his disciple, after his decease, formed several of his cantatas into duets of the most learned, expressive, and curious kind, which the greatest masters now living continue to study and teach to their favourite and most accomplished scholars.

Of more than three thousand cantatas, which Alessandro Scarlatti composed, and of which he was himself author of the words to a great number, none have ever, to our knowledge, been printed, except one book mentioned by Walther, that was published at Amsterdam, under the title of "Cantate a una e due Voci;" nor of his other vocal productions, except a book of "Motetti a una, due, tre, e quattro Voci con Violini," printed likewise at Amsterdam: but these are now become more scarce than manuscripts.

There is a madrigal of the elder Scarlatti's composition for four sopranos, and a contralto for base, inserted in the second part of Padre Martini's "Saggio di Contrappunto," which surpasses in art and ingenuity all the compositions of that kind which we have seen. The expression of the words and passages of imitation are still elegant and new.

The opera of "Pyrrhus and Demetrius," performed at our lyric theatre in 1708, the first in which Nicolini sung in England, was composed by Alessandro Scarlatti; and six concertos for the church were printed in London, by Benjamin Cook, in New-street, Covent-Garden, early in the last century: but when they were composed, it is not easy to discover. They were too grave, perhaps, for secular use; but the fugues, harmony, and modulation, are very fine. He composed 109 operas, besides masses and oratorios; and it was the opinion of Hasse and Jomelli, that his compositions for the church, though but little known, were the best of his productions, and perhaps the best of the kind. He was the first who accompanied recitative with two violins and a tenor, besides the violoncello and harpsichord; but the interstitial symphonies, or ritornelli, in scenes of great interest, were first introduced by Rinaldo di Capua.

He continued writing for the stage to the last year of his life. In 1707, "Il Trionfo della Liberta," for Venice; 1712, "Ciro," for Rome; 1713, "Mitridate Eupatore," for Reggio; 1716, "Carlo Re d'Allemagna,"

for Naples; 1718, "Telemaco," for Rome; 1720, "Turno Aricino," for Rome; and in 1724, "Marco Attilio Regolo," for Bologna.

He died at Rome the latter end of 1725. He was appointed *mæstro di capella*, and knighted, by Christina, queen of Sweden. One of his sons, whom we found out at Rome, but in great indigence, observing that we were very curious concerning his father and brother Domenico, gave us the patent of his father's knighthood.

SCARLATTI, DOMENICO, son of the Cavaliero Alessandro, the most illustrious, original, fanciful, and powerful performer on the harpsichord in Europe, during the early part of the last century. After studying some time with his father at Naples, he was placed under Gasparini at Rome; and after composing several successful operas for that city, his fame as a harpsichord-player having extended to Lisbon, he was invited thither to instruct the infanta; with whom, when that princess was married to the prince of Asturias, he went into Spain, where he continued in great favour during the rest of his life. His two first books of Lessons were composed for his patroness, the princess of Asturias, afterwards queen of Spain, and first printed in large folio at Venice, and dedicated to his royal patroness. Roseingrave was the editor of the English edition, who having met with him in Italy, was enthusiastically attached to him and his works. See ROSEINGRAVE.

On his return to England, he brought over his opera of "Narcissus," had it executed at the Opera-house, and conducted the performance.

The Lessons of M. Scarlatti were in a style so new and brilliant, that no great or promising player acquired notice of the public so effectually by the performance of any other music. Kelway kept them in constant practice; Worgan played no other music, except his own. In short, every one played, or tried to play, Scarlatti's.

From sir Benjamin Keene and M. l'Augier, the imperial physician at Vienna, we obtained much information concerning Scarlatti and Farinelli, during their residence in Spain. M. l'Augier, an excellent judge of every species of music, was intimately acquainted with Scarlatti, who, at 73, composed expressly for him a great number of harpsichord lessons, among which there were

several slow movements, of which kind there was not one in the two volumes published by Roseingrave. They were composed in 1756, when Scarlatti was too corpulent to cross his hands as he used to do; so that these are not so difficult as his more juvenile works, which were composed for the queen of Spain, when infanta of Portugal, and princess of Asturias. Scarlatti frequently told M. l'Augier, that he was sensible he had broke through all the rules of composition in his lessons; but asked if his deviations from these rules offended the ear? and, upon being answered in the negative, he said, that he thought there was scarce any other rule, worth the attention of a man of genius, than that of not displeasing the only sense of which music is the object.

There are many passages in Scarlatti's pieces, in which he imitated the melody of tunes sung by carriers, muleteers, and common people. He used to say, that the music of Alberti, and of several other modern composers, did not in the execution want a harpsichord, as it might be equally well, or perhaps better, expressed by any other instrument; but as nature had given him ten fingers, and as his instrument had employment for them all, he saw no reason why he should not use them. See L'AUGIER.

Farinelli informed us, that Domenico Scarlatti, an agreeable man in society, was so much addicted to play, that he was frequently ruined, and as frequently relieved in his distresses by his royal patroness, the queen of Spain, who was constant in her admiration of his original genius and incomparable talents. He died in 1758, at 76, in very bad circumstances, leaving a wife and two daughters totally unprovided of a subsistence; but the queen extended her liberality to the family of her old master, and settled a pension upon them, nearly equal to Scarlatti's own court appointment. He had been knighted in Portugal before he went to Spain, where he was always in great favour with Ferdinand VI.

SCARLATTI, GIUSEPPE, grandson of Alessandro Scarlatti, born at Naples in 1718, and brought up to music. He went at an early age to Vienna, where he gained a great name by his compositions for the theatre, as well as for the harpsichord. He died in that city in 1776. His works are distinguished by a light and pleasing style, peculiar to the Scarlatti

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family. He set, in 1747, "Pompein Armenia;" in 1752, "Adriano in Siria;" in 1754, "Ezio;" and for Venice, the same year, "L'Effetti della gran Madre Natura;" in 1756, "De Gustibus non est disputandum;" for the same place, and in the same year, "Chitutto abbraccia nulla Stringe;" in 1757, "Il Mercato di Malmantile," which was much applauded; same year, "L'Isola disabitata," for Vienna; "Icipile;" "Narciso;" in 1759, "La Serva scaltra;" and in 1760, "La Clemenza-di Tito."

SCHEIBEN, Adolphus, chapel-master to the king of Denmark, who, in 1737, began a periodical work called **Der Critische Musicus**, or the *Critical Musician*, which he continued to the year 1741. This work, which was collected into one thick volume in octavo, 1745, and printed at Leipsic, contains much musical criticism, as well as many characters and anecdotes of the great musicians who had then distinguished themselves throughout Europe.

SCHINDLERIN, *The*, in *Biography*, a female opera singer, engaged as first woman in 1774, when Rauzzini was first man. They had performed together at Venice previous to her arrival in England. She was a native of Germany, young, and generally thought handsome, She was engaged at Rauzzini's recommendation. Her figure on the stage was elegant and graceful, and she was a good actress. Off the stage, however, she was coquettish, silly, and insipid. Her voice was a thread, for the weakness of which there was neither taste nor knowledge to compensate. Indeed she always appeared on the stage, what she really was *off* it, Rauzzini's scholar; and she was so inferior, to him in voice and incomplete abilities, that he thought it necessary to lower himself to her level, in order to make her appear to more advantage. It is injudicious and dangerous to consult to refer either the first man or the first woman, of an opera, about the performers they are to contend with for fame, Millico wished to sing with no better performer than his young and intimate scholar, the Carrara. Gabrielli made it a condition of her coming to England, that Manzoletto should be the first man; and Rauzzini made several ingenious manœuvres to have the Schindlerin for his partner a second season. Singers of nearly equal abilities, though of different kinds, regard one another with horror; reciprocally

imagining that all the applause gained by their colleague is at their own expense.

SCHOBERT, —, in *Biography*, a native of Strasburg, and a musician who well deserves a niche among the instrumental composers and performers of the first class; his pieces for the harpsichord having been for many years the delight of all those who could play or hear them played. His first works were published at Strasburg about 1764; soon after which period he went to Paris, and was engaged in the services of the prince de Conti, who always retained a very select band, which in Germany would be called a chapel.

About the year 1771, he and his whole family, except one child that was out at nurse with a friend, and a physician who dined with him, were poisoned by eating de faux champignons, or funguses commonly called toad stools, taking them for mushrooms.

In 1766 we were the first who brought his compositions to England, when they had a run of favour of more than twenty years.

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SCOTT, GEORGE LEWIS. This learned and accomplished man was not only an able mathematician, but an excellent musician. He was an intimate friend of Dr. Pepusch, and assisted him in drawing up his paper for the Royal Society, on the genera and systems of the ancient Greek music; and whatever articles he furnished to the Supplement of Chamber's Dictionary, concerning harmonics or the ratio of sounds, may be depended on. Mr. Scott was a performer on the harpsichord, and very fond of music; but always calculating, during his own performance and that of others, as to the legality of modulation And we well remember his being much disturbed at the unrelative succession of chords, in the opening of Pergolesi's "Stabat Mater," at the second bar, where that most pleasing author surprises the ear, as well as the eye and intellect, in modulating from F minor to E, major. De Moivre, who had no taste or feeling for music, used to calculate ratios for the ingenious and worthy-organist of the Charter-house, and laugh at him for his Greek and mathematical pretensions; but Scott, the sub-precentor of his present majesty, was in

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earnest, and wished to make discoveries in Greek music, as much as Pepusch. For though attached to old masters of eminence, as well as the Carthusian *mæstro di cappella*, he enjoyed the productions of the modems extremely, when he could discover in them either genius or science.

As we had the honour to be personally acquainted with him, we are sure that the elaborate article *Temperament*, in music, in the additional volume to Chamber's Dictionary, was drawn up by the late learned and scientific Mr Scott, who was one of the very few theorists that ever paid the least regard to practice, or who seemed to recollect that the ear had any thing to do with harmonics.

SCOTTI, TERESA, in *Biography*, the first woman in the operas of 1764 and 1765, in which Mansoli sung. The Scotti, with an elegant figure, a beautiful face, and a feeble voice, sung in a very good taste; and though in want of power, she possessed great flexibility and expression.

SEDAINE, MICHEL JEAN, in *Biography*, a French dramatic writer, was born at Paris in 17:19. His father, an architect, having left his family entirely destitute, the subject of this article was obliged to work as a common mason, to maintain his mother and two younger brothers. By his laudable industry he became a master mason, but his fondness for the theatre having led him to make some attempts at dramatic composition, which were attended with a considerable portion of success, he was, in 1754, engaged by Monet, director of the comicopera, to devote himself to the service of the stage. His talents were so well exerted, that he brought full audiences to that theatre, which had, before his time, been nearly deserted, and he passed many years in this employment, generally beloved and esteemed by the literary characters of the time. He died in the year 1797, in the 78th year of his age. Sedaine was the author of a great number of pieces, chiefly of the light kind and accompanied by music. Some of them were eminently successful: the "Le Deserteur" was represented one hundred times. He had a perfect knowledge of stage effect: his dialogue was easy and-natural, though extremely incorrect; hence his works were more adapted lo the stage than to the closet.

SENAILLEÉ, JOHN BAPTISTE, in *Biography*, a French musician, born about 1688. He was a great

performer on the violin for his time. Having travelled into Italy, the manager of the Opera at Modena engaged him to perform in his orchestra, and did him the honour to prepare for his reception a seat more elevated than what was allowed to the rest of the band. The duke desired tiim to play some solos between the acts of the opera, and he obeyed his serene highness, to the great joy of the whole audience. He has left five books of solos, which had great reputation, till those of Le Claire appeared; which are now as little known as those of Senaillée, though infinitely superior to them. What a fluctuating art is music, and how transient the fame of its professors! since we may be certain, that the works of him who now enjoys the highest reputation, will be for ever plunged into oblivion, at the latest, in a period of 25 years; or appear as ridiculous to our children, as our ancient music now does to us!

SERRA, PAOLO, in *Biography*, author of an elaborate treatise on solmisation, published at Rome in 1768, small, folio, entitled "Introduzione Armonica Sopra la nuova serie de' Suoni modulati oggidi, e modo di rettamente, e piu facilmente intuonarla;" or, "Harmonical Introduction to a new series of modulated sounds, and a method for accurately, and with greater facility, learning to name and produce them with the voice."

The author begins, cap. 1, with the origin of music, its utility, and the different modes of naming the notes in singing. After endeavouring to rob Guido of the invention of the hexachords and solmisation, and condemning its use, he proposes a new method of naming the notes in learning to sing; assigning a specific name to every sound in the scale ending with the vowels A, E, I; as ca for a flat note, ce for a natural note, and ci for a sharp note; beginning each sound with the letters now in use in the Septenary, by which means the student is disembarassed from all mutations, and every sound in the scale has a specific and invariable name appropriated to it.

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This method had the approbation of several of the best masters in Rome, who have signed a certificate of its effect upon the studies of a young singer of the name of Benedetti, who was rendered capable by it, in less than a year, of singing at sight any vocal music that was put before him, even without accompaniment. Benedetti has since sung the first man's part in the operas of several of the principal cities of Italy; and, perhaps, his genius may be such, as would have enabled him to have done the same by any other method, with equal study and practice. Instrumental performers, at present, are not plagued with the ancient names of the notes, and mutations, but learn them by the simple letters of the alphabet; and yet we have never heard of one that has been able to play at sight in a year's time.

Upon the whole, the Alphabetic names of the notes seem the most simple and useful for every purpose but that of exercising the voice, which is best done by the vowels; and it may be said, that to *syllabize* in quick passages is little more than to speak, but to *vocallize* is to sing. However, we were told by a scholar of the famous Durante, that while, he was in the conservatory of St. Onofrio, at Naples, when the boys used to be tormenting themselves about the mutations, and the names of notes in transposed keys, with double flats and sharps, Durante cried out, "Queste note intonatele, chiamatele poi anche diavole se volete, ma intonatele." Meaning, that if they did but hit the intervals right, and in tune, he did not care what they were called. And perhaps, what Pope says of different forms of government, may be more justly applied so these several methods of singing.

"Whate'er is best administer'd is best."

As, in the use of any of them, whoever has the best master, and seconds his instructions with the

greatest degree of intelligence and industry, will be the most likely to succeed. And when we recollect the great abilities and enchanting powers of many singers of past times who have been obligated to articulate every note of their solfeggi in the most rapid movements, we may apply to the new systems what M. Rousseau said with respect to his own: "That the public has done very wisely to reject them, and to send their authors to the land of vain speculations." For innovators will always find, that a bad method already known, will be preferred to a good method that is to learn.

SHAKESPEARE, WILLIAM, Playwright

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Shakespeare was fond of music, and not wholly ignorant of the art. He not only frequently introduces *masques for music* in his plays, but singing in almost all his fourteen comedies; and even in most of his tragedies, where this wonderful and exquisite dramatist has manifested the same predilection for music as poetry.

In the "Tempest" the use that he has made of it is admirable, as well as the description of its effects. Act i. sc. 5. Ariel, invisible, playing and singing to Ferdinand, says,

"Where should this music be, i'th'air or earth"?  
It sounds no more: and sure it waits upon  
Some god o'th' island."

And afterwards:

"This is no mortal business, nor no sound  
That the earth owns: I hear it now above me."

Indeed, the serious part of this most fanciful play is very fortunately calculated for an opera. Shadwell, in the last century, made one of it, in the manner of what were then called operas on our stage. It has been performed of late years more as a musical masque, than opera or play, at Drury-lane, to the music of the late Mr. T. Linley, as it used to be to that of Dr. Arne, and others. The songs in this play, Dr. Wilson, who reset and published two of them, tells us, in his "Court Ayres, or Ballads," published at Oxford, 1660, that "Fullfathom five," and "Where the bee sucks," had been first set by Robert Johnson, a composer contemporary with Shakespeare.

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Act ii.sc. 1. "Enter Ariel playing solemn music."

We never could understand this indication: no music seems to be heard by the characters on the stage, nor do they take any notice of it through the whole scene. Afterwards, when with music and a song he acquaints Gonzalo of the danger he is in, his mission has meaning. "While you here do snoring lie," &c.

Even Caliban talks well about music:

"— — the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt  
not."

Ariel never appears or is employed without music, which is sweetly described, and introduced with perfect propriety. Prospero calls for medicinal music:

"A solemn air, and the best comforter  
To an unsettled fancy, cure thy brains."

"*Midsummer Night's Dream.*"

Act ii. sc. 5. "Come now a *roundel*, and a fairy song." If, as Dr. Gray says, a *roundel* is "a dance in a ring," a *roundelay* was the song and tune to such dance; as *ballad*, from *ballata*, Italian; so *roundelay*, from *rondelet*, old French, *rondeau*, modern.

The ideas and language of fairyism are wonderfully imagined and supported in this play; and the use assigned to music happy and fertile.

Act iv. sc. 1. "Rural music, tongs, &c." Poke rand tongs, marrow-bones and cleavers, salt box, hurdy-gurdy, Sec. are the old national instruments of music on our island.

Queen. "Music, ho! music: such as charmeth sleep."

*Still* music, meaning such soft and gentle music as tranquillizes, soothes, and lulls to sleep.

Act v. sc. 1. In the list of sports ready for the nuptial feast of Theseus, is "the battle with the Centaurs to be song by an Athenian eunuch to the harp." This seems to imply a more ancient practice of castration for the voice than can be found in opera annals.

Speaking of Quince, in the clown's prologue, Hippolita says, "indeed, he hath play'd on his prologue, like a child on a recorder; a sound, but not in government."

Two songs alluded to in the last scene of this play are lost.

Oberon'. "And this ditty after me  
Sing and dance it trippingly."

Queen. "First rehearse this song by tote,  
To each word a warbling note;  
Hand in hand, with fairy grace,  
Will we sing, and bless this place."

"*Two Gentlemen of Verona.*"

Though this comedy furnishes fewer occasions for music than the two preceding dramas, yet musicians are employed in it as well as musical allusions. As Ben Jonson, in his masque of "Cynthia's Revels," speaks of the gamut or syllables of solmisation, *ut, re, mi, fa, sol, la*, which psalm-singers had made well known to his audience; so Shakspeare, in this play, act i. sc..3. introduces all the musical terms then in use: as, a *tune*, a *note*, a *light*, a *heavy tune*, *burden*, *melodious*, to *reach high*, *keep in tune*, *sing out*, *too sharp*, *too fiat*, *concord*, *harsh descant*, *the mean base*, &c.

Act iv. sc. last, there is a laboured description of the powers of poetry and music; Orpheus's lute, *concert*, spelt as now:

"— to their instruments  
Tune a deploring dump"—

or lament (*lamentatione*), sung by a wretched and sorrowing lover in the dumps.

Sc. 2. A serenata, or noturno, is introduced:

"— now must I to her widow,  
And give some evening music to her ear."

Enter Musicians.

"— — now, gentlemen,  
Let's tune, and to it lustily."

Song. "Who is Sylvia? what is she?" &c.

"*Measure for Measure.*"

Though this play has less music in it than the three preceding, yet at the beginning of act iv. a song, from his own *Passionate Pilgrim*: "Take, oh, take those lips away," is sung to Mariana by a boy,

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who is sent away on the arrival of the duke, in the character of a friar; when apologizing for the seeming levity of listening to music she says:

"I cry you mercy, sir, and well could wish  
You had not found me here so musical."

To which the duke answers:

"Tis good; though music oft had such a charm,  
To make bad good; and good provoke to harm."

This is a heavy charge, which it would not have been easy for Shakspeare to substantiate, and does not very well agree with what he says in the "Tempest," of the innoxious efficacy of music. "Sounds and sweet airs, that give delight, and hurt not." Music may be applied to licentious poetry; but the poetry then corrupts the music, not the music the poetry. It has often regulated the movements of lascivious dances; but such airs heard, for the first time, without the song or dance, could convey no impure ideas to an innocent imagination; so that Montesquieu's assertion is still in force: that "music is the only one of all the arts, which does not corrupt the mind."

*"Merchant of Venice."*

Act ii. sc. 1. A flourish of cornets when the Moorish prince comes in.  
Act ii. so. 6. "The vile squeaking of the wry-neck'd fife."  
Act iii. sc. 2. "Let music sound, while he doth make his choice;  
Then, if he lose, he makes a swan-like end.  
Fading in music.  
he may win;  
And what is music then? then music is  
As those dulcet sounds at break of day,  
That creep into the dreaming bridegroom's ear,  
And summon him to marriage."

Music within.

A song while Bassanio examines the caskets:

"Tell me where is fancy bred," &c.

The passages in the fifth act of this interesting play are beautiful, numerous, and celebrated:

"And bring your music forth into the air," &c.  
" – soft stillness and the night  
Become the touches of sweet harmony."

Jessica. "I am never merry when I hear sweet music."

This is the initial of a well-known, and now *proverbial*, eulogium on modulated sound: "The man that has no music in his soul," &c.

*"As you like it."*

Act ii. sc. 1. A song:

"Under the green-wood tree," &c.

Remarks on music by Jacques. Then another song:

"Blow, blow, thou winter's wind."

Music. Song: "What shall we have that kill'd the deer."

Song: "Twas a lover and his lass."

Still music. Song: "Then is there mirth in heav'n."

Another song: "Wedding is great Juno's crown."

*"Love's Labour's lost."*

Act iii. Arnado. "Warble child; make passionate my sense of hearing."

This is a most beautiful and comprehensive request: none of the fine arts can subsist, or give rapture, without *passion*. Hence mediocrity is more intolerable in them than in other inventions. Music without passion is as monotonous as the tolling of a bell.

But no song is printed: though the author tell us there is *singing*. Dr. Johnson says, "here is apparently a song lost."

Music as for a masquerade.

Songs for spring and autumn:

"When daisies pied." – And, "When icicles hang on the wall."

*"Winter's Tale."*

Two nonsensical songs, by the rogue Autolychus:

"When daffodils begin to peere." – "Jog on, jog on, the footpath way."

"He's main musical." This Autolychus is the true ancient minstrel, as described in the old Fabliaux. See Gen. Hist. Mus. vol. ii. p. 208.

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A three-part catch, ready planned by the poet, and another pedlar's song; "Will you buy any tape?"

"*Twelfth Night.*"

Act i. sc. 1. This play opens with a beautiful eulogium on music:

"If music be the food of love, play on," &c.

The use of *Evirati*, in the same manner as at present, seems to have been well known at this time (about 1600). For Viola says:

"I'll serve the duke;  
Thou shalt present me as a eunuch to him,  
It may be worth thy pains, for I can sing,  
And speak to him in many sorts of music,  
That will allow me very worth his service."

And the duke's sensibility to the power of music is disclosed in the first interview, when he says to Viola:

"thy small pipe  
Is as the maiden's organ, shrill and sound,  
And all its semblative—a woman's part.  
I know thy constellation is right apt  
For this affair;"

supposing her to be a eunuch.

Act ii. sc. 3. The clown is asked for a love-song, and sings:

"O mistress mine, where are you roaming?" &c.  
And  
"What is love; 'tis not hereafter," &c.

Ibid. They sing a catch, beginning,

"Hold thy peace."

Sc. 4. Scraps of songs and catches are roared out by sir Toby, sir Andrew, and clown, as "Three merry men we be."—"Tilly, valley, lady!"—"There dwelt a man in Babylon, lady, lady."—"O the twelfth day of December."—"Farewell, dear heart, since I must needs begone."—"His eyes do show his days are almost done."—"Shall I bid him go? what, an' if you do?"—"Shall I bid him go, and spare not? O no, no, no, you dare not." All these, probably, were well known in Shakspeare's time.

Sc. 5. The duke, who is as constant in his passion for music, as for Olivia, says:

"— give me some music now—  
Now, good Cesario, but that piece of song,  
That old and antique song, we heard last night;  
Methought, it did revive my passion much;  
More than light airs, and recollected terms  
Of these most brisk and giddy-paced times:  
how dost thou like this tune?—  
It gives a very echo to the seat  
Where love is thron'd."

Ibid. "— the song we had last night—  
— it is old and plain;  
The spinsters and the knitters in the sun,  
And the free maids that weave their thread with  
bones,  
Do use to chaunt it: it is silly sooth,  
And dallies with the innocence of love,  
I like the old age."

Song: "Come away, come away, death."

Act iv. sc. 4. The clown, as elsewhere, is much addicted to singing. Song, by the clown:

"When that I was a little tiny boy," &c.

serves as an epilogue to this entertaining play.

In "The Taming of the Shrew," no other use is made of music than to introduce minstrels at the wedding, and disguise Hortensio in the character of a man well seen in music, to facilitate his admission to the presence and courtship of Bianca; an expedient, however, which was unsuccessful.

More fragments of old ballads are here quoted than in any other of Shakspeare's plays; though, as Dr. Warburton said, "he seemed to bear the ballad-makers a very particular grudge, and often ridicules them with exquisite humour."

In "The Comedy of Errors," music has no admission or concern.

"*Much ado about Nothing.*"

Music at the masquerade, act ii. sc. 3. And in Benedict's dainty description of such an all-accomplished woman as could ever incline him to wed, he adds to her qualifications, *music*:—"of good discourse, an *excellent musician*, and her hair of what colour it shall please God." Sc. 8.

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Act. ii. sc. 9. The song, "Sigh no more, ladies, sigh no more," is introduced by several reflexions on music, and the affectation of fingers. Baltazar, the musician and servant to Don Pedro, was perhaps thus named from the celebrated Baltazarini, called "De Beaujoyeaux," an Italian performer on the violin, who was in the highest fame and favour at the court of Henry III. of France, 1577. In the last act, sc. 8, the epi-taph and song are beautiful, and well calculated for music.

*"All's Well that ends Well."*

Act i. sc. 5. Flourish of cornets for the king of France's entrance and exit.

Act iii. sc. 8. A tucket afar off. Ibid. A march afar off.

Act v. sc. 3. Sound trumpets.

Historical Plays. *"King John."*

No music but trumpets and the din of war.

*"King Richard II."*

Act i. sc. 4. Military instruments are admirably described:

"— rous'd up with boist'rous untun'd drums,  
And harsh resounding trumpets dreadful bray."

Ibid. Mowbray, duke of Norfolk, on being ordered into banishment, says:

"My native English, now I must forego;  
And now my tongue's use is to me no more,  
Than an unstringed viol, or a harp;  
Or, like a cunning instrument cas'd up,  
Or being open, put into his hands  
That knows no touch to tune the harmony."

Act ii. sc. 1. "the tongues of dying men  
Inforce attention, like deep harmony:  
more are men's ends marked, than their  
lives before;  
The setting sun, and music in the close,  
As the last taste of sweets, its sweetest last"

Ibid. sc. 3. Speaking of John of Gaunt's death:

"--all is said,  
His toigues is not a stringless instrument"

"Henry V." Act i. sc. 2. There is a manifest allusion to the different parts of music.

His tongue is now a stringless instrument."

Act v. sc. 10. Richard, in his prison, says:

"— Music do I hear?  
Ha, ha! keep time: howsow'r sweet music is,  
Where time is broke, and no proportion kept?"

Here he plays on musical terms for several lines. All instruments played with the bow, in Shakspeare's time, were fretted, except violins.

In "The Taming of the Shrew," act ii. sc. 3, he could not resist the temptation of quibbling on the term

"Frets call you them? quoth she: I'll fume with them."

"— then call'd me rascal, fiddler,  
And twangling *Jack*,"

alluding to a famous street musician of the time.

*"First Part of Henry IV."*

Act i. sc. 2. Falstaff says he's as melancholy as the "drone of a Lincolnshire bagpipe."

Act ii. sc. 3. "An I have not ballads made on you all, and sung to filthy tunes, It a cup of sack be my poison."

Act iii. sc. 3. "thy tongue  
Makes Welch: as tweet as ditties' highly  
penn'd,  
Sung by a fairy queen in a summer's bower,  
With raviising division to her lute."

"Second Part of Henry IV."

Induction." — Rumour is a pipe,  
Blown by surmises, jealousies, conjectures;  
And of so easy and so plain a stop,  
That the blunt monster with uncounted heads,  
The still discordant wavering multitude,  
Can play upon it."

We advanced no farther in hunting through the pleasant wilds of Shakspeare; but in dipping accidentally the following passages struck us as worthy of notice.

*Editorial note: The following in brackets is printed out of order coming earlier in the American edition*

["Henry V Act I sc 2 There is a manifest allusion to the different parts of music.

For the government, though *high*, *low* and *lower*

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put into *parts*, doth keep one *consent*  
congreering in a full and natural close,  
like music

In "Othello", act iv. sc. 13 Desdemona says

" My mother had a maid called Barbara;  
She was in love ; and he, the lov'd prov'd mad  
(false)

And did forsake her :she had a song of a *willow*  
An old thing 't was, but expressed her fortune,  
And she died singing it, That song, tonight,  
Will not go from my mind; I have much ado  
Not to go hang my head all o' one side  
And sing it like poor Barbara]

"King Lear," act i. sc. 7. "O, these eclipses portend  
these divisions *fa, sol, la, mi.*"

None of the commentators have hitherto been sufficiently skilled in music to see the meaning of these syllables in solmisation, which imply a series of sounds sonnatural, that ancient musicians prohibited their use." *Mi contra fa est diabolus.*" Shakspeare, however, hows by the context, that he was well acquainted with the property of the musical intervals contained in the, or sharp 4th, which consisting of three tones, the intervention of a semitone, is extremely difficult to sing, and disagreeable when sung, if *mi*, or *fa* is the last note of the phrase or passage.

SHERIDAN, the late *Mrs.*, was daughter of the excellent musician, Mr. Linley, so well known at Bath, by his professional merit as a master, by the beauty and talents of his family, and by his vocal compositions, particularly his *Elegies*. If this were a place to celebrate the beauty and fascinating manners of Mrs. Sheridan, we could dwell upon them as long as on her voice and musical talents; but to these we must confine ourselves. There was a brilliancy, a spirit, and a mellifluous sweetness in the tone of her voice, which instantly penetrated the hearts of her hearers, as much as her angelic looks delighted their eyes. Her shake was perfect, her intonation truth itself, and the agility of her throat equal to any difficulty and rapidity that was pleasing. But in Handel's pathetic songs, in Purcell's "Mad Bess," in the upper part of serious glees, or whatever vocal music had impassioned words to express, she was sure to make them felt by every hearer possessed of intelligence and sensibility.

She knew music so well, that she was sure to do justice to every kind of Italian composition, as much as a foreigner ever did to a language not her own; though the energy and accent given by the natives of Italy, particularly in recitative, is ever comparatively deficient in the best singers of all other countries; as nothing but a long residence, early in life, in a foreign country, can acquire the correct pronunciation of its music, any more than of its language. It was observed by Sacchini, who heard Miss Linley sing at Oxford for the last time, that if she had happened to have been born in Italy, she would have been as much superior to all Italian singers, as she was then to those of her own country.

SHERRINGHAM, in Biography, a composer of songs in parts during the reign of Henry VII. which have been preserved with those of other contemporary composers in the Fairfax MS. the most ancient book of the kind that we have ever been able to discover. See FAIRFAX.

SHIELDS, William, in Biography. Though this musical professor, for the happiness of his acquaintance, still ranks with the living, and we can tell our contemporaries nothing concerning his worth and talents which is not already well known, yet as his name has penetrated into Germany, and has furnished an article in Gerber's Continuation of Walther's Musical Lexicon, we cannot resist confirming the account given of his compositions in that work.

SHORE, JOHN, a famous performer on the trumpet. Matthias Shore, the father of John, and Colley Cibber's wife, was sergeant-trumpet, in which office he was succeeded, first by his brother William Shore, and afterwards by his son John. His daughter, Mrs. Cibber, had been a scholar of Purcell in singing and playing on the harpsichord; in the exercise of which talents at home, her conquest over the heart of Colly Cibber first began. Purcell, from his connexion with the family, and his admiration of John's performance on the trumpet, took every opportunity in his power to employ him in the accompaniment of his songs and other theatric compositions; and this accounts for the frequent use he made of that martial and field instrument, even when the subject of the poetry was pacific. John Shore lived till the year 1753, when he was succeeded as sergeant-trumpet, by that admirable

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performer the late Mr. Valentine Snow, whose exquisite tone and fine shake must be still remembered by many persons still living, who have heard him at Vauxhall, and in Mr. Handel's oratorios.

SHUTTLEWORTH, Obadiah, in *Biography*, organist of St. Michael's church, Cornhill, was elected, on the resignation of Harte, for St. Dione's Back-church, who was succeeded by Burney in 1749. Shuttleworth, soon after his election at St. Michael's, was appointed one of the organists of the Temple church. He was the son of Shuttleworth of Spitalfields, the father of a remarkable musical family, and had acquired a small fortune by teaching the harpsichord, and transcribing the compositions of Corelli, before they were printed in England. He had three sons and a daughter, all good musicians; and had frequent concerts at his house for the amusement of his friends, in which the sons played the violin and tenor, the daughter the harpsichord, and the old gentleman the "viol da gamba. His son Obadiah, particularly, was so admired a performer on the violin, as to be ranked among the first masters of his time. He led the hand at the Swan concert, from its first institution to the time of his death, about the year 1735, when he was succeeded by Festing. His brothers were excellent performers on the violin, and employed in all the city concerts. But Obadiah is almost a single instance of the same musician being equally 'admired for his performance on two different instruments. He was such a favourite player on the Temple organ, that great crowds went thither to hear him of a Sunday evening, when, after service, he frequently played near an hour, giving a movement to each of the solo stops previous to his final fugue on the full organ.

SIGNORELLI, PIETRO NAPOLI, of Naples, author of an excellent critical history of the stage, "*Storia Critica de' Teatri*," 1783. This work is written with great spirit, and, in general, exactitude and genuine information, concerning other theatres, as well as those of Italy; particularly of Spain, where the author had resided twenty years, and with whose literature and dramatic productions he seems perfectly well acquainted. But having given the preference to the dramatic works and performance of the Italians, he provoked a controversy with a Spanish writer, which was not carried on with great

patience or urbanity. Signor Signorelli is likewise author of a work more voluminous and important, entitled "*Vicende della Coltuia nelle due Sicilie*;" or, "*Progress in the Culture of Legislation, Policy, Literature, Commerce, Fine Arts, and Theatrical Exhibitions, in the Two Sicilies*," 5 vols. 8vo. Naples, 1786. This work contains much information of the progress of music at Naples during the two last centuries; but we were disappointed in finding no mention of the Conservatorios, those famous musical seminaries which have produced so many great composers and singers, whose works and performance have not only delighted Naples and the rest of Italy, but all Europe.

SILBERMANN, JOHANN ANDREAS, in *Biography*, the most eminent and renowned organ-builder and maker of keyed-instruments in Germany. He was born at Strasburg in 1712, and the first of a numerous and eminent family of that name, who have inherited his professional abilities and reputation. There is, in Gerber's Continuation of Walther's Musical Lexicon, a list of their several names and works; but old Silbermann was the Father Smith of Germany. His instruments are prized above all others for workmanship and tone. The Bach family have been always partial, not only to Silbermann's organs, but harpsichords and clavichords. When we heard Emanuel Bach perform at Hamburg, it was always on a favourite Silbermann clavichord; piano fortes were not then brought to great perfection any where; but since that time we find that John Henry Silbermann is much celebrated for his piano fortes.

SIMPSON, CHRISTOPHER, an English musician of the seventeenth century, extremely admired for his performance on the viol da gamba, or six-stringed base, and general knowledge of music. The base-viol with six strings, and a fretted finger-board, was in such general favour in his time, that almost all the first musicians of our country, whose names are come down to us, were performers upon it, and composed pieces purposely to shew its powers; but particularly Coperaio. William Lawes, Jenkins, Dr. Colman, Lupo, Mico, and Loosemore.

Simpson, during the last years of the Usurpation, published a treatise on this instrument, entitled "*The Division Violist, or an introduction to the playing upon a Ground*." But this instrument, like

the lute, without which no concert could subsist, was soon after so totally banished, that its form and construction were scarcely known, till the arrival of Abel in England, whose taste, knowledge, and expression upon it were so exquisite, that, instead of renovating its use, they seem to have kept lovers of music at an awful distance from the instrument, and in utter despair of ever approaching such excellence. The instrument itself, however, was so nasal, that this great musician, with all his science and power of hand, could not prevent his most enthusiastic admirers from lamenting that he had not, early in life, applied himself to the violoncello.

But if its general use had continued, or were restored, this book of Simpson, from the universal change of taste and style of every species of music, would be of but little use to a student on that instrument now; when rapid divisions, of no other merit than the difficulty of executing them, have been totally supplanted by vocal expression, learned modulation, and that rich harmony to which the number of its strings is favourable. Rough, but warm encomiastic verses, are prefixed to Simpson's works by Dr. Colman, John Jenkins, Mathew Lock, and others, which only shew with what perishable materials musical fame is built!

A translation of this book into Latin, for the use of foreigners, with the original text on the opposite page, was published by the author in 1665. under the title of *u Chelys Minuritionum; Editio secunda,* thin folio. Besides these, Simpson published, in 1667, "A Compendium of practical Music, in five Parts, containing, 1. The Rudiments of Song. 2. The Principles of Composition. 3. The Use of Discord. 4. The Form of Figurate Descant. 5. The Contrivance of Canon." Whoever expects to learn the whole principles of an art by a single book, or indeed, any number of books, without oral instruction, or great study, practice, and experience, must be disappointed. This compendium, like most others of the kind, more frequently generates new doubts and perplexities, than removes the old. However, something is to be learned from most books; and what a student is unable to find in one, if out of the reach of a master, must be sought in another. Simpson, in his younger days, served in the royal army, raised for Charles I. by Cavendish, duke of Newcastle; he was a Roman Catholic, and

patronized by sir Robert Robert Bolles, of Leicester-Place, with whom he resided during the Interregnum. He seems to have been in close friendship with Jenkins and Lock, as, on all occasions, they reciprocally praise each other.

SIMPSON, REDMOND, an eminent performer on the hautbois. He was a natural son of Dubourg, the famous performer on the violin, and served an apprenticeship to Low, the hautbois player and copyist. Simpson, when out of his time, improved in the performance on his instrument so much, as to be thought, till the arrival of Fischer, superior to all the hautbois players of his time, except T. Vincent, the disciple of Martini. On the death of Richard Vincent, in 1777, first hautbois, during more than thirty years, of Covent Garden playhouse, and of Vauxhall gardens, father of the first husband of Miss Burchell, Simpson was engaged as first hautbois at Covent Garden, and in a few years rendered himself so useful in bringing out musical performances at that theatre, that he was appointed joint manager; and was an active and important personage at the meetings of the musical fund; was one of the assistant directors at the commemoration of Handel, in 1784; had a turn for business; and after ceasing to play in public, he was often useful in stating, calculating, and settling the accounts of the society, to the time of his death, in January 1787. He was buried in the cloister of Westminster Abbey, his funeral being attended by the principal professors in London.

His style never pleased in Germany so much as in England and France. Those of Emanuel Bach's party allowed him to be a man of genius, but spoiled by his affectation of a new and extraordinary style, accusing him of too frequently repeating himself. The truth is, the spirit and fire of his pieces require not only a strong hand, but a harpsichord, to give them all their force and effect. They are too rapid, and have too many notes for clavichords, or piano fortes, which supply the place of harpsichords in Germany. The novelty and merit of Schobert's compositions seem to consist in the introduction of the symphonic, or modern overture style, upon the harpsichord, and with the judicious use of a pedal by light and shade, alternate agitation and tranquillity, imitating the effects of an orchestra. The general use of the piano fortes, for which the present

compositions for keyed-instruments are chiefly written, has more contributed to lesson the favour of Schobert's pieces, than their want of merit.

The character of this musician being drawn up with energy and seeming truth by M. Laborde, we shall subjoin a translation of it, in confirmation of our own opinion as far as we know by his works, without personal acquaintance, or having ever heard him perform.

"Schobert was one of the most astonishing professors on the harpsichord who has ever been heard. He was engaged in the service of the prince of Conti, and extremely beloved by that prince. His manners were as sweet and simple, as his talents were extraordinary. It was necessary to see him perform extempore, to believe that what he did was possible. His written compositions, with and without accompaniments, are charming, and abounding with beautiful melody. His works are still (1780) in the hands of those who cultivate the harpsichord and piano forte.

"The unfortunate Schobert, walking one day with his family and some friends in the fields of St. Gervais, a village in the environs of Paris, he gathered some mushrooms which he imagined to be good; and having dressed them himself, eat of them, as did the rest of his party. But torture soon ensued; and after incredible suffering he died, as did most of his companions. One or two only escaped death, after long suffering." The child at nurse being left an orphan, was educated, and liberally provided for by the father's benevolent and affectionate patron, the good prince of Conti. *Essai sur la Musique.*

SCHÖNER, —, in *biography*, a neat and expressive performer on the violin, whose tone, less powerful than sweet, was, in a room, every thing that could be wished. He was a native of Switzerland, and arrived in England at the latter end of the last century.

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SIRMAN, Mad., in *Biography*, a celebrated performer on the violin, who had her musical education in a conservatorio at Venice. Her maiden name was Maddalena Lombardini. She was a favourite élève of Tartini, and it was for her that he

drew up his little tract on the use of the bow on the violin, in the form of a letter "Arte dell' Arco."

After quitting the conservatorio, she married a German of the name of Sirman, and came to England in 1773; when her performance of Tartini's compositions on the violin was justly and universally admired. But in the operas of "Sofonisba" by Vento, and the "Cid" by Sacchini, she unadvisedly undertook the second woman's part on the stage, as a singer; but having been first woman so long upon the violin, she degraded herself by assuming a character, in which, though not deficient in voice or taste, she had no claim to superiority.

SMEATON, MARK, in *Biography*, a musician in the service of Anna Bullen, and groom of her chamber, whom Henry VIII. in a fit of jealousy, or pretended jealousy, accused of familiarity with his queen. The musician, in the vain hope of life, was prevailed on to confess a criminal correspondence with his royal mistress; "but even this unfortunate queen's enemies expected little advantage from this confession, for they never dared confront him with her." Hume's Hist. Hen. VIII. chap. v.

"The queen said, he was never in her chamber, but when the king was last at Winchester, and then he came in to play on the virginals. She said, that she never spoke to him after that, but on Saturday before May day, when she saw him standing in the window, and then she asked him, why he was so sad? he said, it was no matter: she answered, you may not look to have me speak to you, as if you were a nobleman, since you are an inferior person. No, no, madam, said he, a look, sufficeth me." Burnet's Hist, of the Reform, vol. i. book iii. p. 199.

SMITH, ROBERT, LL.D. and D.D., was a contemporary to Barrow. After all our researches we have not been able to collect any particulars relating to the place of his birth, which was probably in Lincolnshire, and the progress of his early years. It appears, however, that he was admitted A.B. in 1711, A.M. in 1715, LL.D. in 1723, and S.T.P. by royal mandate in 1739. He was. first fellow, afterwards professor of astronomy and experimental philosophy, of which he was made Plumian professor in 1716, supplying the place of his cousin, the celebrated Cotes; and he succeeded Dr. Bentley, in 1742, in the mastership of Trinity college, in the university of Cambridge. He had been preceptor to

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By Dr Charles Burney

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William, duke of Cumberland, and was master of mechanics to the king. In the year 1722 he published, at Cambridge, Cotes's "Harmonia Mensurarum," with additions, in 4to.: in 1738 appeared his "Complete System of Optics, in four books, viz. a popular, a mathematical, a mechanical, and a philosophical treatise," &c. 2 vols. 4to.; in 1747 he published at Cambridge, in 8vo., a second edition of Cotes's "Hydrostatical and Pneumatical Lectures:" and in December 1748, he published his "Harmonics," of which a second edition, much augmented and improved, appeared in October 1758. The inscription over him is H.S.E. Robertus Smith, S.T.P. Hujus Collegii Magister, obiit Aug. 1768, ætatis 79.

Dr. Smith left two annual prizes of 25 *l.* to two commencing bachelors of arts, who were to be the best proficient in mathematics and natural philosophy of the year. He also left 2000 *l.* towards repairs of Trinity college, and 2500 *l.* to the university.

Dr. Smith was a performer on the violoncello, and a curious inquirer into the defects of the musical scale on keyed instruments; which he tried to remedy by many ingenious experiments and calculations. He had a harpsichord made by Kirkman, with quarter-tones, as they are called, with only a single string to each note, by which means the instrument, not being crowded with two or three strings to each, by pedals could make any key perfect, as it allowed of two strings for each of the five short keys, differently tuned, to each note; as F # and G ♭, G # and A ♭ A # and B ♭ &c. which rendered those keys delightful, and which, in the old tuning, were insufferable. But this perfect harmony only suited regular and sober modulation: the compositions of Haydn and Mozart, and their imitators, would want a new scale every two or three bars. Poor Claggett pursued this plan, and by means of multiplied strings and pedals had acquired perfect intonation to all the twenty-four keys. But by additional bridges, and the pressure of so many strings on the belly of the instrument, the tone was injured and enfeebled. This, alas! but confirms the two melancholy reflections, and which tells us that "we cannot have every thing;" and that, "il faut souffrir dans ce monde."

The great mathematician, Dr. Smith, had so accustomed himself to perfect harmony, that he neither could bear the throwing of the imperfections of the scale on the *wolf*, or E ♭ nor even on two or three short keys seldom used in old church music; but all the compound stops in the organ, such as the sesquialter and cornet, and the single stops of the twelve and the tierce in the chorus, he took out of the fine organ of Trinity college, Cambridge, built by father Smith, and reduced the whole chorus to unisons and octaves, which was thought by many to injure the instrument so much as to bereave it of all its spirit, and render it insipid. And after the decease of Dr Smith we have been assured, that the excommunicated pipes have been again received into the bosom of the Church.

Dr. Smith's "Harmonics," already mentioned, was professedly written to assist organ-builders and tuners to divide the redundancies of the scale equally, or nearly equally, among all the twelve semitones in the octavo by a table of *beats*. To give the reader an idea of Dr. Smith's plan, we must refer him to the article BEATS, where this effect, produced by two organ-pipes nearly in tune, is explained. But Dr. Smith's treatise, so far from being intelligible to tuners of organs, and organ-players in general, requires a knowledge in geometry and fluxions, which none but great mathematicians able to read Newton's Principia possess. Yet the book is written in so pleasing and alluring a style, that many peruse as much as they are able of the unscientific part, and give the author credit for the accuracy of his calculations.

SMITH, JOHN CHRISTOPHER, a good musician, and a respectable man. He was the eldest son of the worthy John Christopher Schmidt, Handel's copyist, steward, and confidential countryman, who came over with him from Germany, and lived an inmate with him to nearly the time of his death. He used to engage and pay the performers in the oratorios carried on by Handel himself; and being a good musician, was the most correct copyist of his time.

His son, John Christian, was a studious and cultivated man, and much esteemed by many of the first people in the kingdom. He was particularly regarded by the late lord Barrington, and all that noble family; and having early in life travelled with

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a gentleman of fortune, at Geneva he became acquainted with some English gentlemen of learning and talents, among whom were Mr. Price, of Foxley, Herefordshire; Mr. Windham, of Felbrig, Norfolk; Mr. Tate, of Mitcham, Surry; and Mr. Benjamin Stillingfleet, &c. This gave him a taste for, and procured him admission into, good company; so that he formed his character on models of a higher class than that of a mere musician.

In the Monthly Review of a pamphlet published in 1780, intitled "Anecdotes of George Frederic Handel, and of John Christian Smith," there are some passages relating to the venerable Mr. Smith, which we shall transcribe, being certain that they are accurate, from our own knowledge.

"After the period of Mr. Smith's return to England, he mixed very little with his professional brethren, though he continued to compose music, and to teach the harpsichord, till the year 1760; when, being in possession, not only of the scores of Handel's oratorios, but of the single vocal and instrumental parts, which had been transcribed for, and used by his numerous bands, Mr. Smith undertook to continue the performance of oratorios in Lent, during eight years, on his own account; and during nine more jointly with Stanley.

"We have heard, from the first contemporary authority, that there was a shyness between Handel and the younger Smith, for several years, which kept them asunder till the great musician lost his sight: but the difference was occasioned by no dignified cause of quarrel. Mr. Smith, early in life, having had some instructions from Handel, though his principal masters were Dr. Pepusch and Roseingrave, when about the year 1739, he published a book of harpsichord lessons, in 4to. Handel took it amiss that his scholar, the son of his copyist, should presume to have a title-page to his lessons engraved exactly in the same form and text-hand with his own first book of "Pieces de Clavecin," the best" of all his productions. Mr. Smith's pieces were then perhaps inferior only to those of his model. They consisted, as was then the general fashion, of preludes, fugues, allemandes, corants, and jigs.

"Mr. Smith was certainly an elegant musician, and far his conduct and manners far above the general level of the professors of his art; but we are not certain, that his execution as a practitioner was great, nor that his invention as a composer was original. It is plain, that Mr. Smith's style of composition was that of the day, without an attempt at deviation; a style, which Handel had rendered *à-la-mode*, and to which not

only Mr. Smith, but all the English composers, strictly adhered during more than forty years; as is manifest in the works of Green, Boyce, Arne, (in his oratorios,) Worgan, and Stanley. Arne, in his dramatic music, adopted easy and elegant passages from Italian operas; but we must except his *Comus*, in which there is much original melody, as well as in his Vauxhall ballads.

Mr. Smith never was a popular composer. His oratorios, though new, and in support of which he had the patronage of several illustrious friends and great families, (particularly that of Harrington,) were not heard and attended so well as those of Handel, which had been in constant use for many years. The English opera of "The Fairies," in which Guadagni and Frasi performed the principal parts, had a considerable run; but it was never revived; nor did the airs penetrate into Vauxhall, Ranelagh, Mary-le-bone, private concerts, or private families, like those of Arne's *Comus*, or Boyce's *Chaplet*, after having been heard at the theatre.

SMITH, FATHER, or, as the Germans write his name, Schmidt, brought over with him from Germany, of which country he was a native, two nephews, Gerard and Bernard, as assistants, and to distinguish him from these, as well as to express the reverence due to his abilities, which placed him at the head of his profession, he was called Father Smith. During the grand rebellion, most of the organs in the kingdom having been destroyed, or stolen out of the churches, at the restoration a sufficient number of workmen for the immediate supply of cathedrals and parish churches, with organs, not being found in our own country, it was thought expedient to invite foreign builders of known abilities to settle among us; and the premiums offered on this occasion brought over the subject of our article and Harris.

The first organ which Smith engaged to build for this country was for the royal chapel at Whitehall, which, being hastily put together, did not quite fulfil the expectations of those who were able to judge of its excellence. An organ is so operose, complicated, and comprehensive a piece of mechanism, that to render it complete in tone, touch, variety, and power, exclusive of the external beauty and majesty of its form and appearance, is perhaps one of the greatest efforts of human ingenuity and contrivance. It was probably from some such early failure, that

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this admirable workman determined never to engage to build an organ upon short notice, nor for such a price as would oblige him to deliver it in a state of less perfection than he wished. And we have been assured by Snetzler, and by the immediate descendants of those who have conversed with father Smith, and seen him work, that he was so particularly careful in the choice of his wood, as never to use any that had the least knot or flaw in it; and so tender of his reputation, as never to waste his time in trying to mend a bad pipe, either of wood or metal; so that when he came to voice a pipe, if it had any radical defect, he instantly threw it away, and made another. This, in a great measure, accounts for the equality and sweetness of his stops, as well as the soundness of his pipes, to this day. Smith had not been many months here, before Harris arrived from France, with his son Rene Renatus, an ingenious and active young man, to whom he had confided all the secrets of his art. However, they met with but little encouragement at first, as Dallans and Smith had the chief business of the kingdom; but upon the decease of Dallans, who died while he was building an organ for the old church at Greenwich, 1672, and of the elder Harris, who did not long survive him, the younger became a very formidable rival to Smith. For the contention between these eminent artists, at the time of erecting the admirable organ which still stands in the Temple church, see Burney's *Hist. of Music*, vol. iii. p. 437.

SMITH, THEODORE, a modern and pleasing composer of natural and easy music. He was a native of Germany, and published at Berlin, in 1780, three different sets of sonatas a *quatre main*, three in each set; and 1782, six concertos for the harpsichord. Though a native of Germany, he resided so long in England as to be sufficiently acquainted with our language to publish, besides various musical compositions, a *Musical Directory*, printed by Welcker in 1778, an elementary work of considerable merit for its arrangement and clear explanation of the first rudiments of a player on keyed-instruments.

SNEGACIUS, CYRIACUS, in *Biography*, in 1590 published at Erford, a tract upon "Harmony, or the Use of the Monochord, an Instrument for measuring and ascertaining the Proportion of Sounds by a single String;" of which he ascribes the invention to the Arabians; the only new idea which we could find

in the book, which is written in Latin, and of which the original title is, "Nova et exquisita Monochordi dimensio."

The same author published likewise, in 1590, an elementary tract, entitled "Isagoges Musicæ," in two books, the chief merit of which seems to consist in the definitions of musical terms, with short examples in notation.

SNOW, VALENTINE, in *Biography*, an admirable performer on the trumpet, whose exquisite tone and fine shake must be well remembered by many persons now living, who have heard him at Vauxhall, or in Handel's oratorios.

In 1753 he succeeded Shore as serjeant-trumpet, a place of 500 *l.* a-year; after which promotion he ceased to perform in public, which was a serious loss to the frequenters of Vauxhall, where his silver tones, having room to expand in the open air, never arrived at the ears of the audience in a manner too loud or piercing.

SORIANO, FRANCESCO, in *Biography*, a great canonist, and critic of the music of his time, was *mæstro di cappella* of St. Peter's church at Rome, and in 1610 published one hundred and ten canons upon the chant to the hymn "Ave Maria Stella," for three, four, five, six, seven, and eight voices. Resolutions of these canons in score, with remarks, by Zacconi, 1625, in manuscript, were in the possession of the late respectable theorist and historian, P. Martini, who, among his other musical curiosities, communicated to us this manuscript, which impressed us with a much higher opinion of the patience than the genius of Soriano. Few masters, except himself, could perhaps have composed these canons, but many must have thought that the loss to music would not have been very great, if they had not been composed. Baptist Doni, an enemy to learned music, and a great advocate for the recitative and melodies for a single voice, which were now advancing into favour, says (*Tratt. della Mus. Scenica*, Op. omn. tom. ii. p. 129.) that though Soriano was generally allowed by musicians to be a learned contrapuntist, he never had genius sufficient to invent a single air that was beautiful or pleasing; on which account he applied himself to the composition of elaborate fugues and canons: as in poetry, those who have no original ideas or invention can write acrostics and anagrams,

by which they become only rhymers, not poets; so canonists should be called contrapuntists, not musicians.

SPATARO, Giovansi, of Bologna, in *Biography*, the disciple of Ramis, a Spaniard, the first modern who sustained the necessity of a temperament; which gave birth to a controversy among musicians in Italy, that continued with great warmth during many years, and which has been revived in France during the latter end of the last century, with due polemic heat, by the writings of the abbé Roussier. (See PYTHAGORAS.) Spataro published a work in defence of his master's opinion, in which he treated the venerable Franchinus, and even Guido himself, with great obloquy, for not having discovered the necessity of a temperament. See RAMIS

STAINER, JACOB, in *Biography*, a German maker of violins of the most sprightly and brilliant tone. His signature, pasted on the inside of the back, is the following ; "Jacobus Stainer, in Abiam prope cœnopontum, 1647." Cœnopons is the Latin name of Inspruck in Germany, the chief city of Tyrol. These violins, since solos have been laid aside, have lost somewhat of their former favour, and the Amati and Straduarii violins of Cremona, which are of a more full and rich tone, are preferred for leading a band, playing modern symphonies, and solo concertos grande orchestra.

STAMITZ, JOHN, in *Biography*, the illustrious father of a renowned musical family, concert-master and director of the chamber music, or court concerts of the elector palatine at Manheim, in 1756, was born at Teutechebrodt, in Bohemia, where his father was cantor in the principal church. It was during his time, and by his his example, that German symphonies, in a style different from the overtures of Lulli, Handel, and the Italian opera composers, began to be cultivated and in favour all over Europe. It was under him that the late earl of Kelly placed himself as a scholar on the violin, and a student in composition; and it was also under him that the Minbeim band, by its experiments and new effects, became, during thirty years, the most celebrated in the musical world.

The genius of Stamitz was truly original, bold, and nervous: invention, fire, and contrast, in his quick movements; a tender, graceful, and insinuating melody, in the flow; together with the

ingenuity and richness of the accompaniments; characterise his productions, all replete-with great effects, produced by an enthusiasm of genius, refined, but not repressed, by cultivation. The following is a list of his principal works, which we advise true lovers and judges of good music to purchase wherever they can find them: as, though more than forty years, old, in spite of fashion and a rage for novelty, they will long continue to be good music; "VI Sonate da Camera a 2 Violinie Basso," Noremb. 1761. " VI Sonate a Violmo Solo e Basso, Op. 6," Paris. "VI Concerte de Violon à" plusieurs lustrum." Par. VI Sonates choisies pour le Clavecin avec Violon, Op. 1ma." Paris. In MS. he left unpublished, six symphonies, twenty-one violin concertos, two harpsichord concertos, and nine violin solos.

STAMITZ, CHARLES, the worthy son of so great a father, was born at Manheim in 1746, and studied under Canabich. In 1767 he was admitted into the elector palatine's chapel, as principal second violin. He has travelled since all over Europe, and given specimens of his spirited compositions and performance, particularly on the tenor. He was in England about the year 1780, and performed at Bach and Abel's concerts. He composed a duet for a violin and tenor, which Cramer and himself performed to the wonder and delight of all hearers. This duet has often been played since by great performers on the tenor, violin, and violoncello. On this instrument, we believe Linley was the last.

In 1770 Charles Stamitz went to Paris, where he gained great applause by his compositions and performance on the tenor and viol d'amour. In 1785 he returned to his own country, and exercised his skill and talents at Berlin, Dresden, and Hesse Cassel: in all which places he continued writing for almost all kinds of instruments.

STAMITZ, ANTHONY, the younger brother of Charles, was born in 1753, and became eminent likewise by his compositions and performance.

STANESBY, Thomas, [Sr and Jr] in *Biography*, father and son, two ingenious and eminent flute-makers in London during the early parr of the last century. The flute à bec, or common flute, was so much in fashion during the lifetime of the eldest Stanesby, who died about the year 1734, that no single song was printed without being transported

into C, or F $\sharp$ , for the flute, at the bottom of the page. The younger Stanesby, who died in 1754, lived long enough to see the common flute totally thrown aside, in favour of the German flute a concert instrument, an honour which never had been conferred on the common flute, except now and then in the accompaniments of a song, such as, "Hush ye little warbling choir," on the octave flute, and perhaps two or three more may be found in Handel's works.

Stanesby, however, conformed to the taste of the times, and furnished practicians on the flute traversiere, or German flute, with instruments, for which the scholars of Weidiman and Ballicourt, the two first public players on the German flute in our capital, frequently and loudly called.

Poor Stanesby did not enrich himself like Theodoras, a flute-maker at Athens, father of the orator Isocrates, who acquired wealth sufficient by his employment, not only to educate his children in a liberal manner, but also to bear one of the heaviest public burdens to which an Athenian citizen was liable, that of furnishing a choir or chorus for his tribe, or ward, at festivals and religious ceremonies.

The second Stanesby was buried in the church-yard of St. Pancras, near London, and on his gravestone there is a very honourable record of the virtues of his private character; a circumstance which biographers should never neglect to mention, as monumental praise is seldom lavished on persons of low station: "Why should the poor be flattered?"

STANLEY, JOHN, bachelor in music, was born in 1713. At two years old he totally lost his sight, by falling on a marble hearth with a china bason in his hand. At the age of seven he first began to learn music, as an art that was likely to amuse him, but without his friends supposing it possible for him, circumstanced as he was, to make it his profession. His first master was Reading, a scholar of Dr. Blow, and organist of Hackney. But his father finding that he not only received great pleasure from music, but had made a rapid progress, placed him with Dr. Greene, under whom he studied with great diligence, and a success that was astonishing. At eleven years of age he obtained the place of organist of All-hallows, Bread-street, and in 1726, at the age of thirteen, was elected organist of St. Andrew's, Holborn, in preference to a great number of

candidates. In 1734, the benchers of the honourable society of the Inner Temple elected him one of their organists. These two places he retained till the time of his death. Few professors have spent a more active life in every branch of his art than this extraordinary musician; having been not only a most neat, pleasing, and accurate performer, but a natural and agreeable composer, and an intelligent instructor. He was the conductor and soul of the Swan and Castle concerts in the city, as long as they subsisted. Upon the death of Handel, he and Mr. Smith undertook to superintend the performance of oratorios during Lent; and after Mr. Smith retired, he carried them on, in conjunction with Mr. Linley, till within two years of his death, in 1786. This ingenious and worthy professor, whose blindness excited the pity, and performance the admiration, of the public for so many years, will be long lamented by his surviving friends; for they have lost in him, exclusive of his musical talents, a most intelligent and agreeable companion, who contributed to the pleasures of society as much by his conversation in private, as by his professional merit in public. He was succeeded in his office as master of the king's band, by Mr., afterwards sir William Parsons. See PARADIS, Mademoiselle.

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STEELE, *Sir* RICHARD. A political and miscellaneous writer.

*Editotial note: Final passages after the biography proper, discussing his involvement with music.*

Sir Richard Steele, without much taste of science in the art, was a musical critic and projector. His eloge on Nicolini, in the Tatler, No. 115, would have done his taste and judgment honour, if he had not afterwards treated operas in general, when they clashed with his interest in the play-house, with the utmost contempt. He joined with Clayton, Haym, and Dieupart, in a concert at York-buildings, against the opera; and afterwards employed Hughes to alter Dryden's Ode on St. Cecilia's Day for music, to set which he employed Clayton! but the plan failed.

And he had the room in York buildings afterwards fitted up at a considerable expense, and a

rostra erected for himself to read lectures in, on the drama and other subjects. We have heard, or read somewhere (we hope not in Joe Miller), that when the room was finished, he desired the carpenter to mount the rostra and speak a few words, loud, that he might judge what effect the voice would have at different distances; but the carpenter pleading his inability to say any thing worth sir Richard's hearing, excused himself as long as possible; yet sir Richard persisting in his wish only to hear a few words uttered with a loud voice upon any subject that came uppermost, the carpenter at length, addressing himself to sir Richard from the rostra, cries out, with considerable energy, neat elocution, and a loud voice,—" Sir Richard! you have done me the honour to employ me as your carpenter several years, without ever asking for your bill; now will you but have the goodness to discharge the debt, I should be much obliged to your honour."—" Enough, enough," cries sir Richard, " the sound is not very agreeable; but I believe it will do." Sir Richard Steele was certainly a man of wit and humour, and in some of his serious writings there were good intentions; but he seems to have been (says Dr. Burney) an unprincipled politician, an occasional Christian, and a pretending, self-interested and ignorant musical critic.

STEFFANI, AGOSTINO, a disciple of the elder Bernabei, was born in 1655. Though Walther and most of the Germans, who wish to rank him among their countrymen, say that Leipsig was the place of his birth; yet Handel and the Italians make him a native of Castello Franco, in the Venetian state. He was a chorister at St. Mark's during his youth, where his voice was so much admired by a German nobleman, that, obtaining his dismissal, he took him to Munich in Bavaria, and had him educated, not only in music under the celebrated Ercole Bernabei, but in literature and theology sufficient for priest's orders; in consequence of which, after ordination, he was distinguished by the title of abate, or abbot, which he retained till late in life, when he was elected bishop of Spiga. In 1674, at the age of 19, he published his " Psalms." in eight parts. He likewise published " Sonate à 4 Stromenti;" but his chamber duets are the most celebrated of his works, and, indeed, of that species of writing. In his little tract, " Delia certezza Diti principij della

Musica," he has treated the subject of musical imitation and expression, according to P. Martini, like a philosopher, and agreeable to mathematical principles. This work, written in Latin, which we have never seen, was held in such high estimation in Germany, that it was translated into the language of that country, and reprinted eight several times. Walther and Marpurg have given the following list of Italian musical dramas or operas, which the admirable Steffani set for the court of Hanover, where he resided many years as *mæstro di capella*: " Alessandro," "Orlando," "Enrico," «" Alcide," " Alcibiade," "Atalanta," and " Il Trionfo del Fato;," which were afterwards translated into German, and performed to his music, between the years 1695 and 1699, at Hamburgh. About the year 1724 he quitted the court of Hanover, when he is said to have resigned his office as *mæstro di capella* in favour of Handel. He was elected honorary president of the Academy of Ancient Music in London. In 1729 he went into Italy, to see his native country and relations, but returned the next year to Hanover. However, soon after, having some business to transact at Franckfort, he was there seized with an indisposition, of which in a few days he died, at near fourscore. There are perhaps no compositions more correct, or fugues in which the subjects are more pleasing, or answers and imitations more artful, than are to be found in the duets of Steffani, which, in a collection made for queen Caroline, and now in the possession of his majesty, amount to near one hundred. The greatest singers of Italy during the last age used to exercise themselves in these duets, as *solfeggi*. Mrs. Arne, the widow of Dr. Arne, and scholar of Geminiani, who sung in several of Handel's latter operas, has frequently assured us, that she had often heard Senesino, the Strada, and other eminent opera singers, sing them during their morning studies. They were then in-the best melody of the times; but. at present, there are very few passages which opera singers would be likely to meet with in their parts of the operas of the present day.

STELLA, GIUSEPPI MARIA, an Italian ecclesiastic, author of a tract entitled " Breve Istruttione Alli Giovani, per imparare con ogni facilità Il Canto Fermo:" or short rules for young

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students to learn with the utmost facility *canto fermo*, divided into two parts. In Roma, 1665, 4 to.

This is an elaborate treatise on the subject, probably intended for the instruction of young persons intended for holy orders in the Romish church. The notes are taught by the Guidonian hand. The clefs and hexachords are explained in a clear manner, and the service of the whole year is given in Gregorian notes, on four lines only.

STILLINGFLEET, BENJAMIN, grandson of the bishop of the same name, and son of Edward Stillingfleet, M. D.,

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

This ingenious, learned, and worthy man, was well acquainted with the theory of music by reading and meditation, and with the practice by hearing all the best performers in Italy during his travels, and intimacy with Mr. Price of Foxley, Mr. Tate of Mitcham, and Mr. Smith, the disciple and successor of Handel in carrying on the oratorios, for whom Mr. Stillingfleet wrote new sacred dramas, which he set and had performed in turn with those of Handel. His work, intitled "Principles and Power of Harmony," the most clear, agreeable, and interesting tract on a dark, obscure, and a speculative subject that we know, is nothing more than a commentary on the theoretical writings of the celebrated Tartini. It has been often observed with truth, that theory and practice are more frequently at strife in music than in any other art. Those who treat music merely at a science, without possessing the practical part, are naturally contracted in their ideas, and useless to professors: and, on the contrary, mere practical musicians, who have seldom had either education or leisure to qualify themselves on the side of learning, produce nothing but crude and indigested reveries, which a man of taste in literature disdains to read. That this has been the case with some of the most able practical musicians, we can, from our own knowledge, assert. They have the ambition of passing for men of science; they speak of Greek writers without Greek; of arithmetical proportions without figures; of ratios without geometry; and equations without Algebra. The late Dr. Pepusch, a man of great learning, and of universal reading in

musical compositions, attempted to explain the Greek systems; but abstruse calculations being necessary in the business, he had recourse to his friend De Moivre, who was no musician, and understood the doctor as little as the doctor understood Euclid: they never met without a quarrel; for as each would talk about what he did not understand, each must by turns have been absurd. The same thing happened in France between the famous Rameau and d'Alembert; at Padua, between Tartini and Padre Colombo, his friend, the professor of mathematics in that university. The work of which we are now speaking, however, seems free from such objections; as it was written by no half scholar or shallow musician; but by one possessed of all the requisites for such a task.

In the author's commentary on Tartini's first chapter, he explains clearly the now well-known phenomenon of a single string or sound producing its own harmony, upon which Rameau has built his system of a fundamental base. (See BASSE *Fondamentale*.) The author, in the history of this discovery, traces it not farther than the time of Mersennus, with whom he leaves it; but it seems to have been long known before his time, as the organ is constructed upon the same principle; the stops of that instrument being proportioned to each other in the same manner as the sounds above-mentioned, which are generated by a single string or tone: when the stops, known by the names of the diapason, principal, 12th, 15th, and tierce, are drawn out, every single key of an organ gives the complete chord, as, when G only is struck, and it is imagined that no other sounds are mixed with it, wind is conveyed to the pipes G, g, d, g, b, &c.

But the principal phenomenon upon which Tartini builds his system, was quite new, and discovered by himself. It is that of the *third sound* produced in the medium by the concurrence of two sounds that can be sustained for any time upon one or two instruments, as trumpets, horns, flutes, hautbois, two violins, or one in double stops, two sounds on the organ, with only the open diapason out, 8cc. a third sound will be heard, which is its true fundamental base. See TERZO *Suono*, where these invisible bases will be specified to every interval, but chiefly those that are consonant.

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Tartini's second chapter concerning the circle, its nature and signification in harmonics, Mr. Stillingfleet examines with great candour, and some pleasantry.

It is in the third chapter that Tartini unfolds his musical system, and treats of concords and discords, their nature and definition. The commentator's remarks on this chapter are very solid and luminous.

The fourth chapter of Tartini gives the origin of the musical scale and genera, their use and consequences. In our author's commentary upon this important chapter, he acquits himself with great dexterity, and proves that he is not only profound in the theory of sound, but endowed with nice feelings, and of great experience and observation, with respect to practical music.

But though we admire the ingenuity of Tartini in tracing the origin of the octave in modern music, and think, with his commentator, that it is not implanted in our nature, as it is never sung by any people out of Europe (nor would it seem so easy and natural there, if it were, not for the bells and church singing in almost every Christian town and village, which insensibly teach intervals and the scale to every one that has a voice and an ear from early childhood); we regard the gammut, and its octaves and scales, as the musical alphabet; and nature never teaches an alphabet to the natives of the most civilized and polished country any more than to savages.

Our author's praise of the harp, and wishes that there were better music for it than old and vulgar Welsh tunes, would have been highly gratified, had he lived a few years longer; for in 1771, when his book was published, a short time before his decease, the pedal harp had not been introduced or heard of in England. And it seems as if madame Crumpholtz was not only the first great performer upon that instrument in our country, but be first who had good music to perform, to show its powers; with which she had been furnished by her husband and master.

The commentator joins with Tartini in thinking more favourably of the ancient Greek music and modes than late writers have done; and concerning Italian recitative, he gives from Tartini a curious account of its surprising effects, with no other accompaniment than a base.

"In the year 1714 (if I am not mistaken), in an opera performed at Ancona, there was, in the beginning of the third act, a passage of recitative, unaccompanied by any other instrument but the base; which raised, both in the professors and in the rest of the audience, such and so great a commotion of mind, that we could not help staring at one another, on account of the visible change of colour that was caused in every one's countenance. The effect was not of the plaintive kind: I remember well that the words expressed indignation; but also harsh and chilling a nature, that the mind was disordered by it. Thirteen limes this drama was performed, and the same effect always followed, and that too universally; of which the remarkable previous silence of the audience, to prepare themselves for the enjoyment of the effect, was an undoubted sign."

This almost equals the miraculous powers related of the ancient Greek music. But this can never happen where the Italian language is not universally known to the whole audience.

A period of Tartini in favour of *simple music*, has suggested to his commentator a reflection which we cannot pass over in silence; as we are unable, implicitly, to subscribe to his opinion, that the tunes in the Beggar's Opera should be the standard of good melody, modulation, and harmony. It is true, that many of them are the tunes of our nurses, to which our ears have been accustomed from our infancy; for this reason, perhaps, ninety-nine out of a hundred at the playhouse, will prefer them to any other music. In so mixed and popular an assembly as the audience of an English theatre, are not the majority ignorant of other music, and as likely to be prejudiced in favour of bad, as more refined ears in favour of a more polished and artificial kind of music; but would it not be the same thing with painting, poetry, and sculpture? Would not a sign-post, highly coloured, be preferred by the ignorant to a picture of Raphaël; or a jovial and balderdash song to the Essay on Man, or Milton's Paradise lost? Simplicity is an excellent and desirable thing in all the arts; but let it be an elegant simplicity, free from vulgarity and barbarism. Why should people of refined ideas, and, if you will too, delicate taste, be governed by the ignorant and unpolished, any more than those last mentioned by the former? It has been well said, that authors and artists are the only

people in this country who are not tried by their peers.

What Tartini says in favour of simplicity could never extend to such a medley of tunes of all nations being introduced into one piece, as those of the Beggar's Opera, which are made up of Scotch, French, Italian, Irish, and English; and is a lover of music to be thought affectedly refined, who wishes for something less hackneyed any vulgar? The music in the pope's chapel, with which our author was so enchanted, could never remind him of that in the Beggar's Opera. But the moderns, and modern music, are always to be abused; it was so in Plato's time; the custom has been continued by every writer on the subject; and every musician, who, like Timotheus, adds a new string to his lyre, will be said to endanger the state: but about taste and prejudice, it has long been agreed, that there is no disputing; our habits and our feelings will ever be uppermost.

STRADA, ANNA MARIA DEL PO, an opera-singer, selected and brought into England from Italy by Handel himself, who went thither in 1728, after the dissolution of the Royal Academy, to engage a new company of singers, in order to set up for himself against the nobility and gentry, his opponents, who had likewise formed a separate company. The Strada, we find was a native of Bergamo, in the Venetian state, who had worked her way to Naples, where, in 1725, she performed the part of first woman in the serious opera; and in the autumn of 1729 arrived in England, where she was announced in Handel's advertisement among the other singers of his troop in the following manner; "Signora Strada, who hath a very fine voice, a person of singular merit." This singer had many prejudices to combat on her first arrival in this country: the enemies of Handel were of course unwilling to be pleased with any part of the entertainment he had provided for the public; the abilities of Cuzzoni and Faustina had taken possession of the general favour; and Strada's personal charms did not assist her much in conciliating panics, or disposing the eye to augment the pleasures of the ear; for she had so little of a Venus in her appearance, that she was usually called the *pig*. However, by decrees she subdued all their prejudices, and sung herself into favour, particularly with the friends of Handel, who used to say, that by the care he took in composing for her,

and his instructions, from a coarse singer with a fine voice, he rendered her equal at least to the first performer in Europe.

She first appeared in the opera of "Lotharius" and in examining the original score, her first air, "Quel cor che mi donasti," seems chiefly calculated to display her fine and brilliant shake, for which there are more than thirty occasions given in the course of the song.

The Strada performed for. Handel at Oxford, in the oratorio of Athalia, and in his three first oratorios that were publicly performed in London. She left England in 1741, and returned to Italy, leaving behind her great, and, we believe, well-merited fame, for the accuracy and spirit of her performance.

STRADELLA, ALESSANDRO, of Naples, in *Biography*, was not only an excellent composer of the seventeenth century, but a great performer on the violin, and besides these qualifications, he was possessed of a fine voice, and an exquisite manner of singing. His compositions, which are all vocal, of which we are in possession of many, and have examined a great number more in other collections, seem superior to any that were produced in the last century, except by Carissimi; and, perhaps, if he had enjoyed equal longevity, he would have been inferior in no respect to that great musician.

Though it has been said by Bourdeiot, in his "Histoire de la Musique," tom. i. p. 41. and by others after him, that Stradella was engaged by the republic of Venice to compose for the opera in that city; it does not appear by the correct and regular list of the musical dramas performed at Venice from the year 1637 to 1730, that an opera, or any part of an opera, of his composition, was ever performed in that city. Nor does his name occur as a dramatic composer for any other part of Italy, till the "Drammaturgia" di Lione Allacci, augmented and continued to the year 1755. His compositions are chiefly miscellaneous, consisting of single songs, cantatas, duets, trios, and madrigals of four and five parts. One opera, and one oratorio, include the whole of his dramatic music, sacred and secular, which we have been able to find.

This musician, probably at an early period of his life, having acquired great reputation at Venice by his talents, was employed by a noble Venetian to teach a voting lady of a noble Roman family, named Hortensia, to sing. This lady, on whom nature had

bestowed a beautiful person and an exquisite voice, notwithstanding her illustrious birth, having been seduced from her friends, had submitted to live with this Venetian in a criminal manner.

Hortensia's love for music, and admiration of the talents of her instructor, by frequent access, soon gave birth to a passion of a different kind; and, like Heloisa, she found, that though at first.

Guiltless she gaz'd, and listen'd while he sung,  
While science flow'd seraphic from his tongue;  
From lips like his the precepts too much move,  
They music taught—but more, alas! to love!

And accordingly she and her master became mutually enamoured of each other. Before their secret was disclosed, of which the consequences might have been equally fatal to Stradella with those which followed the discovery of Abelard's passion, they agreed to quit Venice together, and fly to Naples; and after travelling in the most secret manner possible, they arrived at Rome in their way to that city. The Venetian seducer, on discovering their flight, determined to gratify his revenge by having them assassinated in whatever part of the world they could be found; and having engaged two desperate ruffians to pursue them, by a large sum of ready money, and a promise of a still greater reward when the work was accomplished, they proceeded directly to Naples, the place of Stradella's nativity, supposing that he would naturally return thither for shelter, preferably to any other part of Italy. But after seeking him in vain for some time in that city, they were informed that he and the lady were still at Rome, where she was regarded as his wife. Of this they communicated intelligence to their employer, assuring him of their determination to go through with the business they had undertaken, provided he would procure them letters of recommendation to the Venetian ambassador at Rome, to grant them an asylum as soon as the deed should be perpetrated.

After waiting at Naples for the necessary letters and instructions, they proceeded to Rome, where, such was the celebrity of Stradella, they were not long before they discovered his residence. But hearing that he was soon to conduct an oratorio, of his own composition, in the church of St. John Lateran, in which he was not only to play, but to sing the principal part; and as this performance was

to begin at five o'clock in the evening, they determined to avail themselves of the darkness of the night when he and his mistress should return home.

On their arrival at the church, the oratorio was begun, and the excellence of the music, and its performance, joined to the rapture that was expressed by the whole congregation, made an impression and softened the rocky hearts even of these *savage beasts* to such a degree, as to incline them to relent; and to think that it would be a pity to take away the life of a man whose genius and abilities were the delight of all Italy:—an instance of the *miraculous powers of modern music*, superior perhaps, to any that could be well authenticated of the ancient.

Both these assassins being equally affected by the performance, alike inclined to mercy, and accosting him in the street when he quitted the church, after complimenting him upon his oratorio, confessed to him the business on which they had been sent by the Venetian nobleman, whose mistress he had stolen; adding, that charmed by his music, they had changed their minds; and then, advising him and the lady to fly to some place of safety as soon as possible, they determined to relinquish the rest of the reward that was promised them, and tell their employer that Stradella and his mistress had quitted Rome the night before their arrival in that city.

After this wonderful escape, the lovers did not wait for new counsel to quit Rome, but set out that very night for Turin, as a place most remote from their implacable enemy and his emissaries. And the assassins returning to Venice, told the that they had traced the fugitives to where the laws being not only sever of escaping so much greater than in Italy, on account of the garrison, they should decline any further concern in the business. This intelligence did not, however, incline the offended nobleman to relinquish his purpose, but rather stimulated him to new attempts: he therefore engaged two other assassins in his service, procuring for them letters of recommendation from the abbé d'Estrade, at that time the French ambassador at Venice, addressed to the marquis de Villars, ambassador from France to Turin. The abbé d'Estrade requesting, at the desire of the Venetian ambassador, protection for two merchants, who intended to reside some time in that

which being delivered by the new assassins, they paid their court regularly to the ambassador, while they waited for a favourable opportunity to accomplish their undertaking with safety.

The duchess of Savoy, at this time regent, having been informed of the sudden flight of Stradella and Hortensia from Rome, and their arrival at Turin, and knowing the danger they were in from the vindictive spirit of their enemy, placed the lady in a convent, and retained Stradella in her palace, as her *mæstro di capella*. In a situation apparently so secure, Stradella's fears for his safety began to abate; till one day, at six o'clock in the evening, as he was walking for the air on the ramparts of the city, he was set upon by two ruffians, who each gave him a stab on the breast with a dagger, and immediately flew to the house of the French ambassador, as to a sanctuary.

The assault having been seen by numbers of people who were walking in the same place, occasioned such an uproar in the city, that the news soon reached the duchess, who ordered the gates to be shut, and the assassins to be demanded of the French ambassador; but he insisting on the privileges granted to men of his function by the law of nations, refused to give them up. This transaction, however, made a great noise all over Italy, and M de Villars wrote immediately to the abbé d'Estrade, to know the reason of the attack upon Stradella by the two men whom he had recommended; and was informed by the abbé that he had been surprised into a recommendation of these assassins by one of the most powerful of the Venetian nobility. In the mean time, Stradella's wounds, though extremely dangerous, proved not to be mortal, and the marquis de Villars having been informed by the surgeons that he would recover, in order to prevent any further dispute about the privileges of the corps diplomatique, suffered the assassins to escape.

But such was the implacability of the enraged Venetian, that never relinquishing his purpose, he continued to have Stradella constantly watched by spies, whom he maintained in Turin. A year being elapsed after the cure of his wounds, and no fresh disturbance happening, he thought himself secure from any further attempts upon his life. The duchess regent, interesting herself in the happiness of two persons who had suffered so much, and who

seemed born for each other, had them married in her palace. After which ceremony, Stradella having an invitation to Genoa, to compose an opera for that city, went thither with his wife, determining to return to Turin after the carnival; but the Venetian being informed of this motion, sent assassins after them, who watching for a favourable opportunity, rushed into their chamber early one morning, and stabbed them both to the heart. The murderers having secured a bark, which lay in the port, by instantly retreating to it, escaped from justice, and were never heard of more.

This tragical event must have happened considerably later than 1670, the date that has been assigned to it by all the musical writers who have related the story. For being in possession of the drama which he set for Genoa previous to his murder, which is entitled " *La Forza dell' Amor paterno*," and dated Genoa, 1678, it appears that the dedication of this opera to Signora Teresa Raggi Saoli, was written by Stradella himself. And at the conclusion of the editor's advertisement to the reader is the following eulogium on the composer of the music: " *Bastando il dirti, che il concerto di si perfetta melodia sia valore d'un Alessandro cioè del signor Stradella riconosciuto senza contrasto per il primo Apollo della musica:*" — " Nothing further need be offered in defence of the work, than to say that it had received the advantage of the perfect melody and harmony of an Alexander, that is, of signor Stradella, indisputably acknowledged to be the *magnus Apollo* of music."

His oratorio of " *San Giovanni Battista, á 5, con stromenti*," which is generally believed to have saved this charming composer's life, being minutely described, and in a manner reviewed, in Burney's *History of Music*, vol. iv.p. 105, we must refer our curious readers to that work, where a considerable part of this oratorio is printed, together with a list of other excellent productions by this admirable master, preserved in different collections in our public and private libraries; and the more we examine the productions of this gifted musician, the more we are convinced that Purcell made him his model; not in detail, in order to imitate his passages, but in his general style of composition. Purcell was extremely fond of writing upon a ground-base, a species of *chaconne*, which the Italians call *bassa*

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*costretto*, and the French *basse contrainte*: and in Stradella's oratorio, it appears that more than half the airs in that admirable production are built upon a few bars or notes of bass perpetually repeated. Purcell may have been stimulated to exercise his powers in such confined and difficult enterprises as themes, by viewing the works of an author, who, according to tradition, was his greatest favourite; but he has made use of the same ground, or series of notes, in any of his numerous compositions of this kind: indeed Purcell's ground-basses are not only new, but in general more pleasing and difficult to treat, than those of any other composer of his time.

STRIGGIO, ALESSANDRO, in *Biography*, a Florentine gentleman and musical composer in the service of the grand duke Cosmo II. of Medicis. He was a lutenist and voluminous composer of music of various kinds, but chiefly vocal. Morley frequently mentions and cites him in his Introduction. He is much commended by Garzoni in his "Piazza Universale," and by the historians of Italian poetry, Crescimbeni and Quadrio, as one of the earliest composers of music in Italy for the stage. In the preface to "Descrizione degli intermedii fatti nel pallazzo del gran Duca Cosimo, per onorare la presenza della serenissima altezza dello eccellentissimo Arciduca d'Austria, l'anno 1569;" it is said that the music to these interludes, which seem to have been only madrigals, was set by Alessandro Striggio, nobilissimo gentiluomo Mantovano.

His madrigals, in six parts, were published at Venice in 1566. A copy of these is preserved in the Christchurch collection at Oxford. Some of them, however, Vol. XXXV. were printed seven years earlier in the 2do Libro de la Muse, from which we scored several in the British Museum; but we did not find them remarkable either for genius or science. There seems an attempt at singularity, in accelerating the parts, but clearness is wanting in the harmony, and accent in the melody; the subjects of imitation were neither new nor striking at the time they were composed; and the modulation is almost wholly confined to two keys. Compared with the best compositions of his time, they would only be allowed, perhaps, to be good for a dilettante.

SUARD, M., in *Biography*, a man of letters of the old monarchical school in France, a *ci-devant*

member of the Academie des Sciences, possessed of much learning and good taste in all the fine arts. He and his learned friend the abbé Amaud were the first to decry the music of Lulli and Rameau forty years ago. But charmed with the new music of Gluck, M. Suard became such an intolerant and exclusive partisan for the worthy Teutonic chevalier, that he set him up, not only against Piccini and Sacchini, and all the musicians in the German empire, but all the kingdoms and states of Italy.

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TACET, JOSEPH, in *Biography*, an eminent performer and master on the German flute, born, we believe, in France; but who came to England so early, and continued here so long, that by forgetting his own language, he spoke English like a native of the Island. He was the first to adopt the additional keys of Quantz to the German flute, in order to correct the bad notes, and increased their number from three to five; though we believe he seldom used them all.

TALLIS, THOMAS, in *Biography*, the master of Bird, and one of the greatest musicians, not only of this country, but of all Europe, during the 16th century, in which many able contrapuntists flourished.

He was born early in the reign of Henry VIII.; but though it has frequently been asserted that he was organist of the chapel royal during the reigns of that monarch, Edward VI., queen Mary, and queen Elizabeth, yet it would be difficult to prove that, in the three first of these reigns, laymen were ever appointed to any such office. In the reign of Henry, and his daughter Mary, when the Roman Catholic religion prevailed, the organ, in convents, was usually played by monks; and in cathedrals and collegiate churches and chapels, by the canons, and others of the priesthood. The first lay organists of the chapel royal upon record were Dr. Tye, Blithman, the master of Dr. Bull, Tallis, and Bird; all during the reign of queen Elizabeth.

Though the melody or plain-song of the cathedral service was first adjusted to English words by Marbeck, yet Tallis enriched it with harmony. Indeed the melody used by Tallis is not exactly similar to that of Marbeck, it is only of the same kind ;

consisting of fragments of the ancient ecclesiastical canto fermo. But the harmony in which he has clothed it is admirable; and the modulation being so antique, chiefly in common chords or fundamental harmony to each note of the diatonic scale, often where the moderns have sixths, sevenths, and their inversions, produces a solemn and very different effect from any music that has been composed during the last century. As all melody, in which the semitones are avoided, must resemble that of Scotland; so all harmony, in which neither the tritonus nor false fifth occurs, and where the second, third, and sixth of the key, are only accompanied with common chords, must remind us of that which prevailed in the sixteenth century; and though so ancient, appear new to our ears, from its long disuse.

There are two compositions by Tallis for the organ, preserved in queen Elizabeth's Virginal Book, one of which is dated 1561, and the other 1564; both built upon a dull and unmeaning ground, or fragment of plainchant (*felix namque*), and both alike dry, elaborate and difficult, to hands formed by modern music. The little melody and rhythm in the compositions of these times required all the harmony that could be crowded into them. Notes are multiplied without end, and difficulties created without effect. It is not by the instrumental music, which had been but little cultivated, that we must judge of the genius of old masters; but by vocal, in parts: where the harmony and contrivance compensate for want of accent, taste, and invention. The Latin motets and hymns, or "*Cantiones sacræ*," which he published jointly with those of his disciple Bird, are perhaps the best of his compositions that have been preserved. These appeared in 1575, under the following title: "*Cantiones quæ ab Argumento sacræ vocantur quinque et sex Partium. Autoribus Thoma Tallissio et Gulielmo Birdo, Anglis, Serenissimæ Reginae Majestati à privato sacello Generosis et Organitis.*" At the time of this publication, a very arbitrary and monopolizing patent was granted by queen Elizabeth to these composers, for twenty one years, not only for the publication of their own productions, vocal and instrumental, but those of all other musicians, whether English, French, or Italian, as well as for the sole ruling and vending of music-paper.

Most of these excellent compositions, of which the words were originally Latin, were afterwards adjusted to English words by Dr. Aldrich, and others, for the use of our cathedrals. The canons, inversions, augmentations, diminutions, and other learned and fashionable contrivances of the times, which were of very difficult accomplishment, are carried to a wonderful degree of ingenuity in these productions.

Dr. Thomas Tudway, of Cambridge, made a very valuable collection of English church music, in score, from the Reformation to the Restoration, in six volumes, thick 4to. for Lord Harley, afterwards earl of Oxford, which is now among the Harleian manuscripts, in the British Museum, No. 7337. In the first volume of this collection we have the whole service of Tallis in D minor, in four parts, consisting of the *Te Deum*, *Benedictus*, *Kyrie Eleison*, *Credo*, *Magnificat*, *Nunc Dimittis*, and *Litany*, as printed in 1760, by Dr. Boyce; with several anthems in four and five parts; as, "Wipe away my sins;" "With all our hearts and mouths;" "O Lord, give thy holy spirit;" "I call and cry;" and his anthem, "Discomfit them, O Lord!" erroneously said by Dr. Tudway to have been set for the victory over the Spanish Armada, 1588.

In Christ-Church, Oxford, are manuscript scores of his *Præces*, *Litany*, and *Anthems*, among others by Bird, Farrant, Bull, Gibbons, and Child. Five of his motets and full anthems, in five parts, to Latin and English words, are likewise here preserved among the works of other English masters, in Dr. Aldrich's collection. But the most curious and extraordinary of all his labours was his "*Song of forty Parts*," which is still subsisting, and now before us. This wonderful effort of harmonical abilities is not divided into choirs of four parts: soprano, altus, tenor, and base, in each, like the compositions *a multi cori* of *Benevoli*, and others; but consists of eight trebles, placed under each other; eight *mezzi soprani*, or mean parts; eight counter-tenors; eight tenors; and eight bases; with one line allotted to the organ. All these several parts, at may be imagined, are not in simple counterpoint, or filled up in mere harmony, without meaning or design, but have each a share in the short subjects of fugue and imitation, which are introduced upon every change of words. The first subject is begun in G, by the first mezzo soprano, or medius, and answered in D, the fifth above, by the

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first soprano; the second medius in like manner beginning in G, is answered in the octave below by the first tenor, and that by the first counter-tenor in D, the fifth above; then the first base has the subject in D, the eighth below the counter-tenor; and thus all the forty real parts are severally introduced in the course of thirty-nine bars, when the whole vocal phalanx is employed at once, during six bars more. After which a new subject is led off by the lowest base, and pursued by other parts, severally, for about twenty-four bars, when there is a general chorus of all the parts; and thus this stupendous, though perhaps Gothic, specimen of human labour and intellect, is carried on in alternate flight, pursuit, attack, and choral union to the end; when the Polyphonic phenomenon is terminated by twelve bars of universal chorus, in quadragintesimal harmony. The entire composition consists of one hundred and thirty-eight bars, in alla breve time.

This venerable musician died in November, 1585, and was buried in the old parish church of Greenwich, in Kent. The following epitaph, which Dr. Boyce has printed in the first volume of his *Collection of Cathedral Music*, Strype, in his *Continuation of Stow's Survey*, printed in 1721, says he found engraved in Gothic letters, on a brass plate in the chancel.

"Entered here doth ly a worthy wyght,  
Who for longtyme in musick bore the bell:  
His name to shew was Thomas Tallis hyght,  
In honest vertuous lyft" he did excell.  
He serv'd long tyme in chappel with grete prayse  
Fower sovereyngnes reignes,  
(a thing not often seene);  
I mean king Henry and prince Edward's dayes,  
Queene Marie, and Elizabeth our quene.  
He maryed was, though children he had none,  
And lyy'd in love full three and thirty yeres  
With loyal spowse, whos name yclept was Jone,  
Who here entomb'd, him company now bears.  
As he dyd lyve, so also dyd he dy,  
In myld and quyete sort, O happy man!  
To God ful off for mercy did he cry,  
Wherefore he lyves, let Deth do what he can."

The stone to which this plate was affixed had been renewed by Dr. Aldrich; but the old church having been pulled down, about the year 1720, in order to be rebuilt, no memorial remains of Tallis, or

any other illustrious person, who had been interred there anterior to that period.

TARTINI, GIUSEPPE, OF PADUA, in *Biography*, the greatest performer on the violin and composer for that instrument of the last century. We shall here only consider him as a practical musician, though he has distinguished himself as a theorist in a way superior to all other contemporary professors. See *SYSTEM*, and *STILLINGFLEET*.

This admirable musician and worthy man was born at Pirano, in Istria, in 1692. His father, having been a great benefactor to the cathedral church at Parenzu, had been ennobled in reward for his piety. Giuseppe was intended for the law, but mixing music with his other studies during the course of his education, it soon grew too powerful for the rest, and tyrannized over the whole circle of sister sciences. This is not so surprising as another strong propensity, which during his youth occupied his attention very much, which was fencing, an art that was not likely to become necessary to the safety or honour of a man of so pious and pacific a disposition, in a civil employment; and yet he is said to have equalled in this art even the master from whom he received instructions. In 1710 he was sent to the university of Padua to pursue his studies as a civilian; but before he was twenty, having married without the consent of his parents, they wholly abandoned him, and obliged him to wander about in search of an asylum; which, after many hardships, he found in a convent at Assisi, where he was received by a monk his relation, who, commiserating his misfortunes, let him remain there till something better could be done for him. Here he practised the violin, to keep off melancholy reflections; but being discovered on a great festival in the orchestra of the church of the convent by the accident of a remarkable high wind, which forcing open the doors of the church, blew aside the curtain of the orchestra, and exposed all the performers to the sight of the congregation; when, being recognized by a Paduan acquaintance, differences were accommodated, and he settled with his wife at Venice for some time. This lady, indeed, was of the Xantippe kind, and being himself very Socratic in wisdom, virtue, and patience, her reign was unmolested by any domestic war, or opposition to her supremacy.

While he was at Venice, the celebrated Veracini arrived in that city, whose performance awakened an extraordinary emulation in Tartini, who, though he had been thought to have a powerful hand, had never heard a great player before, or conceived it possible for the bow to have such varied powers of energy and expression. He, therefore, quitted Venice the next day, and went to Ancona, in order to study the use of the bow in more tranquillity, and with more convenience than at Venice, as he had a place assigned him in the opera orchestra of that city.

This happened in the year 1714, the year in which he discovered the phenomenon of the third sound. It was at Ancona, and in the carnival of the same year, that he heard and perceived the extraordinary effects of a piece of simple recitative, which he mentions in his "Trattato di Musica." (See RECITATIVE.) It was likewise during his residence at Arrona, that, by diligent study and practice, he acquired sufficient abilities and reputation to be invited, in 1721, to the place of first violin, and master of the band in the celebrated church of St. Anthony of Padua.

By this time his fame was so extended, that he had repeated invitations from Paris and London to visit those capitals; but by a singular devotion and attachment to his patron saint, to whom he consecrated himself and his instrument, he declined entering into any other service.

Before the year 1728, he had made many excellent scholars, and formed a school, or method of practice, for the students on the violin, that was celebrated all over Europe, and which increased in fame to the end of his life.

The author of the compendium of his life informs us that his first book of solos was engraved at Amsterdam, 1734; the second at Rome, 1745; and that he produced above two hundred of these compositions, which were handed about in manuscript by the curious; but does not seem to know that nine or ten books of Tartini's solos were printed at Paris, of which we are in possession of opera third, sixth, seventh, and ninth, besides the two books printed in England, amounting to upwards of fifty solos, exclusive of manuscripts.

Of his concertos, which likewise amount to two hundred, this author gives a very unsatisfactory account: he says, that a surreptitious copy of two

sets having first appeared in Holland, he would never own them. The first six seem to have been composed in his first manner before he changed his style. But Walther tells us, in 1732, that eighteen of his concertos for five instruments, principal violin, two ripieno violins, tenor, and violoncello, were published at Amsterdam. But Le Cene, the publisher, confessed, that he collected them from different people who had obtained copies from the author, and there seems not the least doubt of their being genuine.

Though Tartini's compositions always afforded us great pleasure, and were never obliterated from our memory; yet as they are now as much laid aside as those of Bassani or Locatelli, we thought it right to give them a revision before we ventured our sentiments concerning their merit.

Tartini, on a recent examination of his works, seems, to our conception and feelings, to have had a larger portion of genius and knowledge of composition as a mere instrumental composer, than any other author who flourished during the first fifty or sixty years of the last century. Though he made Corelli his model in the purity of his harmony, and simplicity of his modulation, he greatly surpassed that composer in the fertility and originality of his invention; not only in the subjects of his melodies, but in the truly cantabile manner of treating them. Many of his adagios want nothing but words to be excellent pathetic opera songs. His allegros are sometimes difficult; but the passages fairly belong to the instrument for which they were composed, and were suggested by his consummate knowledge of the fingerboard, and powers of the bow. He certainly repeats his passages, and adheres to his original motivo, or theme, too much, for the favourite desultory style of the present times; but it must be allowed that by his delicate selection and arrangement of notes, his passages are always good; play them quick, or play them slow, they never seem unmeaning or fortuitous.

Indeed, as a harmonist, he was perhaps more truly scientific than any other composer of his time] in the clearness, character, and precision of his bases; which were never casual, or the effect of habit or auricular prejudice and expectation, but learned, judicious, and certain. Yet, with all our partiality for his style, talents, and abilities, as well as veneration

for his principles and character, we must, in justice to others, own, that though the adagio and solo playing in general of his scholars were exquisitely polished and expressive, yet it seems as if that energy, fire, and freedom of bow, which modern symphonists and orchestra-playing require, were wanting. Perhaps the refinement of a Nardini and force of a Viotti are incompatible.

Since the time of Tartini, the productions of Boccherini, Haydn, Vanhal, Mozart, Pleyel, and others, have occasioned such a revolution in violin-music and playing, by the fertility and boldness of their invention, that compositions which were then generally thought full of spirit and fire, appear now totally tame and insipid.

This admirable musician and worthy man died the 26th of February, 1770, to the great regret of the inhabitants of the city of Padua, where he had resided nearly fifty years, and where he was not only regarded as its chief and most attractive ornament, but philosopher, saint, and sage. He had no children.

M. de Lalande says, he had from his own mouth the following singular anecdote, which shows to what degree his imagination was inflamed by the genius of composition. "He dreamed one night, in 1713, that he had made a compact with the devil, who promised to be at his service on all occasions; and during this vision every thing succeeded according to his mind; his wishes were prevented, and his desires always surpassed by the assistance of his new servant. In short, he imagined he gave the devil his violin, in order to discover what kind of a musician he was; when, to his great astonishment, he heard him play a solo so singularly beautiful, and executed with such superior taste and precision, that it surpassed all he had ever heard or conceived in his life. So great was his surprise, and so exquisite his delight upon this occasion, that it deprived him of the power of breathing. He awoke with the violence of this sensation, and instantly seized his fiddle, in hopes of expressing what he had just heard, but in vain; he, however, then composed a piece, which is perhaps the best of all his works, (he called it the Devil's Sonata,) but it was so inferior to what his sleep had produced, that he declared he should have broken his instrument and abandoned

music for ever, if he could have subsisted by any other means."

He was one of the few composers of his time, who constantly drew from his own source; his melody was full of fire and fancy, and his harmony, though learned, yet simple and pure; and as a performer, his slow movements evince his taste and expression, and his lively ones his great hand. He was the first who knew and taught the power of the bow; and his knowledge of the finger-board is proved by a thousand beautiful passages, to which that alone could give birth. His scholar, Nardini, who played to us many of his best solos, as we thought, very well, with respect to correctness and expression, assured us that his dear and honoured master, as he constantly called him, was as much superior to himself in the performance of the same solos, both in the pathetic and brilliant parts, as he was to any one of his scholars.

Of his theoretical writings we have had occasion to speak frequently and freely in former articles, particularly in our analysis of his *SYSTEM*, and *Stillingfleet's Commentary*. See *STILLINGFLEET*.

His practical works or compositions, always for his own instrument, the violin, consist of twelve solos on Corelli's model, six with double stops and fugues, with six of a lighter kind, in single stops, op. 1a, six solos, op. 2a, published by Walsh, about the year 1746, in a more free and original style. The first of this set, in E#, which was Brown's "*Chevalde Battaille*," appeared more than ten years at every concert at which he performed a solo in London. Two sets of concertos, in a very florid and difficult style, collected in MS. by travellers, and published in Holland by Le Cene and Witvogel without the author's permission, he called in, and cancelled the plates. However, we procured a copy from Holland, that was printed after the plates were scratched. We scored several of them, and found more beautiful passages, more difficulties and knowledge of the finger-board, than in any other violin solo concertos which we had ever seen. Many sets of beautiful solos were printed at Paris of his composition, which are wholly unknown in England. More than 200 of his violin concertos and solos were dispersed over the continent in MS., many of his unedited solos we procured from his favourite disciple Nardini, at Florence, after his decease. If the concertos which he

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composed for his own performance in the church of St. Antonio de Padua could be procured, they would probably be in a grave and ecclesiastical style, peculiarly suitable to the place and piety if the author.

TASSONI, ALESSANDRO poet and man of letters

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

This penetrating and learned writer, in the tenth book of his "Pensieri diversi," treats of music, ancient and modern, but not with his usual acumen or severity. He only retails the old stories of its miraculous powers among the ancients, and tries to match them by wonders pretended to be performed by its inferior perfections in modern times, without any remarks or reflections which discover a knowledge of the art, or doubts of the authenticity of these relations.

After speaking of extraordinary dilettante composers of music in modern times, he says, "among these we may enumerate James I., king of Scotland, who not only composed sacred music, but invented a new species of plaintive melody, different from all others; in which he has been imitated by the prince of Venosa, who, in our times, has embellished music with many admirable inventions."

This passage has given birth to two capital mistakes, into which the readers and writers of musical history have been led, particularly in Scotland. In the first place, it insinuates that James I. was the inventor of the national melodies of that country; and secondly, that these melodies had been imitated in Italy by the prince of Venosa, a voluminous and celebrated dilettante composer of madrigals in the sixteenth century.

Unluckily for the favourers of these opinions, the Scots' national melodies can be proved of much higher antiquity, not only than David Rizzio, but the time of James I. See RIZZIO, JAMES I. of Scotland, and OSSIAN.

And the prince of Venosa, who was not the great musician he was reported to be by learned men who were ignorant of music, has not in all his works, which we have carefully examined, a single passage

of melody which reminds us of the national tunes of Scotland; the melodies of which resemble those of no other country with which we are acquainted, except those of China. See VENOSA, and CHINESE Music.

TAVERNER, JOHN, in Biography, an eminent musician, who flourished in the early part of the 16th century. He is often mentioned by Morley among our early contrapuntists, and by Anthony Wood, as having begun his career by being organist of Boston, in Lincolnshire. At the establishment of Cardinal college, now Christchurch, Oxford, by cardinal Wolsey, he was appointed organist there; but narrowly escaped martyrdom for heresy, having held frequent conversations with some Lutherans on the abuses of religion. They were all imprisoned in a deep cave under the college, used for the keeping of salt-fish, of which the stench occasioned the death of some of them, and some were burnt in Smithfield.

Taverner had not gone such lengths as many of the fraternity; the suspicions against him were founded merely on his having hidden some heretical books under the boards of the school where he taught, for which reason, and on account of his professional eminence, the cardinal excused him, saying "he was but a musician," and so he escaped.

A set of books containing masses and motets to Latin words, some of which were composed in the time of Henry VII., and all before the Reformation, is preserved in the music-school at Oxford. These volumes contain compositions by John Taverner, Dr. Fayrfax, Avery Burton, John Marbec, William Kasar, Hugh Ashton, John Norman, John Sheppard, and Dr. Tye. The pieces by the three or four last are entered in a more modern hand, with different characters, and paler ink. The chief parts of the compositions are transcribed in a large, distinct, and fine hand and character; but bars not having been yet introduced, and being all ad longam, alla breve, or in tempo di Capella, the ligatures, prolations, and moods, render these books extremely difficult to read, or transcribe in score. However, by dint of meditation and perseverance, we arranged the parts under each other, of several movements by all these founders of our church music, particularly John Taverner, Dr. Fayrfax, and Dr. Tye; having scored an entire mass by each of them: as they are the most ancient and eminent of these old masters, in whose

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compositions the style is grave, and harmony, in general, unexceptionable, if tried by such rules as were established during their time; but with respect to invention, air, and accent, the two first are totally deficient. The compositions, however, of these early English masters, have an appearance of national originality, free from all imitation of the choral productions of the continent. Few of the arts of canon, inversion, augmentation, or diminution, were as yet practised by them: short points of imitation are sometimes discoverable, but they seem move the effects of chance than design: and to characterise the chief of these composers in the order they have been named; Taverner and Fayrfax have but little design and no melody in their compositions; and it seems as if they should not have been ranked, as they are by Morley, with those of a much higher class, at a later period.

We can venture to give a character of Taverner, from an actual survey of his principal works which have been preserved, and which we have taken the pains to score. This author is in general very fond of slow notes, so that all his pieces which we have seen, are *ad longam*, or, at quickest, *alla breve*. Long notes in vocal music, unless they are to display a very fine voice, have little meaning, and are wholly destructive of poetry and accent; but our old composers have no scruples of that kind; and being as great enemies to short syllables, as to short notes, exercised the lungs of a singer as frequently upon one as the other.

As the first essays at harmony were made in extemporary discant, upon a plain-song, so in written counterpoint, it was long a favourite and useful exercise, to build the several parts of a movement upon some favourite chant, making it the ground-work of the composition. And this custom answered several purposes: it excited ingenuity in the construction of the parts; it regulated and restrained the modulation within the ecclesiastical limits; and as the plain-song had been long used in the church, by the priests and people, it was still easy for the musical members of the congregation, to join the chorus in singing this simple and essential part, while the choristers and choirmen by profession, performed the new and more difficult melodies, which had been superadded to it by the composer. The first reformers, or at least their

followers, who were perhaps no great musicians, wished to banish every species of art from the church; and either retaining small portions of ancient chants, or making melodies, in the same plain and simple style, for their hymns and psalms, threw aside all figurative harmony and florid counterpoint; and sung in notes of equal duration, and generally in mere unison, those tunes which are still retained by the Calvinists, and in most of the reformed churches of Christendom. At the latter end of the fifteenth, and during the whole of the sixteenth century, as some chant or tune was the foundation upon which the harmony of almost every movement of a mass or motet was built, the additional parts were the superior, medius, counter-tenor, tenor, to which was given the plain-song in square black notes, of equal lengths to semibreves in *alla breve* time, and basses. The close or final movement of one of these masses is inserted in Burney's *General History of Music*, vol. ii. p. 557.

TEDESCHINI, CHRISTIAN, a buffo tenor singer in the comic opera, who came hither from Berlin at the same time as the Paganini, 1760. He appeared first in an under character in "*Il Mondo nella Luna*," composed by Galuppi. Nor was his figure (which was gobbo) of voice fit for a more important part. He was, we believe, by birth a German, whence he had his name; but he had been in Italy, and his language on the stage, and manner of singing, were perfectly Italian.

He sung on our opera stage but one year, and afterwards devoted his time totally to scholars, and became a very fashionable and useful singing-master. Among his numerous pupils he made many good singers, the Miss Fitzpatricks, Miss Sloper, &c. &c; and was of use to many of our stage-singers. After accumulating a considerable sum of money by diligence and hard labour, he returned to the continent to end his days.

TELEMANN, GIO. PHILIP, in Biography, one of the greatest and most voluminous musical composers during the first fifty or sixty years of the last century, in Germany. He was born at Magdeburg in 1681, and preceded Keiser as opera composer at Hamburg, for which city he produced thirty-five operas. His compositions for the church and chamber are supposed to be more numerous than those of Alessandro Scarlatti. In the year 1740,

his overtures on Lulli's model amounted to six hundred.

This composer, like Raphaël and some other great painters, had a first and second manner, which were extremely different from each other; in the first he was hard, stiff, dry, and inelegant; in the second, pleasing, graceful, and refined Telemann, who lived to a great age, drew up a well-written narrative of his own life, in the early part of which he was an intimate acquaintance and fellow-student with Handel.

The list of Telemann's printed works, inserted in Walther's Musical Lexicon in 1732, amounted to twenty-nine; and in Gerber's Continuation of Walther, fifteen or sixteen more are specified. But still double the number of those printed were long circulated in manuscript from the music-shops at Leipsic and Hamburg.

The best account of Telemann's professional merit as a composer, was published at Hamburg immediately after his decease at 85, in 1767, by professor Ebling, an excellent musical critic, a friend of Emanuel Bach, a man of a refined taste, sound judgment, and a perfect acquaintance with the merits and various styles of the great musicians of his country.

TELEPHANES, in Biography, a celebrated performer on the flute in the time of Philip of Macedon. According to Pausanias he was a native of Samos, and had a tomb erected to him by Cleopatra, the sister of Philip, in the road between Megara and Corinth, which was subsisting in his time. The epitaph upon this musician, which is preserved in the Anthologia, equals his talents to those of the greatest names in antiquity.

"Orpheus, whom gods and men admire,  
Surpass'd all mortals on the lyre:  
Nestor with eloquence could charm,  
And pride, and insolence disarm;  
Great Homer, with his heav'nly strain,  
Could soften rocks, and quiet pain :—  
Here lies Telephanes, whose flute  
Had equal pow'r o'er man and brute."

Telephanes was closely united in friendship with Demosthenes, who has made honourable mention of him in his harangue against Midias, from whom he received a blow in public during the celebration of

the feast of Bacchus. As this was a kind of musical quarrel, we shall relate the cause of it.

Demosthenes had been appointed by his tribe to furnish a chorus, to dispute the prize at this festival; and as this chorus was to be instructed by a master, Midias, in order to disgrace Demosthenes, bribed the music-master to neglect his function, that the chorus might be unable to perform their several parts properly before the public, for want of the necessary teaching and rehearsals. But Telephanes, who had discovered the design of Midias, not only chastised and dismissed the music-master, but undertook to instruct the chorus himself.

TENDUCCI, FERDINANDO, in Biography, an opera singer in soprano, born at Sienna, whence he at first assumed the name of Senesino, on account of the celebrity of a singer of that city, in the early part of the last century; though neither his voice nor style of singing at all resembled that of the great singer and actor, Francisco Bernardo detto Senesino, whose voice was a rich and full contralto, and in whose singing and acting there were more of grandeur and dignity than tenderness and expression, which characterized Tenducci's style; and whose voice was a high soprano of a clear silvery tone, which by great pains he had rendered very flexible; but he had formed himself more on Caffarelli's style than on that of Senesino.

He arrived in England, as second man, in 1758, when Potenza was principal. The first notice he obtained was in a cantabile air, set by Caffarelli for himself, in a fine style of grand pathetic, such as six years after, Manzoli's fine adagio in Ezio, "Caro mio bene addio," was composed in by Pescetti.

It was in 1759, during the reign of Cocchi's "Ciro riconosciuto," that, he became a favourite of the public: for though a young performer, and only second in rank under Potenza, he had a much better voice and manner of singing than the performer to whom he gave precedence.

In 1760 he went to Scotland, and we hear no more of him till 1763, when he returned to London, and performed the principal man's part in Dr. Arne's Artaxerxes, of which the success was greatly owing to his talents.

At this period, Bach and Abel established a weekly subscription concert in Hanover-square, which was better patronized and longer supported

than perhaps any one had ever been in this country, having continued full twenty years with uninterrupted prosperity, at which, during the chief part of the time, Tenducci was the principal singer.

In 1770 he succeeded Guadagni as first man at the great opera, performing that year with the Grassi in "Corræ," and the next year in "Semiramide riconosciuta."

In 1764 he went to Ireland, where he and Miss Brent performed together in Artaxerxes.

In 1765 an Italian opera was performed in Dublin, in which he and the Ceraonini sung principal parts in Mithridates, in the principal cities of that country.

Some time after he returned to London, and was engaged at the opera, where, in 1785, he revived Gluck's Orfeo.

Such is the outline of his professional career in public. The events of his private life are still more varied.

He had not been long in England before he was thrown into the king's bench for debt, where he embellished that residence by his talents, and amused its inhabitants. He was, however, allowed to attend evening concerts elsewhere, attended by a garde du corps. But on these occasions, a Jewish lady, his patroness, carried him in her carriage to the performance, and conducted him safe back with his attendant to his limited residence; where during a part of the time, he had the honour of Dr. Smollet for his neighbour.

In Scotland he sung at the Edinburgh concerts, and gave lessons in singing; by which occupation he improved his own talents so much, that he returned to London a much better singer than when he left it. So true is the observation of Aristotle, that no art or science is well learned but by teaching when it is necessary to give reasons for what in private practice is done mechanically.

In Ireland he married a lady of considerable fortune, who was enchanted by his talents.

In Italy, whither he carried this lady, he was unmarried, the laws of that country forbidding conjugal union to castrati. And on his application to the pope for a dispensation, it was refused; though the petitioner said that that his reason for marrying was, the operation in his youth not having been completely performed: "why then," says his holiness,

"let it be done more effectually;" and he was obliged to separate himself from his tender spouse, and she to console herself with a more efficient husband.

When he quitted the stage, he employed his whole time in teaching to sing; had many scholars, and a good method of instruction; giving to his pupils, in English, a set of axioms or rules of study and practice translated from the Italian, drawn up, as he said, by himself; but which, after his decease, were found in the Solfeggi of Aprile.

Notwithstanding the great number of his scholars, his income was insufficient to keep him out of debt, or even the king's bench, without the ingenious expedient of becoming a bankrupt, by which he defrauded all his creditors, and died insolvent, being, as has been reported, buried at the expense of his countrymen, who made a collection for that purpose at the Orange coffee-house. But from better authority, we have been informed that he died at Genoa.

Tenducci had much professional merit; but as to probity, honour, and ideas of right and wrong, they never seem to have extended further than convenience and personal safety.

TERPANDER, in Biography, and Music of the Ancients, one of the most renowned musicians of antiquity. It is recorded in the Oxford Marbles, that he was the inventor of characters to express musical sounds in the several genera; which event is placed about six hundred and seventy years before the Christian era. Indeed all writers who mention the progressive state of music in Greece, are unanimous in celebrating the talents of Terpander; but though there is such an entire agreement among them concerning the obligations which the art was under to this musician in its infant state, yet it is difficult to find any two accounts of him which accord in adjusting the time and place of his birth. It does not, however, seem necessary to lead the reader over hedge and ditch with chronologers, after a truth, of which the scent has so long been lost. The Oxford Marbles, which appear to us the best authority to follow, tell us, in express terms, that he was the son of Derdeneus of Lesbos, and that he flourished in the 381st year of these records; which nearly answers to the 27th Olympiad, and 671st year B.C. The Marbles inform us likewise, that "he taught the nomes, or airs, of the lyre and flute, which he

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performed himself upon this last instrument, in concert with other players of the flute." Several writers tell us that he added three strings to the lyre, which before his time had but four; and in confirmation of this, Euclid and Strabo quote two verses, which they attribute to Terpander himself.

"The tetrachord's restraint we now despise,  
The seven-stringed lyre a nobler strain supplies."

If the hymn to Mercury, which is ascribed to Homer, and in which the seven-stringed lyre is mentioned, be genuine, it robs Terpander of this glory. The learned, however, have great doubts concerning its authenticity. But if the lyre had been before his time furnished with seven strings in other parts of Greece, it seems as if Terpander was the first who played upon them at Lacedæmon. The Marbles tell us that the people were offended by his innovations. The Spartan discipline had deprived them of all their natural feelings; they were rendered machines; and whether Terpander disturbed the springs by which they used to be governed, or tried to work upon them by new ones, there was an equal chance of giving offence. The new strings, or new melodies, or new rhythms, upon the old strings, must have been as intolerable to a Lacedæmonian audience, at first hearing, as an organ, and cheerful music would have been, to a Scots congregation some years ago, or would be at a Quaker's meeting now. "It is not at all surprising," says Alcibiades, "that the Lacedæmonians seem fearless of death in the day of battle, since death would free them from those laws which make them so wretched."

Plutarch, in his "Laconic Institutions," inform us, that Terpander was fined by the ephori for his innovations. However, in his "Dialogue on Music," he likewise tells us, that the same musician appeased a sedition at Sparta, among the same people, by the persuasive strains which he sung and played to them on that occasion. There seems no other way of reconciling these two accounts, than by supposing that he had, by degrees, refined the public taste, or depraved his own to the level of his hearers.

Among the many signal services which Terpander is said to have done to music, none was of more importance than the notation that is ascribed to him for ascertaining and preserving melody,

which was before traditional and wholly dependent on memory. The invention, however, of musical characters has been attributed by Alypius and Gaudentius, two Greek writers on music, and, upon their authority, by Bœthius, to Pythagoras, who flourished full two centuries after Terpander. It will be necessary therefore to tell the reader upon what grounds this useful discovery has been bestowed upon him.

Plutarch, from Heraclides of Pontus, assures us that Terpander, the inventor of notes for the cithara, in hexameter verse, "set them to music," as well as the verses of Homer, in order to sing them at the public games. And Clemens Alexandrinus, in telling us that this musician wrote the laws of Lycurgus in verse, and "set them to music," makes use of the same expression as Plutarch, which seems clearly to imply a written melody. See Musical GAMES.

TERRADEGLIAS, or TERRADELLAS, DOMENICO, in Biography, a native of Barcelona, in Spain; but who went early into Italy, where he studied music at Naples under Durante, as an accomplishment; but was reduced, by accidents in his family, to practise it as a profession.

He began to flourish about 1739, when he composed the opera of "Astarto," and part of "Romolo," in conjunction with Latilla, for the Teatro delle Dame, at Rome.

In the latter end of the year 1746 he came to England, where he composed two operas, "Mithridates" and "M Bellerophon." But unfortunately for the composer, none of the singers of this time stood high in the favour of the public. Yet his opera of "Mitridate," we well remember, received much applause, as music, distinct from what was given to the performers. And his compositions, when executed in Italy by singers of the first class, acquired him great reputation.

Besides the favourite songs in the two operas just mentioned, which are printed by Walsh, Terradellas himself, while he was in England, published a collection of twelve Italian airs and duets in score, which he dedicated to lady Chesterfield. In these he seems less masterly and original than in his other productions that have come to our knowledge. In the songs he composed for Reginelli, a very learned singer in ruin, we find boldness and force, as well as

pathos. And some arie di bravura of his composition, for the celebrated tenor singer Babbi, at Rome, abound with fire and spirit. If his productions are compared with those of his contemporaries, his writings, in general, must be allowed to have great merit; though his passages now seem old and common. This composer having spent his youth in Catalonia, was not regularly initiated into the mysteries of counterpoint in any Neapolitan conversatorio, having been placed under Durante, for a short time, only as a private scholar; and we think we can sometimes discover in his scores, through all his genius and elegance of style, a want of study and harmonic erudition.

Terradellas was remarkable, not only for attending, in every situation of the singer, to the spirit of the drama which he had to compose, but for giving good music to bad singers, and not under-writing, as Mr. Bayes calls it, the inferior parts of his theatrical pieces. Indeed, it has always appeared to us, that an exquisite singer who can command attention by the mere tone of his voice, and who requires only a canvas, or outline, to colour at his pleasure, is in less want of artificial and captivating composition, than an ordinary singer, who is neither possessed of voice nor taste sufficient to interest the audience. And Terradellas seems to have written all his songs for performers of abilities; for his airs are never made easy and trivial in order to spare the singer. Jomelli's pen always flowed with this spirit; for he never rejected a passage that presented itself, because it would be difficult and troublesome in the execution; but this freedom of style, twenty years ago, might be more safely practised than at present: for it is well known, that a company of singers is now reckoned good, in Italy, if the two first performers are excellent; and an opera is sure to please if two or three airs and a duet deserve attention; the audience neither expecting nor attending to any thing else. And the managers, who find this custom very convenient, take care not to interrupt play or conversation by the useless and impertinent talents of the under singers; so that performers of the second or third class are generally below mediocrity.

He died at Rome in 1751, of grief and mortification, for the failure of an opera which he

had composed with more care and hopes of success than usual.

TESI TRAMONTINI, VITTORIA, in Biography, one of the most renowned female singers that Italy has produced. She was born at Florence in 1690; began her her vocal studies under the mæstro di cappella Francesco Redi; then went to Bologna, and became a pupil of Campeggi; and received her last polish from Bernacchi. But she was no less admired for the dignity, grace, and propriety of her action, than her vocal powers.

Quantz, who heard her at Dresden in 1719, in the famous opera that was performed on occasion of the nuptials of the prince royal of Poland, sing with Senesino, the Berselli, wife of Lotti, Durestante, and the Faustina, characterizes her in the following masterly manner.

"Vittoria Tesi had by nature a masculine, strong, contralto voice. In 1719 she generally sung, at Dresden all' ottava, such airs as are made for base voices; but afterwards, besides the majestic and serious style, she had occasionally something coquettish in her manner, which was very pleasing. The compass of her voice was so extraordinary, that neither to sing high nor low gave her trouble. She was not remarkable for her performance of rapid and difficult passages; but she seemed born to captivate every spectator by her action, principally in male parts, which she performed in a most natural and intelligent manner." Life of Quantz, written by himself.

She sung at Naples in 1725, and at Vienna in 1748, where she remained till the time of her decease, in 1775, at 85 years of age.

She was the mistress of the Teuberinn and the De Amicis, both as justly famed for their acting as singing.

We were told at Vienna in 1772, that she had long quitted the stage, though the remembrance of her talents was so deeply impressed in the minds of many excellent judges, that whenever she was mentioned, it was to the disadvantage of all subsequent female singers. She had been very sprightly in her day, and yet was in high favour with the empress-queen in her latter years. Her story is somewhat singular. She was connected with a certain count, a man of great quality and distinction, whose fondness increased by possession to such a

degree as to determine him to marry her: a much more uncommon resolution in a person of high birth on the continent, than in England. She tried to dissuade him: enumerated all the bad consequences of such an alliance; but he would listen to no reasoning, nor take any denial. Finding all remonstrances vain, she left him one morning, went into a neighbouring street, and addressing herself to a poor labouring man, a journeyman baker, said she would give him fifty ducats if he would marry her; not with a view to their cohabiting together, but to serve a present purpose. The poor man readily consented to become her nominal husband: accordingly they were formally married; and when the count renewed his solicitations, she told him it was now utterly impossible to grant his request, for she was already the wife of another; a sacrifice she had made to his fame and family. Since that time she had lived many years with a man of great rank at Vienna, of nearly her own age; probably in a very chaste and innocent manner.

TESSARINI, CARLO, in Biography, first violin, and leader of the band in the metropolitan church at Urbino, was born at Rimini in 1690; he was a spirited performer on his instrument, and a very voluminous composer. His style was light and flimsy, compared with that of Corelli and Geminiani; but his concertos not being very difficult, were much played in country concerts in our own memory, with those of Alberti, Albinoni, and Vivaldi.

Tessarini's first publication at Amsterdam has a title page of great promise; but whether the promise was ever performed, sceptics in these incredulous days will be much inclined to doubt. The title is in French, but literally translated, is the following: "A new Method for learning theoretically, in a Month's Time, to play on the Violin, divided into three Classes, with progressive Lessons for two Violins." Then twelve violin concertos; twelve flute solos; the master and scholars; divertimenti for two violins; twelve violin solos; six divertimenti for two violins, in canon, &c. &c. He lived till the year 1672, in the perpetual labour of publication; but his productions would now be as difficult to find as those of Timotheus and Olympos.

TESTORE, CARLO GIOVANNI, in Biography, a violinist and music master, resident at Verseilles in 1770. In 1767 he published a treatise on music,

entitled, "Musica ragionata," in 4to. This author was perhaps the first Italian who adopted Rameau's principles. He simplified his rules, and made his treatise more intelligible to principiante than Rameau himself, or his scientific commentator d'Alembert. The full title of his book is "La Musica ragionata espressa familiarmente in dodefici Passeggiata a Dialogo, ornati 140 essempli Musicali in rami."

TEVO, ZACCARIA, in Biography, author of an ample treatise on music, written in Italian, and published at Venice, in small quarto, 1706, entitled "Il Musico Testore;" (testore literally means a weaver; but metaphorically, a composer, an author ;) the musician's text, or guide. The work is divided into four parts, twenty chapters in each, the titles of which are very promising; but his style is not very pleasant, nor are his definitions or instructions very satisfactory. The author had read much, but his digestion was not so good as his appetite. He swallowed, without due mastication, all the old stories about the invention and miraculous powers of music. He assigns to Orpheus, the son of Apollo, the invention of the violin, and to Sappho that of the bow; assuring us that she was the first who used it in the present manner! He not only finds the inventor of every species of instrument, but the time when and place where it was first constructed. There is little science, and still less ingenuity, in the examples of composition given in illustration of the rules of counterpoint: so that if the young student, who peruses this work for instruction, is not a conjurer before he begins the task, he will not be made one by the mysteries which it unfolds.

Yet with patient perseverance, a young student who has little leisure, and few books to read, may become superficially learned with little trouble by this book. Tevo quotes authority for all that he advances; but his authorities are not always good, nor does he distinguish good from bad. Several obscure and even contemptible authors are quoted in the same solemn manner as the best. But in citing so many writers indiscriminately, the chief part are now so scarce and difficult to be found, that in search of them all the great libraries of Europe may be visited in vain. To save the student's time, and form his taste in literature, as well as judgment in music, the author should have quoted none but

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writers of the first authority, or have told his young readers what stress was to be laid on the rest.

But since the time of Tevo, so many better authorities in composition and didactic works, both on the theory and practice of music, have appeared, that we can hardly recommend the "Musico Testore" to the perusal of any but those who have much time to spare, who read every thing, and are curious to know the history and state of the art at every period of time.

THAMYRIS, in Mythology, called by Homer Κιθαριςτης, one who plays on the cithara, was the son of Philammon. (See his article.) Plutarch, in his Dialogue on Music, tells us that Thamyris was born in Thrace, the country of Orpheus, and had the sweetest and most soporous voice of any bard of his time Homer, in his catalogue of ships, where he speaks of the cities under the dominion of Nestor, mentions Dorion as the place where Thamyris contended with the Muses, whom he had the arrogance to challenge to a trial of skill in poetry and music. The conditions and consequences of this contention are fully described by the poet.

And Dorion, fam'd for Thamyris' disgrace,  
Superior once of all the tuneful race,  
Till, vain of mortals empty praise, he strove  
To match the seed of cloud-compelling Jove!  
Too daring bard! whose unsuccessful pride  
Th' immortal Muses in their art defy'd:  
Th' avenging Muses of the light of day  
Depriv'd his eyes, and snatch'd his voice away;  
No more his heav'nly voice was heard to sing,  
His hand no more awak'd the silver string."

Iliad, book ii.

Homer availed himself of the popular story concerning the blindness of Thamyris, and embellished it by his versification. Probably the whole allegory of this blindness had its rise from his having injured the organ of sight by too intense an application to the study of music and poetry. And it is the opinion of Pausanias, that there was no other difference between his misfortune and that of Homer, than that Thamyris was wholly silenced by it, and Homer, without being discouraged, continued his poetical and musical occupation long after his blindness.

THEINRED, in Biography, precentor of the monastery of Dover, and author of a treatise on

music, in Latin, preserved among the MSS. of the Bodleian Library, in three books, written about the year 1371.

The first book treats of musical proportion; "De Proportionibus Musicorum Sononum." This is a very early treatise upon harmonics, in which when he speaks of the major and minor semitone, and of the different portions into which, they are divisible, his doctrine is illustrated by many numerical tables, and nice splittings of tones into commas; "De Comatis; alia Proportio ejusdem Comatis, &c." which prove a temperament of the scale to have been then in use.

The second book treats of musical concords; "De Consonantiis Musicorum Sonortim." Here, after specifying the diffl'eicut kinds of concords, he informs his reader, that in organising, major and minor thirds, as well as sixths, are admissible in succession.

The third book contains diagrams and scales innumerable of different species of octave, in a literal notation. No musical characters, or examples of practical music in common notes, appear throughout the treatise.

The praises bestowed by Pits, Bale, Tanner, and others on Theinred, whose name is sometimes written Thaired, and Thinred, make it necessary to acquaint such of our readers as may be inclined to take the trouble of examining this tract themselves, that, like many other musical writings of the middle and lower ages, it but ill rewards the drudgery of an entire and careful perusal; for after perseverance has vanquished the abbreviations, and the barbarism and obscurity of the Latin, the vain speculations and useless divisions of the scale, with which this work so much abounds, and which could have been but of small utility to practical music, at the time when it was written, are such, that now since the theory of sound is so much better understood and explained by the writings of Galileo, Mersennus, Holder, Smith, and many others; our old countryman, Theinred, may henceforth remain peaceably on his shelf, without much loss to the art or science of music. Bodl. 842. 1. De legitimis ordinibus Pentachordorum et Tetrachordorum, Pr. Quoniam Musicorum de his Camibus frequens est distinctio, &c. 46 folios, small size. Walther in his Lexicon calls this work a Phœnix.

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THEODORUS, an Athenian flute-maker, the father of Isocrates the orator. How great the demand was at this time for flutes at Athens, may be conceived from a circumstance mentioned by Plutarch in his life of the orator. His father, says he, acquired wealth sufficient by his business, not only to educate his children in a liberal manner, but also to bear one of the heaviest public burdens to which an Athenian citizen was liable; that of furnishing a choir or chorus for his tribe, or ward, at festivals and religious ceremonies. See ISMENIAS.

THEVENARD, GABRIEL VINCENT, of Paris, in Biography, born in 1669, became in the operas of Lulli the first singer and actor of his time. He had a tenor voice, which made the public forget that of Beaumavielle; it was sonorous, mellow, and extensive in compass. He sung a little through the throat, but by dint of art, he found the means of rendering this little defect even agreeable. His appearance on the stage was dignified, and his performance wonderful! It was to him that the present manner (1780) of speaking recitative is due. He excelled above all in singing at table; nor has he ever been surpassed in that talent, except by De Chasse and Jeliote, who so many years delighted their friends.

He sung more than forty years at the Opera, and only retired in the year 1730. He was more than sixty years old, when, seeing a beautiful female slipper in a shoe maker's shop, he fell violently in love, unsight, unseen, with the person for whom it was made; and having discovered the lady, married her, after obtaining the consent of an uncle on whom she was dependent, with the assistance of many bottles of wine which they cracked together with the utmost cordiality, and which Thevenard meliorated with the charms of his voice.

He died at Paris in 1741, at the age of 72. Thevenard was the cause of the duke d'Antin quitting the management of the opera. This singer having a pension offered him for his services, found it so inconsiderable, that he refused to accept of it, saying it was only fit for his footman. The duke, piqued at this insolence, would have sent him to prison; but it having been represented to him that the public would suffer by his absence, he sacrificed to this consideration his resentment; but determining to have nothing more to do with such

people, he quitted the superintendence of the opera. Laborde.

TIMOTHEUS, one of the most celebrated poet musicians of antiquity, was born at Miletus, an Ionian city of Caria, 246 B.C. He was contemporary with Philip of Macedon, and not only excelled in lyric and dithyrambic poetry, but in his performance upon the cithara. According to Pausanias, he perfected that instrument by the addition of four new strings to the seven which it had before; though Suidas says it had nine before, and that Timotheus only added two, the tenth and eleventh, to that number.

It seems necessary here to state the several claims made in favour of different persons who have been said to have extended the limits of the Greek musical scale.

Many ancient and respectable writers tell us, that before the time of Terpander, the Grecian lyre had only four strings; and, if we may believe Suidas, it remained in this state 856 years, from the time of Amphion, till Terpander added to it three new strings, which extended the musical scale to a heptachord, or seventh, and supplied the player with two conjoint tetrachords.

It was about 150 years after this period, that Pythagoras is said to have added an eighth string to the lyre, in order to complete the octave, which consisted of

These dates of the several additions to the scale, at such distant periods, though perhaps not exact, may, however, if near the truth, shew the slow progress of human knowledge, and the contented ignorance of barbarous times. But if we wonder at the music of Greece remaining so many ages in this circumscribed state, it may be asked, why that of China and Persia is not better now, though the inhabitants of those countries have long been civilized, and accustomed to luxuries and refinements.

Boethius gives a different history of the scale, and tells us that the system did not long remain in such narrow limits as a tetrachord. Chorbosus, the son of Athis, or Atys, king of Lydia, added a fifth string, Hyagnis a sixth, Terpander a seventh, and, at length, Lychaon of Samos, an eighth. But all these accounts are irreconcilable with Homer's Hymn to Mercury, where the chelys, or testudo, the invention of which

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he ascribes to that god, is said to have had seven strings. There are many claimants among the musicians of ancient Greece, to the strings that were afterwards added to these, by which the scale, in the time of Aristoxenus, was extended to two octaves. Athenseus, more than once, speaks of the nine-stringed instrument: and Ion of Chios, a tragic and lyric poet and philosopher, who first recited his pieces in the 82d Olympiad, 452 B.C. mentions, in some verses quoted by Euclid, the ten-stringed lyre; a proof that the third conjoint tetrachord was added to the scale in his time, which was about fifty years after Pythagoras is supposed to have constructed the octachord.

The different claimants among the Greeks to the same musical discoveries, only prove that music was cultivated in different countries; and that the inhabitants of each country invented and improved their own instruments, some of which happening to resemble those of other parts of Greece, rendered it difficult for historians to avoid attributing the same invention to different persons. Thus the single flute was given to Minerva, and to Marsyas; the syrinx, or fistula, to Pan, and to Cybele; and the lyre, or cithara, to Mercury, Apollo, Amphion, Linus, and Orpheus. Indeed, the mere addition of a string or two to an instrument without a neck, was so obvious and easy, that it is scarcely possible not to conceive many people to have done it at the same time.

With respect to the number of strings on the lyre of Timotheus, the account of Pausanias and Suidas is confirmed in the famous decree against him, for which see SENATUS CONSULTUM.

It appears from Suidas, that the poetical and musical compositions of Timotheus were very numerous, and of various kinds. He attributes to him nineteen nomes, or canticles, in hexameters; thirty-six præms, or preludes; eighteen dithyrambics; twenty-one hymns; the poem in praise of Diana; one panegyric; three tragedies, the Persians, Phinidas, and Lærtes; to which must be added a fourth, mentioned by several ancient authors, called "Niobe," without forgetting the poem on "The Birth of Bacchus." Stephen of Byzantium makes him author of eighteen books of nomes, oi» airs, for the cithara, to eight thousand verses, and of a thousand Πζοοιμια or preludes, for the nomes of the flute.

A musician so long eminent as Timotheus, must have excited great desire in young students to become his pupils; but, according to Bartholinus, he used to exact a double price from all such as had previously received instructions from any other master; saying, that he would rather instruct those who knew nothing, for half price, than have the trouble of unteaching such as had already acquired bad habits, and an incorrect and vicious manner of playing.

Timotheus died in Macedonia, according to Suidas, at the age of ninety-seven; though the Marbles, much better authority, say at ninety; and Stephen of Byzantium fixes his death in the fourth year of the .105th Olympiad, two years before the birth of Alexander the Great; whence it appears that this Timotheus was not the famous player on the flute so much esteemed by that prince, who was animated to such a degree by his performance, as to seize his arms; and who employed him, as Athenæus informs us, together with the other great musicians of his time, at his nuptials. However, by an inattention to dates, and by forgetting that of these two musicians of the same name, the one was a Milesian, and the other a Theban, they have been hitherto almost always confounded.

TINCTOR, John, in Biography, born at Nivelles, in Brabant, and flourished about the year 1474. He was a great musician, long in the service of Ferdinand of Aragon, king of Naples and Sicily, who reigned from 1458 to 1504, and styles himself arch deacon, chaplain, and cantor. Besides several musical tracts by this early writer on counterpoint, he was author of the first musical dictionary. All written music in counterpoint during the fifteenth century was composed for voices, at least we have never seen any other; and being intended for the church, was set to Latin words: so that the first terms used in the art, were likewise in that language; and these were so numerous in Tinctor's time, that he collected them, under the title of "Terminorum Musicæ Diffinitorium," and printed them at Naples. This was doubtless not only the first musical dictionary that was ever compiled, but the first book that was printed on the subject of music in general. The work is so scarce, that we have never been able to find it, except in his majesty's inestimable library. In this "Diffinitorium," we first met with the precise

definition of the four principal parts in vocal counterpoint: cantus, altus, tenor, and base ; which see under their several heads. Tinctor, in one of his tracts, gives to the English the invention of counterpoint. See Dunstable. Walther seems never to have heard of Tinctor's "Diffinitorium ;" but he gives the title of his three tracts : "De Arte Contrapuncti;" "De Tonis;" and "De Origine Musicæ;" from Gesner's *Bibl. Univ.*

TIRABOSCHI, GIRALMO, Literary Historian

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

From this celebrated work, we expected to acquire new and authentic information concerning the rise and progress of music previous to the seventeenth century, in a country which has taught every other part of Euope all the refinements of the art, a country in which we sought in vain, by travelling, conversation, and the perusal of all the books written by the natives which we could procure on the subject, to trace the origin of Italian melody. Dull and pedantic elementary books we procured in abundance; hut scarcely any that we could read with pleasure, previous to the establishment of the opera at the beginning of the seventeenth century. Quadrio's heavy volumes are filled without taste, selection, or solicitude concerning the authenticity of facts. Padre Martini, unfortunately for modern musical history, did not live to finish his plan; having advanced no farther than the ancient music of the Greeks.

Tiraboschi is copious on all other parts of literature, arts, and sciences. It is only on music, and musical writers, our peculiar research, that we have ever found him unsatisfactory : we never consulted him on any other subject unprofitably. The little he tells us of Pythagoras, Aristoxenus, the Etruscans, and Guido, we had often previously read in innumerable books in various languages.

He speaks of the Lyric poetry of the Greeks and Romans; but that of the Italians has not furnished an article. We did hope to be informed what kind of melodies were set to the songs of Dante, Petrar a, and Boccaccio. We could not reasonably expect specimens of this melody in notation, any more than

prints of pictures and buildings that are mentioned in his work; but when a capital work of Raphæl, Michael Angelo, or Palladio is mentioned, we are generally told where it is to be seen, or at least where it has been seen. Had Tiraboschi told his readers where the original melodies to the songs of the old Italian poets were to be found, it would have been a great satisfaction to those who consult books for useful and solid information, or seek in them for any thing but mere amusement.

Of the last century he says nothing, as his plan went no farther than the end of the seventeenth century. And, indeed, of that period, his information is very scanty; neither Carissimi nor Stradella, the two best composers which Italy had then produced; nor among contemporary theorists, or writers on harmonics is any notice taken of Lemme Rossi, or Daniel Bartoli, authors of two books, which in a general history of literature ought to have been mentioned. See BARTOLI and ROSSI.

TODI, MARIA FRANCISCA, in Biography, born in Portugal in 1748, arrived in England in 1777, with Jermoli, as first woman in the comic opera. She must have improved extremely after she left this country, where she remained only one season, and was little noticed; her voice being feeble and seldom perfectly in tune. But she afterwards became the most captivating singer for taste and expression in cantabile airs, in France and Germany (according to report), that ever appeared in Europe. She was taught by Perez.

TGESCHI, ALESSANDRO, in biography, the head of celebrated musical family from Romania, settled at Munich, who in 1756 was appointed concert-master to the elector of bavaria's ecclesiastical band,

TGESCHI, CHARLES JOSEPH, after being the director of the chamber music of the court of bavaria in 1756 was appointed the first violin in the famous band of the elector palatine at manheim. He was seven years concert-master and engaged in other honourable professional appointments about the court of Manheim till 1786, In 1766 he published at Paris six symphonies; violin quartets; and flute concertos , about the same time, six violin duets, and other works at Amsterdam. His style is full of fire, new effects, and in slow movements, grace and elegance. He was a disciple of the great Stamitz, and

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died at Manheim in 1788, in the 60th year of his age, leaving behind him an excellent private character.

TÆSCH, JOHN, concert-master at manheim, and an admirable performer on the violin. He was one of the principal ornaments of the famous court-band in 1756.

TÆSCH, SUSANNAH, a singer of great merit in the service of the court at munich, brought up under holtzbauer, the mæstro di capella to the elector palatine.

TOFTS, KATHARINE, in *Biography*, an English singer of great renown on our stage at the beginning of the last century. In 1703, she sung at a subscription concert in Lincoln's-Inn theatre, several Italian and English songs. This lady was the constant rival of Margarita de l'Epine.

In 1704, she sung at the subscription music in Drury-lane playhouse; and soon after, signora Margarita sung for the first time at the same theatre. At her second appearance, there was a disturbance while she was singing, which, from the natural, and, it is to be feared, not uncommon effects of rival malice, was suspected to have been created by the emissaries of Mrs. Tofts; an idea the more difficult to eradicate, as the principal agent had happened to live with that lady as a servant. But as the law of retaliation is frequently practised on the like occasions by the injured party, it was thought necessary, a few days after, to insert a paragraph and letter in the Daily Courant, February 8, 1704, in vindication of Mrs. Tofts.

She was the principal singer in Clayton's *Arsince*, in 1705, the first opera attempted in our country and language on the Italian model. See CLAYTON.

Mrs. Tofts was likewise the heroine of the famous opera of *Camilla*, of Addison's *Rosamond*, set by Clayton, and *Thomyris*, adjusted to Italian music, and wholly to English words, till the arrival of Valentini, in 1707, the first male soprano singer that ever appeared on our stage; when *Camilla* and *Thomyris* were performed, half in English and half in Italian. And even after the arrival of the celebrated Nicolini, when a new opera, entitled *Pyrrhus* and *Demetrius*, was brought on the stage in 1708, in which almost all the characters were filled up by Italians, Mrs. Tofts continued to perform her part in English, as did Ramondon and Cook; but the public seemed perfectly satisfied with the motley

performance, which had a run of eighteen nights; and the confusion of tongues, concerning which Mr. Addison is so pleasant in the *Spectator*, seems to have been tolerated with perfect good humour by the public, which, in music as well as words, seemed to care much less about what was sung, than how it was sung.

After the year 1709, when the whole opera, poetry, musical composition and performers were Italian, Mrs. Tofts, who seemed to have endeared herself to an English audience by her voice, figure, and performance, more than any preceding singer of our country, retired.

Colley Cibber, though he does not speak of music en connoisseur, and, as an English actor and patentee of a theatre, was an enemy to Italian operas and Italian singers upon a principle of self defence, probably gives us the general and genuine opinion of his acquaintance concerning Mrs. Tofts, who, he says, had her first musical instructions in her own country, " before the Italian taste had so highly prevailed, and was then not an adept: whatever defect the fashionably skilful might find in her manner, she had, in the general sense of her hearers, charms that few of the most learned singers ever arrive at. The beauty of her fine proportioned figure, and exquisitely sweet silver-tone of voice, with peculiar rapid swiftness of her throat, were perfections not to be imitated by art or labour."

This performer had songs given to her in all styles; her her compass, however, did not surpass the common limits of a soprano, or treble voice. With respect to her execution, of which we are still enabled to judge by the printed copies of her songs, it chiefly consisted in such passages as are comprised in the shake, as indeed did that of most other singers at this lime.

Mrs. Tofts quitted the stage in 1709. The talents of this singer and of Margarita de l'Epine gave rise to the first musical factions which we hear of in this country. According to Hughes, author of the *siege of Damascus*, their abilities were disputed by the first people in the kingdom.

"Music has learned the discords of the state  
And concerts jar with Whig and Tory hate.  
Here Somerset and Devonshire attend  
The British Tofts, and every note commend;  
To native merit just, and pleas'd to see

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We've Roman arts, from Roman bondage free.  
There fam'd l'Epine does equal skill employ,  
While list'ning peers crow'd to th' ecstatic joy;  
Bedford to hear her song his dice forsakes,  
And Nottingham is raptur'd when she shakes;  
Eull'd statesmen melt away their drowsy cares  
Of England's safety, in Italian airs."

Although it is publicly insinuated in the Tatler, for Thursday, May 26, 1719, that Mrs. Tofts was insane, it seems doubtful whether we are to take this account literally, or whether sir Richard Steele had not recourse to invention, or at least exaggeration, in order to throw a ridicule on opera quarrels in general, and on her particular disputes at that time with the Margarita or other female singers. See Tatler, N° 20.

Alter quitting the stage, by which she is said to have acquired a considerable fortune, she married Mr. Joseph Smith, who was afterwards appointed consul at Venice, where he resided till the time of his death, about the year 1770. He was a great collector of books

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TOLLET, THOMAS, in *Biography*, a composer for, and a performer on, the common flute, when it was in its highest favour in England. He published likewise directions for playing on the French flageolet. And, in conjunction with John Linton, whose instrument was the flute, one of king William and queen Mary's band, published a work entitled "A Consort of Music in Three Parts"

A ground composed by Tollet, was much in favour during our time.



TOMKINS, THOMAS, in *Biography*, a disciple of Bird, M. B. and gentleman of his majesty's chapel (James I.) was an excellent musician. He published songs of three, four, five, and six parts, without a date. But it appears by a copy of these songs in the library of Christ-church college, Oxon. that they were published in 1622.

There are two very curious compositions by Tomkins in the 3d vol. of Dr. Tudway's "Collection of Cathedral Music," in the British Museum : the one is a full anthem, in twelve parts; and the other an anthem in canon throughout, of four parts in one, both well worthy the disciple of the admirable Bird. Indeed, by the compositions we have scored, or examined in score, of Tomkins, he seems to us to have had more force and facility than Morley. In his songs there are melody and accent, as well as pure harmony and ingenious contrivance.

Thomas Tomkins, the father of Bird's disciple, was chantor of the choir at Gloucester, whose family produced more able musicians, during the 16th and 17th centuries, than any other which England can boast. Thomas, the younger, had several brothers, musicians, &c. who distinguished themselves both in composition and performance; among whom was Giles Tomkins, according to Anthony Wood, a most excellent organist of the cathedral at Salisbury; John Tomkins, organist of St. Paul's cathedral, and afterwards gentleman of the chapel-royal; and Nicholas Tomkins, one of the gentlemen of the privy-chamber to Charles I. Thomas, the subject of the present article, the disciple of Bird, and bachelor of music, was afterwards organist of the cathedral of Worcester, gentleman of his majesty's chapel, and, at length, organist. Though he contributed to the "Triumphs of Oriana" in the reign of queen Elizabeth, he was living after the breaking out of the grand rebellion, about which time he published a work in ten books, or separate parts, entitled "Musica Deo sacra et Ecclesiæ Anglicanæ," consisting of anthems, hymns, and other compositions suited to the church-service. The copy of these compositions, in Christ-church college, Oxford, is dated 1664. If this was not a second edition, it is probable that his son was either the author, or at least the editor of the work. By a copy of his songs, in the same collection, that have been said above to be of uncertain date, they appear to have been printed in 1622.

Butler, in his "Principles of Music," published 1636, speaking of the *Lydian mood* of the ancients, which he seems to have persuaded himself he understood, says, "of this mood is that passionate lamentation of the musical king, for the death of his son Absalom, composed in five parts by Mr. Thomas

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Tomkins, now organist of his majesty's chapel ; the melodious harmony of which, when I heard it in the music-school (Oxon.) whether I should more admire the sweet well-governed voices, with consonant instruments, of the singers, or the exquisite invention, wit, and art of the composer, it was hard to determine." And he calls Mr. Thomas and Mr. J. Tomkins *aureum par Musicorum*.

A set of his vocal church music, in four and five parts, MS. is lodged in Magdalen college, and a printed copy in Christ-church, Oxford. The manuscript copy was presented to Magdalen college by James Clifford, who, in 1663, published a collection of the words, with the names of the composers of such services and anthems as continued to be sung in our cathedrals. To this book Ant. Wood and others frequently refer in speaking of our choral music.

Besides the compositions by Tomkins, mentioned above, in the collection made for lord Harley, British Museum, there are likewise several very learned and curious compositions by this author; particularly full anthems in eight, ten, and twelve real parts, fugato. About this lime there was a rage for multiplying parts in musical compositions all over Europe j and Herculean labours of this kind; achieved by Tallis, Bird, Benevoli, and others, have been already mentioned.

TOZZI, ANTONIO, in *Biography*, a member of the Philharmonic society at Bologna, where he Was born, and where he was a disciple of Padre Martini. In 1765 he was appointed mæstro di capella to the duke of Brunswick, for whose court he first composed " Andromache," and in 1775 "Rinaldo." His subsequent productions were unknown to Gerher. In Italy, Tozzi has two operas recorded; "Tigrane" in 1762, and "L'Innocenza vindicata" in 1763.

TRÆTTA, TOMASO, in *biography*, a neapolitan composer of the first class during the last century. We have a very spirited and accurate account of the rapid progress of this master to the temple of Fame, in M. Laborde's " Essai sur la Musique," drawn up, we believe, by the animated and discriminative pen of count Benincasa; who says that, " Trætta, one of the last disciples of Durante, quitted the conservatorio at the age of twenty-one, and two years afterward he was chosen to compose ah opera

for the great theatre royal of San Carlo, at Naples, entitled ' Farnace.' His success in this first attempt was so great, that he was employed in the same city to compose six other operas, serious and comic, successively.

" The reputation of this young composer soon reached "Rome, whither he was invited, and composed for the Aliberti theatre " Ezio;" which, though it had been previously set by so many great masters, that of Trætta was, and is still, the most esteemed. All the great theatres of Italy now wished to engage him, and he composed for them all more than once, till he was fixed in the service of the court of Parma, in the splendid reign of Don Philip, where he had the honour of instructing in music the late-archduchess, consort of the emperor Joseph II., and the princess of Asturias, her sister. The operas 'which he then composed at Parma were entirely in the French taste, which was that of the court. The choruses and the ballets are not yet forgotten. It is this totality that unites the charms of fall the fine arts together. The Italians have long known and applauded such splendid spectacles, and often exhibited them successfully in the last and preceding century; but with them the occasions cannot be frequent. A great capital, like Paris, is necessary, which constantly furnishes an audience and spectators able to pay for their amusements all the year round; or magnificent courts, such as those of the princes of the house of Este, Medici, Farnese, and Parma, in former times.

"The first of the six operas which Trætta composed in this style, was " Ipolito and Aricia," written by the famous poet, the abate Frugoni, in 1759. At this period Trætta was twice called to Vienna to compose " Armida" and " Ifigenia," two grand operas with choruses and ballets, which were crowned with the greatest success. (This was five years previous to the performance of Gluck's " Orfeo" at Vienna.)

" These two operas were afterwards represented at Milan, Florence, Mantua, and Naples. After the decease of the infant Don Philip, Trætta was called to Venice, where he was appointed mæstro to the conservatorio of l'Ospidaletto; but he could not there resist the proposals made to him from all parts of Europe. After two years' residence at Venice, he suffered himself to be attracted to Petersburg,

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where he was engaged for five years; at the end of which period he was detained two years longer, during which period he composed seven operas, and many cantatas."

England wished to have him in its turn; but he arrived there too late; his health was so impaired, that he seemed never to have enjoyed a day's ease and comfort while he was here. And Sacchini, who was still in London, had taken such possession of our hearts, and so firmly established himself in the favour of the public, that he was not to be supplanted by a composer in the same style, neither so young, so graceful, nor so fanciful as himself.

Sacchini's person and address had contributed towards endearing him to the English; but, on the contrary, Trætta's countenance and general appearance were so chilling as to be almost frightful. A skin extremely adust, a settled gravity, discontent and gloom covered his visage so constantly, as to make a beholder shrink at the sight of him, and imagine it impossible that any thing pleasing, even to rapture, should flow from its master. But all this only proves that Horace, who says, "Fronti nulla fides," was a much better physiognomist than Lavater.

Though many excellent songs and scenes of his composition had been introduced in pasticcio operas on our stage, yet we can remember but two entire dramas of this master that were executed here, "Germondo," a serious opera; and "La Serva rivale," a burletta. But the dramas which he composed in and for different parts of Europe, must amount to more than fifty.

On quitting England, he returned to Italy in an alarming state of health; however, we find that, in 1778, he produced two operas there: "La Dissata di Dario," and "Il Cavaliere Mante;" but 1779 was the last year, of this admirable musician's existence.

TRAVERS, JOHN, in *Biography*, a musician brought up in St. George's chapel at Windsor, and afterwards bound apprentice to Dr. Green, about the year 1730, was elected organist of St. Paul's Covent Garden; and in 1737, on the death of Jonathan Martin, was appointed one of the organists of the king's chapel. He afterwards attached himself to Dr. Pepusch, and confined his studies solely to the correct, dry, and fanciless style of that master. His compositions, however pure the harmony, can only

be ranked with pieces of mechanism, which labour alone may produce, without the assistance of genius.

His passion for fugues, resembled that of an inveterate punster, who never hears a phrase or sentence uttered in conversation, without considering what quibble or pun it will furnish: So Travels seems never to have seen or heard any series of sounds, without trying to form them into a fugue, and meditating when and where the answer might be brought in.

TRIAL, JEAN CLAUDE, in *Biography*, director of the royal academy of music at Paris, and master of the prince of Coitti's band, was born in 1734, in the Contat, that country so agreeable and fertile in excellent artists. The fine arts are generally inhabitants of beautiful nature.

At twelve years old, Trial quitted Avignon, in order to acquire knowledge from different masters whom he intended to visit. His talents were so extraordinary for his age, that at fifteen he was appointed director of the concert and opera of Montpellier. The passion which he had for the arts drove him to parts, where he no sooner arrived, than he was placed at the head of the orchestra at what was then called the Italian theatre, or comic opera. From this orchestra he passed to that of the prince of Conti, of which he was appointed director; and his conduct and manners were such in that office, that on his death the prince deigned to say that he had lost a friend.

The protection with which he was honoured, procured him the important place of director of the Academie Royale. Permit us here to define the office of director of the academy of music, or serious opera. The management of the opera is a painful and embarrassing administration. It is necessary for the director of this complicated machine to attend to all the springs, to dissipate all impediments to their action, flatter the taste and sometimes the caprice of the inconstant public, unite to a point of concord very rarely attainable, a crowd of various and often rival talents, excite emulation without awakening jealousy, distribute rewards with justice and delicacy, censure and punish with address, limit the unbounded demands of some by flattery, check the independence of others by apparent concessions, and try to establish in the interior government of this republic as much harmony as reigns in the

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orchestra. It is manifest that nothing but the most subtle, artful, and pliant character can hope to accomplish such Herculean labours.

The time necessary for such a ministry, did not allow Trial leisure for pursuing composition with the ardour and application with which he began his career. During his regency at the opera he composed but little, and that was generally in partnership with others.

In 1770 he was found dead in his bed, without any previous illness or warning. He married, in 1769, Mademoiselle Victoire, well known for her wit and talents, with whom he lived in the utmost harmony. A good son, a good husband, a good brother, and good friend.

His funeral manifested how much he was beloved; every one who attended it was in tears: no funeral oration is equal to such tears; for they are never shed but for objects worthy of them. Flattery lies, but never weeps.

TUDWAY, Dr. Thomas, in Biography, an ecclesiastical composer, educated under Dr. Blow, at the aamse time as Turner and Purcell. He was one of the second set of children of the chapel-royal after the Restoration. Soon after quitting the chapel-royal, he was received into the choir at Windsor as a tenor singer. Tudway, like his fellow-disciples, endeavoured to distinguish himself early as a composer, and has inserted into the Collection of Church Music which he transcribed for lord Harley, an anthem of his own composition, in 1675, when he was only nineteen, with six more of his early productions for the church, of which the counterpoint is but ordinary and clumsy. The words are likewise often inaccurately accented: he throws the accent of the word *triumph* upon the second syllable, like Handel; which, though but slight, is, indeed, the only resemblance between them.

In 1681, at twenty-five years of age, he was admitted to the degree of bachelor of music at Cambridge. And in 1705, upon her majesty queen Anne visiting that university, he composed an anthem, "Thou, O God, hast heard my vows," which he performed as an exerice for a doctors degree; and, after receiving that academical honour, he was appointed public professor of music in that university.

Dr. Tudway composed an anthem, "Is it true that god will dwell with men upon the earth?" on occasion of queen Anne going to St. George's chapel, at Windsor, for the first time; and for this, and other occasional compositions, was permitted to style himself organist and composer extraordinary to that princess.

In the latter part of his life Dr. Tudway resided much in London, and was patronized by the Oxford family. The valuable scores of English church music, in six thick volumes quarto, which are now in the British Museum N<sup>o</sup> 7337, were transcribed by himself at this time.

It is said he used to meet Prior, sir James Thornthill, Christian the engraver, Bridgman the gardener, and other artists, at lord Oxford's, once a week; and that sir James drew all their portraits with a pencil, among which is Tudway playing upon the harpsichord, Prior wrote sportive verses under these drawings, which were in the possession of Mr. West, the late president of the Royal Society.

Dr. Tudway.'s picture is in the music-school at Oxford: at Cambridge he was longer remembered as an inveterate punster, than a great musician.

In the time of the duke of Somerset's chancellorship at Cambridge during the discontents of several members of that university at the vigour of his government and paucity of his patronage, Tudway, himself a malcontent, and joining in the clamour, said, " the chancellor rides us all, *without a bit in our mouths.*" Nor did the wicked sin of punning quit him even in sickness; for having been dangerously ill of a quinsy, and unable, for some lime, to swallow either food or medicines; the physician who attended him, after long debates and difficulties, at length turning to Mrs. Tudway says, " Courage, madam! the doctor will get up May-hill yet, he has been able to swallow some nourishment:" the doctor cries out, " Don't mind him, my dear, one swallow makes no summer."

In the Annals of Queen Anne's reign, 1706, vol. v. p. 333. the following relation of Tudway's disgrace at Cambridge is unaccountable, and mentioned no where that we know of but in these Annals by Boyer, printed in 1707.

"About the latter end of July, the vice-chancellor of the university of Cambridge, having received

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information that Mr. Tudway had spoken words highly reflecting on her majesty, he convened the heads of houses at the regent's, where Mr. Tudway was cited to appear, which he did, and the words being positively proved upon oath, they all unanimously found him guilty, and proceeded to sentence, which was solemnly pronounced in the presence of the heads, and entered as an act by the public register, as follows: ' That Mr. Tudway be suspended of all degrees taken and to be taken; that he be deprived of his organist's place in St. Mary's church, and of his professorship of music in the university.'

"Mr. Tudway being of King's college, the provost deprived him of that place in the college, and the register there likewise entered his deprivation; and the butler and pantler took his name off the tables in their offices. The master of Pembroke-hall, where he was also organist, in like manner deprived him of that office, and the register there entered it accordingly, so that he was deprived of all he held in the university of Cambridge."

We thought it probable that this sudden paroxysm of disloyalty may have been brought on by the dismissal of his patron Mr. Harley; but that did not happen till a year after. In the account which Tudway gives of himself in his prefaces to the Collection of Choral Music which he made for lord Harley, he speaks with the greatest reverence of the queen, assumes the title of her majesty's composer extraordinary, and speaks of anthems which he composed expressly for her chapels royal at St. James's and at Windsor. It was perhaps only for the sake of an irresistible pun which offered itself in conversation, that he twisted some sentence or expression into treason, or at least into disrespect; for he recovered all his places, had the degree of doctor in music conferred upon him when queen Anne visited Cambridge, and lived and died music professor in that university.

TUNSTEDE, or TUSTEDE, an English D.D. and a learned musician, who flourished in the fourteenth century. Pits, Bale, Tanner, and all our biographical writers, speak of him with respect. And among the MSS. at Oxford, we found, in 1780, a Tract on Music, entitled "Quatuor Principalia Artis Musicæ," by this writer, dated 1351, Bodl. 515. bound up with other tracts.

What this author calls the *four principals of music*, will best appear from his own manner of dividing the work. In the first part or principal, consisting of

nineteen chapters, he treats of music in general, its constituent parts and divisions. Secondly, of its invention, intervals, and proportions; twenty-four chapters. Thirdly, of plain chant and the ecclesiastical modes; fifty-eight chapters. Fourthly, of measured music or time, of discant, and their several divisions. This last principal is divided into two sections, of which the first contains forty-one chapters, and the second forty-nine. The whole treatise fills a hundred and twenty-four folio pages: the diagrams, which are very numerous, are beautifully written, and illuminated with different coloured inks; and it seems to be in all respects the most ample and complete work of the kind which the fourteenth century can boast.

TURINI FRANCESCO, in *Biography*, an eminent Italian composer of the seventeenth century, who gained great reputation by the composition of canons. He was organist of the Duomo at Brescia, and published many learned compositions for the church and chamber; but particularly amass in 1643, lor four voices, in canon.

In this work there is a perpetual fugut, upon the subject of which Handel has composed one of his Sncst instrumental fugues; but, according to his usual practice, whenever he adopted another's thought, he has enlivened and embellished Turini's theme, like a man of true genius, with a counter subject; and shown that be saw farther into the latent fertility of the same series of notes, than the original inventor, whose theme was the following.



The first sonatas tor two violins and a base, which our musical inquiries have been able to discover, were published by Turini, with a set of " Madrigali à una, due, tre Voci, con alcune Sonate à due et à tre," Venezia, 1624. We were instigated by this early date to score one of these sonatas, which consisted of only a single movement, in fugue and imitation throughout; in which so little use was made of the power of the bow in varying the expression of the same notes, that each part might have been as well played on one instrument as another.

The violin does not appear to have been Turini's instrument. A canonist need have nothing else to think of, than the solution of harmonical problems, which require such intense application as to leave him not a single idea to bestow on any thing else.

TURNER, WILLIAM, a fellow student with Parcell and Dr. Tudway, among the second set of chapel-children under Dr. Blow, was sworn in gentleman of the royal chapel in 1669, as a counter-tenor singer, his voice settling to that pitch ; a circumstance which so seldom happens, naturally, that if it be cultivated, the possessor is sure of employment: and in consequence of its utility, soon after his reception into the chapel royal, he was appointed vicar-choral in the cathedral of St. Paul's, and a lay-vicar of the collegiate church of St. Peter, Westminster. In 1696, he was admitted to the degree of doctor in music at Cambridge.

Dr. Turner arrived at the great age of eighty-eight, and dying in 1740, was buried in the cloister of Westminster Abbey, in the same grave with his wife ; who being nearly of the same age, died but four days before him, after living together with great harmony of disposition, and felicity, near seventy years.

In many of our cathedral books there is an anthem, "I will alway give thanks," which is called the club-anthem, on account of its having been composed by three masters in conjunction; but not, as has been said, by Dr. Boyce and others, "as a memorial of the strict friendship that subsisted between them:" for, according to Dr. Tudway, who remembered the transaction, and records it with the anthem in the Mus. Collect, vol.iii. "the anthem was composed by order of Charles II. at a very short notice, on account of a victory at sea over the Dutch, the news of which arrived on Saturday, and the king wishing to have the anthem performed the next day, and none of the masters choosing to undertake it, three of the children of the chapel, Humphrey, Blow, and Turner, performed the task."

There are two whole services, and several anthems, of Dr. Turner's composition in Tudway's collection, with an ode for the solemnity of St. Cecilia's day, 1697, accompanied with violins and trumpets. To this there is a long symphony or overture, consisting of two movements, the second of which is in triple time, upon a ground, seemingly

in imitation of Purcell, as the first movement is of Lulli. After this production, is inserted his anthem, "The King shall rejoyce," which is more in the style of a secular ode, than a composition for the church. The divisions, light and common in the last century, are now become extremely old-fashioned.

TUSSER, JOHN, in *Biography* In Henry VIIIth's time, when music was more cultivated in England than it had ever been before, an arbitrary and oppressive power was given to the deans of cathedrals and collegiate churches, to impress children possessed of good voices, in order to supply their several choirs with choristers. And John Tusser, the subject of this article, and the unfortunate author of the " Five Hundred Pointes of Good Husbaudrie," one of the most pleasant and instructive poems of the time, tells us, that he was impressed from Wallingford college, in Berkshire, into the King's chapel. Soon after, by the interest of friends, he was removed to St. Paul's where he received instructions in music from John Redford, an excellent contrapuntist, and organist of that cathedral. There seems, however, to have been care taken of the general education of boys so impressed, as we find that Tusser was sent from St. Paul's to Eton school, and thence to Cambridge. He afterwards tried his fortune in London about the court, under the auspices of his patron lord Paget, where he remained ten years; then he retired into the country, and embraced the occupation of a farmer, in the several counties of Sussex, Suffolk, and Essex; but not prospering, he procured a singing-man's place in the cathedral of Norwich ; where he does not seem to have remained long before he returned to London. But being driven thence by the plague, he retired to Trinity College, Cambridge; returning afterwards, however, to the capital, he there ended his restless life in 1580; not, as has been said, very aged, if he was born about 1523.

TYE, Dr. in *Biography*, the best English composer of church music, anterior to Tallis, that our country can boast; for though his name does not appear in the list of musicians of the chapel royal, or household establishment in the short reign of Edward VI., he was, doubtless, at the head of all ecclesiastical composers of that period. Neither the state of the church, nor religious principles of its

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nominal members, were so settled as to render it possible to determine, in these times, who among quiet and obedient subjects were protestants, and who Catholics; for, during the conflict between the zealots of both religions, the changes were so violent and rapid, that flexibility or great dissimulation must have been practised by those who not only escaped persecution, but still continued in offices, either of church or state. The few who seem to have been truly pious and conscientious on both sides, suffered martyrdom in support of their opinions; the rest seem to have been either unprincipled, or fluctuating between the two religions. One of the principal evils which the champions for reformation combated, was the use of the Latin language in the service of the church; however, the best choral compositions produced by the masters of these times, that are come down to us, are to Latin words. Specimens remain of Dr. Tye's clear and masterly manner of composing for the church in that language, when he was at least a nominal Catholic, either during the reign of Henry VIII. or queen Mary; and the late worthy Dr. Boyce has given an admirable example of his abilities in the anthem for four voices, " I will exalt thee, O Lord " inserted in the second volume of his excellent "Collection of Cathedral Music, by English Masters." There is hardly any instance to be found in the productions of composers for the church during his time, of a piece so constantly and regularly in any one key, as this is in the key of C minor, and its relatives; the harmony is pure and grateful; the time and melody, though not so marked and accented as in those of the best compositions of the last century, are free from pedantry, and the difficulty of complicated measures which this composer had the merit of being one of the first to abandon. That he translated the first fourteen chapters of the Acts of the Apostles into metre, in imitation of Sternhold's Psalms, which were the delight of the court in which he lived, was doubtless an absurd undertaking, and was not rendered less ridiculous by the elaborate music to which he set them, consisting of fugues and canons of the most artificial and complicated kind. Dr. Tye, however, if compared with his contemporaries, was perhaps as good a poet as Sternhold, and as great a musician as Europe could then boast: and it is hardly fair to expect more perfection from him, or to

blame an individual for the general defects of the age in which he lived.

TYERS, JONATHAN, in *Biography*, the late proprietor, and indeed the creator of Vauxhall gardens, (see VAUXHALL,) deserves a place among our biographical articles on many accounts. His taste, liberality, and spirit in supporting and ornamenting this elegant place of amusement with paintings by Hogarth and Hayman; an excellent band of music; an orchestra in the form of a temple in the open air, with an organ equal in size and workmanship to many of the most noble instruments of that kind in our churches; and a constant succession of ingenious exhibitions; rendered it a public place more attractive, admired, and imitated by foreigners, than any one our country could boast. In every part of Europe a nominal Vauxhall has been established; nor was there a theatre on the continent thirty years ago, with scenery and ballet pantomimes, without an attempt at representing Vauxhall.

The proprietor began with a small band of wind-instruments only, before he erected an orchestra, and furnished it with an organ; but in the summer of 1745, to render it still more attractive, he added, for the first time, vocal to his instrumental performances. Here the talents of many of our national musicians were first displayed and first encouraged; here Collet and Pinto on the violin, Snow on the trumpet, Millar on the bassoon, Worgan on the organ, &c. annually increased in merit and favour. Here Messrs. Arne, Lowe, and the elder Reinhold sung during many years, with great applause, Dr. Arne's ballads, duets, dialogues, and trios, which were soon after circulated throughout the kingdom, to the great improvement of our national taste. During this first summer, his little dialogue of Colin and Phœbe, written by the late Mr. Moore, author of "Fables for the Female Sex" was constantly encored every night for more than three months successively.

But here the good sense, sound judgment, and good taste of the spirited proprietor of Vauxhall, deserve a record for the veneration and respect which he manifested for Handel; at a lime when the health and favour I of this great master were on the decline, and opposition had almost ruined him: it was then that Tyers erected, at his sole expense, the

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marble statue which still adorns the gardens; an honour which has seldom been conferred on a subject and a professional man. during his lifetime, in any country, since the flourishing state of the Greeks and Romans. And as this transaction does honour, not only to the genius of Handel, but to the public spirit of his votary, we shall relate it as recorded in the registers of the times.

April 15th, 1738, in the London Daily Post, a paragraph says:

"The effigies of Mr. Handel, the famous composer of music, is going to be erected at Vauxhall gardens, at the expense of Mr. Jonathan Tyers."

And on the 18th of the same month, "

We are informed, from very good authority, that there is now near finished a statue of the justly celebrated Mr Handel, exquisitely done by the ingenious Mr. Roubillac, of St. Martin's-lane, statuary, out of one entire block of marble, which is to be placed in a grand niche, erected on purpose in the great grove, at Vauxhall gardens, at the sole expense of Mr. Tyers, conductor of the entertainments there; who, in consideration of the real merit of that inimitable master, thought injustice and propriety that his effigies should preside in that place, where his harmony has so often charmed even the greatest crowds into the most profound silence and attention. It is believed: that the expence of the statue and niche cannot cost less than 300 *l.*; the said gentleman, likewise, very generously took at Mr. Handel's benefit, fifty of his tickets."

May 2d, we have a farther account of this species of apotheosis, or laudable idolatry, in the following words:

"Last night at the opening of the Spring-gardens Vauxhall, the company expressed great satisfaction at the marble statue of Mr. Handel, who is represented in a loose robe, sweeping the lyre and listening to its sounds: which a little boy sculptured at his feet seems to be writing down on the back of a violoncello. The whole composition is in an elegant taste."

Soon after, the following verses appeared:

"That Orpheus moved a grove, a rock, or stream,  
By music's power, will not a fiction seem;  
For here as great a miracle is shewn—  
A Handel breathing, though transform'd to stone."

VALENTINI, PIETRO FRANCESCO, of Rome, who flourished about the year 1645, and whose

patience and abilities in the construction of canons seem to have made every subsequent canonist despair of emulating his subtilties and dexterity in the art. Indeed he appears to have surpassed all that the most determined canonists had ever achieved, by the several works which he published on the subject, in the following order: "Canon to the words *Illos tuos misericordes oculos ad nos converte*, with the Resolution in more than two thousand ways, for two, three, four, and five Voices, Rome, 1629;" "Canon, called the Knot of Solomon, for ninety-six Voices, Rome, 1631;" "Canon on four Subjects for twenty Voices, Rome, 1645." The first and most curious of these works seems to have been reprinted in 1655, as M. Marpurg of Berlin, and several other musical writers, in speaking of it, refer to an edition of that date. But P. Martini, who is in general very accurate in dates and citations, mentions Valentini's first canonical work under the year 1629. Kircher gives the subject, and an account of this canon, in his *Musurgia*. M. Marpurg, in a periodical work called *Kritische Briefe* or "Critical Letters on the Art of Music," vol. li. 1763, 4to. has bestowed upwards of fifty pages on this canon, and not only given it a hundred different ways in notes, but explained more than two hundred of the several contrivances used by Valentini in the construction of canons on the subject given.

Numerous musicians of the name of Valentini have been recorded by musical writers; among whom Gerber gives an article to a namesake of the canonist, Pietro Francesco Valentini, an opera composer at Rome in the middle of the seventeenth century, who, besides *Intermezzi*, set to music several dramatic fables written by good poets, such as "La Metra," a Greek fable: "The Death of Orpheus;" "Pythagoras finding Musical Proportions," 1654; "The Transformation of Daphne," a moral fable. His *Intermezzi* were the Rape of Proserpine, and the Captivity of Mars and Venus in the Net.

VALENTINI, ROBERTO, an Englishman, a voluminous composer, for the common flute, whose works were chiefly published by Roger, at Amsterdam.

VALENTINI, GIUSEPPE, about the latter end of the seventeenth century, among other composers for the violin, *à dozzina*, published in Holland nine

different works for that instrument, the seventh and last of which were "Concetti Grossi," for four violins, tenor, and two basses; but they have been long since consigned to oblivion, without any loss to the public, or injustice to the author,

VALENTINI, URBANI, the first soprano opera singer who appeared on our stage, arrived in England 1707, after the attempts that were made at operas upon the Italian model.

VALLOTTI, PADRE FRANCESCO ANTONIO, in *Biography*, an ecclesiastic, and *mæstro di capella* of the church of St. Antonio at Padua in 1770, was born in Piedmont in 1705. He was esteemed one of the best composers for the church in Italy. Tartini speaks of him in his *Trattato di Musica*, p. 100, in the following manner: "Padre Vallotti was formerly a most excellent performer on the organ, and is now an admirable composer, and master of his art." This good father was of so amiable a character, that it was impossible to know and not esteem him: He composed an anthem for the public funeral of Tartini, March 31, 1770; and in 1779 published at Padua the first book of a treatise entitled "*Delia Scienza Teorica e Prattica della moderna Musica*." This first book is purely theoretical. The author promised three other books, the publication of which has not arrived at our knowledge. Book the second was to contain the practical elements of music; the third, the precepts of counterpoint; and the fourth, rules of accompaniment. It is to be feared, that this venerable author did not live to complete his design, as we have been informed that he died in 1780, at the age of 75.

VALLE, PIETRO DELLA, in *Biography*, a Roman patrician, who, in the year 1614, commenced his travels into Egypt, Turkey, Persia, and India. At Bagdat he fell in love with a young female of the Maronite sect of Christians, and married her. She accompanied him in his journey, and on his return towards Italy, she died near the Persian gulf. The loss so much affected him, that he had her remains embalmed, and carried them with him during his subsequent travels, and on his return to Rome, they were magnificently interred in the Church of Ara Cœli; and he himself pronounced her funeral eulogy, which was printed. The account of his travels, written by himself in Italian, and contained in fifty-four letters, was published at Rome in 1650.

They have been often cited as authority, though not destitute of marks of credulity, and still bear a respectable rank among books of travels. The style is pure and elegant, though the narration is prolix. Doni has spoken of him in terms of high commendation, and represents him as well acquainted with the Oriental languages, and with music. He wrote on other subjects besides his travels, and was a member of the Academy degli Umoristi. His second wife was a Georgian, attached to his first wife, and the companion of his travels. Moreri. For the opinion of this agreeable writer concerning, the music of his own times, we refer to the article OPERA, inserting here his account of the manner in which the first opera, or musical drama, was exhibited at Rome, which is extremely amusing and curious. "Though no more than five voices, or five instruments, were employed, the exact number which an ambulant cart could contain, yet these afforded great variety: as, besides the dialogue of single voices, sometimes two, or three, and at last, all the five sung together, which had an admirable effect. The music of this piece, as may be seen in the copies of it that were afterwards printed, though dramatic, was not all in simple recitative, which would have been tiresome, but ornamented with beautiful passages, and movements in measure, without deviating however from the true theatrical style; on which account it pleased extremely, as was manifest from the prodigious concourse of people it drew after it, who, so far from being tired, heard it performed five or six several times: there were some even who continued to follow our cart to ten or twelve different places where it stopt, and who never quitted us as long as we remained in the street, which was from four o'clock in the evening till after midnight." This narration seems to furnish a curious circumstance to the history of the stage, which is, that the first opera, or musical drama, performed in modern Rome, like the first tragedy in ancient Greece, was exhibited in a cart. It has been imagined by many of the learned, that the recitative in modern operas is a revival of that species of melos in which ancient dramas were sung; and here the moveable stage on which it was performed, like that used by Thespis at Athens, furnishes another resemblance. &c. *Plaustris vexisse' Pœmata Thespis.*" Hor. Della Valle, after having proved that

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the singing of 'his time was better, and the compositions more varied, more rational, and amical to poetry, than the more ancient, proceeds to speak of instrumental music; and after discriminating the different kinds of playing on an instrument, in a solo, in a full piece, in accompanying a voice, or leading a band; he says, he must agree with his friend, that solo playing, however exquisite and refined, at length tires; and that it had frequently happened to organists of the highest class, when lost and immersed in carrying on a happy subject of voluntary, to be silenced by a bell; which never happened to singers, who, when they leave off, displease the congregation or audience, to whom their performance seems always too short. After discussing instrumental music, he comes to singing, and this he considers in solo songs, and in music of many parts. His friend, among the soprani, or treble voices, of his youth, had greatly praised the falsetti who used to sing in the pope's chapel, and elsewhere; and Della Valle says he remembered one of them, Gio. Luca Falsetto, who had great execution, and went up to the clouds; and mentions Qrazietto, a very good singer, either in a falset or tenor; Octaviuccio and Verovio, famous tenors, who all three sung in his cart. "However, these," he adds, "trills, graces, and a good fortamento, or direction of voice, excepted, were extremely deficient in the other requisites of good singing; such as piano and forte, swelling and diminishing the voice by minute degrees, expression, assisting the poet in fortifying the sense and passion of the words rendering the tone of voice cheerful, pathetic, tender, bold, or gentle at pleasure : these, with other embellishments in which singers of the present times excel, were never talked of even at Rome, till Emilio del Cavaliere, in his old age, gave a good specimen of them from the Florentine school, in his oratorio, at the Chiesa Nuova, at which I was myself, when very young, pr sent." - What follows is extremely curious and satisfactory concerning a delicate point of musical history, which, is, the first establishment of evirati in the pope's chapel, and the use of them in early operas. It is astonishing how much sooner Della Valle got rid of the pedantry of the then old school, than any of his contemporaries. He manifests as much good taste in his reflections on imitative and dramatic music, as any writer of the last

century. - Della Valle's biographers seem to have known nothing of the correspondence with Guidiccioni, or of his skill and good taste in music. This agreeable and intelligent traveller died in 1652, aged 66.

VANHALL, JOHN, in *Biography*, an instrumental composer of great and original genius, was born at Vienna in 1740. We know not what he had published previous to his symphonies, which were composed in 1767, and soon circulated in MS. all over Europe. The duke of Dorset, we believe, first brought them to England about the year 1771. Several excellent symphonies of the Manheim school had been previously published by Bremner, which introduced us very agreeably to the new style of German symphony founded by the elder Stamitz; but till we were acquainted with the symphonies of Haydn, the spirited, natural, and unaffected style of Vanhall excited more attention at our concerts than any foreign music which we had imported for a long time. They were admirably played at the Pantheon concerts, when led by La Motte, Giardini, and the elder Cramer. He composed too much perhaps, and for too great a variety of instruments; but his symphonies, quartets, and other productions for violins, certainly deserve a place among the first productions, in which unity of melody, pleasing harmony, and a free and manly style are preserved.

VENOSA, CARLO GESUALDO, PRINCE OF, in *Biography*, a Neapolitan nobleman, whose fame has been extended by his musical productions more than by his high rank, though this rank will be found reciprocally to have added lustre to the compositions, was nephew to cardinal Alfonso Gesualdo, archbishop of Naples, and had his title from the place which gave birth to Horace, the Venusium of the ancients. Pomponius Nenna, a voluminous and celebrated composer of madrigals had the honour to instruct him in music. His productions consist of six sets of madrigals for five voices, and one for six. The principal editor of his works was Simone Molinaro, mæstro di capella at Genoa, who, in 1585, published the first five books in separate parts) and, in 1613, the same madrigals, with the addition of a sixth book, in score.

The numerous editions of these madrigals in different parts of Europe, and the eulogies bestowed on the author by persons who rank high in

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literature, as well as music, made us extremely curious to see and examine them. Gerard Vossius, Bianconi, Bapt. Doni, Tassoni, and many others, speak of him as the greatest composer of modern times; as one who, quitting the beaten track of other musicians, had discovered new melodies, new measures, new harmonies, and new modulation; so that singers, and players on instruments, despising all other music, were only pleased with that of this prince.

Tassoni tells us, that James I. king of Scotland, had not only composed sacred music, but invented a new species of plaintive melody, different from all others; "in which he has been imitated by the prince of Venosa, who, in our times, has embellished music with many admirable inventions."

This passage in Tassoni, which has so often been cited by Scots writers, seems to imply, not only that James, king of Scotland, had invented a new species of melody, but that his melody had been imitated by the prince of Venosa; at least, this is the sense in which the passage has been understood by the natives of Scotland, and indeed by ourselves, till, on finding no kind of similarity between the national tunes of North Britain and the melodies of the prince of Venosa, we examined the passage anew, with more attention; when it appeared to us as if Tassoni's words did not imply that the prince of Venosa had adopted or imitated the melodies of king James; but that these princely dilettanti were equally cultivators and inventors of music. See DAVID RIZZIO, *SCOTS Tunes*, and OSSIAN.

The Neapolitan prince seems to merit as little praise on account of the expression of words, for which he has been celebrated by Doni, as for his counterpoint; for the syllables are constantly made long or short, just as it best suited his melody; and in the repetition of words, we frequently see the same syllable long in one bar, and short in another, or the contrary; by which it is manifest that their just accentuation was never thought of. The remarks of Tassoni certainly must have been hazarded either from conjecture or report; as is but too-frequently practised by men of letters, when they become musical critics, without either industry or science sufficient to verify their assertions.

The prince of Venosa was perpetually straining at new expression and modulation, but seldom

succeeded to the satisfaction of posterity, however dazzled his contemporaries may have been by his rank, and the character he bore among the learned, who so frequently get their musical information from tradition, that whether they praise or censure, it is usually *sans connoissance de cause*.

Dilettanti usually decide in the same summary way, with an additional prejudice in favour of their own little knowledge, and a disposition to censure whatever they are unable to acquire, be it science or execution. Cicero has long since said, that "it is not with philosophy and science, as with other arts; for what can a man say of geometry or music, who has never studied them? He must either hold his tongue, or talk nonsense."

With respect to the *excellencies* which have been so liberally bestowed on this author, who died in 1614, they are all disputable, and such as, by a careful examination of his works, he seemed by no means entitled to. They have lately been said to consist in "fine *contrivance*, *original harmony*, and *the sweetest modulation conceivable*." As to contrivance, it must be owned that much has been attempted by this prince; but he is so far from being happy in this particular, that his points of imitation are generally unmanageable, and brought in so indiscriminately on concords and discords, and on accented and unaccented parts of a bar, that, when performed, there is more confusion in the general effect than in the music of any other composer of madrigals with whose works we are acquainted.

His original harmony, after scoring a great part of his madrigals, particularly those that have been the most celebrated, is difficult to discover; for had there been any warrantable combinations of sounds that Palestrina, Luca Marenzio, and many of his predecessors, had not used before him, in figuring the bases, they would have appeared. And as to his modulation, it is so far from being the sweetest conceivable, that, to us, it seems forced, affected, and disgusting.

We have bestowed more remarks on this prince of musicians, and more time in the examination of his works, than perhaps they now deserve, in order to furnish our readers with what seems, to our comprehension, a truer idea of their worth, than that which partiality and ignorance have hitherto given. A score of one of his madrigals in the 5d vol. of

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Burney's Gen. Hist, of Mns. p. 223. will justify our censures of the musical productions of this tuneful prince.

VENTO, MATTEO, in *Biography*, a Neapolitan, and disciple of Jomelli. That, however, is not discoverable in his compositions, which are easy and graceful, but have none of the solidity or originality of his master. Arriving in England in 1764, at the inauspicious termination of the reign of the Mingotti and Giardini at the Opera, he had the good fortune to be engaged by Gordon and Vincent, the new impresarii, to compose an opera, in which Manzoli was to perform the principal part. The opera which he had to set was the Demofonte of Metastasio, of which the airs are natural, graceful, and pleasing; always free from vulgarity, but never very new or learned. They were, however, in great public and private favour a considerable time.

In 1765, on the second arrival of Elisi, he set Sofonisba, in that easy and graceful style which pleased more generally than what professors would call better music. This drama was repeated more frequently than any other during the season, and the songs, printed by the elder Wilckie, were long after in favour at concerts and public places, as well as among lisping misses and dilettanti

In 1767, on the arrival of Guarducci, Vento set the opera of "La Conquista del Messico," of which the airs, like those of his former operas, were elegant and pleasing. After this he seems to have filled up his whole time in leaching, till the arrival of Gabrielli, in 1776, when he set "La Vestale," in his usual easy style; and when we told him that his airs were somewhat too familiar for great singers, he said, "God forbid I should ever compose difficult music!"

This composer's harpsichord pieces are flimsy, and so much alike, that the invention, with respect to melody and modulation of the eight sets, may be compressed into two or three movements. In these sonatas, as well as in his songs, he avoids vulgar passages, and has a graceful, easy, and flowing melody; but his bases are too like Alberti's, and his trebles too like one another, either to improve the hand or delight the ear. He had a great number of scholars, which ensured the expense of printing his pieces, though not their general and public favour. One or two sets of such easy compositions would,

indeed, have been very useful to scholars in the first stages of their execution; but eight books, in which there is so little variety, can never be wanted, or indeed borne, but by those who think it right implicitly to receive all their master's prescriptions. His duos for voices are alike trivial and uninteresting, and the opera of "Artaserse," which he composed for the Harmonic Meeting, that was set up in 1771 by the friends of Guadagni and Giardini against the great Opera, under the management of Mr. Hobart, which people of the first rank were so impatient to hear in a clandestine way, as to run the risk of pains and penalties for it, when published, appeared to have less merit and novelty than any one of his former works.

Vento died in 1777, very rich, as there was every reason of industry, parsimony, and avarice, to imagine; but by some strange disposition of his property and affairs, none of his effects could be found at his death; and his widow and her mother were left wholly destitute of support, but from charity and the lowest menial labour.

VERACINI, ANTONIO, in *Biography*, uncle and master to Francesco Maria Veracini, the celebrated performer on the violin, published at Florence, in 1692, ten sonatas, the usual number, till Corelli's time; and afterwards, "Sonate da Chiesa," two sets; but this author not being possessed of the knowledge, hand, or caprice of his nephew, his works are now not sufficiently interesting to merit further notice, particularly as there was nothing marked or original in his style; the harmony indeed was correct; but "much may be right, yet much be wanting."

VERACINI, FRANCESCO MARIA, a native of Florence, and contemporary with Tartini, who were regarded as the greatest masters of the violin that had ever appeared; nor were their abilities confined merely to the excellence of their performance, they extended to composition, in which they both manifested great genius and science. But whatever resemblance there may have been in the professional skill of these two masters, it was impossible for any two men to be more dissimilar in disposition; Tartini was so humble and timid, that he was never happy but in obscurity; while Veracini was so foolishly vain-glorious as frequently to boast that there was but *one God*, and one *Veracini*.

Being at Lucca at the time of La Festa della Croce, which is celebrated every year on the 14th of September, when it is customary for the principal professors of Italy, vocal and instrumental, to meet, Veracina entered his name for a solo concerto ; but when he went into the choir, in order to take possession of the principal place, he found it already occupied by Padre Girolamo Laurenti, of Bologna; who not knowing him, as he had been some years in Poland, asked him where he was going? Veracini answered to the place of first violin. Laurenti then told him, that he had been always engaged to fill that post himself; but that if he wished to play a concerto, either at vespers, or during high mass, he should have a place assigned him. Veracini, with great contempt and indignation, turned his back on him, and went to the lowest place in the orchestra. In the act or part of the service in which Laurenti performed his concerto, Veracini did not play a note, but listened with great attention. And being called upon, would not play a concerto, but desired the hoary old father would let him play a solo at the bottom of the choir, desiring Lanzetti, the violoncellist of Turin to accompany him; when he played in such a manner as to extort an *e viva!* in the public church. And whenever he was about to make a close, he turned to Laurenti, and called out: "Cosi sisuona per fareil primo violino:" this is the way to play the first fiddle" Many silly stories of this kind are hailed about Italy concerning the caprice and arrogance of this performer, who was usually qualified with the title of *Capo pazzo*.

Veracini would give lessons to no one except a nephew, who died young. The only master he had himself in his youth, was his uncle, Antonio Veracini, of Florence; but by travelling all over Europe he formed a style of playing peculiar to himself. Besides being in the service of the king of Poland, he was a considerable time at different courts of Germany, and twice in England, where, during the time of Farinelli, he composed several operas: among which was "Adriano," in London, in the winter of 1735 and 1736, which had a run of twelve nights; and in 1744, "L'Errore di Salomone," in which Monticelli performed.

Veracini's first arrival in England was in the year 1714, when in the advertisements of the time for the opera of Dorinda, it is said that" Signor Veracini,

lately arrived, will perform symphonies;" and the same year, with the operas of Creso, Arminio, and Ernelinda, solos on the violin were frequently performed by Veracini.

We saw and heard him perform in the year 1745, at Hickford's room, where, though in years, he led the band at a benefit concert for Jozzi, the second singer, at the opera, in such a bold and masterly manner as we had never heard before. Soon after this, in returning to the continent, Veracini was shipwrecked, and lost his two famous Steiner violins, thought to have been the best in the world, and all his effects. He used to call one of his violins St. Peter, and the other St. Paul.

As a composer he had certainly a great share of whim and caprice, but he built his freaks on a good foundation, being an excellent contrapuntist. The peculiarities in his performance were his bow-hand, his shake, his learned arpeggios, and a tone so loud and clear, that it could be distinctly heard through the most numerous band of a church or theatre.

Veracini and Vivaldi had the honour of being thought mad for attempting in their works and performance what many a sober gentleman has since done uncensured; but both these musicians, happening to be gifted with more fancy and more hand than their neighbours, were thought insane; as friar Bacon, for superior science, was thought a magician, and Galileo a heretic.

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VIADANA, LODOVICO, in *Biography*, the inventor of the expedient of expressing chords by figures in accompaniment or thorough-base, which the Italians call *basso continuo*, was born at Lodi, in the Milanese, the latter end of the sixteenth century. His first preferment was that of *mæstro di cappella* of the cathedral of Fano, and the second that of Mantua. He was one of the most distinguished ecclesiastical composers of his time. The indication of chords by figures in accompanying on keyed instruments, lutes, harps, and, in recitatives, even violoncellos, has been doubted, as several instances of the minute beginnings of this expedient have been observed previous to the time of Viadana; but he was, doubtless, the first who drew up general rules for expressing harmony by figures over the

base in 1615. Draudius, in an ample list of his ecclesiastical compositions, which were very numerous, tells us of one that authenticates his claim to this invention, which was a collection of all his choral pieces, of one, two, three, and four parts; "with a continued and general base, adapted to the organ according to a new invention, and useful for every singer as well as organist; to which are added short rules and explanations for accompanying a general base, according to the new method." Viadana was therefore the first who composed an organ base different from the voice-part, in the execution of which the new invented figures enabled the performer to give the singers the whole harmony of the several parts of a full composition, without seeing the score.

As the construction of perpetual fugue, or canon, required more meditation and science than any other species of composition, there were several musicians during the seventeenth century, who, from an ambition to excel in such difficult undertakings, seem to have devoted as great a portion of their lives to these labours as holy men ever did to severe acts of piety and devotion, in order to be canonized.

Though the learned and elaborate style in which both the music of the church and chamber continued to be cultivated at this period, till near the middle of the seventeenth century; yet a revolution in favour of melody and expression was preparing, even in sacred music, by the success of dramatic composition, consisting of recitation and melodies for a single voice, which now began to be preferred to music of many parts, in which canons, fugues, and full harmony, were the productions which chiefly employed the master's study and hearer's attention. And this rendered the art of accompaniment or thorough-base more necessary. See CHORDS, ACCOMPANIMENT, and THOROUGH-Base.

VICENTINO, DON NICOLO, in *Biography*, published at Rome, 1555, a work in quarto, entitled "L'Antica Musica ridotta alla modernu Prattica," or "Ancient Music reduced to modern Practicw," with precepts and examples for the three genera and their species; to which is added, an account of a new instrument for the most perfect performance of music, together with many musical secrets.

During the 16th century, and a great part of the next, many of the most eminent musical theorists of Italy employed their time in subtle divisions of the scale, and visionary pursuits after the ancient Greek genera; nor was this rage wholly confined to theorists, but extended itself to practical musicians, ambitious of astonishing the world by their deep science and superior penetration, though they might have employed their time more profitably to themselves, and the art they professed, in exploring the latent resources of harmonic combinations and effects in composition, or in refining the tone, heightening the expression, and extending the powers of execution, upon some particular instrument. These vain inquiries certainly impeded the progress of modern music; for hardly a single tract or treatise was presented to the public, that was not crowded with circles, segments of circles, diagrams, divisions, subdivisions, commas, modes, genera, species, and technical terms, drawn from Greek writers, and the now unintelligible and useless jargon of Boethius.

Vicentino, by the title of *Don* prefixed to his name, seems to have been an ecclesiastic of the Benedictine order. He was a practical musician, and appears to have known his business. In his treatise he has explained the difficulties in the music of his time, with such clearness, as would have been useful to the student, and honourable to himself, if he had not split upon enharmonic rocks, and chromatic quicksands. He gives a circumstantial account of a dispute between him and another musician at Rome, Vicentino Lusitano, who maintained that modern music was entirely diatonic; while Vicentino was of opinion, that the present music was a mixture of all the three ancient genera, diatonic, chromatic, and enharmonic. This dispute having produced a wager of two gold crowns, the subject was discussed in the pope's chapel, before judges appointed by the disputants, and determined against Vicentino; whether justly or unjustly, depends upon the precise sense assigned to the term chromatic by the several disputants.

What use was made of the enharmonic genus in the music of the 16th century, we know not; but whenever other sounds are used than those of the scale, strictly diatonic, by introducing F, C, or G sharp, or any flat, except that of B, which the Greeks

themselves allowed in the synemmenon tetrachord, and the most scrupulous writers upon canto-fermo, in the modes of the church, the diatonic is mixed with chromatic; and to this licence the first contrapuntists were reduced, at a cadence in D and A minor, as well as G major.

Though Vicentino lost his wager by the decision of the judges against him, he recovered his honour some time after, by his antagonist, Lusitania, recanting, and coming over to his opinion. According to Kircher, Vicentino was the first who imagined that the proportions or ratios of the ancient diatonic genus were inadmissible in our counterpoint; and tried in his work to establish the tetrachord to consist of a major, semitone, and two tones, one major and one minor; which forms the diatonic syntonas of Ptolemy, which Zarlino, has propagated, and which is now in general use.

VIGANONI, GIUSEPPE, in Biography, tenor singer in the Italian opera, first arrived in England in 1782 as first man in the comic opera, in which part Lovatini had rendered us very difficult to be pleased. Trebbi, his immediate successor, was a very useful performer, as he occasionally had a part assigned him in the serious opera; but he excited no raptures in either serious or comic parts. And Jermoli and Tasca, his successors, were still less interesting. The same might perhaps be said of Viganoni, with a small diminution of praise. His singing did not appear to us in a style of expression that was genuine Italian; it seemed to savour of German or French expression, or of both.

On his second arrival in London, he had less voice than when he came here first; but more knowledge of music, a greater variety of embellishments, and more use of the stage. His voice was never powerful, and now he had more falset than real notes in his scale; and such a rage for gracing and changing passages, that he scarcely ever let the audience hear a single passage as it was written by the composer. He certainly knew his business, and was a good musician; but his style of singing was what painters would call *manière*: for with all his *rissioramenti* or embellishments, of which he was so lavish, his performance seemed monotonous.

VINCENT, THOMAS, a celebrated performer on the hautbois, was a scholar of the admirable San

Martini; and, after his master had ceased to perform in public, and had furnished him with concertos, was an unrivalled favourite on his instrument, till the arrival of Fischer.

In 1765 he became joint impresario of the Opera with Gordon.

Vincent, after the decease of San Martini, had been in great favour with his royal highness Frederic, prince of Wales, father to his present majesty; had acquired a considerable sum of money in his profession, which he augmented by marriage. However, the ambition of being at the head of so forward a family as an opera vocal and instrumental band, turned his head and his purse inside out; in short, he soon became a bankrupt, and his colleagues, though they escaped utter ruin, were not enriched by the connection. He ended his days in the evening of life, of which the morning had been so brilliant, in poverty and obscurity, and paid dear for his ambition and imprudence.

VINCENT, RICHARD, who performed the first hautbois at Vauxhall Gardens from the beginning of musical performances there, and at Covent-Garden theatre more than thirty years. He was father of the young musician who married the celebrated Miss Birchell, possessed with one of the finest treble voices that was ever heard in public. After performing at Vauxhall with great and constant applause, on the death of her husband she went to the East Indies, where she was still more applauded than in England, and where she was married a second time to John Mills, esq., a gentleman of fortune and consideration, with whom she returned to her native country, and lived happily in a splendid manner. She was buried in St. Pancras churchyard, where there is an honourable and affectionate epitaph inscribed on a tablet dedicated to her memory, by her surviving husband.

VINCI, LEONARDO, an admirable opera composer of the Neapolitan school, is said to have run away from the conservatorio of Gli poveri in Giesu Cristo in that city, where he was the scholar of Gætano Greco, on account of a quarrel with Porpora, a student of the same seminary. He began to distinguish himself in the year 1724, when he set the opera of Farnase for the Aliberti theatre at Rome. So great was the success of this drama, that he was called upon to furnish at least one opera every year

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till 1730, when he composed two, " Artaserse," and "Alessandro nell' Indie," both written by Metastasio. These, as we were informed at Rome, he set for half price, to gratify his enmity to Porpora, who was then his rival, in that city.

The vocal compositions of Vinci form an era in dramatic music, as he was the first among his countrymen who, since the invention of recitative by Jacopo Peri, in 1600, seems to have occasioned any considerable revolution in the musical drama. The airs in the first operas were few and simple; but as singing improved, and orchestras became more crowded, the voice-parts were more laboured, and the accompaniments more complicated. In process of time, however, poetry seems to have suffered as much as ever from the pedantry of musicians, who forgetting that the true characteristic of dramatic music is clearness; and that sound being the vehicle of poetry and colouring of passion, the instant the business of the drama is forgotten, and the words are unintelligible, music is so totally separated from poetry, that it becomes merely instrumental; and the voice-part may as well be performed by a flute or violin, in the orchestra, as by one of the characters of the piece, on the stage. Vinci seems to have been the first opera composer who saw this absurdity, and, without degrading his art, rendered it the friend, though not the slave to poetry, by simplifying and polishing melody, and calling the attention of the audience chiefly to the voice-part, by disentangling it from fugue, complication, and laboured contrivance.

In 1726, he set Metastasio's " Didone Abandonata" for Rome, which established his reputation; for in this exquisite drama, not only the airs were greatly applauded, but the recitative, particularly in the last act, which being chiefly accompanied, had such an effect, that, according to count Algarotti, "Virgil himself would have been pleased to hear a composition so animated and so terrible, in which the heart and soul were at once assailed by all the powers of music." Saggio sopra l'Opera in Musica.

We shall mention the rest of this pleasing and intelligent composer's operas, the airs of which long served as models to other masters, and are not yet become either ungraceful or inelegant.

In 1727, he composed "Gismondo, Re di Polonia;" in 1728, "Catone in Utica;" in 1729, " Semiramide Riconosciuta;" and in 1730, " Alessandro nell' Indie," and "Artaserse," all for the theatres in Rome. The celebrated air at the end of the first act of Artaserse, "Vo solcando un mar crudele," originally composed for Carestini, is well known, and is perhaps the only production of Vinci by which his merits have been favourably estimated in England. In the printed book of the words, Vinci is called " Pro-vice maestro della Real Capella di Napoli."

We have been able to find no more of his works after this period; so that he must either have begun late, or been cut off early in life, as his great and durable renown seems to have been acquired in the short space of six years of his existence.

Vinci began that free and truly dramatic style of composition, which Hasse and Pergolesi afterwards, perhaps, improved; but it is a style which no good composer, except Gluck, has abandoned. It has been, indeed, embellished and rendered more elegant by the disciples of Durante: Piccini, Sacchini, Trætta, and Anfossi; but they have all been guided by the outline of Vinci.

This justly admired composer died at Rome in 1731, during the first run of his Artaserse. Metastasio, in a letter to the Romanina, makes a melancholy reflection on the subject: "Poor Vinci! Now that merit will be known, which during his life was blasted by his enemies.

" What a miserable being is man! He thinks fame the only good that can render him happy; but alas! he must die ere he is allowed to enjoy it; and if he does not die, envy will make him wretched for attempting to acquire it."

One of our own poets has made a similar reflection on the vanity of human wishes for any other than posthumous fame.

"For such the frailty is of human kind,  
Men toil for fame, which no man lives to find;  
Long rip'ning under ground the *china* lies:  
Fame bears no fruit, till the vain planter dies."

Earl of Mulgrave.

VIOLA, FRANCISCO DELLA, in *Biography*,  
maestro di cappella to Alfonso d'Este, duke of  
Ferrara, a disciple of Adrian Willaert, the master of

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Zarlino, and one of the interlocutors in his "Ragionamento." He was the editor of a curious work by his master Willært, published at Ferrara, 1558, under the title of "Musica Nova."

VIOTTI, — in *Biography*, a good composer and great performer on the violin. He is a native of Turin, and said to be the son of the prince de Carignan's gardener, and intended by his father to be brought up to his own profession, discouraging as much as possible his passion for music, which he early discovered; and even complaining to the prince that he should never make a gardener of him, as he was always scraping upon a bad fiddle. The prince advised his father to send him to Pugnani, and if he discovered in him the seeds of genius and promising talents, he would prevail on him to take the boy as a scholar or an apprentice.

Pugnani immediately discovered, that with proper cultivation, he would soon distinguish himself among professors of the first class; an opinion which a few years confirmed.

In 1783 he went to Paris, and first performed at the concert spirituel, was extremely applauded, and increased in favour till the time of the Revolution, when the Convention invited foreigners to assist them with their counsel in framing a new government, and elected as deputies many strangers; among the rest, Viotti was chosen a member of the senate, who had mounted to great eminence in his profession, and was a favourite of the public.

He continued to act as a deputy till Danton, Marat, and Robespierre had disgraced the cause of liberty, and excited such horror as well as terror in every humane breast, that he emigrated to England, where he was received as his professional merit deserved; till an information was lodged against him at the duke of Portland's office (perhaps by jacobinical emissaries from Paris), that he attended Jacobinical clubs, and was caballing against the state. He was ordered to quit the kingdom; but at the peace returned, though not as a musician or a politician, but established himself in London as a wine-merchant, and has never been heard in public since his second arrival, which is much lamented by the lovers of music. Yet, though he is no longer a public performer, we may, perhaps without impropriety, give our sentiments concerning his

abilities as a composer; and confess, that it has often struck us, in the midst of our sincere admiration of Viotti's great abilities, that his style of composition was a *mescolanza dell' antica e moderna*; writing sometimes with all the solidity of the great Italian masters of the old school, and sometimes with the levity and frivolity of the French in modern times. He may perhaps have done this insensibly, in trying to please in a style which was the most certain of applause. We have sometimes, in his grave and elaborate movements, though he resembled Geminiani more than any other old master, with more rhythm and pathos, and indeed with more decided and meditated plans and subjects; but in his latter movements and finales, he generally degenerates into French *naïveté*, or rather *niaiserie*, which makes us forget that Viotti is a native of Italy, and a disciple of Pugnani, whom he greatly surpasses, when he does his best, both in hand and genius.

He has been a considerable publisher of pieces for his instrument, which, though every one cannot play, yet all admire, when played.

In 1786, he published at Paris, Berlin, and Amsterdam, twelve violin concertos, in nine and twelve parts; and the next year six violin quartets. Most of his pieces have been adapted to the piano-forte by other masters. The last work which he published at Paris, was six duets for violins.

VISCONTI, CATERINA, of Milan, in *Biography*, an opera singer of great reputation in her day, arrived here in 1742, at the beginning of lord Middlesex's regency, and performed with Monticelli in the operas of Galuppi and Lampugnani, &c. till the year 1745, when the breaking out of the rebellion occasioned an interdict against the whole opera band, vocal and instrumental.

The Visconti had a shrill flexible voice, and could run divisions faster than the violins of those times could follow her. And *bravura* or execution was then so new, that she pleased more in rapid songs than she could have done in those that required high colouring and pathos, if she had been possessed of either. She was so fat, that her age being the subject of conversation in a company where lord Chesterfield was present; when a gentleman, who supposed her to be much younger than the rest, said she was but two-and-twenty; his lordship,

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interrupting him, said, "you mean *stone*, sir, not years." She was engaged a second time in the Haymarket for the season of 1753 and 1754; but having been heard in her better day, her talents were pronounced on the decline, which occasioned a declension in the public favour. And at the end of a heavy season she gave way to Mingotti, who, in the autumn of 1754, revived the favour of our lyric theatre, and for two or three seasons gave it a considerable degree of splendour.

VITTORIA, LODOVICO, in *Biography*, author of the most pompous publication of motets which we have seen. The parts are printed separate on the opposite pages, and without bars, in such large characters, that the performers of the several parts might sing out of the same choral book. The following is the Latin title of this work : "Thomse Ludovici Victoria Abulensis Motecta Festorum totius Anni, cum Communi Sanctorum, a 4,5, 6,8 Vocibus." Romæ, 1585.

VITRIVIVUS, M. POLIO, in *Biography*. Roman architect.

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

During the reign of Augustus, except Vitruvius, it does not appear that the Romans had one architect, sculptor, painter, or musician. Vitruvius has given Aristoxenus's system in Latin; but was obliged to retain the Greek technica, as he was the first Roman writer on the subject of music, and used Greek technical terms as we do Italian. Vitruvius has described the theatrical *vases* used by the Greeks for the augmentation and continuation of sound (see ECHEIA); and has given us a description of the organ of the ancients blown by the fall of water. See ORGAN and HYDRAULICON.

VIVALDI, DON ANTONIO, in *Biography*, the most popular composer for the violin, as well as player on that instrument, of his time. He was *mæstro di capella* of the conservatorio of La Pieta, at Venice. (See CONSERVATORIO.) Besides sixteen operas which he set for the Venetian theatres, and several others for different parts of Italy, between the year 1714 and 1737, he published eleven different works for instruments, of which a list is given in Walther, without including his pieces called

"Stravaganze," which among flashy players, whose chief merit was rapid execution, occupied the highest place of favour. His Cuckoo concerto, during our youth, was the wonder and delight of all frequenters of country concerts; and Woodcock, one of the Hereford waites, was sent for far and near to perform it. If acute and rapid tones are evils, Vivaidi has much of the sin to answer for His title of Don was derived from his clerical character. "It is very usual," says Mr. Wright in his Travels through Italy, from 1720 to 1722, "to see priests play in the orchestra. The famous Vivaldi, whom they call the *Prete Rosso*, very well known among us for his concertos, was a topping man among them at Venice."

VOGLER, GEORGE JOSEPH, the Abbé, in *Biography*, honoured by the pope with the order of the Speron d'oro, or golden spur, was born at Murzburg in 1749. He studied composition at Padua under Padre Valotti, and became early in his life a very learned and ingenious practical musician. He travelled all over Europe, exhibiting in almost every capital and great city his talents on the organ, an instrument which he had made his peculiar study, particularly in the use of the pedals, and in producing new effects by the *crescendo* and *diminuendo*, not by the usual method of a common swell with pipes inclosed in a particular chest, but by boxing up the whole instrument, and increasing and diminishing the tone, not only of single stops, but of the entire chorus or full organ.

In 1776, he opened a music-chool at Manheim, for organ-playing, for the harpsichord, and for composition. In 1780 he began his travels, went to Paris, performed to the king, queen, and royal family at Versailles, composed operas, and had several of his choral compositions performed at the concert spirituel. In 1786 he was appointed *mæstro di capella* to the king of Sweden at Stockholm. But in 1790, after visiting Denmark, Germany, and Holland, he arrived in London, where he had pedals put to the organ in the Pantheon, before that beautiful building was burned down, and a general swell contrived for the whole instrument; and in a series of morning performances on that organ, shewed his dexterity in the use of the pedals, not only in the *crescendo* and *diminuendo*, but in innumerable imitations, many of which were

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thought imaginary, and but for the ample promises and description in his bills of fare, would perhaps not have been discovered.

The science of this extraordinary musician was thought by some to degenerate into pedantry, and the splendid promises in his advertisements to border on *charlatanerie*; so that his success was not equal in our country to his real merit. Had he promised and attempted less, the public would have been more just and even generous in (he estimation of his talents; but having injudiciously promised seeming impossibilities, what was possible, and what he really did perform, was sullenly heard with an unwillingness to be pleased. What he really did achieve was often uncommon and well deserving of applause, though perhaps not so much as he expected.

His publications in different parts of Europe are innumerable: but those in theory savour so much of the marvellous, that, on the continent, they are become proverbial. So that when any thing extraordinary in music was proposed or advertised, musicians used to cry out, oh! this is *à la Vogler* .'

His advertisement in Holland, concerning an organ of his own construction, which he denominated an *orchestrion*, surpasses the marvellous of all the magnificent musical promises that we remember.

"The abbé Vogler, director of the Royal Academy of Music to his Swedish majesty, has constructed, after his own invention and design, (and at his own expence,) an organ with four rows of keys, sixty-three stops, thirty-nine pedals, and three swells, with proper resources to modify the sound: of which the first opens and shuts the general case of the pipes; the second, which is a pneumatic measure, stops the wind; the third divides and reunites the resources proportionably to the harmonic progression. The breadth, height, and depth of this organ is nine feet; the temperament of it is beyond conception exact. With respect to the body of tone, when in full chorus, it is equal to a church organ of sixteen feet. In depth of sound, it surpasses those of thirty-two feet; in sweetness, the *armonica*. Its *crescendo* governs all it plays; its *diminuendo* is qualified by the most minute gradations; and with respect to variety, the connoisseurs have declared, that a concert given by the abbé on his *orchestrion*, being a combination of all the instruments in Europe, and the result of thirty years'

travelling, is the utmost extent of perfection possible in the art of playing and constructing organs."

His theoretical works are the following: 1. The Knowledge of Harmony, and its Use in Concert, Manheim, 1776, 8vo. 2. The Tuning Art, or System of Temperament. 3. His Course of Lectures delivered in his Harmonic School during three years. 4. A practical work for the Catholic church, entitled "Paradigma Modorum Ecclesiasticarum." 5. Ecce Panis, Chorus. 6. German Mass for the Organ. 7. Suscipit Israël, composed for the Concert Spirituel at Paris. 8. Fourpart Fugues, upon the Stabat Mater of Pergolesi. 9. Psalmium Miserere decantandus 4 Vocib cum Organ, et Bassis. S.D. Pio VI. pontifici compositus. Spire. 10. Vesperæ Chorales. Spire. For the theatre, The Merchant of Smyrna, an operette ; and six more operas, serious and comic, to French words, at Paris. And works for the organ and piano forte, published throughout Europe, innumerable.

We believe that this active and indefatigable musician has at length become stationary in Denmark, and in the capital of that kingdom has been sometime projecting new plans for the cultivation and improvement of music as a science, as well as a liberal and practical art.

VOLTAIRE, MARIE FRANÇOIS AROUET DE in *Biography*, Philosopher

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

The universality of Voltaire's genius extended to music, though no musician. And in spite of his partiality to his own country, he did the writings of Metastasio, and the Italian opera, more justice than any of his countrymen. And though he gained less applause by his lyric poetry than his other poetical composition, he produced several pieces for music, and frequently made admirable reflections on the lyric theatre.

Voltaire has never planted his sarcastic artillery against Italian music or singing. And though neither a connoisseur nor passionately fond of music, he seems instinctively to have felt a superiority in the music of Italy to that of France; and has been always just to the writings of Metastasio. For though a defender of Quinault against the injustice of Boileau, he has never set him up as a writer for music

superior to the imperial laureat. The truth is, that Voltaire, with ail the black spots in his character, had a natural good taste when his judgment was not warped by envy, or his passions inflamed by the attacks of his enemies. He early saw and celebrated the science of Newton and genius of Shakspeare. And it was not till the latter had been more noticed, and the translation of his works more patronized than his own, that, in self defence, he abused them.

VOSSIUS, ISAAC *Scholar*

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

He was an enthusiastic and redoubted champion for the music of the ancient Greeks, and from his *belle Latinitè* and prejudices in its favour, is more frequently quoted by implicit believers in its perfection, than any other modern who has treated the subject.

Vossius, in his celebrated hook "De Pœmatum Canta et Virib Rhythmi," published 1675, Oxon., seems more ready to grant every possible and impossible excellence to the Greek musicians, than, when alive, they could have been to ask. None of the poetical fables, or mythological allegories, relative to the power and excellence of their music, put the least violence upon his credulity. A religious bigot, who insists upon our swallowing implicitly every thing, however hard of digestion, is less likely to make converts to his opinions, than he who puts our faith to few trials; and Vossius overcharged his creed so much that it is of no authority.

He does not attribute the efficacy of the Greek and Roman music to the richness of its harmony, or the elegance, the spirit, or pathos of its melody, but wholly to the force of rhythm. "As long," says he, p. 75, "as music flourished in this rhythmical form, so long flourished that power which was so adapted to excite and calm the passions." According to this opinion there was no occasion for mellifluous sounds, or lengthened tones; a drum, cymbal, or the violent strokes of the Curetes and Saliï on their shields, as they would have marked the time more articulately, so they would have produced more miraculous effects than the sweetest voice, or most polished instrument. In another place he tells us, that " to build cities, surround them with walls, to

assemble or dismiss the people, to celebrate the praises of gods and men, to govern fleets and armies, to accompany all the functions and ceremonies of peace and war, and to temper the human passions, were the original offices of music; in short, ancient Greece may be said to have been totally governed by the lyre."

It appears from this passage, and from the tenor of his whole book, that this author will not allow us to doubt of a single circumstance, be it ever so marvellous, relative to the perfection and power of ancient music ; the probable and the improbable are equally articles of his belief; so that with such a lively faith, it is easy to imagine that he ranks it among mortal sins to doubt of the ancients having invented and practised counterpoint; and he consequently speaks with the highest indignation against the moderns, for daring to deny that they were in possession of a simultaneous harmony, though, according to him, they used it with such intelligence and discretion, as never to injure the poetry by lengthening, shortening, or repeating words and syllables at their pleasure, nor by that most absurd of all customs, singing different words to several different airs at the same time.

This author's remarks, however, on the little attention that was paid by the composers of his time to prosody, merit some respect. See RHYTHM.

WAGENSEIL, GEORGE CHRISTOPHER, a harpsichord master and composer at Vienna, a disciple of the learned Fouchi, first mæstro di capella to the emperor. Till Emanuel Bach changed the style of playing on keyed instruments throughout Germany, Wagenseil's compositions for the harpsichord were in favour throughout Europe, and justly admired for their spirit and originality; as he had quitted the dry, laboured, and crowded style of his predecessors, and given way to fancy, with no unsuccessful attempts at new effects in his accompaniments.

Wagenseil was many years harpsichord master to the archduchess Maria Theresa, afterwards empress-queen, on which account he enjoyed a pension of 1500 florins a year. But in 1772, when we saw and heard him at Vienna, he had been confined to his room several years by a lameness, which came on by degrees in a very uncommon manner. The sinews of his right thigh were contracted, and the circulation

stopt, so that it was become incurably withered and useless. Besides this calamity, which constantly confined him to his couch, his left hand had been so ill treated by the gout, that he was hardly able to move two of his fingers. However, at our urgent request, he had a harpsichord wheeled to him, and played several capricios, and pieces of his own composition, in a very spirited and masterly manner; and though we could certainly believe that he had been a much greater player, yet he had sufficient fire and fancy remaining to please and entertain, though not to surprise us very much.

He was at this time nominal master to the archduchesses, for which he had a small pension. Though utterly unable to quit his room, he had scholars who attended him there; and he continued to compose for foreign countries, where his fame was established by his early compositions.

In a second visit which we made this worthy and ingenious man, he had with him a little girl, his scholar, about eleven or twelve years old, with whom he played duets on two harpsichords, which had a very good effect. The child's performance was very neat and steady. There was a young count with him at this time, another of his scholars, who had a very rapid finger, and executed some very difficult harpsichord lessons with great precision.

Wagenseil, with all his corporeal complaints and infirmities, was allowed very extraordinary longevity; as, according to Gerber (*Hist. and Biogr. Lexicon*,) he lived till 1777, when he had arrived at his 92d year.

We never heard of more than three vocal compositions by this composer, which were an oratorio, "Gioas Re di Gruda," written by Metastasio, and two cantatas for the imperial court, by the same author; but for the harpsichord, nine different works of his composition were published in different capitals of Europe, some with and some without accompaniments; which, like their author, were allowed to live longer than usual.

WAGNER, JOACHIM, in *Biography*, a celebrated German organ-builder, who erected a large organ, in the garrison church at Berlin, in 1725, which is remarkable for compass, &c. having 50 keys in the manuals, and for its number of pipes, amounting to 3220; but still more so for the ornaments and machinery of the case, which are in the old Teutonic

taste, and extremely curious. At each wing is a kettle-drum, which is beat by an angel placed behind it, whose motion the organist regulates by a pedal; at the top of the pyramid, or middle column of pipes, there are two figures, representing Fame, spreading their wings when the drums are beat, and raising them as high as the top of the pyramid; each of these figures sounds a trumpet, and then takes its flight. There are likewise two suns, which move to the sound of cymbals, and the wind obliges them to cross the clouds; during which time (two eagles take their flight, as naturally as if they were alive.

The name of Wagner occurs twelve times in Gerber's continuation of Walther's Musical Dictionary. Seven of the number have distinguished themselves in music, some way or other by their talents. The other five have been organ-builders and makers of keyed instruments.

WALLIS, John, in *Biography*, mathematician

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Dr. Wallis was the first in our country who wrote on sympathetic vibrations, and the discovery of Lessons Harmoniques, or the harmonics of a single string (*Phil. Trans.*); but he seemed not to know that Galileo and Lemmi Rosse in Italy, and Pere Mersenne in France, had preceded him in accounts of that phenomenon. See BASSE FONDAMONT-ALE, and HARMONICS.

Dr. Wallis was the first man of science in England who had read the Greek writers on music published by Meibomius, who understood modern harmony, and who denied it to the ancients. He published Ptolemy's Harmonics, with a Latin translation, and notes; Porphyry; and Bryennius. He seems to have studied and understood the subject of the music of the ancient Greeks better than any of our countrymen. His papers in the *Phil. Trans.*, his Appendix to Ptolemy's Harmonics, and notes on the authors he has translated, are such as manifest at once, by their clearness, learning, meditation, and science.

WALSH, JOHN, opened a music-shop in Catherine-street in the Strand, 1710; and was the first in our country who stamp music on pewter. He was succeeded by his son, who was Handel's publisher;

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the publisher of Corelli, and of the solos and concertos of Geminiani. Indeed he and Huse in the city, seemed for a long time to monopolize the sale of music throughout the kingdom; till Johnson of Cheapside, who attended all the great fairs in the kingdom, and Bremner from Edinburgh, opened a shop in the Strand, and became extensive publishers, and formidable rivals to Walsh and his successor and relation Randal.

The Dutch, during the whole last century, engraved or stamp'd music on copper, superior to the natives of all other countries. The only engraver in that metal in our own country was Cluer in Bow church-yard, who engraved in 8vo. several of Handel's operas in score, in the neatest and most correct manner which we remember to have seen, particularly Julius Cæsar, in 1720, which we keep as a curiosity.

WALSINGHAM, THOMAS, in the *History of Music*, was the author of a treatise in the MS. of Waltham Holy Cross; for an account of which, see *Lionel POWER*. For an account of Walsingham's treatise, see the article PROLATION

WALTHER, JOHN GODFREY, author of an excellent historical and biographical musical dictionary, published in German at Leipsic, 1782. in 8vo. The German title is: **Musicalisches Lexicon oder Musicalische Bibliothec** Of all the books which we have consulted for information concerning musicians and their works, we have never met with more satisfaction than from this Lexicon; which, though compressed into an octavo volume, is so ample and accurate, that we have been seldom disappointed, and never led into error by it. This little volume contains, not only all the technica of ancient and modern music, but biography, as far as names, dates, and works, of almost every eminent musician that has existed in ancient and modern times, till the year in which the book was published. The author's information, of course, concerning Germany, is the most ample, but Italy and France have had a considerable share of attention.

In 1790 and 1792, a new edition of this work, with additions to the time of publication, was printed at Leipsic in two vols. 8vo. by Ernst Ludvvig Gerber.

WALTHER, JOHN LUDOLPH, author of another very curious and useful dictionary, published at

Ulm, in folio, 1756, in Latin, entitled "Lexicon Diplomaticum Abbreviationes syllabarum et vocum in diplomatibus et codicibus Seculo VIII. ad XVI. usque occurrentes exponens. Junctis Alphabetis et scripture Speiminibus integris." The author was librarian and private secretary to his British majesty George II. as elector of Hanover. With a very learned preface by John Harry Young, regius secretary in the university of Gottingen.

The whole book is engraved on copperplates; and in the second part, among the specimens of writing without abbreviations, we have examples of the first attempts at musical notation from the ninth century, not only before lines were in use, but even before points of different elevation were the vocal guides of the priests in canto fermo. This very curious, learned, and elegant publication seems to have escaped the notice of all our periodical works of criticism, nor have we ever seen it mentioned in any of our catalogues of old and curious books.

WALTZ, in *Biography*, a German base singer, with a course figure, and a still coarser voice, whom Handel, when abandoned by all the great singers who had performed in the operas which he composed for the Royal Academy, was obliged to employ in the place of Montagnana. It has been said, that Waltz was originally Handel's cook. He frequently sung in choruses and comic entertainments at Drury Lane, in our own memory; and, as an actor, had a great deal of broad humour. He played a little on the violoncello, and used to divert the band in the music room under the stage when not wanted in the orchestra, with accompanying himself in ridiculous and satirical songs.

WARD, JOHN, L.L.D., Author of "Lives of the Gresham Professors" (1740)

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Unfortunately, before we perused Dr. Ward's Lives, &c., says a coadjutor, we had read Fontenelle's Eloges of the Members of the Royal Academy of Sciences at Paris; panegyrics, which not only afford amusement, but instruction to readers; as that elegant and ingenious writer so describes the science, learning, and peculiar character and abilities

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of each individual whom he celebrates, that the reader of taste, if neither scientific nor learned before he has seen these Eulogies, becomes both in the course of perusal.

But Mr. Prof. Ward's work, says Dr. Burney, neither amuses us by the grace, dignity, or eloquence of style, nor instructs by its science. His materials are scanty, nor has he sufficiently applied to useful purposes those which he had amassed. The genealogy of the professors is all that he has laboured, and that not very successfully. Our chief inquiry of him was confined to the music-professors; but we obtained no information concerning any one of them, except Dr. Bull; and all he knew of that great musician he had from Dr. Pepusch, the studious, learned, and worthy organist of the Charter-House. Out of thirteen professors of music, who had had the honour of being placed in the chair, after Bull, previous to the year 1740, when Ward's biographical work was published, there appears no reason for the election of any one of them for their musical science or talents, except Dr. Bull. None of the rest had ever distinguished themselves either in the theory or practice of music, or been authors of any work on the art or science, which could qualify them for becoming candidates for the professorship.

The long and dry list of Dr. Bull's fugitive pieces is given in a language now utterly obsolete, and unintelligible to the generality of readers.

WARD, — an English madrigalist of the second class, during the reign of James I. Ward was one of the first who transformed his madrigals into *fancies* for lutes and viols. No instrument, except the organ, had been much cultivated in England at this time; so that sonatas, solos, or concertos, were wholly unknown to us; and like our betters, the ancient Greeks, our instruments had nothing but vocal music to perform: in choruses, doubling the voice parts in unisons and octaves, and playing nomes, and other vocal airs, for their solos.

WARTON, THOMAS, Scholar and poet laureate.

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Musical historians have considerable obligations to this poetical antiquary: as in his long, extensive,

and diligent researches, he has furnished them with anecdotes and narratives concerning the harpers and minstrels of our country, and the high estimation in which the former stood with our princes and the latter with the nobility, till they became so numerous and licentious, that they lost the favour of the great, and reverence of the vulgar. Till about the end of queen Elizabeth's reign, there was no great personage who had not a band of musicians attached to his household, and a choir to his chapel, in England; in Ireland and Wales a domestic harper, and in Scotland a bagpiper domiciliated. The late lord Marshal, who had a very good taste in Italian vocal and German instrumental music, had a Scots bagpiper in his service at Potsdam and elsewhere, till the time of his decease. The laureat and Oxford poetry professor was fond of music, and loved to be talking and writing on the subject; and in his history of poetry has kept back nothing which he accidentally found in the course of his other inquiries. As Milton's *minora* perhaps delight the generality of his readers more than his sublime epics, so the ballads and smaller pieces of T. Warton were in more general favour than those of length, upon graver subjects, which had cost him more meditation and midnight oil.

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WHITELOCK, BULSTRODE Lawyer and Stateman in *Biography*.

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

The commissioner, amid all his grave affairs, found leisure to cultivate music, of which he was very fond; and seems to have interested himself in all the remarkable performances of his time. During the happy days of Charles I., masques were so frequent at court and elsewhere, that in 1633 no less than five masques were performed at different places before the king and queen. See MASQUE.

A very circumstantial account of one of these, "The Triumphs of Peace," has been left to his family by the commissioner himself, which was in the possession of the late Dr. Morton of the British Museum. The musical part of this performance

seems to have been wholly assigned by the benchers at the Temple to commissioner Whitelock. For in his narrative he says, " I made choice of Mr. Symon Ives, an honest and able musician, of excellent skill in the art, and of Mr. Lawes, to compose all the aiers, lessons, and songs for the masque, and to be masters of all the musicke under me." See IVES, and LAWES, WILLIAM.

The commissioner, besides being a performer, was a bit of a composer ; as he says with great triumph at the latter end of his narrative: "I was so conversant with the musitians, and so willing to gaine their favour, especially at this time, that I composed an aier myselfe, with the assistance of Mr. Ives, and called it ' Whitlocke's Coranto;' which being cried up, was first played publicquely, by the Blackefryar's musicke, who were then esteemed the best of common musitians in London. Whenever I came to that house (as I did sometimes in those dayes), though not often, to see. a play, the musitians would presently play ' Whitlocke's Coranto 'and it was so often called for, that they would have it played twice or thrice in an afternoon. The queen hearing it, would not be persuaded that it was made by an Englishman, bicause she said it was fuller of life and spirit than the English aiers use to be ; butt she honoured the ' Coranto' and the maker of it with her majestyes royall commendation. It grew to that request, that all the common musitians in this towne, and all over the kingdome, gott the composition of it, and played it publicquely in all places, for above thirtie years after."

Among other moral reflections, addressed to his family, on such vanities as he had been describing, lord commissioner Whitelock adds : " Yet I am farre. from discommending the knowledge of this art (music), and exercise of this recreation for a diversion, and so as you spend not too much of your time in it, that I advise you in this as in other accomplishments, that you indeavour to gett to some perfection, as I did, and it will be the more ornament and delight to you."

The lord commissioner inserts his aier, in order to preserve it for the use of his family, if any of them should delight in it. This " Coranto" may be seen in Burney's Hist. Mus. vol. iii.; and the whole narrative of the masque, entitled "The Triumph of Peace," from " Whitelock's Labours remembered in the

Annales of his Life, written for the Use of his Children," MS.

WHYTE, ROBERT, in *Biography*, an excellent composer of church-services in the style of Palestrina, which, however, he could not imitate, as he was anterior to him, and a great master of harmony before the productions of this chief of the Roman school were published, or at least circulated in other parts of Europe. Whyte was dead in 1581, when his Latin Full Anthems and Services were beautifully transcribed in a set of books, still preserved at Oxford; as we find by a distich at the end of a prayer, in five parts, upon a plain song: " Precamur Sancte Domine."

Maxima musarum nostrarum gloria Whyte  
Tu peris; æternum sed tua musa manet.

Whyte preceded Tallis and Bird, and died before their fame was well established. His works seem never to have been printed; but in the library of Christ-church, Oxford, a sufficient number of them has been preserved in the Aldrich collection, to excite not only wonder, but indignation, at the little notice that has been taken of them by musical writers. Morley, indeed, has given him a place in the list of composers at the end of his Introduction, and ranks him, with Orlando di Lasso, among *excellent men*, who had ventured to begin a composition with a fourth and sixth; he likewise places him with Fairfax, Taverner, Shepherd, Mundy, Parsons, and Bird, " famous Englishmen who have been nothing inferior to the best composers on the continent." And no musician had then appeared who better deserved to be celebrated for knowledge of harmony, and clearness of style, than Robert Whyte, as is manifested in Burney's Hist, of Mus. vol. iii. by an anthem for five voices.

But besides this masterly composition, and a great number of others, to Latin words, which were scored from the Christ-church books, and which were probably produced at the latter end of Henry VIII.'s reign, or during the time of queen Mary, when the Romish religion was still in use, we are in possession of a small MS., which, by the writing and orthography, seems of the 16th century, entitled " Mr. Robert Whyte, his Bitts, of three Parte Songes, in Partition: with Ditties, 11, without Ditties, 16," These are short fugues or intonations in most of the eight

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ecclesiastical modes, in which the harmony is extremely pure, and the answer to each subject of fugue brought in with great science and regularity. Burney.

WHYTHORNE, THOMAS, gentleman, in *Musical History*, author of a book of songs, printed by John Daye, in 1571, under the following title:

"Songes of three, fower, and five voices, composed and made by Thomas Whythorne, gentleman, the which songes be of sundrie sortes, that is to say, some long, some short, some hard, some easie to be songe, and some between both; also solemne, and some pleasaunt or mery: so that according to the skil of the singers (not being musitians), and disposition or delite of the hearers, they may here find songes to their contentation and liking."

Our secular vocal music, during the first years of Elizabeth's reign, seems to have been much inferior to that of the church, if any judgment can be fairly formed of it from this book, published before the songs of Bird had appeared, and of which both the words and the music are alike truly barbarous. But we have, in our own time, music-books published in England every day without genius or science to recommend them. And it is not certain that Whythorne's songs were ever in much public favour. Now, if it should happen that one of these, by escaping the broom of Time, should reach posterity, and fall into the hands of some future antiquary, critic, or historian, who should condemn all the compositions of the present age by one, that had, perhaps, been never performed or heard of by contemporary judges and lovers of good music, the sentence would surely be very unjust.

WILBYE, JOHN, in *Biography*, one of our best madrigalists of queen Elizabeth's reign. In his first set, the following are well known: "Lady, when I behold the roses sprouting;" and "Flora gave me fairest flowers:" but, "Hard by a crystal fountain," which, according to Hearne, (*Lib. Nig. Scacc.*) used annually to be sung by the fellows of New college, Oxon, we are unable to find. Those words are adjusted to the music of Giov. Croce, in the second book of *Musica Transalpina*, and are set by Morley in the *Triumphs of Oriana*; but appear not either in the first or second set of Madrigals published by Wilbye, and we know of no other.

WILLÆRT, ADRIAN, in biography, the disciple of John Mouton, and master of Zarlino, has been long placed at the head of the Venetian school of counterpoint by the Italians themselves. He was born at Bruges in Flanders, and during his youth studied the law at Paris; if with the view of making it his profession, there must have been an early conflict between legislation and music, which having a powerful advocate in his own heart gained the cause; for by his own account (see JOSQUIN) he went to Rome in the time of Leo X., where he found that his motet, "Verbum bonum et suave," was performed in the pontifical chapel, as the work of that renowned composer; he therefore must have been a contrapuntist some time, before any of his works could have travelled to Rome.

The account which Zarlino gives of this motet (*P. i. p. 175.*) having passed for a work of Josquin, excited our curiosity to see it; and finding it among the *Motetti della Corona*, in the British Museum, we scored it; but discovered that the predilection for a great name had operated too powerfully in favour of this composition while Josquin was imagined to be the author of it; for it is neither written with the clearness, dexterity, nor even correctness, of that wonderful contrapuntist: there is not only confusion in the parts and design, in many places, but something very harsh and unpleasing in the harmony, particularly in the closes without a sharp seventh, both in the key-note and in the fifth. The motet is in six parts, soprano, two counter-tenors, tenor, baritono, and base. Some of these sevenths would doubtless have been made sharp in performance by the singers of those times, in obedience to a rule for sharpening ascending sevenths in minor keys, and flattening them in descending.

The list of his works, in Walther's Dictionary, though ample, is far from complete. The motet *Verbum bonum*, just mentioned, was published at Fossombrone in 1519, forty-three years before Zarlino made him an interlocutor in his dialogue (*Ragionamente*), at Venice; and it can hardly be imagined that no others of his compositions appeared till 1542, when, we are told, that his motets for six voices were published. In the *Fior de Motetti*, lib. i. Venice, 1539, there is a *Pater-noster*, in four parts, by Adriano; and in the same year the first

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book of his motets, for four voices, was republished in the same city by Ant. Gardano, in folio, under the following pompous title: "Famosissimi Adriani Willært, Chori Divi Marci illustrissimæ Reipublicæ Venetiarum Magistri, Musica Quatuor Vocum (quæ vulgo Motectæ nuncupater) noviter omni studio, ac diligentia in lucem edita." This edition, which, we find by the title, was not the first, is preserved in the British Museum. Indeed, for near fifty years after his name first appeared, hardly a collection of motets or madrigals was published to which he did not contribute; but the most splendid and curious work of this author, that we have seen, is preserved in the British Museum. It was published at Ferrara, 1558, by his scholar and friend, Francesco, Viola, another of the interlocutors in Zarlino's *Ragionamento*, under the title of *Musica Nova*, in three, four, five, six and seven parts. In the dedication of this work to Alfonso d'Este, duke of Ferrara, the editor, his *mæstro di capella*, calls *Adriado* (the name by which he is always mentioned by the Italians) his master, and says, that he is strongly attached to him, not only for his wonderful abilities in music, but integrity, learning, and the friendship with which he has long honoured him. Zarlino, in like manner, omits no opportunity of exalting the character of his master. These are honourable testimonies of regard, which seem the more worthy of being recorded, as, either from the worthlessness of the master, or ingratitude of the scholar, they are but seldom bestowed.

In the cantus part there is a wooden cut of the author: "Adrian Willært Flandrii Effigeis." And indeed the compositions are of that kind for which he was most renowned, and such as the editor thought would constitute the most durable monument of his glory. In the tenor part there are many canons of very curious construction; some with two and three clefs, and a different number of flats and sharps for the several parts, which are moving in different keys at the same time; and one particularly curious, in seven parts, "Præster rerum seriejn," of which three are in strict canon of the fourth and fifth above the guide; the tenor leading off in G, the *sexlus* following in C, and the *septima pars* in D, while the rest move in free fugue.

Zarlino (P. iii. p. 268.) assigns to *Adriano* the invention of pieces for two or more choirs; and

*Piccitoni* (*Guida Armonica*) says, that he was the first who made the bases in compositions of eight parts, move in unisons or octaves; particularly when divided into two choirs, and performed at a distance from each other, as then they had occasion for a powerful guide. The dexterity and resources of this author, in the construction of canons, are truly wonderful, as is, indeed, his total want of melody; for it is scarcely possible to arrange musical sounds, diatonically, with less air or meaning, in the single parts. But there are many avenues through which a musician may travel to the temple of Fame; and he that pursues the track which the learned have marked out, will perhaps not find it the most circuitous and tedious; at least theorists, who are the most likely to record the adventures of passengers on that road, will be the readiest to give him a cast. A learned and elaborate style conceals the want of genius and invention, more than the free and fanciful productions of the present times.

*Adriano* lived to a great age, and filled a very high musical station, *mæstro di capella* of St. Mark's church at Venice. His works and scholars were very numerous; and among those to whom he communicated the principles of his art, there were several who afterwards arrived at great eminence; such as *Cipriano Rore*, *Zarlino*, and *Costanzo Porta*. In the title of a book, published at Venice, 1549, there are "Fantasie," or "Ricerari," composed dallo eccellentissimo *Adrian Vuigliart*, and *Cipriano Rore*, suo discepolo. P. Martini, in his *Saggio di Contrappunto*, P.ii. p. 266. calls *Adrian Willært* the master of *Costanzo Porta*. Burney.

WILLIAM III, King of England

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

Though the Jacobites in England would not allow that this prince had any music in his soul, *Bonnet Bourdelot*, in his "Hist. de la Mus. et de les Effets," says, "that he had been informed by a friend, one of the attendants of the prince of Orange, afterwards king of England, that in the year 1638, the prince being then at the Hague, and, as may be supposed, deeply engaged in reflections on the critical situation of his affairs at that time, had three choice musicians

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to play to him whenever he found himself too much agitated and thoughtful."

WILSON, DR. JOHN, a native of Feversham, in Kent, was a gentleman of Charles the First's chapel, and servant in ordinary to his majesty, in the character of chamber-musician. His instrument was the lute, upon which he is said to have excelled all the Englishmen of his time; and, according to Ant. Wood, his royal master was so pleased with his talents, and had even such a personal regard for him, that he not only listened to him with the greatest attention, but frequently condescended to lean or lay his hand on his shoulder, while he was playing.

For the excellence of his performance we must now wholly depend on tradition, as the compositions he has left behind him for the lute are but feeble testimonies of a great hand. Nor will his vocal productions, or Fantasias, either in print or manuscript, generate very exalted ideas of his genius or abilities as a composer. That he was admired by his majesty, and by the lovers of music at Oxford, where he was honoured with the degree of doctor in music, 1644, and where he long resided, proves more the low state of the art at this time, before the ears of the public were rendered discriminative, by a variety of great and rival talents, than his own perfections. Little had been heard, and but little was expected. Swift says, "we admire a little wit in a woman, as we do a few words spoke plain by a parrot;" and it might more seriously be said, that the best music during times of ignorance and inexperience, is perhaps more admired than the most exquisite productions and performance of a more enlightened period. Nothing can prove this more clearly than the unbounded and hyperbolic praises bestowed in France on the operas of Lulli, of which, at present, the whole nation is ashamed.

Dr. Wilson, indeed, seems to have set words to music more clumsily than any composer of equal rank in the profession, but as he was respected by his contemporaries, and held an exalted rank in his art, a list shall here be inserted of his works; not so much for their intrinsic worth, as to enable curious inquirers to judge for themselves of the progress which music had made in this kingdom, when such productions were in high favour, not only with the

greatest personages but principal professors of the times.

"Psalterium Carolinum, the devotions of his sacred majesty in his solitude and sufferings, rendered in verse, set to music for three voices and an organ or theorbo." Folio, 1657.

"Cheerful Aires or Ballads, first composed for one single voice, and since set for three voices." Oxon. 1660.

"Aires to a voice alone, to a theorbo or bass viol;" these are printed in a collection entitled "Select Aires, and Dialogues." Folio, 1653.

"Divine Services and Anthems," the words of which are in Clifford's Collection. London, 1663.

He also composed music to several of the odes of Horace, and to some select passages in Ansonius, Claudian, Petronius Arbitr, and Statius; these were never published, but are preserved in a manuscript volume curiously bound in blue Turkey leather, with silver clasps, which the doctor presented to the university, with an injunction that no person should be permitted to peruse it till after his decease. It is still among the archives of the Bodleian Library.

The compositions of Dr. Wilson will certainly not bear a severe scrutiny either as to genius or knowledge. It is, however, not easy to account for the ignorance in counterpoint which is discoverable in many lutenists of these times; for having harmony under their fingers, as much as the performers on keyed instruments, it facilitates their study, and should render them deeper contrapuntists than the generality of flute players, whose flimsy compositions are proverbial.

On the surrender of the garrison of the city of Oxford, 1646, Dr. Wilson left the university, and was received into the family of Sir William Walter, of Sarsden, in Oxfordshire; but in 1656, he was constituted music-professor, and had lodgings assigned him in Baliol college, where, being assisted by some of the royalists, he lived very comfortably, exciting in the university, according to A. Wood, such a love of music, as in a great measure accounts for that flourishing state in which it has long subsisted there, and for those numerous private music-meetings, of which this writer in his own life,

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has given such an amusing relation. At the Restoration, Dr. Wilson was appointed chamber-musician to Charles II.; and, on the death of Henry Lawes, 1662, was again received into the chapel-royal, when, quitting the university, he resided constantly in London, till the time of his decease, at near 78 years of age, in 1673. Burney.

WISE, Michael, in *Biography*, an admirable composer for the church, fostered in the Chapel Royal after the Restoration, under captain Henry Cook, at the same time as Humphrey and Blow, three musicians, who not only far surpassed their master in genius and abilities, but all our church composers of the 17th century, except Purcell. However, they prepared the way for his bold and original genius to expand; as several new melodies, modulations and happy licences, which we used to think entirely of his invention, upon an attentive examination of their works appear to have been first suggested by these three fellow-students. Yet, what they had slightly and timidly touched, Purcell treated with the force and courage of a Michael Angelo, whose abilities rendered the difficult easy, and gave to what, in less powerful hands, would have been distortion, facility and grace.

Dr. Boyce has printed six verse and full anthems, by Wise, which are admirable; and in Dr. Tudway's collection, Brit. Mus, there are seven more, and a whole service in D minor

He was author of the celebrated two-part song, "Old Chiron thus preached to his pupil Achilles," which is still too well known to need an encomium here.

Michael Wise was killed in a street-fray at Salisbury, by the watchman, in 1687.

The first movement of his verse-anthem for two voices, "The ways of Zion do mourn," is more beautiful and expressive than any grave and pathetic composition for the church of other countries, of the same kind and period of time, that we have hitherto discovered. The use which the author has made of chromatic intervals at the word *mourn*, is not only happy and masterly, but *new*, even now, at more than a hundred and twenty years distance from the time when the anthem was produced! The whole composition seems to us admirable; and besides the intelligence and merit of the design, the melody is truly plaintive, and

capable of the most touching and elegant expression of the greatest singers of modern times; the harmony too and modulation are such as correspond with the sense of the words, and enforce their expression.

There is an elegance of phrase in a passage of the second movement of the preceding anthem, at the word *down*, which has been lately revived, and in great favour, with a very minute difference, among the first singers of Italy. The difference consists only in pointing the first note if a crotchet or quaver, and making the second and third notes semiquavers or demisemiquavers.

Wise was a native of Salisbury, in which cathedral he was appointed organist and master of the choristers, in 1668; and in 1675, a gentleman of the chapel royal. In 1686, he was preferred to the place of almoner and master of the boys at St. Paul's. He is said to have been in great favour with Charles II., and being appointed to attend him in a progress, claimed, as king's organist for the time, the privilege of playing to his majesty, on the organ, at whatever church he went.

WISEMAN, MR., a worthy English musician, who went early in life to Italy, in order to receive lessons on the violin from Tartini, in Padua, who recommended him, in 1736, to one of his favourite scholars, Pasqualino Bini, at Rome, where, after some time, finding himself likely to thrive as a professor, by the patronage of the English nobility and gentry with which that city always abounds in their travels, settled there for the rest of his life; and though not a performer of the first class, being a good musician, and a man of probity and good conduct, he was not only respected by his countrymen, but by the natives of that city, which, though no longer the capital of the world, is still the capital of Italy and the fine arts.

Mr. Wiseman had resided so long in Italy, that he had almost forgotten his native tongue. In 1770 he lived in the Palazzo Rafæle. without the gates of Rome, where, during the first winter months, he had a weekly concert till the operas began. It was here that the great Raphaël lived and died, where there were still some of his paintings in fresco, and where the late duke of York, the prince of Brunswick, and several other great personages, gave concerts to the first people of Rome.

WOLF. There are biographical articles for five German musicians of that name in Gerber's Continuation of Walther's Musical Lexicon.

First, Michael *Christian Wolf*, organist and music director in St. Mary's church at Stettin, born 1709, and who died in 1789, after publishing the following works: "Six Duets for two German Flutes at Berlin ;" " Six Harpsichord Sonatas," Stettin, 1776; " Songs with a Harpsichord or Harp Accompaniment," Eberstadt, 1777-; "Exercises for the Organ in Choral Music;" and having in MS. a Psalm for Four Voices, with an Accompaniment for the Organ, and many other pieces for the church and chamber.

II. *Ernst Frederic Wolf*, brother to the preceding master, state organist at Cologne, who died in 1772. He had been two years under the chapel-master Stolz, for composition; and under the concert-master Hübn, at Gotha, for the violin. But at nine years old he had previously studied the scores of great masters, and the *Gradus ad Parnassum* of Fouché, so that early in life he became a great extempore player on the organ.

Of these two brothers we have never heard or seen the productions; but of

*Ernst William Wolf*, born at a village near Gotha, in 1735, chapel-master at Weimar, we have seen and admired many of the works.

WOOD, ANTHONY, *Oxford Antiquary*

*Editorial note: Final passages after the biography proper, discussing his involvement with music.*

This curious and diligent antiquary, whose whole life was spent in the service of the dead, and whose labours, since his decease, have so much facilitated the inquiries, and gratified the curiosity of the living, tells us, in the *Memoirs of his Life*, written by himself, with monastic simplicity, that in 1651, he began to exercise his natural and insatiable genius to musick. He exercised his hand on the violin, and having a good ear to take any tune at first hearing, he could quickly draw it out from the violin, but not with the same tuning of strings that others used. He wanted understanding, friends, and money, to pick him out a good master, otherwise he might have equalled in that instrument, and in singing, any person then in the university. He had some

companions that were musical, but they wanted instruction as well as he."

The next year, being obliged to go into the country to try to get rid of an obstinate ague, by exercise and change of air, he tells, that

" while he continued there he followed the plow on well-days, and sometimes plowed. He learned there to ring on the six bells, then newly put up: and having had from his most tender years an extraordinary ravishing delight in musick, he practised there, without the help of an instructor, to play on the violin. It was then that he tuned his strings in 4ths, and not in 5ths, according to the manner; and having a good ear, and being ready to sing any tune upon hearing it once or twice, he could play it also in a short time with the said way of tuning, which was never known before."

" After he had spent the summer in a lonely and retired condition, he returned to Oxon. And being advised by some persons, he entertained a master of musick to teach him the usual way of playing on the violin; that is, by having every string tuned five notes lower than the other going before. The master was Charles Griffith, one of the musicians belonging to the city of Oxon., whom he then thought to be a most excellent artist. But when Anthony Wood improved himself in that instrument, he found he was not so. He gave him 2s. 6d. entrance, and so quarterly. This person, after he had extremely wondered how he could play so many tunes as he did by 4ths, without a director or guide, tuned his violin by 5ths, and gave him instructions how to proceed, leaving then a lesson with him to practice against his next coming."

In 1653, he found that

" heraldry, musick, and painting, did so much crowd upon him, that he could not avoid them; and could never give a reason why he should delight in those studies, more than in others, so prevalent was nature, mixed with a generosity of mind, and a hatred of all that was servile, sneaking, or advantageous for lucre sake."

"Having by 1654 obtained a proficiency in musick, he and his companions were not without silly frolics, not now to be maintained."—What should these frolics be, but to disguise themselves in poor habits, and like country-fiddlers scrape for their livings. After strolling about to Farringdon fair, and other places, and gaining money, victuals, and drink for their trouble, in returning home they were overtaken by certain soldiers, who forced them to play in the open field, and then left them without giving them a penny. "Most

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of his companions would afterwards glory in this, but he was ashamed, and could never endure to hear of it."

By 1656, his record informs us, that

"he had a genuine skill in musick, and frequented the weekly meetings of musitians in the house of William Ellis, organist of St. John's college, situated on that place whereon the theatre was built."

Here he gives a list of the usual company that met and performed their parts on lutes and viols; among these eight were gentlemen.

"The musick masters were William Ellis, bachelor of musick, and owner of the house, who always played his part either on the organ or virginal. Dr. John Wilson, the public professor, the best at the lute in all England: he sometimes played on the lute, but mostly presided (directed) the consort. — Curteys, a lutenist, lately ejected from some choire or cathedral church. Thomas Jackson, a base-violist. Edward Low, then organist of Christ church: he played only on the organ, so when he played on that instrument, Mr. Ellis would take up the counter-tenor viol, if any person were wanting to performe that part. Gervace Littleton *alias* Westcot, or Westcot *alias* Littleton, a violist. He was afterwards a singing-man of St. John's college. Wm. Glexney, who had belonged to a choir before the war: he played well upon the base-viol, and sometimes sung his part. — Proctor, a young man, and a new comer. John Packer, one of the universitie musitians ; but Mr. Low, a proud man, could not endure any common musitian to come to the meeting, much less to play among them. Of this kind I must rank John Haselwood, an apothecary, a starched formal clisterpipe, who usually played on the base-viol, and sometimes on the counter-tenor. He was very conceited of his skill (though he had but little of it), and therefore would be ever and anon ready to take up a viol before his betters; which being observed by all, they usually called him Handlewood. The rest were but beginners. Proctor died soon after this time. He had been bred up by Mr. John Jenkins, the mirrour and wonder of his age for musick, was excellent for the lyraviol and division-viol, good at the treble-viol and violin, and all comprehended in a man of three or four-and-twenty yeares of age. He was much admired at the meetings, and exceedingly pitied by all the faculty for his loss."

At this time Anthony Wood tells us, that " what by musick, and rare books that he found in the public library, his life was a perfect *Elysium*."

"Anthony Wood was now advised to entertain one William James, a dancing-master, to instruct him on the violin, who by some was accounted excellent on that instrument, and the rather because, it was said, that he had obtained his knowledge in dancing and musick in France. He spent in all half a yeare with him, and gained some improvement; yet at length he found him not a compleat master of his facultie, as Griffith and Parker were not: and, to say the truth, there was no compleat master in Oxon. for that instrument, because it had not been hitherto used in consort among gentlemen, only by common musitians, who played but two parts. The gentlemen in private meetings, which Anthony Wood frequented, played three, four, and five parts with viols, as treble-viol, tenor, counter-tenor, and base, with an organ, virginal, or harpsicon, joyned with them; and they esteemed a violin to be an instrument only belonging to a common fidler, and could not endure that it should come among them, for feare of making their meetings to be vaine and fidling. But before the restoration of king Charles II, and especially after, viols began to be out of fashion, and only violins used, as treble violin, tenor, and base violin; and the king, according to the French mode, would have twenty-four violins playing before him, while he was at meales, as being more airie and brisk than viols."

"In the latter end of the yeare 1657, Davis Mell, the most eminent violinst of London, and clock-maker, being in Oxon., Peter Pitt, William Bull, Kenelm Digby, and others of All Soules, as also Anthony Wood, did give a very handsome entertainment in the taverne called the 'Salutation.' The company did look on Mr. Mell to have a prodigious hand on the violin, and they thought that no person, as all in London did, could gœe beyond him."

By connecting the scattered fragments of this zealous Diletante's life, which concerns music, we shall be able to form an idea of the state of the art, not only at Oxford, but in every other part of the kingdom where it was more secretly practised during the latter part of the Usurpation.

Under the year 1658, Anthony Wood tells us, that

"he entertained two eminent musitians of London, named John Gamble and Thomas Pratt, after they had entertained him with most excellent musick at the meetinghouse of William Ellis. Gamble had obtained a great name among the people of Oxon., for his book of 'Ayres and Dialoges to be sung to the Theorbo, or Base-viol' The other for several compositions, which they played in their consorts."

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. He then gives an account of the arrival of Baltzar, a wonderful performer on the violin, from Lubec, arriving at Oxford, and destroying, by his great superiority of hand, all the little vanities, not only of the best fiddle players of the university, but of others from London, who had long enjoyed the reputation of great performers. See BALTZAR.

Anthony Wood pursues his musical records, and tells us, that

" all the time he could spare from his beloved studies of English history, antiquities, heraldry, and genealogies, he spent in the most delightful facultie of musick, instrumental or vocal ; and if he had missed the weekly meetings in the house of William Ellis, he could not well enjoy himself all the week after. Of all or most of the company, when he frequented that meeting, the names are set downe under the year 1656.

As for those that came in after, and were now performers, and with whom Anthony Wood frequently played, were these: Charles Perot, M.A. fellow of Oriel college, a well-bred gentleman, and a person of a sweet nature; Christopher Harrison, M.A. fellow of Queen's college, a maggot-headed person, and humourous; Kenelm Digby, fellow of All Soule's college, he was afterwards Dr. of L., he was a violinist, and the two former violists; William Bull, M.A. for the viol and violin John Vincent M.A. a violist; Sylvanus Taylor, fellow of All Soule's college, violist and songster, his elder brother, captain Silas Taylor, was a composer of musick, played and sung his parts; Henry Langley, M.A. a violist and songster ; Samuel Woodford, M.A. a violist; Francis Parry, M.A. a violist and songster; Christopher Coward, and Henry Bridgman, both masters of arts ; Nathan Crew, M.A. a violinist and violist, but alwaies played out of tune, as having no good eare, he was afterwards bishop of Durham ; Matthew Hutton, M.A. an excellent violist; Thomas Ken of New college, afterwards bishop of Bath and Wells, he would be sometimes among them and sing his part ; Christopher Jefferyes, a junior student of Christ church, excellent at the organ and virginals, or harpsicon, having been trained up to those instruments by his father George Jefferyes, organist to king Charles I. at Oxon.; Richard Rhodes, another junior student of Christ church, a confident West-monasterian, a violinist to hold between his knees."

" These did frequent the weekly meetings, and by the help of publick masters of musick, who were mixed with them, they were much improved. Narcissus Marsh, would come sometimes among them, but seldom played, because he had a weekly

meeting in his chamber, where masters of musick would come, and some of the company before-mentioned. When he became principal of St Alban's hall, he translated the meeting thither, and there it continued, when that meeting at Mr. Ellis's house was given over, and so it continued till he went over to Ireland, where he became afterwards archbishop of Tuam.

"After his majesty's restoration, when the masters of musick were restored to their several places that they before had lost, or gotten other preferment, the weekly meetings at Mr. Ellis's house began to decay, because they were only held up by scholars who wanted directors and instructors. So that these meetings were not continued above two or three yeares, and I think they did not go beyond 1662"

Our Oxford annalist terminates his account of the musical transactions of that university, during the interregnum, by the following anecdote.

"In October 1659, James Quinn, M.A. and one of the senior students of Christ church, a Middlesex man borne, but son of Walter Quin, of Dublin, died in a crazed condition. Anthony Wood had some acquaintance with him, and hath several times heard him sing with great admiration. His voice was a bass, and he had a great command of it. Twas very strong and exceeding trouling, but he wanted skill, and could scarce sing in consort. He had been turned out of his student's place by the visitors; but being well acquainted with some great men of those times, that loved musick, they introduced him into the company of Oliver Cromwell, the protector, who loved a good voice and instrumental musick well. He heard him sing with very great delight, liquored him with sack, and in conclusion said, ' Mr. Quin, you have done very well, what shall I do for you?' To which Quin made answer with great compliments, of which he had command with a grace, that 'your highness would be pleased to restore him to his student's place which he did accordingly, and so kept it to his dying day."

If this minute and indiscriminate antiquary and biographer is sometimes thought to want taste and selection sufficient to give his records due weight, it must be ascribed to the constant habit he was in of journalizing, collecting anecdotes, and making memorandums of every person, transaction, and circumstance, that arrived at his knowledge, in the uncouth and antiquated language of his early youth. For this dialect being inelegant and vulgar, even when he learned it, renders his writings frequently

ridiculous, though they contain such information as can be no where else obtained. But the few opportunities he had of knowing the gradual changes in our colloquial dialect, by conversing with men of the world, or even the language of elegant books by his favourite course of reading, degrade him to a level with writers infinitely his inferiors both in use and entertainment. An excellent apology has been made for his imperfections by the editor of his life, written by himself, and published in 1772; which is so interesting, that he must be an incurious inquirer, indeed, who, having dipped into it, is not sufficiently fascinated by the original simplicity of the style and importance of many of the anecdotes, to give it an entire perusal before he lays it down. Anthony Wood was credulous, and perhaps too much an enthusiast in music to speak of its defects with critical and philosophical precision; however, without his assistance, the state of the art at Oxford, and the academical honours bestowed on its professors, as well as memorials of their lives and works, would have been difficult to find. Upon his decision in matters of taste, we are not always perhaps implicitly to rely. The high character he has given Dr. Wilson's productions and abilities may have proceeded from want of experience, knowledge, and penetration into the finer parts of the art; and as to Dr. Rogers, his judgment of him seems to have been manifestly warped by friendship. Yet, upon the whole, it must be allowed that it is only from such minute records as those of Anthony Wood that any true and satisfactory knowledge can be acquired of the characters, manners, and domestic occurrences of our ancestors. The great features of history, and the events which occasion the ruin or prosperity of a state, must be nearly the same in every age and country; but comforts, conveniences, and the distresses of private life, furnish the mind with reflections, far more varied and interesting to the generality of mankind, than the rise of states or downfall of kings and heroes.

WOOD,— a performer on the violin, who led the band many years at the theatre in Covent Garden, and father of Wood,— his successor, in that orchestra, organist of St. Giles's, and of Chelsea college. They were both active professors; but

though performers only of the second class, they constantly ranked themselves of the first. Burney.

WORGAN, DR. JOHN, in *Biography*, a musical graduate of Oxford, organist of St. Mary-Axe, Bedford chapel, and many years a distinguished performer on the organ at Vauxhall, and Dr. Arne's successor there in the composition of cantatas, songs, and ballads.

He learned the rudiments of music of his elder brother, who had likewise an organist's place in the city, and played the violoncello in the Vauxhall band. Their scholars on the harpsichord were very numerous, particularly within Temple-bar; and John, as an organist and opener of new organs, rivalled Stanley. He was a very studious man, and dipt very early into the old ecclesiastical composers of Italy. He succeeded Gladwin in playing the organ at Vauxhall. His first study in composition and organ-playing was directed by Roseingrave, who pointed his attention to the pure harmony and modulation of Palestrina, and organ-fugues of Handel. His constant use of the organ at Vauxhall, during the summer, ranked him with Stanley and Keeble; and his enthusiasm for Scarlatti's lessons, with which he was impressed by Roseingrave, rendered him equal to Kelway in their execution.

With an extempore prelude, *alla Palestrina*, and one of Handel's organ-fugues, he used to preface his concerto every night.

At length he got acquainted with Geminiani, swore by no other divinity, and on consulting him on the subject of composition, he was told that he would never be acquainted with all the arcana of the science, without reading "El Porque della Musica," a book written in Spanish per Andres Lorente, en Alcala, 1672. But where was this book to be had? Geminiani told him, and told him truly, that the tract was very scarce. He had, indeed, a copy of it himself; but he would not part with it under twenty guineas. Worgan, on fire to be in possession of this oracular author, immediately purchased the book at the price mentioned; not understanding a word of Spanish, he went to work in learning it as eagerly as Rowe the poet, when lord Oxford had expressed a wish that he understood that language, which Rowe thought would qualify him for a good place under government. But after hard drudgery, when he hastened to acquaint the minister of state that he

thought himself a tolerable master of the Spanish tongue, "I give you joy ; says lord Oxford; you are now able to read Don Quixotte in the original"

The knowledge of Spanish and study of Lorente seem to have had no other effect on Worgan's compositions, than to spoil his Vauxhall songs; which though sung into popularity by dint of repetition, had no attractive grace, or pleasing cast of melody.

He composed several oratorios, in which the chorusses are learned, and the accompaniments to his songs ingenious. The *cantilena* was original, it is true, but it was original awkwardness, and attempts at novelty without nature for his guide.

His organ-playing, though more in the style of Handel than of any other school, is indeed learned and masterly, in a way quite his own. In his youth, he was impressed with a reverence for Domenico Scarlatti by old Roseingrave's account of his wonderful performance on the harpsichord, as well as by his lessons; and afterwards he became a great collector of his pieces, some of which he had been honoured with from Madrid by the author himself. He was the editor of twelve at one time, and six at another, that are admirable, though few have now perseverance sufficient to vanquish their peculiar difficulties of execution. He is still in possession of many more, which he has always locked up as Sybil's leaves.

He had the misfortune to labour under two dreadful calamities; a bad wife, and the stone. He got rid of the former, after great mortifications and expence, by divorce; but in too early wishing to abridge his sufferings from the latter, he lost his life in the torture of an operation, August 20, 1790.

WRIGHT, MISS, a vocal apprentice to Michael Arne, the natural son of Dr. Arne. She had a sweet, spirited, and active voice, but was so young in music, that she learned the parts which she had to perform on the stage, after she was too hastily engaged at Drury-lane, by her ear. The first part assigned to her in that theatre was Leonora, in Bickerstaff's Padlock, in which the airs, as set by Dibden, were so pleasing, and so much on the Italian model, that they established her in the favour of the town. But the air " Say little foolish fluttering thing" was never sung in such a brilliant and captivating manner by any other singer.

In 1766 she appeared in the Cuning Man, Rousseau's Devin de Village, translated *totidem syllabis*, and adapted to his original music by the author of this article, in which she pleased extremely.

Soon after this, the apprentice was exalted into the wife of her master, the *serva padrona*, and sung with great applause in Cymon, and several of his and other composers' compositions that were performed at Drury-lane; and, if we remember right, in the summer she sung in Mary-le-bone gardens. But the town was so fond of hearing her, and the produce of her talents so alluring to her husband, that she may truly be said to have sung herself to death ; or, like the swans of old in the Po, to have died singing. The truth is, that her ignorance of music made it necessary for her to sing at home, in rendering herself perfect in her parts, ten times more than she did in public, which brought on a pulmonary complaint, and prematurely put an end to her existence in 1770, at the age of 22, to the grief of her friends, and great regret of the public.

WYLDE, JOHN, in *Biography*, the author, or rather the compiler of a tract on music in the MS. of Waltham Holy Cross, now in the possession of the marquis of Lansdown, entitled " Musica Guidonis Monachi." It is the first in the volume, but not written by Guido, as the title seems to imply, but an explanation of his principles; it is divided into two books, and appears to have been compiled by the precentor of Waltham abbey, John Wylde, pr. " Quia juxta Sapientium Salomonem dura est." The author does not confine himself to the doctrines of Guido, but cites later writers. The basis of the tract, however, is the Micrologus, and his other writings, in which he treats of the monochord, the scale, the harmonic hand, the explanation of which he calls *manual* music, ecclesiastical tones, solmisation, clefs, with a battle between B flat and B natural, are the subjects of the first book, consisting of twenty-two chapters.

The second book, or distinction, contains thirty-one chapters. In the first he speaks of a Guido Minor, sur-named Augensis, as a writer on the ecclesiastical chant. He had mentioned this author in the seventh chapter of the first book ; but who he was, or when he lived, we are unable to discover. It seems, however, as if some such musical writer had

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existed, and that his name, by the ignorance or inattention of the scribes of ancient MSS., had been confounded with that of Guido d'Arezzo. ?i

In several of the succeeding chapters he treats of intervals and their species, offering nothing new or singular, except where he draws a parallel between the tone and semi-tone, and Leah and Rachel, Jacob's wives, which, it is presumed, will excite no great curiosity in our readers.

Attention is engaged, however, in the tenth chapter, by a " Cantilena," as the author calls it, of the Great Guido. It is a kind of solfeggio, or exercise for the voice, through all the intervals, which is only rendered valuable, perhaps, by the supposition of its having been produced by the celebrated author of the musical alphabet. See SERRA

WYNNE, Mrs. CASSANDRA FREDERICA, the finest harpsichord player of her time. She was the daughter of signora Pompeati, the second female singer in Gluck's opera of " La Caduta de Giganti," performed in 1746, on the suppression of the rebellion; but though she nominally performed the part of second woman, she acted and sung in so masculine and violent a manner, that no female symptoms were discoverable. But this lady was better known afterwards by the name of Madame Cornellys, whose concerts, *ridottas*, assemblies, and masquerades, in Soho-square, were the gayest and most fashionable amusements in London during many years.

The little Frederica, daughter of the Pompeati, was an *élève* of Paradi's, (some say his daughter,) and the first early player, the neatest, and the best which had ever appeared in our country during infancy, performing at six years old, with the utmost precision and firmness, propped up by cushions, the whole book of her master's twelve excellent lessons, probably composed expressly as progressive exercises for her use, with many lessons by Scarlatti and Alberti.

In 1769, when grown up, she went into Italy, where she was the wonder and subject of elege in that mother and seat of arts. We have often heard her perform at different periods of her life, and continued to think her improved to the last.

WYNNE, —, esq., a yorkshire gentleman, one of the best dilettanti performers on the violin that we have heard. He was a man of fortune, and of an

ancient family. To gratify his passion for music, he went into Italy early in life, where he married and remained in different great cities till he had almost totally forgotten his mother tongue. He likewise travelled through Germany, and having two daughters, he had always a music-master on his establishment, not only to instruct them, but to accompany himself. When he was last in England, he had Pfeifer with him for these purposes, a worthy German, and an excellent musician and performer on several instruments, who died in London of a consumption. Besides being a good performer on the violin, Mr. Wynne had studied composition sufficiently to compose trios, which were far above the common run of trios at that time in point of taste and invention, and well put together.

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YEATS, Mrs., in *Biography*, the celebrated tragic actress, who, in conjunction with Mrs. Brooke, the novelist, a lady of considerable literary merit, undertook, in 1773, at all risks, the conduct and government of the opera, and all its dependencies; an enterprise for which they were but sparingly qualified. In the first place, Mrs. Yeats, though possessed of strong natural parts, and an inherent spirit of government, knew no language but English, was ignorant and indifferent about music, dancing, painting, machinery, and decorations. She and her husband had saved a considerable sum by their salaries and benefits at our national theatres, and in hopes of accumulation previous to retirement, they quitted employments for which they were extremely well fitted, and in which their success was certain, to govern a most forward family by deputation, at the extreme hazard of being ruined.

Mrs. Brooke, who had resided some time at Quebec, after its conquest, with her husband, the Rev. Dr. Brooke, chaplain to the army in that colony, indeed knew French, had a good taste in books, and wrote in a good style; but was ignorant of music, and totally unacquainted with all opera concerns. Yet it was during this female regency, that the best composers, the greatest singers, and the most capital and renowned dancers, were engaged: for during nine years, from 1773 to 1782, we had Sacchini, Truetta, and Anfossi, to compose; Pacchierotti,

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Ansani, and the Gabrielli, to sing; and Madile, Heynel, the Vestris, and Le Picq, to dance

Mrs. Yeats did not enrich herself by her opera sovereignty; but she had the address to escape ruin. And Mrs. Brooke, who risked no property, lost no reputation by imprudence, or the want of talents in the persons she engaged.

YOUNG is a name borne by many persons connected with and remarkable in some way or other for useful talents in the arts. Charles Young, organist of Catharine-cree church, near the Tower, father of three daughters, who were all public singers: Cecilia, the eldest, was an èlève of Geminiani, spoke Italian well, sung in many of Handel's later operas, and was afterwards married to Dr. Ame; the second Miss Young, Isabella, was married to the ingenious and excellent composer Mr. Lampe, who set the Dragon of Wantley; and the third Miss Young, Ester, afterwards Mrs. Johes, sung on the stage at Covent-Garden theatre to the time of their deaths. Charles, the father of these ladies, was, we believe, the son of Anthony Young, a musician and music-seller in St. Paul's church yard, commonly called Tony Young, who has been said by some of the family to have set " God save great George our King." But at the time of the rebellion of 1745, when this air was revived, which Dr. Arne's mother assured us was written and set for king James II., when the prince of Orange was hovering over the coast previous to the Revolution; no claim was then made by the descendants of Anthony Young, or of any other composer of this air, which no one durst sing or own after the abdication of king James, without incurring the penalty of treason to king William; so that the song or hymn lay dormant, and the author concealed for near sixty years, before it was applied to king George II.

There is a quibbling glee in the first volume of Purcell's catches on two persons of the name of Young, father and son, who lived in St. Paul's church-yard; the one was an instrument-maker, and the other an excellent performer on the violin:

"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."

Another Young, of the same family, the proprietor of a music-shop in St. Paul's church-yard till the middle of the last century, had a relation, an excellent performer on the violin, known by the name of *Chin* Young, from the length of that feature, who led at almost all the concerts within Temple-bar, particularly at the Blue-coat school chapel, Christ's hospital, on a Sunday evening, where there used to be a performance of sacred music.

Miss Young, afterwards the hon. Mrs. Scott, and her sister Mrs. Bartleman, both public singers, seem to have been the last remains of the musical family of Young

YOUNGE, NICHOLAS, in *Musical History*, an Italian merchant, the editor of " *Musica Transalpina*," 1588; Madrigales of four, five, and six pans, chosen out of divers excellent Authours; with the first and second part of *La Virginella*, made by Maister Bird upon two Stanzas of Ariosto, and brought to speak English with the rest. The editor having opportunities of obtaining from his correspondents the newest and best compositions from the continent, had them frequently performed at his house, for the entertainment of his musical friends.

The second collection of the same kind was published by the same editor in 1597; in which, among others, there are three madrigals by Crou, three by Luca Marenzio, and six by the elder Ferrabosco. These two collections being selected from the works of Palestrina, Luca Marenzio, and other celebrated masters on the continent, seem to have given birth to that passion for madrigals which became so prevalent among us afterwards, and which the composers of our own country endeavoured with such zeal to gratify. If allowance be made for the wretched state of lyric poetry in England at the time the madrigals published in Younge's two collections were translated, which was long before the publication of the sonnets of Spenser or Shakspeare, the undertaking seems to have been tolerably executed. Indeed, sometimes with such care and felicity as to transfuse the expression of the original words into that of the version. The Italians,

themselves, at this time, had but little melody or rhyme in their music; but their poetry having been long cultivated, and brought to a much greater degree of perfection than ours could then boast, it indicated to the musical composer traits of melody, more airy and marked perhaps, than we could derive from the prosody or phraseology of our own language. The translator of these Madrigals, whoever he was, for the editor does not tell us, seems in general to have imitated the original Italian measure and structure of verse, as well as ideas; and though they abound with *concelli*, to which not only Italian poets, but those of all the rest of Europe were then so much addicted, the general taste of the times was indulged in poetry as well as music, and metre and melody were at once furnished with new models.

However, the perpetual double rhymes in Italian madrigals and sonnets have so much distressed our translator to supply them in English, that, as the preservation of the original music obliged him to render his version *totidem syllabis*, his embarrassments on this account are sometimes truly ridiculous. It seems as if the constant double rhymes in Italian poetry, which throw the accent on the penultima, instead of the final syllable, of a verse, gave a peculiar cast to the melody in which it is clothed, and rendered it specifically different from that of English songs, in which but few double rhymes occur. The constant and regular mixture of masculine and feminine rhymes in French poetry may likewise have had a latent effect on the vocal melody of France, different from that of the other two neighbouring nations. But, after mentioning these suspicions, we shall leave the further investigation of so subtle a subject to philosophers, not only possessed of the necessary knowledge, but an equal zeal for the cultivation of philology, poetry, and music. No. 7, in Younge's second publication of Italian madrigals Englished, in which the old Saxon termination of the present tense of the indicative mood of our verbs is conveniently preserved, was doubtless not thought the worst, as it is applied to several compositions in the collection.

"In vayne he seeks, for beauty that excelleth,  
That hath not sene hir eyes where love seorneth,  
How sweetly here and there the same she  
turneth.

He knows not how love heateth, and he quelleth,  
That knows not how she sighes, and sweet  
beguileth,  
And how she sweetly speaks, and sweetly  
smileth."

These madrigals were celebrated, nearly forty years after their publication, by Peacham, who has pointed out the peculiar excellence of several, particularly those of Luca Marenzio, which, he says, "are songs the muses themselves might not have been ashamed to have composed;" and of those by Alfonso Ferrabosca, the father, he says, "they cannot be bettered for sweetness of ayre and depth of judgment." Upon the ditty (words) of one of these, "I saw my Ladie weeping," (he says) Master Byrd and Alfonso, in a friendly emulation, exercised their invention." The words of the Nightingale, and Fayre Susanna, were so much admired, that they seem to have been set by all the best composers of the times. A few lines of each will perhaps convey to the reader an adequate idea of the poetical beauty of these favourite songs.

*The Nightingale*

"But my poore hart with sorrows over-swelling,  
Through bondage vyle, binding my freedom  
short,  
No pleasure takes in these his sports excelling,  
Nor of his song receiveth no comfort."

*Fayre Susanna.*

"To them she sayd, if I, by craft procur'd,  
Do yield to you my body to abuse it,  
I lose my soule; and if I shall refuse it,  
You will me judge to death reproachfully.  
But better it is in innocence to chuse it,  
Then by my fault t'offend my God on hye."

Indeed, in more than twenty sets, published between the years 1588 and 1624, during a period of near forty years, including almost four hundred and fifty madrigals and songs in parts, it would be difficult to find any one of which the words can be perused with pleasure. The sonnets of Spenser and Shakspeare, many of which are worthy of their authors, were indeed not published till about the end of the sixteenth century; but afterwards, it is wonderful, that, except one by Shakspeare, none of them were set by our best musical composers of their time.

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YSSANDON, JEAN, in *Musical Biography*, born at Lessart, in the Compté de Foix, wrote "A Treatise on Practical Music, divided in Two Parts." This book is become very scarce, and deserves to be reprinted. It was first printed by Ballard in 1582. Laborde.

ZACCONI, P. LODOVICO, of Pesaro, author of an ample treatise of music, entitled "Prattica di Musica," the first part of which was printed at Venice, 1592, and the second in 1596; a publication in which the author not only proposes to give instructions for the regular composition, but the accurate performance of every species of music. The idea is splendid; but the world has been so frequently deceived by the titles of books, that authors are obliged to abate in their promises, in proportion as the expectations of the public are diminished. If arts and sciences could be acquired by the dead letter of silent instruction, every one who could read, in Italy, might, during the times under consideration, have been a musician. But though no ingenious occupation was perhaps ever yet completely taught by books, without a master, or by a master, without books, yet they are excellent helps to each other. It is hardly possible for a didactic work to satisfy all the doubts that arise in an inquiring mind during solitary, meditation; particularly in the first stages of a student's journey through the rugged roads of science. But when he has made some progress, if he should be separated from his guide, the way becomes daily so much more straight and smooth, that by the help of these kind of charts, he will be enabled to advance with tolerable speed and facility by himself.

Zacconi's work, though sometimes dry and tedious, contains much useful and practical knowledge. And as he is almost the only Italian writer on the subject of music who has not bewildered himself in inquiries concerning the systems of the ancient Greeks, or the philosophy of sound, he has had the more leisure for analysing the art, and facilitating the student's progress. This author regarded Okenheim, Josquin, Isaac, Brumel, Mouton, and Senfelio, as ancients compared with Willært, Morales, Cipriano, Zarlino, and Palestrina; and these last, ancient with respect to himself and cotemporaries; and says (lib. i. cap. x.), that as the ancient Greeks and Romans produced their musical effects by mere melody, united with poetry, and

Josquin and other early contrapuntists, by notes of different lengths, harmonized and worked into perpetual fugue; so the more modern, though the rules of harmony are the same, by a different disposition of concords, inversions, and other contrivances, produce a greater variety of effects.

He likewise observes (chap. xxiii.), that "every age has vainly thought its music brought to as great a degree of perfection as was possible; but it was always found that the next age continues to change, and still to think the same. Okenheim, the master of Josquin, and even in the clays of Josquin, John Mouton, his scholar, had the same ideas of their own improvements; yet, since their time, music has not stood still, but made great advances towards perfection, being more light and pleasing"

The change in musical modes has continued to our own time, and will doubtless continue to the end of all time; for melody, being a child of fancy and imagination, will submit to no theory or laws of reason and philosophy; and therefore, like love, will always continue in childhood.

Zacconi's chief labour and merit in the third book have been the explanation of the moods, and correction of errors in the notation of old composers, to which his work will serve as a useful collection of errata. In Book I. he dwells much on the superiority of the singing and singers of his own time, over all that preceded them; and has a long chapter upon the manner of gracing and embellishing a melody, where he tells us, "Che stile si tenghi nel far di *gorgia*; dell' uso de i moderni *passagi*, come si *florischino* le cantilene;" and speaks of *acconciature*, as the modern Italians do of *riffioramenti*, or graces. The divisions, however, into which he breaks passages, in order to *embellish* them, if adopted by an opera-singer of the present times, would be like a modern fine lady appearing at court in the furbelows and flounces of queen Elizabeth, or a fine gentleman in the peruke of sir Cloudesley Shovel.

ZACHAW, FREDERIC WILHELM, in *Biography*, an able musician and organist at Halle, in Saxony, was born at Leipsic in 1665. He had the honour and good fortune to have Handel for his scholar. He is still celebrated by the Germans as a master, who had established an admirable school of music at Halle, and as one who was deeply skilled in all the arcana of composition and performance.

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ZAMPERINI, ANNA, in *Biography*, of Venice, arrived in England in 1767, as a buffa singer, a *parte eguale*, with the Guadagni, sister to the great singer and actor Guadagni, who had been here in early youth.

The Zamperini was a very pretty woman, coquetish, and an affected singer. Her first appearance on our stage was in *La buona figliola*, Maritata, of Piccini, of which the music was so difficult to perform, and not easy to hear, that it was never sufficiently repeated for the public to be familiarly acquainted with it. They were glad, therefore, as well as the performers, to return to *La buona figliola*, for their own relief from a too serious attention.

The sister of Guadagni, an elegant singer, and graceful actress, the original performer of the part of *Cocchina* in Italy, being superseded in that part by the Zamperini, occasioned a great rupture between Guadagni, just arrived here in 1769 for the second time, and the honourable patentee and impresario of the opera; which generated faction and a party spirit that destroyed the comfort of the opera, serious and comic, at a time when the public, in a state of tranquillity, would have been more delighted than at any other period.

We never heard the Zamperini sing serious music, but are told by M. Laborde (*Essai sur la Mus.*), that "having a natural talent for music, and great spirit and fire in her action, though her excellence of performance was principally manifested in comic operas, yet she sung equally well in the serious. After performing with great applause in London, Lisbon, and Italy, she quitted the stage, and was well married."

ZANETTI, ANTONIO, in *Biography*, of Venice, *mæstro di capella* to the duke of Modena, the latter end of the 17th and beginning of the 18th century, for whom, and for the theatres in Venice, he produced six or seven operas that were much esteemed in those days.

ZANETTI, FRANCISCO, was born in the year 1740, *mæstro di capella* in the cathedral at Perugia in 1770. He had previously passed some time in London, where some elegant and easy sonatas of his composition were published by Bremner. He lost his place in the church at Perugia, by having appeared on the Alberti stage at Rome, as a singer in an opera

of his own composition, and that, merely to supply the place of the principal tenor, who had run away, and to prevent the piece from being stopped: he however married afterwards a pretty woman, who sung well, and indemnified him for the loss of his place.

Since his marriage he has composed several successful operas, in which signora Zanetti has performed the principal female part, particularly one at Milan in 1785, in which she was much applauded, as well as her husband's music. He has composed much natural and pleasing music for instruments; as six violin trios, six quintets for three violins, and two violoncellos, &c.

ZANOTTI, L'ABATE GIANCALISTO, of Bologna, a disciple of Padre Martini, was born in 1770, of whose composition at the annual performance of the musical students, who were members of the celebrated Philharmonic Society in Bologna, founded in 1666, we heard a *dixit*, in which there were all the marks of an original and cultivated genius. The movements and even passages were well contrasted; and to make use of the language of painters, there were discernible in it not only light and shade, but even mezzo tints. He proceeded from one thing to another by such easy and insensible gradations, that it seemed wholly the work of nature, though conducted with the greatest art. The accompaniments were judicious, the ritornels always expressed something, the melody was new and full of taste, and the whole was put together with great judgment, and even learning. We have very seldom been more pleased or completely satisfied than by this production; and yet the vocal parts were but indifferently executed, for there were then no great singers at Bologna. We expected to have heard of future works by this most promising young composer, who was one of the *mæstri di capella* in the church of San Petronio; but as that has not happened, we fear he did not long survive this performance.

ZARLINO, GIUSEPPE *da Chioggia* *mæstro di capella* of St. Mark's church at Venice, and the most general, voluminous, and celebrated theorist and writer on music in the Italian language during the 16th century, was born in 1540, and author of the following musical treatises, which, though separately printed, and at different periods, are

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generally bound up together in one thick folio volume *Institutioni Harmoniniche*," Venice, 1558, 1562, 1573, and 1589 ; " *Dimostrazioni Harmon.*" Ven. 1571, and 1589 ; and " *Sopplimenti Musicali*," Ven. 1588. We discover by these dates, that Zarlino first appeared as an author at the age of 18; and from that period till he had arrived at 49, he was continually revising and augmenting his works. The musical science of Zarlino, who died in 1599, may be traced in a right line from the Netherlands: as his master Willært, the founder of the Venetian school, was a disciple of John Mouton, the scholar of the great Josquin.

A commentary upon the voluminous writings of this author would occupy too large a portion of our work; and to refer the reader to the analysis of his several treatises by Artusi would be doing him little service, as the writings of Artusi would be difficult to find. There are few musical authors whom we have more frequently consulted than Zarlino, having been encouraged by his great reputation, and the extent of his plan, to hope for satisfaction from his writings concerning many difficulties in the music of the early contrapuntists; but we must own, that we have been more frequently discouraged from the pursuit by his prolixity, than enlightened by his science: the most trivial information is involved in such a crowd of words, and the suspense which it occasions is so great, that patience and curiosity must be invincible indeed to support a musical inquirer through a regular perusal of his works.

He begins his institutes with a panegyric upon music, in the usual strain; then we have its division into mundane and humane, faithfully drawn from Boethius; after this, there is a great waste of words, and parade of science, in attempting to explain the several ratios of greater and less inequality, proportion, and proportionality, &c. where, in his commenting on Boethius, we have divisions of musical intervals that are impracticable, or at least inadmissible, in modern harmony.

In his account of the ancient system, he discovers much reading; and that is what he chiefly wishes the reader should know.

In describing the diatonic genus, in which the tetrachord is divided into tone major, tone minor, and major semitone:  $9/8$ ,  $10/9$  and  $16/15$  for which

division, commonly called the syntonous, or intense of Ptolemy, he constantly contends, we have the substance of his dispute with Vincenzio Galilei, which will be mentioned hereafter. The second part of his Institutes is chiefly employed in measuring and ascertaining intervals by means of the *monochord*, and an instrument called the *mesolabe*, which is said to have been invented either by Archytas of Tarentum, or Erastohenes, for the purpose of *halving* an interval. Whether the practical musicians of antiquity applied these calculations or imaginary divisions to their flutes and lyres, we know not; but of this we are most certain, that the greatest performers of modern times are Aristoxenians, and make the *ear* the only instrument of calculation; which, by means of harmony, and the constant opportunities of comparison which the base or other accompaniment affords them, during performance, is rendered a much more trusty guide than it could be in playing a single part. It seems, however, as if the ancient instruments, upon which all the tones are *fixed*, had more need of the assistance of calculation and mathematical exactness in regulating their intervals than those of the violin-tribe at present; which, except in the open strings, which often lead the performer to erroneous intonation, depend on the strength and dexterity of the musician's hand, and accuracy of his ear, *during performance*. See an ingenious and useful work, called " *Essay upon Tune*," published at Edinburgh, 1781 ; where the imperfections in the scales of modern instruments are clearly shewn, and remedies for correcting them prescribed.

The elements of counterpoint, and fundamental rules of composition, which chiefly concern the practical musician, are given in the third part of the Institutes; and these are more ample, and illustrated with more examples, than in any preceding writer; particularly the laws of the canon and fugue, for which no instructions have been given by Franchinus, though they were in such high favour during his time. P. Aaron and Vicentino have indeed started the subject, but the pursuit of it was left to Zarlino.

In the fourth part of the Institutes we have a short historical account of the inventors of the several ecclesiastical modes : it is, indeed mere skeleton of assertions or conjectures without proof, more

derived from traditional than written evidence. He here likewise gives instructions for composing all these modes, in which he religiously keeps keeps within their legal limits, and submits to all the restraints which antiquity had prescribed.

Padre Martini, *saggio di contrappunto*, in recommending the study and imitation of ancient masters, has well described the difficulties they had to encounter; where, after confronting the ecclesiastical scales with the secular, we have the following passage : " From an attentive and comparative view of these scales, any one desirous of learning the art of counterpoint for the service of the church, will see what diligence and efforts were necessary to unite the different qualities of *canto-fermo* and *canto-figurato*; and by carefully examining the examples given of both, will discover what artifices were used by ancient masters to avoid such sounds as differed from the *canto-fermo*, and with what parsimony they admitted such accidents as *canto-figurato* requires, particularly in the third and fourth tones; where, instead of modulating into *B mi*, the 5th of the mode or key, as is constantly practised at present, they have passed to the key of *A* in the fourth tone, and *C* in the third, by which means they have been able, dexterously to unite the different qualities of *canto-fermo* with those of *canto-figurato*."

He gives excellent rules for composing motets and madrigals; but it is remarkable, that he advises the composer to make the *tenor* proceed regularly through the sounds of the mode he shall choose ; and above all, that this part be so much the more smooth, regular, and beautiful, as the rest are to be built upon it; whence, says he, its sounds may be called the nerves and ligaments of all the other parts: by which it appears that the *cantilena*, or principal melody, was not given, as it is by modern composers, to the *soprano*, or *highest* part; that *castrati* were not so common as at present; and that the *tenor* being the kind of voice most easily found, and more generally good than that of any other pitch, was judiciously honoured with the principal melody.

Zarlino says, that so great was the rage for multiplying parts in musical compositions, that some masters, not content with three or four, which sufficed to their predecessors, had increased them to

fifty; from which, he truly observes, nothing but noise and confusion could arise. However, in another part of his book, he tells us, that Adriano Willaert had invented masses *à Due Cori*, *over a tre*, or as some call them, *à Cori Spezzati*, which had an admirable effect. We know not how Okenheim disposed his thirty-six parts in the motet already mentioned; but they would have furnished nine choirs of four voices each. In the large churches of Italy, where the performers are divided into two bands, placed in opposite galleries, all the imitations and solo parts are distinctly heard, and when united in at least eight real parts, completely fill the ears of the audience with all the charms of congregated sounds.

#### ADDENDA AND CORRIGENDA

WATSON, THOMAS, in Biography, was born in 1590, and was editor of the second collection of Italian madrigals that appeared in England under the following title: " The First Part of Italian Madrigals Englished, not to the Sense of the original Dittie, but after the Affection of the Noate." This collection, as we are told in the title-page, includes " Two excellent Madrigals of Master William Byrd's, composed after the Italian Vaine, at the Request of the said Thomas Watson." The poet is as much distressed for double rhymes to suit the original stanza and music of these madrigals, as his predecessor, N. Yonge, in a former publication. That madrigal, indeed, which Byrd set, first in four parts, and then in six, seems original English, and is the best of the collection.

This sweet and merry month of May,  
While Nature wantons in her prime,  
And birds do sing, and beasts do play,  
For pleasure of the joyful time;

I chose, the first for holly daie,  
And greet Eliza with a rhyme:  
O beauteous Queene of second Troy,  
Take well in worth a single toy.

The editor seems to have been a man of some learning, as well as knowledge in music, as he dedicates the work, in a Latin copy of verses, to the earl of Essex, then at the summit of favour with queen Elizabeth; and addresses Luca Marenzio,

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from whom most of the madrigals were taken, in another.

WEBB, senior, in Biography, a favourite author of English catches and glees, and one of the most successful candidates for prizes at the catch-club during the most brilliant period of its institution in 1762. See CATCH and CATCH-CLUB.

WEBB, DANIEL, esq author of an elegant and ingenious tract, intitled, "Observations on the Correspondence between poetry and Music," 1769, 12mo. This author had acquired considerable reputation by two former dissertations in dialogue; the first, "An Inquiry into the Beauties of Painting;" the second, "Remarks on the Beauties of poetry;" which had rendered the public willing to receive favourably a third work from the same pen. Much learning, extensive reading, and a classical taste, were manifested in this production, "On the Correspondence between poetry and Music." It is, however, more metaphysical and less intelligible than his former tracts. The author seems to have conceptions difficult to bring forth, and out of the reach of common language to express. He seems to concur with Rousseau, that "music cannot narrate, nor precisely express or paint any particular passion;" but it can awaken sensation and sentiments near the truth, and, with the assistance of poetry, can be pointed to a determined affection or passion. It can sooth affliction, it can supplicate, it can animate and rouse our courage, excite hilarity, and generate ideas of grace, innocence, and content, without the interpretation of poetry; but having nothing to imitate in nature, like poetry and painting, imagination must assist in finding similitudes.

The speculations of Mr. Webb are not always free from obscurity, though his language (when not deformed by his fondness for *hath*) is accurate and elegant. He says, that "music cannot give pain, like poetry and painting;" but extreme harsh discords allowed to be occasionally used in counterpoint, give pain to the ear, as intense as painting and poetry to the eye and the mind. The author's chief illustrations are from Milton; and the work seems more intended to shew the *beauties of Milton*, than the analogies between poetry and music. The expression of music arises more immediately from rhythm than from the arrangement or combination

of sound, and many of its imitative beauties, perhaps all, are ideal. Mr. Webb's ideas in general are delicate, refined, and beautifully expressed. But he never ventures to instance a musical composition or single passage which reminds us of practical music; and it does not clearly appear what kind of music he most approves, or indeed what it is that he honours with the name of *music*.

Mr. Webb was one of the first in our country who ventured to say, that counterpoint and complication of parts in dissimilar motion was an enemy to melody and expression; he quotes Algarotti's "Saggio sopra l'Opera in Musica," in confirmation of his opinions; but Rousseau preceded both, in his "Lettre sur la Mus. Fran." published in 1751, when he first developed his idea of "Unite de Melodie." Mr. Webb's observations, indeed, abound with deep reflections and *belle parole*; but we have not yet discovered what benefit lyric poetry or vocal music can derive from such discussions.

WEIDEMAN, — came to England about 1726. He was long the principal solo player, and composer, and master for the German flute. He was a good musician, and played so well on the organ, that we remember Handel, at a rehearsal of an oratorio in Covent Garden theatre, desiring him to touch a new organ just finished by the elder Byfield, that he might judge of its effects in different parts of the theatre, in which he was obeyed by Weideman with considerable abilities. But in his productions for the German flute, he never broke through the bounds of that mediocrity to which his instrument seemed confined.

WEIGEL, — an excellent performer on the violoncello, whom we heard in 1772, at Vienna, in a grand concert given to all the first people of that imperial city, and by the best performers that could be selected. Gluck and his niece, a pupil of Millicco, and an enchanting singer, were there; and she sung, sometimes to her uncle's accompaniment on the harpsichord only, and sometimes with more instruments, in so exquisite a manner, that we could not conceive it possible for any vocal performance to be more perfect.

Between the vocal parts of this delightful concert, some admirable quartets, by Haydn, were executed in the utmost perfection: the first violin by Startzler, who played the *adagios* with uncommon feeling and

expression; the second violin by Ordonitz, a good performer in the emperor's band; the tenor by count Brühl, one of the four sons of the great Saxon minister, an admirable dilettante, and fine performer on several instruments; and the violoncello by Weigel, the subject of the present article. All the performers in this concert, finding the company attentive, and in a disposition to be pleased, were animated to that true pitch of enthusiasm, with which, when musicians are themselves inflamed, they have a power of communicating to others their own order, and of setting all around in a blaze; so that the contention between the performers and hearers on this occasion was only who should please, and who applaud the most.

WEISS, SYLVIUS LEOPOLD, a famous performer on the lute, born in Silesia, travelled into Italy in 1708, in the suite of prince Alexander Sobiesky, who dying at Rome, he was obliged to make his lute bear his expenses back into Germany, going first to Breslau, and afterwards to Dresden, where he was engaged in the service of the king of Poland, and became the most celebrated lutenist at that time in Europe. Germany has produced many eminent musicians of the name of Weiss; as John Adolphus Faustinus, son of Sylvius Leopold, a lutenist likewise; C. Weiss, a performer on the German flute, who visited London in 1783, an ingenious and curious man, who had improved his instrument, and had many curious peculiarities in his performance.

WELDON, JOHN, an eminent musician, was born at Chichester, learned the rudiments of music of Mr. John Porter, organist of Eton college, and afterwards received instructions from Henry Purcell. He was for some time organist of New College, Oxon. But in 1701 he was appointed a gentleman extraordinary of the Chapel royal; and in 1708 succeeded Dr Blow as one of his majesty's organists. In 1715, upon the establishment of a second composer's place in the king's chapel, Weldon was the first who filled that station, of which he seemed conscientiously determined to fulfil all the duties: for before he had long been in possession of this office, he gave proofs of his abilities and diligence in the composition of the communion service, as well as the several anthems required by the conditions of his appointment.

He was likewise organist of St. Bride's church in Fleet-street, and of St. Martin's-in-the-Fields.

Besides many favourite songs and solo anthems of the time, Weldon composed two full anthems, which are inserted in Dr. Boyce's second volume; the first is rather too familiar and common; but the second, "Hear my crying, O God," in six parts, is a very pleasing and masterly composition; particularly the first movement. In the second movement, the words *up upon* are unfortunately expressed by notes that succeed each other too rapidly for their easy utterance. The passages of the third and fourth movements seem much worn by forty or fifty years' use; however, the pauses at the end of the last strain have a fine effect. Six of his solo anthems were published about the year 1730; we say about that period, as musical chronology is become a very difficult study. The late Mr. Walsh, finding that old music-books were like old almanacs, ceased very early in this century to ascertain the time of their birth by dates, which have ever since been as carefully concealed as the age of antiquated virgins.

Weldon's powers of invention and of harmonical combination seem very much limited. His anthems had the advantage of being sung in the Chapel royal by a celebrated singer, Mr. Richard Elford; but now, let who will execute them, they must appear feeble and old-fashioned, unless the embellishments of George I.'s time are changed for those in present use. The truth is, that the fund of original conception or science, which alone can render old music valuable to the curious, long after the style in which it was written is become antiquated and forgotten, was never very considerable in Weldon's productions. His first anthem, "O Lord, rebuke me not," remained long in favour, when well sung in our cathedrals, from its resemblance to the style of Purcell; and the natural and easy slow minuet air to "Turn thee, O Lord, and deliver my Soul," which has so much of a secular song and rondeau in it, that it is remembered with pleasure by the musical part of a congregation, who are more likely to bear it in mind than more serious parts of the service.

The productions of Weldon appear flimsy after those of Crofts; and Dr. Green's after Handel's: yet Green compared with Weldon is a giant; that is, a Handel.

There is a vice of which composers of small resources are often inadvertently guilty, for want of a sincere and judicious friend to tell them of it; and that is, eternal repetition of the same passage, a note higher or a note lower, which the Italians call *rosalia*. This certainly originates in the want of ideas, and yet it may be avoided by attention, though the sheet would not fill so fast. Weldon has indulged himself in these repetitions to a tiresome degree in several of his anthems; but in the ritornel to "Have mercy upon me, O God," he has iterated the same poor passage a note lower seven times successively

His song for two voices, "As I saw fair Clara walk alone," was in great favour some years ago; and his air in the Judgment of Paris, "Let Ambition fire thy Mind," is a melody so natural and pleasing, that, like an evergreen in vegetation, it will always be fresh and in season. And there is no air in greater favour than this at present, in the English opera of "Love in a Village," to the words, "Hope the Nurse of young Desire."

This composer died in 1736, and was succeeded in the King's chapel by the late Dr. Boyce.

WENDLING, J. BAPTIST, in *Biography*, an eminent performer on the German flute, in the service of the elector palatine at Manheim in 1772. Francis and Charles, brothers, performers on the violin, and Mademoiselle Wendling, a singer, of the same family, were all musical professors of great merit in the same service at the same period.

WHITE, John, in *Biography*, a Quaker, at whose shop in Newgate-street ladies were furnished with straw hats. This worthy man was a great collector of ancient rarities, as well as natural productions of the most curious and extraordinary kind; no one of which, however, was more remarkable than the obliging manner with which he allowed them to be viewed by his friends and examined by strangers. Among his old books &c. MSS. he was in possession of a very scarce and valuable music-book, which once appertained to Dr. Robert Fayrfax, an eminent English composer during the reigns of Henry VII. and Henry VIII.; it was afterwards in the possession of general Fayrfax, and upon his demise became a part of the Thoresby collection, at the sale of which it was purchased by honest John White.

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