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# A B C Dario Musico.

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A B C Dario Mulico

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D A R I O  
M U S I C O.

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B A T H.

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M,DCC,LXXX.

О И Я А В



# P R E F A C E.

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ENGLAND affords the warmest protection to abilities of all kinds, of any country in the world. Whether that protection favours foreigners, to the prejudice of natives, we

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we will not pretend to decide on. Our criticism we wish to extend only to the illustration of *real merit*, and to the exposition of pretended talents, how well soever received. It is strange that, in this country, where all objects of amusement are so freely canvassed, that hitherto Music, and its Professors, should have escaped criticism: under the shelter of which darkness, the most barefaced and impudent pretenders have obtruded their plagiarisms and absurdities on the Public, in various shapes.

To

To remove this veil, and detect this imposition, the Editor gives this Pamphlet to the Public, conscious of the writer's abilities to direct his readers to true and sound criticism.

To the Hon. Mr. [illegible] of  
 the [illegible] [illegible] [illegible]  
 [illegible] [illegible] [illegible] [illegible]  
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# A B C Dario Musico.



*Arne*

Arne, DOCTOR.

ALTHOUGH all posthumous discussions are deviations from our general plan; we cannot in this single instance deny ourselves the satisfaction of paying some small tribute to the memory of so deservedly distinguished a favourite: for whilst there is a recollection of English music, the name of Arne will hold its rank in merit, as in its alphabetical precedence. Proofs are unnecessary to support his character. He composed his *Comus* when but twenty years old, and Elfrida,

B

da,



da, written at an advanced period of life, possesses the fire of youth with the judgment of age. The versatility of his genius manifested itself in the multitude of most excellent catches, glees, and detached songs, which he wrote throughout a long life. As we can't pass over the celebrated opera of Artaxerxes, we are obliged to remark, that there is a palpable want of originality from the beginning to the end.

*Arne*

A . . E, M I C H A E L .

SON of the late Doctor. He early made his appearance in the musical world, first as a singer, but for many years past as a composer and performer. As a performer on the harpsichord, his style is singular, rather founded on that of Scarlatti, and illustrated by powerful execution. As a composer, if he did not crowd his parts, and run so much into the fugeing manner of the late Handel, we think he would be more successful. This remark applies to some favourite songs which he has written—The Highland Laddie—Sweet Passion of Love, &c.

A R . . . D,



*Arnold*

## A R . . . D, D O C T O R.

EDUCATED in the King's Chapel under Mr. Barnard Gates. Although he has had frequent opportunities as a composer to disclose his abilities, he has not produced any remarkable work, unless we should point out his pretty rondo "If 'tis joy to wound a lover"—As the Doctor has never stood forth as a lesson or concerto player on the organ or harpsichord, we must declare that any man who attempts to write *Progressive Lessons* for the harpsichord, or so many fetts of lessons as this gentleman has published, ought to be a performer of much greater notoriety than Doctor Arnold.

He has composed two Oratorio's.—We can't sufficiently express our astonishment that any person, who was bred up in the King's Chapel, should cause the "Prodigal Son" to be laughed at, or place the "Resurrection" in a ridiculous point of view.

*Abel*

A . . L.

A German. He lived for some years unknown in this country, and first introduced himself to the public by a set of Overtures, which were deservedly well received: though we can't affirm that his succeeding setts have kept pace with his first, yet many of the middle movements betray an uncommon knowledge of harmony, by rendering the most abstruse modulations pleasing. Mr. Abel plays with the delicate expression on the Viol di Gamba, and has had the *singular knowledge* to write some good harpsichord lessons; though we have not heard that he ever particularly attached himself to that instrument.

*Aylward*

A Y L W . . D.

AN Englishman—Professor of Music at Gresham College, where he reads lectures as often as auditors will attend to hear them.

This gentleman has composed some Catches with success.

*Atterbury*

A T T . R B . R Y.

AN Englishman—the GOLIATH of Music. As an Architect, we do not mean to discuss his merit; but

out, as a Composer, we vehemently recommend  
 to him rather to study plans and proportions,  
 than spend his time in raising such a BABEL as his  
 Oratorio and the rest of his grotesque musical  
 edifices.

*Bach*

B. CH, JOHN CHRISTIAN.

A German.—Music-Master to her Majesty.  
 Educated under that great master Bach, of Ber-  
 n, his father. He was esteemed, from his earliest  
 youth until his arrival in England, as the most  
 capital harpsichord player of his time. Of late  
 years he has changed his stile of playing, and  
 composing for that instrument, for a more easy  
 and familiar manner. The taste, which is so con-  
 spicuous in his compositions, he is not a little be-  
 holden to Italy for, where he resided some years.

It would fill volumes to particularize the me-  
 rits of his instrumental and vocal productions.

*Bannister*

B A N . . . T E R.

AN Englishman, a singer, with little judgment  
 in music; but he has a powerful voice and a good

B. RTH. L. M. N.

*Barthelemon.*

B . R T H . L . M . N.

A Spaniard.—If we are to credit his account of himself, that he was an officer in the Spanish service, then indeed we must pronounce the use he made of the instructions he received from Barsanti, the priest in this city, as very singular. As a composer, his *Maid of the Oaks*, and some of his solo concertos, entitle him to praise. As a performer, his execution and expression are warmly to be applauded. His Adagio stands unrivalled, we may say, has never been approached. Some latent cause must have prevented Mr. B. from succeeding in proportion to his ostensible merit. Perhaps he had not more bile than is usually given by nature, but compressed into so small a compass as his frame, it overflows; and if we had not somewhat less malignity, envy, and ineffectual detraction, than (tis said) exercises, he would not have experienced the candour with which we have given his portrait.

B A

## BATTISHILL.

AN Englishman, of much merit in his performance on the Organ, which he touches in true organic style.

His " Kate of Aberdeen " and other of his songs, are in a most beautiful and expressive style.

*Burton*

B . R T . N.

AN Englishman, an harpsichord-master, who has composed some lessons in a strange and uncouth style, which were never played but by his scholars. It pleased this gentleman to christen his music most prettily and fantastically, mayhap to give the language master more frequent opportunities of instructing his scholars.

*Baumgarten*

B . . M G . R T . N.

A German, organist of the Lutheran chapel at the Savoy, where he exhibits great skill in modulation, and a thorough knowledge of the powers of his instrument. His tone on the violin is good,



good, but his manner is languid and spiritless. His friends speak so highly of some manuscript compositions of his, that we are surprized at the mediocrity of the Opera performed at Covent-Garden theatre, which he has published.

*Bertoni*

B . R T . N I .

AN Italian, a composer of distinguished fame in Italy many years ago. His style is that of the old school in which Handel was bred; but more Italic or expressive. It is surprizing that a gentleman of Signor B.r.t.ni's judgment in music should presume to publish lessons for the harpsichord *in this country*; we might venture to assert that he can't play on that instrument, as such a performer is a phenomenon in Italy, nor is that instrument ever used there but to accompany. Though we could not enough condemn the *noble assurance*, Anglice, imp——ce of such publications, we will not be particularly severe on Signor B.r.t.ni, as we are inclined to think that the example of his countrymen *Sacchini* and *Giordani*, (both of whom know just as much of the harpsichord as he does) induced him to exhibit the subject of our animadversion.

600g

B . R N . Y .

*Burney*

B. R. N. Y, DOCTOR.

HAS written a learned and elegant history of Music. We can't say much in his praise as a composer, his lessons having nothing remarkable in them, but the frequent repetition of one note, which *trick* we think rather ill-adapted to the harpsichord. He first wrote lessons for two performers on one instrument, which are very inferior to some since published by Mr. Bach.

*Burney.*

B . R N . Y.

NEPHEW to the Doctor. A performer on the harpsichord of most capital and original execution, particularly neat in the performance of the *trick* above alluded to, and which nothing but the ability of Mr. B.r.n.y could excuse. We are surprised that this gentleman has never published any lessons, as they would certainly prove very acceptable from such a great master of his instrument, and from *such only*.

C

B T L . R.

*Butler*

B . T L . R.

THIS gentleman will tell you that he studied three years in Italy under Piccini. If he did, (which is not universally credited) we are astonished that his improvement did not follow. Whether to blame Piccini's heart, or B.tl.r's head, we know not; but it is surprizing that, *if* he did get *six lessons* in composition from that great master or any other, he should be ignorant that music for F. HORNS cannot be played by those of D. He has favoured the public with an opera wrote by his great patron Mr. C-mb-rl-d.— Alas, poor Calypso! in which opera Mr. B-tl-r has endeavoured to whisper to the audience the idea of a storm by the soft zephyrs of a love-breeze, ti tum ti-ing it throughout *most affectedly*. We believe this gentlemen stepped forward as a singing-master, but, like other great men, and *equally capable*, teaches to play the harpsichord, and has composed a set of lessons for that instrument; though incapable (perhaps) of playing what he has written.

C R . M . R .



*Cramer.*

C R . M . R.

A German. Gives to the world the Concertos which he generally plays, as his own, though 'tis whispered that B-ch (to whom the lovers of music are much indebted for the importation of this gentleman) assists him to melodize, as well as harmonize, before he ventures to produce any thing for the public ear. As a performer, his abilities are of the very first rank. His execution is rapid and clean, his tones full and even, particularly so since his good sense permitted that great master Giardini to new model the strings and bow of his instrument. We must not omit his playing at sight with great facility.

*Carter.*

C . . T . R.

AN Irishman, from Dublin, bred up in the cathedrals of that city. As a composer, his lessons have nothing either of the rapidity or expression which he displays in his performance. Two excepted, 3d and 6th Op. prima, the best in the cantabile style since Domenico Alberti's days. His opera of the Rival Candidates is very pretty, and

C 2

still

still a favourite ; and we think the tempest song in that opera ; sea-fight song in the Milesian (another of his operas) ; a Vauxhall song beginning “ O Nanny,” and “ Tally ho,” the best descriptions of such various and opposite characters we know of. Mr. C-r-t-r must not, however, engross the whole of this eulogium. We hope he will permit us to divide some little of it betwixt Mr. B-n-n-f-t-r and Mrs. W-r-g-h-t-n, in their performance of the sea-fight and hunting songs. As a performer, his talents are of the first class, particularly on the piano forte. The chronicles of his country say that he was an organist, and could play, nay transpose, at sight, the book being turned topsy-turvy, at ten years old ! The Irish legends being in general not much to be relied on, we can’t implicitly believe ALL of this ; though we acknowledge his great readiness, *at present*, in playing at sight.

*Cooke.*  
C. O K E, D O C T O R.

Handel was asked why he did not take his degree :—he replied “ Vat de dyfil I trow my money away for dat de BLOCKHEAD wif,—I  
“ no

"no vant." Far be it from us to apply that epithet to Doctor C--ke; but, as *he* has taken his degree, we wish he had given us an opportunity to judge either of his compositions or his performance.

He is, however, the editor of *the Organist*, and is an organist of Westminster Abbey, in both which capacities, his industry to collect his half-guinea subscriptions, and secure the reversion of organist places, are super-eminent.

*Clementi.*

C. L. . M. . N. T. I.

AN Italian. Has composed some sets of lessons, which abound in passages so peculiar and difficult, that it is evident they must have been practised for years preceding their publication.

We particularly allude to the successions of octaves with which he has crammed his lessons. Mr. C. executes those exceedingly well, and is a most brilliant performer.

C. R. S. D. L. L.

*Crosdill*

C R . S D . L L .

AN Englishman; who, before the arrival of Duport, the celebrated violoncello in this country, was esteemed a performer of tolerable abilities. Stimulated by the example, and improved by the instruction of that great master, he has risen to the highest perfection. We wish him to have a greater variety, and better music for his solos.

*Cornetto*

C . R V . T T O .

A performer on the violoncello of such equal merit with Crosdill, that Mr. Bach retains both at his concert. We wish that this gentleman's exertions to please were not sometimes defeated by a disagreeable noise.

*Dibden*

D . B D . N .

AN Englishman, first made himself known to the world by the *Padlock*, the music of which has great merit, and has universally pleased. It is remarkable, that the best songs in that petite piece,

piece, such as "Dear heart!" "Oh wherefore  
 "this terrible hurry?" and others, which have  
 strong character and genius in them, are scarcely  
 noticed, whilst the trifling songs of "Say, little  
 "foolish, fluttering thing," and "Was I a shep-  
 "herd's maid," have had great applause. The  
 music of the Waterman is in the same predica-  
 ment; for the best song in the whole piece,  
 "Then farewell, my trim-built wherry!" is al-  
 most unnoticed. His Quaker's song, "Merrily,  
 "ah!" "Blow high, blow low," "Sweet Willy  
 "O," and many others, bear great marks of ori-  
 ginal genius, which it is to be lamented has not  
 been nurtured by proper instruction, and im-  
 proved by regular study.

*Dupuis*

D U P U . . S.

A very LITTLE musician indeed; yet, upon due  
 consideration, he must be a great one, for HE is a  
*King's organist.*

*Dietz*

D I . T Z.

A German, whose compositions and perform-  
 ances would have still continued in the oblivion  
 they



they were in for years; if the novelty of Backers's piano forte, which was exhibited at the Thatched-house, and Shudi's improvement on the harpsichord, on both of which Mr. Di-tz some how or other was permitted to perform, had not recommended him to the notice of one lady in particular, who, from a goodness of heart, for which she is well known, got him some business.

*Fisher.*

F . S H . R , D O C T O R .

BRED up in the house of Lord Tyrawley, where he was instructed by Mr. Pinto. If the Doctor should fail to become a great composer, it will not happen through indolence, as we learn he is indefatigable. We are therefore the less inclined to credit the assertions of that *great and multifarious composer*, Mr. H--k, who scrupled not to say, that HE had wrote every thing to which Doctor F-sh-r's name was affixed. To this we shall only remark, that if ever he was employed by Doctor F. to compose for him, it must have been under the seal of secrecy, which Hook's breaking, we cannot palliate or excuse. As a performer, the Doctor has great fire and execution, and is daily improving in his tone; and we think that,  
if

if he was not quite so eager to shew his command over the violin, and would blend somewhat more of the *piano* with his *forte*, but above all, never to transgress the rules of accompanying, by playing an *octave higher* than the notes before him; he would be a very excellent leader.

*Fischer.*

F . S C H : R.

A German; the very celebrated performer on the hautboy. As a composer, his desire to be original, often produces thoughts whimsical and outree, and which nothing but his playing could cover. His tone (though not that of the hautboy, being between that and the clarinet) is very fine, and inexpressibly well managed.

F L O R I O.

A Saxon. He has published some musick; but never having heard himself, or any one else, play that music, we shall pass it over. As a performer on the flute, his tone is full and round, yet sometimes forced. If he did not fall into the common vice of solo performers, attempting to

D

sur.

surprize more than to please, we should give him unlimited praise for his performance on an instrument ; the essence of which is expression, and not execution:

*Giardini.*

G . A R D I . I .

AN Italian, who, from his entree into London above *thirty years* since, into *London*, has supported that pre-eminence, which, as the composer of an infinity of charming solos and concertos, he is so well entitled to ; and as a performer, whose mellifluous tone, knowledge of bowing, and of the finger-board of the violin, seem unattainable. This is the musical creed, which that very capital performer, Cramer, so readily subscribed to, when he judiciously permitted Giardini to change his strings and bow ; a circumstance attended with such good sense and modesty on one side, and disinterestedness on the other, that we can't sufficiently commend it.

We know G——i is not esteemed the most able harmonist ; but such talents as he possesses, ought, nay *do* amply cover, *a singular bass* which may  
some-



sometimes occur in a solo, or a series of thin harmonies in a concerto.

He has composed an Oratorio. But, as perfection (like the longitude) has never yet been found, we are constrained to speak of it (after those of the immortal Handel) as a pretty Italian lustring compared with English brocade.

He has also composed lessons and quintettos for the harpsichord, which we dare say the universality of his genius has *enabled him to play*.

It would have been inexcusable to have forgotten his ability as a leader. He is the only person who, to attain the *same kind of expression* in a passage, obliges *all* those who play from *one part to how alike*; and these strong proofs of his feelings and judgment, he extends to the tenor and violoncello. His commands are so absolute, yet convincing, that it would be as criminal to neglect his motions, as for a Prussian soldier to step out of his rank.

*Giordani*

G I O R D A . I.

AN Italian. For several years connected with a troop of Italian strollers. With these he traversed Italy and Germany, in their way to England. In the various scenes they escaped, our Signior picked up and retained many of those MOTIVOS and PASSAGES, which he has since presented to the public.

From England he went into Ireland, where he became acquainted with TENDUCCI, who was shortly after confined for marrying a lady of that country, and presuming he would not be liberated, had the ingenuity to produce three trios of Tenducci's, which the world gave him credit for as his own, and he never undeceived them. He has been so obliging as to *put together* a passage of Bach, another of this master, a third of that master—a bit of one song, a scrap of another, into the *form of lessons and concertos*, which HE CALLS composing ; indeed his application of the term,

term is apropos, for they are literally **PUT TOGETHER.**

These he retails where he teaches, for 'tis said that he has scholars on the harpsichord ; though, when he falls into company with a *master* of that instrument, endeavours to make the solicitations of my lady, or the hon. Mrs. —, *not his presumption*, his excuse,

In a word, this modest gentleman's productions are the Foundling-hospital of stolen, defaced music.

Like gypsies, lest the brat be known,  
Defacing first—then claiming for his own,

*Garth.*

G . R T H.

Of Durham. The composer of several setts of lessons for the **HARPSICHORD**, which, for the amount of their merit, might be procured much cheaper, under the title of "**INSTRUCTIONS FOR THE HARPSICHORD**, price **1s. 6d.**

**H . Y.**

*Hay.*

H . . Y.

MASTER of the King's state-band in Ireland, the only patent-place in the musical department. He was instructed to play the violin in Italy by Tartini for several years, but received his first impressions from Giardini, which it would seem were much the stronger, as he brought nothing of Tartini out of Italy but his music. He is, on the whole, a very neat performer, and a tolerable imitator of Giardini's tone and manner.

*Harrop.*

H . . R . R . . P.

AN English lady, a singer. She is possessed of one of the finest softenuito voices that ever was heard in this country. Her knowledge of musick she derives from Joah Bates, esq. formerly Secretary to Lord Sandwich, and now Commissioner of the Victualling-office; a gentleman of great abilities as a performer on the harpsichord, particularly in playing the chorusses of Handel; and of very extensive knowledge of musick. Her forte is the *affettuoso*, which she displays in a most eminent and expressive manner in the Irish song of "Anna."

HARPER.

## H A R P E R.

AN English lady, a singer, first apprentice to *Theodore Smith*, afterwards a scholar of *Arnold*, and now of *Sacchini*. Her voice is not very strong, but her style and manner is exceedingly pleasing. Miss Harper will, with attention, become one of the best singers in this or any other country.

*Hook.*

H O . K.

Bred up to trade at Norwich. He early disclosed a love for music, and has, on all occasions, shewn himself well acquainted with the works of the best composers. If a deluge should obliterate all traces of music, and the elaborate works of this gentleman only escape, they would serve as an Ark to convey to posterity a satisfactory idea of the music of all the composers of this age.

Indeed Mr. Hook merits more praise than some of his envious brethren will allow him, for his *industry to collect* has been unceasing. “ On  
“ the



“ the Opening of the Artists Room in the “ Strand” an Ode was performed, composed by Mr. Hook. When the performance was over, some of the conosciuti, discussing its merits, appealed to Giardini, (who had conducted) for his decision ; he asserted, with peculiar gravity, that it was the best music he had heard. “ Why,” says one, “ It is *not all his own*.” “ True,” replied the keen Signor, “ *that is the reason it is so good.*” Mr. H—k’s affection for Mr. Bach’s music has manifested itself (like his fellow labourer Giordani) in a variety of instances, and emboldened by Bach’s acquiescence in these LIBERTIES, openly attacked his “ Shady blest retreat” at Vauxhall, insomuch that the MODEST Mrs. Weichsel blushed, and cried shame. How he treated a certain “ *Lady of the Manor*” at Covent Garden we wish to forget ; but let us not omit to record his TITTUPING on the organ at Vauxhall.

H. W. R. D.

*Howard.*

H. W. R. D, D O C T O R.

THE composer of several favourite airs about thirty years past. We wish we could pay as much tribute to his musical abilities, as the world universally acknowledge to his goodness of heart.

*Jackson.*

J . C K S . N.

OF Exeter. This gentleman's essays and prefaces to his works he had better spared, for they awakened criticism to discover rather too many peculiarities, and food for remark, than, perhaps, he dreamt of. His "Heavy hours" is a very sweet song, and in a pathetic style—the canzonet, "Time has not thinn'd my flowing hair" very pleasing, though there are some passages in it, that are not justifiable by the rules of thoroughbass.

*Hennedy.*

K . N N . D Y.

AN English woman, apprenticed to the late Doctor Arne. She has the finest contr'alto voice that has been heard for many years. Nature has

E

been

been so bountiful to her, that, on her account, we hardly have occasion to lament the loss of her able master, so well qualified to teach her to sing and speak articulately.

*Kelway.*

K . L W . Y.

HARPSICHORD Master Extraordinary to the Queen. Some lessons of his composition, which fell under our inspection some years ago, shewed a peculiar knowledge of arpeggio and modulation. But his extempore playing on the organ at St. Martin's in the fields, baffles all description. Such exquisite flights, fancies, and execution, *adapted* to the instrument, which few know or practise, have not been exceeded, we may say attempted, *even by Handel*, though the fuge, *the meer fuge* of the latter was greater.

It is currently reported that a "Cook has been promised the reversion of the great Kelway's place.

K E . B . E.



*Keeble.*

K E . B . E.

ORGANIST of St. George's, Hanover-square, which place he got by the decision of Handel in his favour, in preference to one Matthison, who was a very great player in the chromatic style, but a madman.

Mr. Keeble's first sett of Fugues, published two years ago, are, with respect to fugeing, (or lugging in *the subject* wherever and however you can) very good. His entremets, or flute-swell, and eccho interlardings, are contemptible; they are the dregs of the old-fashioned, running passages, instead of long-swellings notes, or creeping intervals, which 'tis amazing the swell or eccho stop does not dictate more frequently to organists.

*Hammel*

K . M M . L.

A German, formerly (he says) an officer in the Prussian service. He has published several works, which Mr. Bach has, with great good-nature, assisted him in, as he has done for others. As a performer on the violin his talents are below me-

E 2

diocrity;

diocrity; and though he has composed for the harpsichord, we know his talent for that instrument is on a par with his violin performance.

*Linley.*

L . N L . Y.

FORMERLY of Bath; now one of the Patentees of Drury-lane Theatre, the band of which he has very sensibly strengthened, and we hope his endeavours may not be marred by the untoward dispositions which he has to manage. This gentleman's style is undoubtedly his own; but, though we are happy to commend original genius, yet it does not always please.

He had been a harpsichord-master at Bath for a long time. Of his talents in that sphere we are entirely uninformed. In his reputation as a singing master he has been much assisted by the native powers of his daughters.

*Linley.*

L . L . Y, M I S S.

DAUGHTER of the above gentleman, who, in our opinion, promises to excel her sister Miss Linley, who retired from the stage two years ago;  
and

and we think that she may possibly approach the inimitable and expressive manner of her eldest sister, Mrs. S——n.

*La Motte.*

L A M . . T E.

BORN in France, but spent ten of his earliest years in England ; he then went abroad, and returned five years since. We know not from whom he received instructions, nor does his style seem to be the adoption of any particular master, but rather an effort to play the most difficult and ill-suited passages on the violin. We advise Mr. La Motte to endeavour at obtaining a tone. We think it is in his power. And if he is desirous of ever becoming a great performer, he must not shift from octave to octave, but restrain his execution within the common extent of the finger board.

*Le Brun.*

L E B R . N.

A Frenchman, of great execution on the haut-boy ; but so inveterately addicted to chromaticks in his solos and cadences, that, whilst he perfects  
veres

veres in his affection, it will prove an invincible obstacle to his endeavours to please.

*Le Brun*

LE BRUN, MADAME.

A German woman, wife of the above performer. The compass of her voice is more extensive, and her tones more equal than those of any other female we have heard. She has been carefully instructed, and has made good use of those instructions, as she plainly proves by her excellent style, and judicious cadences.

*Leoni*

L E . N I .

A Jew, formerly Clerk at the Synagogue. His feigned voice is entirely modelled on an imitation of the Italian castrati. If he could paraphrase the tone of Mangoli, the expression of Tenducci, or the shake of Roncaglio, we would applaud his endeavours; but we really cannot praise a retail of Italian imperfections.

N . R . S.

*Nairs.*

N . R . S, D O C T O R.

A very good musician, and a very respectable man. For many years chief master for the harpsichord at York, and its vicinage ; now organist of the King's chapel. Plays in a very good style on the organ, and has composed some good church music.

*Norris.*

N . R R . S.

AN Englishman, a singer. Organist at Oxford. For some time after his voice had arrived at maturity, he sang very agreeably, but lately his tones are monastick and guttural. Oxford Christmas brawn has too much fattened his London Lent voice.

*Parsons.*

P . R S . N S.

BRED up in the choir of Westminster. He resided in Italy for some time.

This gentleman never composed, nor does he play on the harpsichord ; but then his singing (meaning his voice and taste) are, as we presume



presume *he* thinks, sufficient to monopolize all merit. This we are apprehensive he is *so well satisfied* of, that it sometimes lessens the pleasure which (seriously speaking) his talents can bestow. As a singing master we look on him to be equal to any in London, *tho' he is not a foreigner.*

*Pizzi.*

P I . Z Z I.

AN Italian. Came into this country about four years ago to teach singing, for which he is very capable, having a *flexible* falsetto, though not a clear one. He runs divisions with great facility, and sings with taste, though 'tis the *thousandth* edition of what we hear from Italians in general.

That the Italians can sing with more expression, or rather *softness*, than the people of any other country, must be allowed. — Why this is so, we will not at present endeavour to account for, other than to say their language is one of the principal causes of this superiority. With such advantages, it is wonderful that they are *in general* possessors of little taste or fancy. For the justice of this remark, we need only appeal to the recollection of the



the frequenters of the Opera, where may be heard the same singing out of tune, the same improper manner of catching at a note, instead of coming to it at once, the same cadences, and in a word so little variation of style or expression, that, was not a new name announced, we should hardly suppose the finger ever was changed. This remark being a *general one*, is not directed to Signor Piozzi. He too has composed lessons for the harpsichord. We imagine that the *air of this country* has the peculiar quality of *endowing* those with *ability for the harpsichord*, who, in their own country (Italy for example) are never suspected of such a talent.

*Pachierotti.*

P A C H . . R . T T I.

AN Italian, first serious singer at the Opera. His fame has sounded through Italy for many years as their best singer; but he has not favoured us in this country with a specimen of any such extraordinary talents. Signor Pachierotti is not young; he sings horribly out of tune; his voice is cracked; and his manner is indifferent. We must therefore conclude that, if ever he was so

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superlatively great, his prime is long since elapsed.

*Parker.*

P . R . K.

AN Englishman. A very excellent performer on the hautboy. He need not blush to own that he owes much of his improvement to Fischer. We do not mean that he received instructions from Fischer; but hearing so great a performer, has stimulated him to practice what he heard, and he has made a rapid progress towards perfection. His accompanying a voice is particularly delicate. He often is *sword-bearer* at Vauxhall, a ceremony which we think necessary to explain. Whoever is to play a solo, is presented by the master of the ceremonies in the green-room with a hilt, for it has been doubted whether there was a blade annexed thereto, with which hilt he is begirt, and struts through the crowd into the orchestra. When the solo is over, the performer is disarmed, and the hilt hangs over the chimney, for the next solo player. Often has the curiosity of Mrs. Wroughten tugged at this hilt, but she never was able to unsheath the contents.

P . N . T . O .

*Pinto.*

P : N T O.

A Portuguese. One of the greatest performers on the violin. A bold-spirited leader, and plays at sight so familiarly, that he oftener turns the book upside-down, than plays in the common way. With uncommon natural gifts, poor Pinto was indolent, lazy, and whimsical to such an excess, as to give reason to imagine that he was not at all times *compos mentis*. We lament his banishment to Ireland.

*Pozzi.*

P O Z . I, S I G N O R A.

AN Italian. One of the Buffa's at the Opera. She has a very fine voice, and is a very fine woman. Though she has been *under* a great many men of ability, she still wants instruction.

*Rauzzini.*

R A . Z Z . N I.

AN Italian. Formerly first serious singer at the Opera, and the best actor since Gaudagni. As he possesses no uncommon extent, expression, or tone in his voice, we

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are at a loss to account for his favourable reception. He now teaches to sing; and, as the Signor has undoubtedly fine teeth, he takes care to exhibit them as much as possible, by closing them and stretching his mouth as wide as possible; and exhorts his pupils to do the same, as the best method of learning. Signor Rauzzini is an AT-ALL in composition. Songs, duos, trios, quartettos, and operas, flow from his pen, equally good; *but how can we praise his ACCOMPANIED recitativos?—his harpsichord lessons!*

*Rush.*

R . S H.

COMPOSER of an opera called the *Royal Shepherd*, performed some years ago at Covent-garden theatre. Which opera, though assisted by the powers of Tenducci and Crenonini, proved a meer *Rush-light*. This is not difficult to account for, when we consider that the musick was an indifferent attempt at Italian pathos. The favourite song in that opera, "Vows of love," differs very little from

from a favourite rondeau in Giardini's opera of Ezio, performed and published many years before. Mr. Rush has composed lessons and concertos for the harpsichord, which are sufficiently illustrative of his powers on that instrument, *without any remark from us.*

*Richards,*

R I C H . : D S.

AN Englishman. First violin at Drury-lane theatre. We are quite unhappy that Mr. Giardini, and others, who have alphabetical precedence of Mr. Richards, have quite exhausted our stock of compliments : we therefore request Mr. Richards to accept sincerity, in lieu of flattery. We pronounce Mr. Richards a regularly rude, rugged, rough rasper.

ST. M. T Z.



*Stamitz.*

S T . M . T Z.

A German, son of Stamitz, the composer of some overtures in a superlative style. The son is a good theorist, and has also composed some things which do him much credit. His tenor playing is very great, and he only wants a little affettuoso to be intermixed with it, to make it capital. His violin performance is very inferior.

S N  W.

AN Englishman. A performer on the harpsichord of such rapidity and execution, as indisputably entitle him to be called a master. It is amazing that, whilst we have men of such execution and knowledge of fingering, as Mr. Snow, and others whom we have pointed out, that such swarms of bunglers should receive countenance in obtruding on the publick their instructions and compositions.

S.CCH.NI.



*Sacchini.*

S . C C H . N I.

AN Italian. The deity of harmony and melody, the Orpheus of this age. As a composer, his talents are immense. The sublimity of his chorusses, the expression of his accompanied recitativo's, the fulness, yet blended harmony of his instrumental parts, and the beautiful simplicity of his subjects, are so extraordinary, that we wonder they are possessed by one man. Sacchini's ABILITIES are notwithstanding confined to operatic performances. His instrumental productions are much inferior.

*Sestini.*

S . S T . N I.

AN Italian woman. Tres jolie, bien decouplée, and the best Buffa that we have had since Zamparini; but her voice is very thin, and her excellence almost entirely depends on her action.

*Stanley.*

S T . N L . Y.

AN Englishman, and an old organist, lately appointed Master of the King's Band, and Composer to his Majesty. His voluntaries for the organ are

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not extraordinary. He adagios common place preparations and resolutions, the fugues, a series of imitations, often mistaken for fugeing, and those movements for the flute swell, or echo stops, are erroneous in their application, and indifferent in their style.

*Smith.*

*Schmidt.*

S M . T H, alias S C H M . D T.

A German. Formerly in the suite of Lord Rivers, and since warmly *espoused by a Bishop*. The Musical Catalogue tells us of his 1<sup>ma</sup> Opera, 2<sup>da</sup> ad infinitum; but this is all we know of his works. Inasmuch as his Musical Directory professes to teach the harpsichord without the assistance of a master, we think *his* attendance at the boarding-school for which it was written, implies some trifling contradiction.

*Shroeter.*

S . H R . E T . R.

A German. He has composed the harpsichord part of some concertos; the accompaniments are written by Mr. Bach: they are neither very new, nor very striking. The 6<sup>th</sup> of these concertos he  
plays

plays in a very elegant and masterly style ; his cadences are well imagined, and if his penchant was not rather to play rapidly than *al core*, he would excel on the piano forte.

*Tacet.*

T . C . T.

A performer of great eminence on the German flute, to which instrument he has tacked an unnecessary number of keys. We decide on them as unnecessary, because *Florio*, with at least an equal power and compass, plays without them. *Tacet* has composed, but we never have seen or heard his works. He has very great execution, though not greater than *Florio's* ; nor is his tone so generally soft or pleasing.

*Gen. ducci.*

T . N D . C . I.

AN Italian, deservedly of the greatest reputation for *cantabile* singing of any castrato that has appeared in this country. His style is formed on that of *Caffarelli*, by whom he was instructed. Tho' his notes are few, he has not been exceeded by *Egiziello*, nor any other of his contemporaries.

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As a compofer, his tafte is very pleafing. The Trios (which Prince Pilferini purloined from him) and numberlefs Rondeaux which he has fung and published, are decided examples to fupport our opinion.

*Trebbi.*

T R . B . I.

THE firft Buffa at the Opera. He has a tenor voice, and is an excellent finger; and moft admirable actor.

*Vachon.*

V . C H . N.

A Frenchman, who came here in the fuite of Monf. le Comte de Guines, a late French ambafador. His compositions are in the moft peculiar ftyle, and to be properly expreffed, require the bow of Mr. V——n. This peculiarity is much leffened by hearing his mufick frequently. It required no fmall fhare of ability in mufick, and *induftrie*, for Vachon to fecure a comfortable refidence in this country, amongft fo many able mafters. But his *politicks* and his fiddle affifted each other.

V . R N . N.

*Vernon.*

V . R . N . N.

AN Englishman. When a boy, had a fine voice. When that left him, it is much to be regretted its loss was not compensated by one equally good, as his talent for acting is by much the best on the stage. 'Tis that qualification *only*, which has kept him engaged for so many years past. He is assiduous, and always perfect.

W E S T L E Y.

Sons of the celebrated J. Westley, the well-known disciple of the famous Whitfield. The characteristic feature of the father, may be plainly traced in the performances of the sons, who, though they are certainly not uninstructed in the rules of music, seem to write more from the mistaken inspiration of the new light, and the inflammatory suggestions of over-heated devotion, than a careful attention to the principles of the science. A climax of methodistical flights, or a melancholy reiteration of gloomy passages, alternately predominate in all their compositions; and as joy or grief happen to take the lead in their minds, so



do their productions assume the complexion of intemperate zeal, or the hypochondriac langour of fanatic desperation. In short, they seem industrious to practise in this transitory state, that species of harmony which they think most likely to qualify them for cherubimical or seraphimical hallelujahs.

## W R I G H T E N,

AN English woman, who, in spite of a bad person, and plainness of face, is a very great favourite with the publick. She commands attention and applause, by an extensive, well-toned, powerfull voice, and *some* good acting.

*Weichsel.*

MRS. and Miss W..CHS.L.

Mrs. Weichsel, a German. She sings at Vauxhall. Her voice is excellent, and capable of great exertions, if an habitual listlessness did not counteract her natural gifts. Her daughter plays on the harpsichord. She is an extraordinary performer of her age; but practice, not genius, on  
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the knowlege of good fingering, has produced her merit.

*Webster.*

W . B . S . T . R.

AN Englishman. This gentleman, by most happily and closely uniting a prodigious fine-toned falsetto to a good bass (or tenor bass) voice, produces an extent hitherto not heard at our theatres. His judgment may be ascertained by the readiness with which he sings at sight; his knowledge of expression, by the feelings which he infuses; and the flexibility of his voice, by his cadences, which are at once elegant, judicious, and critically executed.

Such an acquisition was as unexpected as it was pleasing, and being invaluable, it ought to be cherished.

*Worgan.*

W . R . G . N , D O C T O R .

AN Englishman. Received the first rudiments of *time*, by turning over the leaves of the organ-book, above fifty years ago, at Vauxhall, for Mr. Gladwin, then organist. When the latter abdicated,

cated, he succeeded, but did not hold his place long. He says he was instructed by Gemini-ani. But that is doubtfull. The Doctor being sensible of his deficiency, endeavors to conceal it, by affecting the foreign accent of Geminiani; adopting the most extravagant gestures; and by nodding, winking, pointing with his finger, and smiling, induces some to think him insane. The Doctor is the composer of an oratorio, which was performed once, and was in such a sublime style, as to be above all comprehension: and a sett of lessons also, at the beginning of which there is a Nota Bene, that, "Whereas there are divers errors and violations  
 " of air and harmony in these lessons, the per-  
 " former is desired to excuse them, on account  
 " of their effect." Bravo, bravissimo, Cog-  
 lionissimo Dottore! Scarlatti was nobody, com-  
 pared to you; for though that great and  
 original master, in a sensible Preface to his  
 Lessons, excuses the successions of perfect fifths  
 to be found therein, no one has since ventured to  
 think they could use them with such judgment or  
 effect, but the inimitable Doctor Worgan.

## Z I N Z E N.

A Germān, an operator who has, by his instructions, furnished great employment for those masters who have been obliged to de-decroter his scholars. We should have omitted his name, if it had not concluded the Alphabet.

## C A T L E Y, M I S S.

(Omitted in her alphabetical place)

AN English woman, who above twenty years ago first made her appearance on the stage, where she distinguished herself by the most agreeable assurance that ever was exhibited to the public in female attire.

Her voice was prodigiously fine, of wonderful extent and power ; but her manner in diametrical opposition to all rules of science.

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