

R E M A R K S

O N

Mr. AVISON'S ESSAY

O N

MUSICAL EXPRESSION.

W H E R E I N

The Characters of several great Masters, both Ancient and Modern, are rescued from the Misrepresentations of the above Author; and their real Merit asserted and vindicated.

In a Letter from a Gentleman in London to his Friend in the Country.

Jus suum cuique.

Let such teach others who themselves excel,
And censure freely who have written well.

POPE'S Essay on Criticism.

L O N D O N:

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E. M. A. R. S.

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MUSICAL EXPRESSION

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and will very easily be persuaded that whatever Degree of Esteem his *Works* or *Abilities* may stand in their Opinion, yet that in his own, they are placed much higher. But if no such Friend would exert himself, what is to be done? Shall no one endeavour to stem the Torrent? Surely, there never could be so much Occasion as at present: When the highest Pretensions to Harmony, amount to little more than the Bass continuing *tum, tum, tum*, upon one Key for several Bars together, whilst two other Parts (at most) are moving in Thirds or Sixths incessantly: To which may be added a thousand Sharps which (at best) have no relation to the Key or Harmony, and serve only to distract the Ear, and the very Notion of true Modulation. For Example, suppose the Bass to be G, and C natural; can you conceive D sharp to be a proper fifth to that G? And yet this, among many others equally absurd, is one of the Refinements which the modern Virtuosi pride themselves upon, and what their Admirers call, *delightful Taste*. The Author and Inventor of the *Spruzzarino*, has properly ridiculed these extravagant Compositions, in the following Words: *As the Spruzzarino will not make Flats or Sharps,*

you are to place them where you think they will look best: No matter as to the Propriety; the more odd, the more new and unexpected.

Seeing then it is become necessary for some one to undertake fo commendable a Work, and for want of a judicious critical Stander-by, (such as our Friend —, whose Abilities are unquestionably equal, and whose Fortune would give a Sanction, and perhaps command a Deference to it) a Professor should think proper to be the Undertaker: Ought he not to divest himself of Prejudice, and to deliver his Sentiments with the utmost Candour and Impartiality? Ought he not likewise, to deliver them with great Humility and Deference to those who are *acknowledged Masters*, and may have more Judgment than himself? And lastly, before he presumes to censure other Men's Works, ought he not to be thoroughly conscious that his own in all Respects are such as will stand the Test of a critical Review? These Considerations naturally occurred, on my giving Mr. *Avifon's* Effay a second Reading: For to say the Truth, I thought there appeared very little of the two former Réquisites; namely, Impartiality and Humility; and as to the latter, the only
Way

Way of knowing how far he could have Reason for such a Consciousness of his own Merit, was, to have Recourse to the Works themselves; which accordingly I had.

The last six of his Concertos, which had been ushered into the World in so pompous a Manner, with a Preface, giving the most exact and precise Direction for the expressive Performance of them, immediately recurred to my Mind: From these, not only as being his last, but as it might be reasonably presumed, his most perfect and complete Work, I shall extract several Passages, and lay them before you, together with my Observations upon them; and if, upon a serious Perusal, you think my Observations just, we can no longer be in doubt, concerning the musical Merit of our Author.

Perhaps you will imagine, I have taken the Trouble to score all the Concertos; no, but I have scored enough to convince me, that it would be very little to my Improvement; and that, were I inclined to enter into a thorough Criticism upon the Whole, such an Undertaking would be attended with endless Labour, so large a Fund of Matter would it afford.

The first Thing which engaged my Attention, was (what I suppose he calls) the Fugue of the first Concerto: Where, seeing his new invented Character, *viz.* the * *Mostra*, so frequently to occur, it induced me to score that Strain, in order to be satisfied how far he had made such a Multiplicity of Subjects as are pointed out, subservient to the first or principal one: This accordingly I did, when lo, to my great Surprize! I found it to abound with Meannesses of every Sort.

But I suppose you will expect me to be more particular, and not assert so roundly, without giving you Reasons to support my Assertion: In the present Case I am sensible, to be explicit is absolutely necessary; nor would I withhold any thing from you, which might afford the least Satisfaction; yet must confess at the same Time, the Task is irksome; and for the Sake of the Essay, which in many Respects I greatly admire, sincerely wish these musical Compositions had proved such, as would have justified his Conduct, and such as deserved less Severity.

The Fugue above-mentioned is in triple Time, three Crochets in a Bar. The

* Or Index, Vide Essay, p. 131.

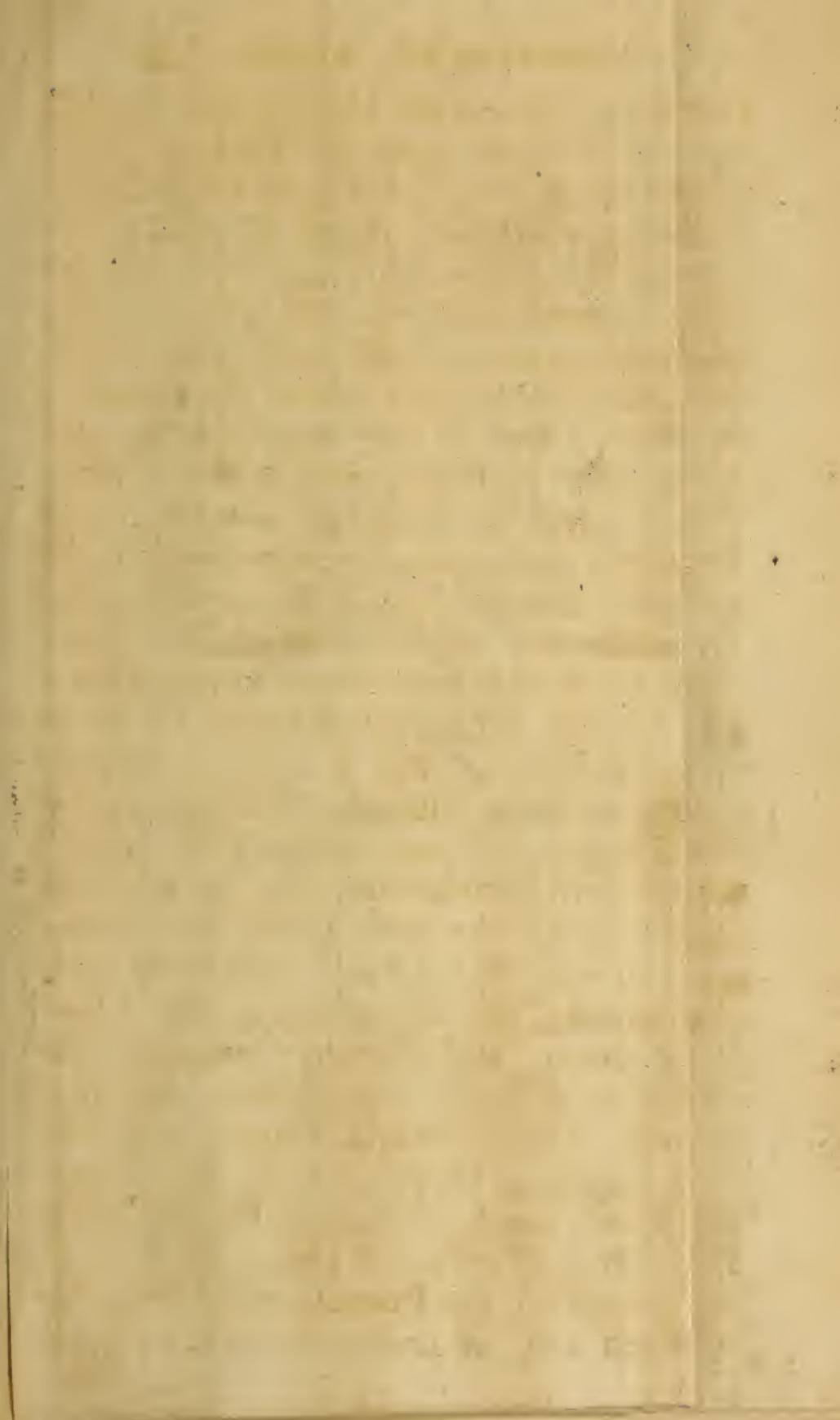
Subject is trite, the Air mean and low, not capable of being turned to any great Advantage; but I am persuaded, far greater than what it is turned to. The first Violin leads it off, and the second answers it, at five Bars distance; and at the End of five Bars more, the Bass comes in with the Subject also; but the Alto is employed only in filling up the Harmony. The above three Instruments having each played the Subject once over, it is dropt in all the Parts for the present: Anon, up starts another, led off by the Bass and Alto in Octaves, so strongly marked, one would imagine something more than ordinary had been intended by it; but in Reality, by making so deep an Impression, it serves only to convince the Hearer, that the Replies to it are false: For Example, the Leader descends by a *Tone* and a *Semitone*; the first Reply, by a *Semitone* and a *Tone*, and the second, by two *Tones*; however, it does but just appear, then ceases to be for ever. Soon after this, an Opportunity offers itself to resume the principal Subject; but our Author, already ashamed of it, places another Note of a whole Bar's Length before it, and marks that with the *Mostra*; by which means the Principal is robbed of

its Birth-right. The Part which takes it afterwards, has the Honour of performing it almost alone; there being nothing but a mere Bass Accompaniment beside. How meagre soever this may seem, it might be intended by the Contrast to give the greater Fulness and Richness to the following Passage; which indeed is full,—— but of little else than false and languid Imitations, and those lugged in, with great Labour and Difficulty. To this succeeds a fresh Subject, which is answered by a Revert; how wond'rous learned! but the Misfortune of it is, that the Harmony is unjustifiable. The next Reply, cannot possibly be true; for the Lead rises a Sharp third, and this is a Flat third. In short, it wou'd be endless Work to trace out all the Imperfections of this Strain, (Fugue I cannot by any Means call it) as it abounds in every thing a skilful Artist wou'd avoid: Trite Subjects ill maintained; a Distraction of them, though like Bubbles on the Surface of Water, they just appear, burst, and vanish. Further, there is no Connexion between the lesser Subjects and the Principal, together with many Disallowances and false Harmony; nay, in many Places, where it cannot be pronounced absolutely wrong, it is so very
bald

bald and puerile, that it deserves to be erased or blotted out. It must be observed likewise, that for above one third of this Strain, the *Alto* is either in *Unisons* or *Octaves* with the *Violoncello*: How can this be called a Composition in *four* Parts? I grant, that *CORELLI* and other great Masters, sometimes join the *Alto* and *Violoncello*, in *Unisons* or *Octaves*; but never unless it be to serve some particular End: Either, by way of assisting the latter in Passages which run high upon the Instrument; (for Performers on the *Violoncello* were not always so expert at climbing to the Top of the Finger-board as at present, nor are they equally so, even now;) or, for the Sake of marking and enforcing a Passage, so as to produce a more powerful Effect; but never for the Sake of avoiding the Trouble of making it a distinct Part, and completing the Harmony.

A good Fugue may very justly be compared to a good Chace. A well-matched Pack of Harriers, who run well together, and pay Deference and Regard to their Principals, resemble the Performers; the artful Windings and Doublings of the Hare, the Composition, and the Huntsman is in Reality the Timist and

Director. When the Hare is first started, and the Scent hit upon by a stanch judicious Hound, he quickly gives his Tongue, (as the Sportsman's Phrase is) and is seconded by others also; and then, by the joint Approbation of the whole Pack, making together a most lively and chearful Chorus, especially whilst the Game is in View. But if they over-run it, and are a little at Fault, they make various Trials: (such are accidental Subjects) Each Principal making, as it were probable Conjectures, and giving out Reports, in order to induce his Brethren to follow him; these no sooner come from a right Quarter, but the same kind of chearful Chorus ensues as before. But if a young, impertinent, or lying Hound, presume to give his Tongue, he may open (if he please) for his own Satisfaction, but no one will regard him. As these Trials are conducive to the same End with their first setting off; namely, running the Hare fairly down, and thereby bringing the Chace to a happy Conclusion: So in a Fugue, the accidental Reports and Replies ought to be relative to the principal Point, and conducive to the same End: But impertinent ones, and such as are foreign to the Purpose, can never be answered but in their own Way; and therefore



N^o (1)

Musical score for N° (1) in G major, 2/4 time. It consists of three staves: Treble, Bass, and Cello/Double Bass. The Treble staff has a melodic line with notes 8, 9, 8, 7, 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9. The Bass and Cello/Double Bass staves have a rhythmic accompaniment. A bracket groups the first two staves with the label "8 unit". A "Tritonus" is marked with an asterisk between the 5th and 6th notes of the Treble staff. The piece ends with a double bar line.

Adagio

Solo

tutti

N^o (2)

Musical score for N° (2) in G major, 2/4 time. It consists of three staves: Treble, Bass, and Cello/Double Bass. The Treble staff has a melodic line with notes 8, 9, 8, 7, 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9. The Bass and Cello/Double Bass staves have a rhythmic accompaniment. A "Solo" section is marked above the Treble staff, and a "tutti" section is marked above the Cello/Double Bass staff. The piece ends with a double bar line.

Solo

tutti

N^o (3)

98
75

crispie 98
to be 43

Musical score for N° (3) in G major, 2/4 time. It consists of three staves: Treble, Bass, and Cello/Double Bass. The Treble staff has a melodic line with notes 8, 9, 8, 7, 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9. The Bass and Cello/Double Bass staves have a rhythmic accompaniment. A "Solo" section is marked above the Treble staff, and a "tutti" section is marked above the Cello/Double Bass staff. The piece ends with a double bar line. The number "98" and "75" are written below the Cello/Double Bass staff. The text "crispie 98" and "to be 43" is written at the bottom right.

therefore deserve the Disregard and Contempt justly bestowed upon them.

N^o (1) in the Specimen annexed, is a Passage in the Allegro of the second Concerto; the Errors in which are so obvious and glaring, that he who runs may discover them with a single Glance of his Eye. Within the Compass of four Bars, there are *three* Instances of *two Fifths* following one another; *two* of *two Eights*; *one* of a *Tritonus*, and the worst Singing that ever was heard; *two* of a *Discord* being *falsely prepared*; and *one* of a *Discord* *falsely resolved*.

The first Instance of *two Fifths*, I suppose he wou'd endeavour to obviate, by saying, they are not both perfect; the Second however he must allow to be so. The Fourth is of the same Kind with the First. The first Instance of *two Eights*, are in contrary Motion, and might be allowed, if there was the least Necessity for it; but there does not appear to be any; for, if instead of the First, the Note had been continued on the same Line whereon the preceding Note stands, or removed a Third higher, this Error had been avoided. The second Instance is in similar Motion between the Alto and the Bass; but I suppose his *Salvo* for this, is, that a Semi-quaver interposes in the latter; however, considering

confidering the Quicknefs of the Movement, and that the Notes they are struck againft are accented, the Effect will be nearly the fame, as if no Semiquaver had intervened. But why muft the laft be Unifon with the Bafs? Is there not a Fifth wanting to compleat the Harmony? To proceed. The *Tritonus* is in the Alto, from F ſharp, to C natural; from thence back to D ſharp; than which nothing can poſſibly be worſe Melody. The *two* Inſtances of a Diſcord's being falſely prepared, is in the firſt *Violin* Part, where the Ninth is prepared by the Eighth. * The Diſcord improperly *reſolved*, is in the laſt Bar, between the Bafs and the Alto; where B is tied as a Ninth to A, but inſtead of reſolving it into the Eighth according to the Rule, it riſes to the Third, directly contrary to it. How eaſy to have made it otherwiſe, I need not prove to you by Example, who are ſo capable of correcting it yourſelf; however the Directs ſhew it very clearly.

* The *Major Ninth* is prepared in a Third, in a Fifth, and ſometimes in a Sixth, but never in an Eighth. The *Minor Ninth* is prepared in a Third only. Vide Treatiſe on Harmony, written by Lord *Abercorn*, from the late Dr. *Pepuſch's* Inſtructions.

In the same Strain with the former, is a Passage where are two Instances of Eighths following one another; at least what is equally disallowable; it differing no otherwise, than by the Interposition of a single Semiquaver, and that Note being no Concord of any other Denomination. †

There are some Instances in the same Concerto, where the Counterpoint is just, but the Figuring erroneous; this must be owing to Negligence and Over-sight, not that I can compliment the Figuring in general.

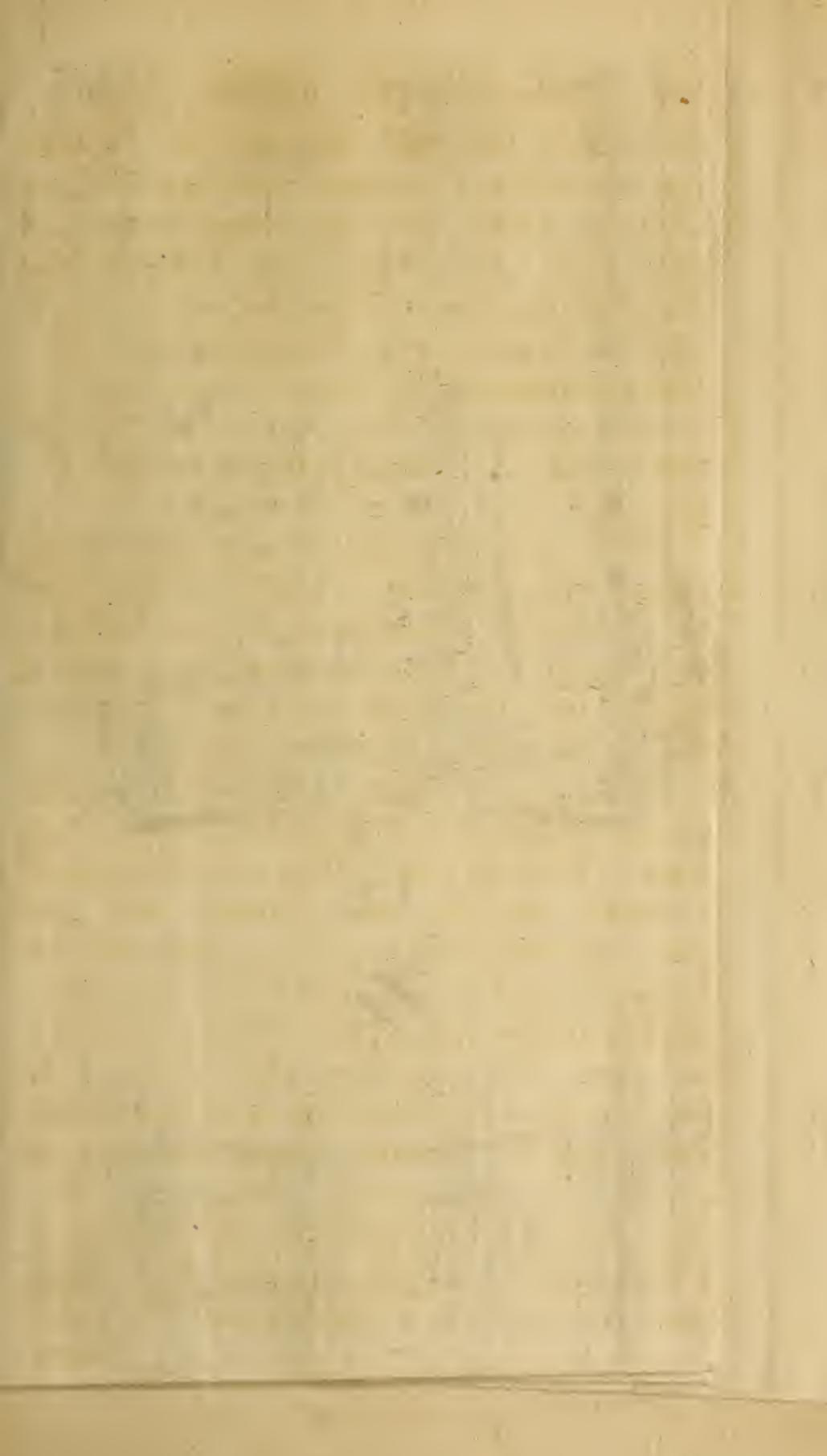
N^o (2.) Is the Adagio in the third Concerto. Observe what a pitiful Shift he makes to avoid the Appearance of Octaves in the first and second Bar. The Solo which follows in the first Violin Part, is of a very singular Cast; I would gladly be informed what it was intended to express: It is seemingly like the *whimpering* and *whining* of a Boy who dreads a Flogging, and goes unwillingly to School, without a Note to his Master, to excuse his having played Truant the Day be-

† A Discord coming between two perfect Cords of one Kind, taketh not away the faulty Consequence. Vide *Morley's* Introduction.

fore: But I suppose this and the following Solos were intended as a Specimen of delicate Taste, and fine Imagination. I shall only add, that if the Passages had been less delicate, the Imitations more just, and the Harmony in the *Tutti* more *perfect* and *complete*, it would have been infinitely better Music. Near the End of this Strain, is another Instance of false Figuring.

N^o (3.) A Passage in the same Concerto, where you see is another Instance of the *Ninth* being prepared by the *Eighth*; an Eighth struck at the same Time with a Ninth, and the *Fifth* omitted in two Instances for want of better Contrivance.

N^o (4.) A Passage in the fourth Concerto; which is the strangest I ever met with. Pray in which Part is the Discord? I doubt not but your Answer will be, where the Binding is. Why then are the Figures 7 and 9 put there? For they manifestly make the upper Parts Discords; but then, Why are they not *resolved*? If the Bass be a Discord, the Second maketh it so; and the Seventh, most certainly is a false Accompaniment. Moreover, setting aside this Impropriety, the Harmony is incomplete: Might not the Alto have been employed to a much better Purpose, than



N^o (4)

Musical score for N° (4) in G major, 3/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with a trill on the final note. The left hand part provides a harmonic accompaniment. The piece concludes with a fermata over the final notes.

N^o (5)

Musical score for N° (5) in G major, 3/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part has a melodic line with a trill on the final note. The left hand part provides a harmonic accompaniment. The piece concludes with a fermata over the final notes.

Musical score for N° (6) in G major, 3/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with a trill on the final note. The left hand part provides a harmonic accompaniment. The piece concludes with a fermata over the final notes.

Musical score for N° (7) in G major, 3/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with a trill on the final note. The left hand part provides a harmonic accompaniment. The piece concludes with a fermata over the final notes.

N^o (6)

Musical score for N° (6) in G major, 3/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with a trill on the final note. The left hand part provides a harmonic accompaniment. The piece concludes with a fermata over the final notes.

N^o (7)

Musical score for N° (7) in G major, 3/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with a trill on the final note. The left hand part provides a harmonic accompaniment. The piece concludes with a fermata over the final notes.

ought to be 4

than merely in corroborating the Bass, without the least Necessity? But I would engage to point out an hundred Passages in these Concertos, equally as bald in respect of Harmony.

N^o (5.) An Adagio in the fifth Concerto. If I had transcribed or taken Notice of no other Passage in the six Concertos but this, here is sufficient to convince any judicious Peruser, that our Author has very little Pretension to look upon himself as a Sterling *Composer*, much less as a *Critic*.

The Beginning favours vastly of the *Surprise*, which he himself condemns in the Essay, though I doubt not, he flattered himself when he hammered it out, that it was a masterly Piece of *Modulation*. Suppose the Question were put to a young Practitioner in *Thorow-Bass*, What are the proper Consequents of *G sharp* in the Bass, with a *Seventh* figured to it? Would not his Answer be, The *G sharp*, is a plain Indication that *A* should be the following Note; and the *Seventh*, which is *F natural*, will expect to find its *Resolution* in *E natural*? I must acquaint you, that immediately before this, he has finished a Strain with a full Cadence in *D* with its *Sharp Third*; which renders this Modulation into

C with its *Flat Third* the more extraordinary; a very marvellous Change it really is.

It would be no very difficult Undertaking, to shew several Ways of effecting a total Change of the Key, (without leaping over the Bounds of Truth and Modesty) which would have been better to his Purpose, and more agreeable to Nature; but this, let me recommend to you, as an Exercise of your own Talent.

I shall pass over one Piece of Inaccuracy, as being of less Consequence than the former: But the next are such that cannot escape Notice; which are two perfect *Fifths* between the Alto and the Second Violin, and two perfect *Fifths* between the Alto and the Bass; and then comes *three Octaves* successively, without the least Occasion imaginable. Only observe the *Directs* that are marked, and see how easy it was to have avoided these palpable Errors, and to have made the Harmony more complete. The above Passage needs no Comment; however, for your Satisfaction, I will give you a Quotation from my old Friend *Morley*, on a similar Occasion.

Page 149, 150, and 151 of *Morley's* Introduction, contain a great deal of useful Matter, but as it is too long for a Quo-

Quotation, I chuse rather to refer you to that excellent Book itself; and shall content myself with citing a small Portion thereof, which is levelled at CROCE, whose Canzonets and Madrigals you have seen. After censuring some Irregularities committed by others, he says, “ Yea Croce
“ himselfe hath, let five fiftes together slip
“ in one of his Songes, and in many of
“ them you shall finde two (which with
“ him is no faulte, as it should seeme by
“ his Use of them) although the East-
“ wind hath not yet blown that Custome
“ on this side of the *Alpes*.” A very strong Argument to prove how well Music was understood by the *English* at that Time, with what Purity it was practised, and that they were not indebted to *Italy* for their Knowledge in the Science, which our Author (as you will find hereafter) seems firmly to believe they were: On the contrary it is evident, that the Purity of their Harmony was in Danger of being corrupted, by the bad Examples which came from that Country. It must be owned nevertheless, that he mentions ALPHONSO, (except in one Instance which he before had cited) ORLANDO, STRIGGIO, and CLEMENS *non papa*, with Honour; as Persons, in whose Works the Errors he condemns

demns are not to be found. Then he goes on to enumerate, the “ famous *Eng-
lishmen* who had been nothing inferior
“ in Art to any of the aforementioned, as
“ *Farefax, Taverner, Shepherde, Mundy,*
“ *White, Persons, M. Birde,* and diverse
“ others, *who never thought it greater Sacri-
ledge to spurne against the Image of a Saint,*
“ *than to take two perfect Cordes of one*
“ *kinde together.*”

N^o (6.) and N^o (7.) are in the sixth Concerto; and although these Passages are not deserving of a Criticism, yet such is their singular Elegancy and Correctness, they ought not to pass un-noticed.

Having taken a cursory View of Mr. *Avifon's* musical Composition, I shall proceed to the giving you some Remarks upon the Effay, a Composition abundantly more excellent in its kind, although unwarrantable in some respects.

I shall pass over Section I. on the Force and Effects of Music, as containing little more than Matter of Amusement, and an Affectation of Learning.

S E C T. II.

On the Analogies between MUSIC and
PAINTING.

THESE Analogies are intended to give the common Reader an Idea of musical Composition ; the chief of which are as follow :

“ 1st, They are both founded in Geometry, and have Proportion for their Subject,” or rather for their Object. And though the Undulations of Air, which are the immediate Cause of Sound, be of so subtile a Nature, as to escape our Examination, yet the Vibrations of musical *Strings* or *Chords*, from whence these Undulations do proceed, are as capable of Mensuration, as any of those visible Objects about which Painting is conversant.” He might justly have said, the *Strings* instead of the *Vibrations*, are capable of Mensuration, which would have been more obvious to common Understandings : For the *Vibrations* which are the immediate Cause of the Undulations, are almost of as subtile Nature, as the Undulations themselves ; and therefore a fitter Subject for *speculative*

tive Enquiry : Whereas, a common Carpenter by the help of his Rule, is capable of giving you ocular Demonstration as to the Length of a String ; and this kind of Mensuration is properly Geometrical.

“ 2dly, As the Excellence of a Picture depends on three Circumstances, *Design, Colouring* and *Expression*; so in Music the Perfection of Composition arises from *Melody, Harmony* and *Expression*. *Melody, or Air*, is the Work of Invention, and therefore the Foundation of the other two, and directly analogous to *Design* in Painting.”

Mon. *Du Pile* in his Art of Painting, tells us, “ that *Design* only, consists of several Parts; the chief of which are Correctness, good Taste, Elegance, Variety, Expression and Perspective.” Now, as all these, except the last, are equally requisite in Music as in Painting, why are they not considered under the same Denomination? And yet it is observable, that *Invention* ought to go before them all; because that not only includes the general Idea of the Piece, but directs the Hand, in making a right Disposition of the Parts also.

3dly, Speaking of Lights and Shades, he says, *Concords* and *Discords* are analogous

ogous to them, and properly enough; but mark the Example, and its Application: "As Shades are necessary to relieve the Eye, which is soon tired and disgusted with a level Glare of Light; so Discords are necessary to relieve the Ear, which is otherwise immediately fatiated with a continued and unvaried Harmony." In this the Writer shews very little Judgment in either of the Sister Arts: 1st, Shades in Painting are not so much designed to relieve the Eye, as to give Strength and Roundness to the Objects represented, or as the *Italians* call it *Relievo*; and this by means of their being opposed to lighter Colours, and a level Glare of Light, has never yet been seen in any Picture whatever. 2dly, If I mistake not, the Application is equally false with the Example: For Discords and Ligatures, are the very Nerves and Sinews of Music, giving Strength and Solidity to it; and therefore agree with, and are more applicable to the *Relievo* in Painting. But if the Ear be relieved by one Sound more than another, it certainly is, by the Concord which succeeds the Discord: For so long as the Discord continues, so long is the Ear kept in Suspence, and in a State of Dis-satisfaction, being
in

in Expectation of its Consequent, the Resolution. The satiating, unvaried Harmony in Music, is that, where perfect Concords abound in immediate Succession, of which we have Examples enough before our Eyes: But other concordant Sounds may be continued for a considerable Series of Time, without offending the Ear; such are Thirds and Sixes, which for the Generality change their Genus as they pass in Succession, and produce a very pleasing Effect. Moreover, were it not for this duplicated Melody, or slender kind of Harmony, all the modern Trifles would have no Pretension at all to be stiled Music in Parts.

“ *4thly*, As in Painting there are three
 “ Degrees of Distance established, *viz.*
 “ the Fore-Ground, the intermediate Part,
 “ and the Off-skip; so in Music there are
 “ three different Parts strictly similar to
 “ these, *viz.* The Bass, Tenor and Tre-
 “ ble.” But, upon Examination we shall
 find, this Similarity not so strictly just as
 it is affirmed to be. Allowing the Bass and
 the Fore-Ground, to bear some Resem-
 blance to each other, yet the Tenor and
 intermediate Part, cannot have the least:
 For in a Picture, this is the Station of all
 the principal Objects; whereas in a Piece
 of

of Music, although the Tenor co-operates with the other two, yet it cannot be said to be equally Principal with them, as it is frequently made subservient to both, in connecting, cementing, and uniting the two Extremes. Much less is the Treble analogous to the Off-skip, this being absolutely subservient to the principal Parts of the Picture, and generally so faint and indistinct, that if any Objects happen to be disposed in it, they are considerably diminished, according to the Rules of linear Perspective; or so obscure in point of Colouring, that they are hardly discoverable. On the contrary, the Treble in Music, is the most sparkling, brilliant, and striking; so that two Thirds of his strict Similarity must consequently fall to the Ground, for want of a better Support.

“ 5thly, As in Painting, especially in
 “ the nobler Branches of it, and particu-
 “ larly in History Painting, there is a
 “ principal Figure which is most remark-
 “ able and conspicuous, and to which all
 “ the other Figures are referred and sub-
 “ ordinate; so in the greater Kinds of
 “ musical Compositions, there is a prin-
 “ pal or leading *Subject* or Succession of
 “ Notes, which ought to prevail, and be
 “ heard through the whole Composition;

“ and to which, both the Air and Har-
 “ mony of the other Parts ought to be in
 “ like Manner referred and subordinate.”

This, and the following Article, which is partly a Continuation of the same Branch of Painting and Music compared, sufficiently prove, that our Author is a better Musician in *Speculation* than in *Practice*. For the above Reason, I shall pass over the 6th Article.

“ 7thly, As in viewing a Picture, you
 “ ought to be removed to a certain Di-
 “ stance, called the *Point of Sight*, at
 “ which all its Parts are seen in their just
 “ Proportions; so in a Concert there is a
 “ certain Distance, at which the Sounds
 “ are melted into each other, and the va-
 “ rious Parts strike the Ear in their pro-
 “ per Strength and Symmetry.”

I am satisfied he means very properly; but as to the *Point of Sight*, he is a little mistaken: For what is properly so called, ought to be in the Picture itself, being a Term in Perspective, signifying that Point where all the Rays of Vision terminate. Moreover, it is certain, we cannot assign any particular Spot, that will prove equally advantageous to every Eye or Ear: The only true Station therefore is, that convenient Distance, where every Person, ac-
 cording

ording to the different Formation of his Organs, may take in every Part at one and the same Instant, so as to feel the true Effect of the Design; whether it be Music, Painting, or Architecture.

Grand CHORUS.

“ *Lastly*, The various Styles in Paint-
“ ing——The grand, the terrible——the
“ graceful——the tender——the passio-
“ nate——the joyous——have all their
“ respective Analogies in Music.” So far
may be allowed; but to proceed: “ And
“ we may add in Consequence of this,
“ that as the Manner of handling differs
“ in Painting, according as the Subject
“ varies; so in Music there are various
“ Instruments suited to different Kinds of
“ musical Compositions, and particular-
“ ly adapted to and expressive of its sever-
“ al Varieties.” Surely this Applica-
tion cannot be just in all Respects, if in
any: Let us consider it a little. “ As
“ the Manner of handling differs in Paint-
“ ing, according as the Subject varies;
“ so in Music there is various Instru-
“ ments”——Suppose it were transposed
this; as in Music there are various Man-
ners of adapting Sounds, so as to ex-

prefs the Nature of the different Subjects with Propriety ; fo in Painting there are Pencils and Colours——would not this be very abfurd ? And yet, the *Instruments* in Mufic, and the *Colours* and *Pencils* in Painting, are certainly analogous ; and the Manner of handling, as certainly is the Work of the Master in both Cafes. But he proceeds to give an Illuftration, by exemplifying what before was only mentioned in general Terms. “ Thus, as
 “ the rough handling is proper for
 “ Battles, Sieges, and whatever is great
 “ and terrible ; and on the contrary, the
 “ fofter handling, and more finished
 “ Touches, are expreffive of Love, Ten-
 “ dernefs, or Beauty : So in Mufic, the
 “ Trumpet, Horn, or Kettle-Drum, are
 “ moft properly employed on the firft of
 “ thefe Subjects, the Lute or Harp on
 “ the laft.”

I would beg Leave to obferve, that every Master hath a Manner of handling peculiar to himfelf ; one extremely bold and rough, another proportionably foft and fmooth. It is no eafy Task for a Man to divest himfelf of a Practice he hath been habituated to for any confiderable Time : Neither will he attempt it, if he be perfuaded his Practice

is justifiable. Shall a Painter then, who hath acquired the Art of harmonizing his Colours, of managing the Tints with Propriety, and who is capable of designing tender and affecting Subjects, as well as the great and surprizing, confine himself to one Species only, because his Manner of handling is either bold and rough, or soft and smooth? I believe this would be answered in the Negative, by Nineteen out of Twenty: It being undoubtedly true, that let the Subject be of what Kind soever, (if the Painter be a thorough Master of it,) he will execute it with most Success, in the Manner he hath been most accustomed to. Besides; It is no uncommon Thing, to meet with the Representations of Battles and Sieges, where the Composition is just, the Light and Shade extremely bold, and yet so finely handled, and the Colours laid on so smooth, as to bear the nearest Inspection; on the contrary, Scenes of Tenderness and Serenity, painted with so full and free a Pencil, that the Picture shall seem load'd: And yet, allow it a proper Distance, and all that Roughness, will be melted down to the utmost degree of Softness; provided the Colours are properly harmoniz-

ed: * And our Author himſelf hath informed us, that there is a certain Diſtance,

* Mon. Du Pile ſpeaking of Rubens's Colouring, ſays there were in his Time, a conſiderable Number of Painters and curious Men, who oppoſed his Opinion when he aſſerted the Merit of that great Man, ſome of whom without diſtinguiſhing the different Parts of Painting, eſpecially colouring, valued nothing but the Roman Manner, the Taſte of Pouſſin, and the School of the Carrachis. They objected, amongſt other Things, that his Works appeared to have little Truth, on a near Examination; that the Colours and Lights were loaded; and that in the main, they were but a daubing. It is true (ſays he) they are but a daubing; but it were to be wiſhed, that the Pictures that are now painted, were daubed in the ſame Manner. Painting, in general, is but daubing; its Eſſence lies in deceiving, and the greateſt Deceiver is the beſt Painter. Further; what is called Load, in Colours and Lights, can only proceed from a profound Knowledge in the Values of Colours. Afterwards, near the Concluſion of the Chapter on Colouring, he ſays, what I have here communicated, I only learned by examining, with great Attention, the Works of the greateſt Painters, eſpecially thoſe of Titian and Rubens, and as the Student himſelf muſt draw from the ſame Source, I therefore refer him thither: To Rubens in the firſt Place, becauſe his Principles are apparent, and eaſy to the Apprehenſion; and then to Titian, who ſeems to have poliſhed his Pictures, I mean, to have made Truth and *Exactneſs* more apparent in his *local Colours*, at a reaſonable Diſtance; but yielding to Rubens for grand Compoſitions, and the Art of ſhewing at a greater Diſtance, the Harmony of his Whole together.

which

which he (though erroneously) calls the *Point of Sight*, and is in fact that convenient Station, from whence every Picture ought to be viewed. After all; I believe the Master who is capable of handling his Pencil with Freedom and Boldness, could, if he thought proper, let himself down to the soft Manner (which, by the by, is chiefly effected by Piddling and a minute kind of Labour) with abundantly more Success, than the smooth Colourist would attain to the rough and more liberal Handling: As a Man who accustoms himself to write a large Hand, can whenever he pleases contract the Size of it, and write smaller: Whereas, he who commonly writeth a small one, cannot, without much Practice extend the Size of it, and write a larger; and perhaps at last, not with proportionable Facility. Instead therefore of classing the different Styles in Painting with the Instruments in Music, he had better adopted the blind Man's Idea of Colours; he then might with Propriety have said: As in Painting, various Colours are made use of, viz. Red, Blue, Green, Yellow, &c. so in Music, various Instruments; viz. the Trumpet, Flute, Oboe, Violin, &c. for as the same Colours may be employed to different Purpo-

ses, so may the same Instruments likewise.

I have now gone through every Article of SECT. 2d. on the Analogies between Music and Painting; and I hope, have given you sufficient Reasons for the support of my Objections: Which if you allow, I may venture to say further, that from what hath appeared upon the Examination, the greatest Part of it, is a mere superficial Performance; and may serve to amuse the ignorant and thoughtless, but can never afford Satisfaction to the judicious and more knowing Reader.

But perhaps the first and second Section, were intended as nothing more than mere Matter of Amusement; a Prelude; an extempore Flourish or so: To which I can only say, that Judgment will distinguish itself, be the Sketch never so slight or unfinished; and the Man who proceeds upon right Principles, stands very little in need of a pompous Display of Words to set them off; but where the Foundation is weak or unsound, and the Superstructure raised according to Whim or Caprice, the more Ornaments are bestowed upon it, the more ridiculous it will appear.

I would willingly have left him to the
peace-

peaceable Enjoyment of the following Section, which is the first of Part the second; (namely, On the too close Attachment to Air, and Neglect of Harmony) as containing abundance of Truth, and many seasonable Observations. But, as some of these Observations severely reflect on our Author himself, I cannot pass over them in Silence.

Near the Beginning he observes, as he before had done, “ that there are, properly speaking, but three Circumstances on which the Worth of any musical Composition can depend. These are Melody, Harmony, and Expression. When these three are united in their full Excellence, the Composition is then perfect: If any of these are wanting or imperfect, the Composition is proportionably defective. The chief Endeavour, therefore, of the skilful Composer must be to unite all these various Sources of Beauty in every Piece: And never so far regard or idolise any one of them, as to despise and omit the other two.”

Here he promises Examples of considerable Masters, who, through an excessive Fondness for one, hath sacrificed the rest. The first Error he takes notice of, is, where the *Harmony*, and consequently the *Expression*, is neglected for the sake

of *Air*, or rather an extravagant Modulation. Then he properly and justly condemns *the present fashionable Extreme of running all our Music into one simple Part, to the utter Neglect of all true Harmony, which is a Defect much more essential than the Neglect of Modulation only, inasmuch as Harmony is the very Basis of all musical Composition.* Here I say, he justly explodes the modern recent Practice; but at the same time palpably contradicts what he before asserted, in the second Article of the Analogies. There you may remember, he says, *Melody, or Air, is the Work of Invention; and therefore the Foundation of the other too.* Here, *Harmony is the very Basis of all musical Composition:* Which is certainly the juster Assertion of the two. For, although Melody may be allowed to be the Work of Invention: Yet, it doth not follow from thence, that it is the Foundation of Harmony and Expression: Agreeable to which, he further alledges, that *in the Work of Harmony chiefly, the various Contrivances of a good Composition are laid out, and distinguished, which, with a full and perfect Execution in all the Parts, produce those noble Effects we often find in grand Performances.*

The Improvement of *Air*, we are to consider,

consider, as the Business of Invention and Taste. But, says he, *if we may judge from the general Turn of our modern Music (I speak not of the English only) this due regard as well to a natural Succession of Melodies, as to their harmonious Accomplishments, seems generally neglected or forgotten. Hence that Deluge of unbounded Extravaganzi, &c.* The English Musicians are vastly obliged to him for his Parenthesis: Although I am apprehensive he might have spared himself the Trouble; few Englishmen, through a Concioufness of the Reflection's hitting them, would have applied it to themselves, or have said, *that was levelled at me*; many of whom our Author must give Place to, on account of their greater regard to Truth, if not in point of Genius and Capacity.

At the End of the Paragraph is an Asterisk, which refers to a Note at the bottom of the Page, to the following Effect. " They that live remote from the
 " Capital of Arts, have no other Proofs
 " of the Geniuses of our Masters residing
 " there, but from their Compositions:
 " And many of these, when stript of their
 " ornamental Performances, and submit-
 " ed to the Test of unprejudiced Hear-
 " ers, ought to have more substantial Beau-

“ ties, to claim an universal Approbation.” It is natural to suppose he means such of their Compositions as are published. By a Parity of Reasoning, we who live at so great a Distance from Newcastle, cannot otherwise judge of Mr. Avison's musical Merit, than by the Works he hath made public: And if from these we are to judge, on how slender a Thread does his Character depend, who in Defiance (or through Ignorance) of Truth, hath transgressed the most simple, though fundamental Laws of his Art; and committed such Blunders, as would hardly have been pardonable in a Boy, in his earliest Attempts; much less are they in one, whose Experience during so long a Course of Study, should have improved his Knowledge, and better qualified him for such Undertakings. Little did he think, whilst he was stripping other Men of their superfluous Ornaments, that his own Nakedness would appear through his very Cloathing: Otherwise his Modesty or Fear of Shame, might have prevailed so far as to make him somewhat more gentle in his Rebukes. But contrariwise; being blind to his own Imperfections and Demerit, and having set himself up for a Chastiser and Correcter of other Men's Foibles, lays it on with-
out

out Mercy.—The following Paragraph will sufficiently evince the Truth of this Assertion.

“ In these vague and unmeaning Pieces,
 “ we often find the bewildered Composer
 “ either struggling with the Difficulties
 “ of an extraneous Modulation, or tiring
 “ the most consummate Patience with a
 “ tedious Repetition of some jejune
 “ Thought, imagining he can never do
 “ enough, till he has run through every
 “ Key that can be crowded into one Move-
 “ ment; till at Length all his Force being
 “ exhausted, he drops into a dull Close;
 “ where his languid Piece seems rather to
 “ expire and yield its last, than conclude
 “ with a spirited and well timed Cadence.”

Can any thing be more severe and cutting? And yet I am inclined to think, it does not proceed from a cruel Disposition, or from any Pleasure he finds in Flogging: But rather from a pretty Conceit, that he brandishes the Scourge with a graceful Air: Nay I am almost persuaded, the Whole was calculated for the sake of the Conclusion; *where the languid Piece expires and yields its last.*

But after all; I am surpris'd he has not fixed the Odium, either upon some particular Author, or some particular Composition:

position : And likewise that he should affect Reserve, in a Case so glaring, which can reflect only upon one of the lower Class ; when in others, without the least kind of Reserve whatever, he takes the greatest Liberties with illustrious and renowned Characters : This, however, may be a Specimen of his Modesty.

Several of the following Observations, are not only just, but well-timed ; and from any one except a Professor, they might have come with a very good Grace. The Danger of a Professor's attempting to paint the Likeness of his Brethren in *Caracatura*, is, that it is very great Odds, but he draws his own, *in propria Persona*. How far it may be Mr. Avison's Case, some of his Readers perhaps may be able to determine ; to them therefore I leave it.

In Page 40 he gives us the Contrast to the foregoing ; and in this Mirrour, no doubt, he desires to be viewed himself. “ How different (says he) from the Con-
 “ duct of these superficial Adventurers in
 “ Music, is that, of the able and expe-
 “ rienced Composer, who, when he hath
 “ exerted his Fancy on any favourite Sub-
 “ ject, will reserve his Sketch, till at his
 “ Leisure, and when his Judgment is free,
 “ he can again and again correct, dimi-
 “ nish,

“ nish, or enlarge his Plan ; so that the
 “ whole may appear, though severely stu-
 “ died, easy and natural as if it flowed
 “ from his first Attempt. CORELLI em-
 “ ployed the greatest Part of his Life in
 “ revising and correcting his Works.”—
 If Mr. Avison has followed the great Ex-
 ample here cited, to what must we impute
 the Incorrectness of his? Negligence it
 cannot be : Because he declares, at the Con-
 clusion of the Preface to the above Con-
 certos, that he did not suffer them to
 appear in Public, until he had taken all
 possible Pains with them : If to Want of
 Judgment, he might have *corrected, dimi-*
nished, enlarged (in short) *polished*, to Eter-
 nity ; and the Work, still remain *imperfect*
 and *defective*.

We are arrived at that Part of the Essay,
 which ranges the different Masters, *who*
have erred in the Extreme of an unnatural
Modulation, in three Classes. In the first
 and lowest, stand VIVALDI, TESSARINI,
 ALBERTI, and LOCATELLI. In the second
 HASSE, PORPORA, TERRADELLAS, and
 LAMPUGNIANI. In the third and highest,
 VINCI, BONONCINI, ASTORGO, and PER-
 GOLESE. His Remark on the Composi-
 tions of the first Class, is extremely con-
 cise ; viz. *that they are only a fit Amusement*
for

for Children; nor indeed for these, if ever they are intended to be led to a just Taste in Music. In Truth their Style is such, as I would not by any Means recommend; and yet I think VIVALDI has so much greater Merit than the rest, that he is worthy of some Distinction. Admitting therefore the same kind of Levity and Manner to be in his Compositions with those of TESSARINI, &c. yet an essential Difference must still be allowed between the *former* and the *latter*; inasmuch as an *Original* is certainly preferable to a servile, mean Copy. That VIVALDI run into this Error, I take to be owing to his having a great Command of his Instrument; being of a volatile Disposition; (having too much Mercury in his Constitution) and to Misapplication of good Parts and Abilities. And this I am the more inclined to believe, as in the eleventh of his first twelve Concertos, he has given us a Specimen of his Capacity in solid Composition. For the Generality, in the others, he piques himself upon a certain Brilliance of Fancy and Execution, in which he excelled all who went before him; and in which, even GEMINIANI has not thought him unworthy to be

be imitated. * But in the above Concerto, is a Fugue; the principal Subjects of which are well invented, well maintained, the whole properly diversified with masterly Contrivances, and the Harmony full and complete. And since the others of this Class have chiefly copied his Imperfections, we may reasonably conclude, that the Redundancy of such flashy, frothy Trifles, must owe their Propagation to the Depravity of Taste in those whom they were calculated to entertain; which is generally the Source of all Corruption.

Of the second Class, I shall only observe, that the Masters here stationed, have turned their Studies, chiefly on a different Branch of Composition to the former; namely in setting Words to Music, and composing Operas. HASSE indeed hath made Trios and Concertos in Abundance; but they are such, as do not in any respect *raise him in Dignity* above the former Masters. The most predominant Characteristic in this Author, and those ranked with him, is EFFEMINACY; it is not therefore to be wondered at, that this should be the prevailing Taste, in an Age and Country that abounds with Frib-

* Vide the first of his second Sett of Concertos.

bles, or *vice versa*. A certain great Author, speaking of the Beggar's Opera, says
 " that it exposes with great Justice, the
 " unnatural Taste for *Italian Music* among
 " us, which is wholly unsuitable to our
 " Northern *Climate*, and the *Genius* of the
 " People; whereby we are over-run with
 " *Italian Effeminacy*, and *Italian* No-
 " sense." He further says, " an old
 " Gentleman said to him, that many
 " Years ago, when the Practice of
 " unnatural Vice grew frequent in London,
 " and many were prosecuted for it,
 " he was sure it would be the Fore-runner
 " of *Italian Operas* and *Singers*,
 " and then we should have nothing but
 " Stabbing or Poisoning, to make
 " perfect *Italians*." I am sorry to find
 that this prophetic Observation of the
 Gentleman has been literally verified in
 all its Circumstances, there being
 present, no Nation under Heaven, so
 notorious for Murders and Villainies
 every Kind, especially in and about the
 Metropolis.

Among those of the highest Class of
 Composers who have run into this Ex-
 treme of Modulation, I find the Bar-
 D'ASTORGO, whose Cantatas in general
 (I grant) have much of this extrava-

Gusto in them: But yet there are many Exceptions. It is not very clear to me, that Mr. Avifon has been acquainted with any other of the Baron's Compositions: I would therefore recommend to his Perusal, one Piece, of greater Consequence than all of them put together; which is, a Latin Hymn to the VIRGIN MARY, beginning *Stabat Mater dolorosa*, &c. These Words have also been set to Music by a PERGOLESE: But whoever will give himself the Trouble to compare one with the other, and is desirous of knowing pure sterling *Gold* from *Tinsel*, may, by such a Trial, be thoroughly informed; the Baron's having all the Qualities of the former, and PERGOLESE's of the latter. The Subjects are noble; supported with Accuracy, Truth and Dignity; the Harmony complete; the Air agreeable; the Style of each particular Strain properly characteriz'd, the Contrivance in all respects most admirable; in short, for solid Composition, fine Modulation, Expression, and pleasing Variety. I have scarcely ever met with its Equal. I am informed this Hymn has lately been revived, and performed in the Music-Room at Oxford, with universal Approbation. It must be observed, that neither of the other Masters in this Class, have produced

duced any thing of this Kind; and is probable, they were not equal to such an Undertaking; since BONONCINI, (perhaps the greatest of the three,) was so mean, as to adopt a Madrigal of another Man's * composing: This having been sufficiently proved by incontestible Witnesses, to the Members of the Academy at *the Crown and Anchor*; I would appeal to all the World, whether or no any Man would have been guilty of soarrant a piece of Fraud, provided he had been capable of composing one himself equally excellent?

The only full Piece BONONCINI ever published in England, is the Anthem which he composed for the late Duke of MARLBOROUGH'S *Funeral*: And as this Anthem is well known, I shall remark no farther upon it, than by saying, it is by no means worthy of being compared to the *Stabat Mater*.

The following Section in the Essay, is *on the too close Attachment to HARMONY, and Neglect of AIR.*

The first thing which presents itself worthy of Notice, is a Remark upon our old Cathedral Music: Of which I am in-

* Signior ANTONIA LETTI, Organist of the Ducal Chapel of St. *Mark* at *Venice*.

ined to believe, our Author knows very little; otherwise he could not speak so lightly of it. I will not take upon me to justify and vindicate all the Music performed in Cathedrals; but shall venture to affirm, the further we look back, the more excellent the Composition will be found, and the most properly adapted to the sacred Purposes of Devotion. Nor can I allow many of these old Compositions, to be so defective in point of Air, as he seemeth to insist upon: For Example; can any thing be more natural, easy and flowing, than ORLANDO GIBBONS'S *Service* and his *HOSANNA*? I should be very glad to see a modern Composition in the Church-Style, supported with better Air or Modulation; but this I desire of, without a proportionable Addition of Levity. To go higher; have not MORLEY, BIRD and TALLIS, their Beauties in this respect also? I have been told that GEMINIANI, has been quite enraptured with the Subject of *I call and cry*, an Anthem of TALLIS'S; insomuch that in the utmost Extacy, he has said, the Author was certainly inspired, when he invented it. Others also might be mentioned, who have excelled in adding Gracefulness to the most solid Harmony and learned

Con-

Construction : And whose Works will ever afford true Pleasure, not only to the Judicious and Learned in the Science, but also to the Unknowing and Ignorant provided, their Hearts are properly disposed, and their Ears fitly tuned, to receive a just Impression.

I am apprehensive the Essayist is a little mistaken, where he asserts that TALĪS must have studied the Composition of PALESTINA, and from thence formed his Style : Whereas the contrary evidently appears, by the Quotation I have already given you from MORLEY ; in which, he plainly declares, they had no Occasion for any foreign Assistance, inasmuch, as the Musicians of our own Country, were in nothing inferior to the famous Composers abroad. FAIRFAX, TAVERNER, SHEPHERD, MUNDY, WHITE, PERSONS OR PARSONS, and BIRD, stand high in the Records of Fame. The first of these, in all Probability, took a Doctor's Degree in Music at Cambridge, in the Reign of HENRY the Seventh. For I find in the *Fasti Oxonienses*, he was incorporated in that University in 1511 ; which was the second of HENRY the Eighth, and two Years before Pope LEO the Tenth began his Reign ; in whose Time PALES

NA is said to have flourished. I must omit observing further, that PALESTINA unjustly stiled *Father of Harmony*, although he might probably be the first any Note, among the Italians: Because we have good reason to believe, that Music was revived in Flanders; and that the Netherlands were productive of every eminent Composers, at a Time, when Music was in its infant State in Italy. The Abbè Du Bos seemeth to be clearly of this Opinion, in his *Critical Reflections*, wherein he maketh some historical remarks concerning the Italian Music. He says, “The Author of a Poem in four Cantos on Music, pretends, that when People began, towards the sixteenth Century, to shake off their Barbarousness, and to cultivate the polite Arts, the Italians were the first Musicians; and that other Nations afterwards made use of their Improvements to perfect this Art. The Fact (says he) does not appear to me to be true. Italy was indeed at that time the Nursery of Architecture, Painting, and Sculpture, but Music was revived in the Low Countries; or to speak more properly, it had flourished there already a long time, with a Success which all

“ Europe revered and acknowledged. I
 “ could alledge in proof hereof Com-
 “ mines and several other Writers; but
 “ I shall be satisfied with quoting one
 “ unexceptionable Witness, whose Depo-
 “ sition is so very circumstantial, as to
 “ exclude all possibility of Doubt. This
 “ is a Florentin, Lewis Guicciardin, Ne-
 “ phew to Francis Guicciardin the famous
 “ Historian. Let us hear what he says
 “ in a general Discourse upon the Ne-
 “ therlands, which is by way of Preface to
 “ his Description of the Seventeen Pro-
 “ vinces, a Book very well known and
 “ translated into several Languages.” *Our*
Flemings are the Patriarchs of Music, which
they have revived and carried to a great
Pitch of Perfection. They are born with a
very happy Genius for cultivating it, and
their Abilities in the Practice are so great,
that Men and Women of this Country sing
almost all of them naturally with Justness
and Grace.—By adding afterwards Art to
Nature, they are admired for their Compo-
sition, as well as for the Execution of their
Songs and Symphonies, in all Courts of Chris-
tendom, where their Merit raises them to
very handsome Fortunes. I shall mention
only the Names of such as have died lately,
and of those that are yet living; In the
 Number

Number of the first Rank John Teinturier of Nivelles, whose eminent Merit will oblige me presently to take more particular Notice of him, Joshua Duprat, Albert Ockeghem, Richefort, Adrian Villart, John Mouton, Verdelot, Gombert, Lupus Louvart, Courtier, Créquillon, Clément, Cornelius Hont. Among the Living we reckon Cyprian de la Rosce, John Cuick, Phillipe du Mont, Rowland Lasse, Mancicourt, Joshua Baston, Christian Holland, James Vas, Bonmarchez, Severin Cornet, Peter Hot, Gerard Tornhout, Hubert Valerand, James Berchems of Antwerp, Andrew Peverage, Cornelius Verdonk, and several others dispersed throughout the Courts of Christendom, where they have made very good Fortunes, and continue to be honoured as Masters of this Art. “ In fact (says the “ Abbè) the Posterity of Mouton and Verdelot have been celebrated in France “ for Music, even down to our Days. “ ’Tis observable, that Lewis Guicciardin, “ who died in the Year 1589, mentions “ the Custom which the Netherlands had “ of furnishing Europe with Musicians, as “ a Custom of very long standing. “ Even Italy herself, who fancies at present that other Nations know no more “ of Music than what they learnt of her, “ had her Musicians from our Parts be-

“ fore the last Century, and payed then
 “ the same Tribute to the Artists on this
 “ side the Alps, as she pretends now to
 “ receive from all the People of Europe.”

To this, I shall subjoin Lists of such Foreigners and Englishmen, whose Works MORLEY consulted, whilst he was writing his *Introduction*: Among the former, we shall find several already cited, in the Quotation from Lewis Guicciardin; and it is remarkable, that in so considerable a Number, very few appear to be of Italian Extraction. However some there are, and among those the venerable PALESTINA; but as it is probable, some regard has been had, in ranging these Masters in the Order of time wherein they lived, and according to their Succession; we may observe, that his Name stands very near the lowest. What seems to corroborate this probability, is, that the venerable TALLIS stands in much the same Situation; by which we may further conclude, that each of them had many excellent Examples to copy after, and that their Principles were formed upon the same Model; but not one's from the other.

The following Lists are exactly copied from those printed at the End of Morley's *Introduction*.

Foreigners.

Foreigners.

Jusquin
Jo. Okenheim
Jacobus Obrecht
Clement Janequin
Petrus Platenfis
Nicolas Craen
Johannes Gbifelm
Antonius Brumel
Johannes Mouton
Adamus a Fulda
Lutauich Senfli
Johannes Richaforte
Feuin
Sixtus dietrich
De orto
Gerardus de Salice
Vaquieras
Nicolas Payen
Passerau
Francoys Lagendre
Andræas Sylvanus
Antonius a Vinca
Greygorius Meyer
Thomas Izamen
Jaques de Vort
Jaques du Pont
Nicholas Gomberte
Clemens non Papa

Englishmen.

M. Pashe
 Robert Jones
 Jo. Dunstable
 Leonel Power
 Rober Orwel
 M. Wilkinson
 Jo. Gwinneth
 Robert Davis
 M. Risby
 D. Fairfax
 D. Kirby
 Morgan Grig
 Tho. Ashwel
 M. Sturton
 Jacket
 Corbrand
 Testwood
 Ungle
 Beech
 Bramston
 S. Jo. Mafon
 Ludford
 Farding
 Cornish
 Pyggot
 Taverne r
 Redford
 Hodges

Foreigners.

Englishmen.

*Certon**Damianus a Goes**Adam Luyre**Johannes Vannius**Hurteur**Rinaldo del Mel**Alexander Utendal**Horatio Ingelini**Lælia Bertani**Horatio Veccki**Orlando de Lassus**Alfonso Ferrabosco**Cyprian de Rore or Rose**Alessandro Striggio**Philippo de Monte*

or rather

*Philippe du Mont**Hieronimo Conversi**Jo. Bathista Lucatello**Jo. Pierluige Palestina**Stephani Venturi**Joan. de Maque**Hippolito Baccuse**Paulo Quaglian**Luca Marenzo*

Selby

Thorne

Oclande

Averie

D. Tie

D. Cooper

D. Newton

M. Tallis

M. White

M. Parsons

M. Byrde

N. B. *The Letter D.*
stands for Doctor and
the Letter M. for
Master; and not for
the initial Letters of
their Christian Names.

To these may be ad-
ded, as famous Men,

Morley himself

Elway Bevin

Blithman

Mundy

Dr. Bull

Hooper

Carleton

Orlando Gibbons

John Tomkins

Thomas

Englishmen.

Thomas Tomkins
Will. Laws

Hen. Laws
Dr. Child.

Many of whom perhaps the Essayist may never have heard named; they are nevertheless famous Men, and their Compositions much esteemed by those who are conversant with them.

These Englishmen have all been excellent in their Compositions either for the Church, or for private Entertainment: Such as Canzonetts, Madrigals, and Canons for three, four, five, six, or a greater Number of Voices; or else for Fantasias and such kind of Music, as was then in use for Instruments.

The late Mr. GALLIARD (who was no less a *Critic* than a *Composer*) in the Preface to his Cantatas, says, “ Before the
“ Invention of Cantatas, Madrigals were
“ in Use; in which Composition the *Eng-*
“ *lish* of that time have left Proof of their
“ Ability, even to vie with the best *Ita-*
“ *lian* Composers then extant. In those
“ Days, no Body could pretend to a Li-
“ beral Education, who had not made
“ such a Progress in *Music* as to be able

“ to sing his Part at Sight : And it was
 “ usual when Gentlemen and Ladies met,
 “ after other Entertainments, for Books
 “ to be laid on the Table, and every one
 “ to sing their Part. I believe (continues
 “ he) every Body is sensible of the Diffi-
 “ culty there would be at present, of
 “ finding among the Lovers of *Music*” (he
 might have said among the Professors
 also)” a sufficient Number qualified for
 “ such a Performance. But, since the
 “ glorious Reign of Queen Elizabeth,
 “ Music (for which, as well as her Sister-
 “ Arts, *England* was renowned all the
 “ World over,) has been so much ne-
 “ glected, as well by the little Encourage-
 “ ment from the Great, as by reason of the
 “ Civil Wars, that at length this Art was
 “ entirely lost, till of late there has been
 “ some Appearance of it’s being received
 “ into Favour again.”

I shall beg leave to observe, that Mu-
 sic was very little slighted or neglected dur-
 ing the Reigns of King JAMES and King
 CHARLES the First (of ever blessed Memory)
 until that monstrous Rebellion broke out
 against him, the best of Kings, and greatest
 Encourager of Arts and Sciences. In the
 former Reign, that Prodigy of a Man
 Dr. BULL lived: who was not only an ex-
 cellent

cellent Composer, but perhaps the greatest Performer on the Organ in Europe. (He was educated under BLITHMAN Organist to Queen ELIZABETH.) In the latter, ORLANDO GIBBONS; every way equal as a Composer, and likewise esteemed a very good Organist.

In this Reign also was published the best Body of Church-Music that any Nation can boast; collected and dedicated to the King, by the Reverend Mr. *John Barnard*, sometime Minor-Canon of St. Paul's Cathedral.

Having endeavoured to do Justice to the Memory of my venerable Countrymen, the Authors of our old Cathedral Music; I will now proceed to consider how far Mr. *Avison* may have done it, with regard to those Masters he hath stationed in the second Class. Here we find *CARISSIME*, *STRADELLA*, and *STEFFANI*. It is to be hoped, these are not ranked together as Contemporaries, because there cannot be the least Reason to suppose they were so: For we find some of *CARISSIME*'s most capital Works in *KIRCHER*'s Book on Ancient and Modern Music, printed above an Hundred Years ago; so that he flourished some Years before that: According to his own Account, *STRADELLA* lived about

the time of our Countryman PURCELL, which was chiefly since the Revolution: And STEFFANI was living till the Year 1730 or thereabout; but an Error in Chronology may be overlooked, provided he be right in other Facts; though hitherto, that hath not altogether appeared.

Next to CARISSIME, he might have placed FRESCOBALDI his Scholar; whose Fugues are the best Model for Compositions of that sort, and as such are studied by those who are desirous of excelling in that truly noble Branch of Music. It is observable, that the four Parts lie so compact and contiguous, that for the most part they may be played on the *Organ* or *Harp-sichord*, with great Convenience. Perhaps too it may be allowed, BASSANI ought to have appeared in Company with STRADILLA and STEFFANI; in point of standing there was very little difference, and I am certain his Compositions are worthy of an *Englishman's* Notice, as they have contributed greatly to the Improvement of our Taste: Having been well received, and frequently performed, towards the End of the last Century, and are in no small Estimation still, among those who prefer good Harmony, with easy and natural Modulation, to the Frippery of the modern

tern Productions; especially his Motets for two, three and four Voices, with and without instrumental Parts.

By our Author's ranking *CARISSIME*, *STRADELLA* and *STEFFANI* together, it should seem that Music, (notwithstanding the two latter are allowed, on all hands, to have been Men of Genius,) was at a periodical Stand; and that it had received little or no Advancement for (at least) an hundred Years: But whoever will compare the elegant *Duetts* of *STRADELLA* and *STEFFANI* with those of *CARISSIME*, will find a considerable Difference; I might say a proportionable Improvement. Moreover, considering how exactly similar the singing Parts are one to the other, it were almost unreasonable to expect more pleasing *Melody* in them: Especially if the least allowance be made for the Taste of the Times they were composed in. If these are excelled by any, they are by Mr. *HANDEL*'s twelve *Chamber Duetts*, composed for the late Queen: Who did him the Honour to perform a Part in them; and by those only.

To proceed; he tells us, "from the
 " Time of the above Masters to the pre-
 " sent, there has been a Succession of ma-
 " ny excellent Composers, who seeing the
 " Defects of those who preceded them,

“ the too great Neglect of Air, have
 “ adorned the noblest Harmonies by a
 “ suitable Modulation: Yet still so far
 “ retaining the Style of the more ancient
 “ Compositions as to make the *harmonic*
 “ *Construction* the leading Character of their
 “ Works; while the Circumstance of Mo-
 “ dulation remains only as a *secondary Qua-*
 “ *lity*. Such are the chaste and faultless
 “ CORELLI; the bold and inventive SCAR-
 “ LATTI; the sublime CALDARA; the grace-
 “ ful and spirited RAMEAU.” I can see no
 Business RAMEAU has in Company with
 Men whose Works have been thoroughly
 proved, and have stood the never-failing
 Test of Time, unless it be purely for the
 sake of mortifying his Contemporary Mr.
 HANDEL; and if this be his Aim, he cer-
 tainly will miss of it. But it manifestly ap-
 pears to be his principal Design, by his
 ridiculous Fondness and Partiality to some
 Masters, to draw a Veil over, and eclipse
 his great and glorious Character: Poor
 Creature! He might just as easily with
 the Palm of his Hand stop the Current
 of the most rapid River; or persuade a
 Man with his Eyes wide open, that the
 Sun affordeth no Light, when shining in
 it's full meridian Lustre. To evince the
 Truth of this Assertion, let us consider
 what

what immediately follows. “ To these we
 “ may justly add our illustrious HANDEL ;
 “ in whose manly Style we often find the
 “ noblest Harmonies ; and these enlivened
 “ with such a variety of Modulation, as
 “ could hardly have been expected from
 “ one who hath supplied the Town with
 “ musical Entertainments of every Kind,
 “ for thirty (he might have said forty)
 “ Years together.” What an awkward Com-
 pliment is this ; [*as could hardly have been
 expected! &c.*] with what Reluctance it
 seemeth to come ; and at best amounts to
 little more than if he had said, ———con-
 sidering what a Quantity of Music of every
 Kind, he hath supplied the Town with
 for so many Years ; it is well it is no worse.
 By the latter Part of the Paragraph, we
 may reasonably conclude, he thought he
 had strained a Point, and exceeded his *Com-
 mission* in the former ; however, take it al-
 together, it is but a paltry Piece of Work-
 manship. But lest the happy Talent of
 RAMEAU should have escaped the No-
 tice of other curious Observers ; he is
 puffed off, with a long Detail of his va-
 rious Excellencies, and with suitable En-
 comiums on each ; particularly those in his
 Operas. It is true : He believes they are
 little known in *England*, and in Reality

they are so; however he is determined to give the World his Opinion of them: So goes on, telling us that his *Chorusses, Airs, and Duetts, are finely adapted to the various Subjects they are intended to express. In the first, he is noble and striking: In the latter, chearful, easy and flowing; and when he would sooth, (good Gods! how expressively tender. Besides, Variety of Dances, and other instrumental Pieces are so interspersed, as to render these Operas of Rameau more complete and entertaining, than others of Character that may excell them, only in some particular Circumstance.* And all this, industriously plac'd directly under the *little* he says of Mr. Handel, or as it were in his very Face; a singular Piece of Modesty, and a great Compliment to the Understandings of his Readers. Mr. *Avison* should have been so impartial and ingenuous, as to own some Failings in his favourite RAMEAU: Since it is notorious, that he is guilty of one, which he himself condemns in another Author; namely, imitating the Cackling of a Hen in one of his Harpsichord Concertos. But after all; can any thing be so ridiculous as talking of a *noble and striking* Opera Chorus? Especially if we consider the Nature of one of these Compositions: viz. that as they are performed

by

by Memory, the Parts neither can, nor ought to consist of any intricate or learned Construction: But on the contrary, the more easy the better; and for that very Reason, some little Air, perhaps a *Minuet* or *Gavot*, is generally the Style and Subject-matter of them: Judge therefore how noble and striking. Were a thousand of these puny Performances opposed to one Oratorio Chorus of Mr. HANDEL, it would swallow them up, even as the Rod of AARON converted into a Serpent, devoured those of the Magicians.

In the next Paragraph of the Annotations, the celebrated LULLI and the old SCARLATTI are to be considered in the same Light with HANDEL: Why? *because they were both voluminous Composers; and were not always equally happy in commanding their Genius.* He does indeed acknowledge they have been of infinite Service in the Progress of Music: *And that if we take away from their numerous Works, all that is indifferent, there will still enough remain that is excellent, to give them a distinguish'd Rank.* Likewise, *that they were the reigning Favourites among the People in the several Countries where they resided: And thence have been regarded as standing Models of Perfection to many succeeding Composers.* This seems to be

be owning rather too much : For a stronger Proof there cannot be of real superior Merit, than a Man's being universally admired and esteemed, in the Country where he resides, and imitated by his Successors as the standing Model of Perfection : But all this mighty yielding, is only for the sake of an Opportunity of sneering both HANDEL and his Brethren the Musicians of our own Country ; which will evidently appear by the subsequent Paragraph.

“ The *Italians* seem indebted to the Variety and Invention of SCARLATTI ; and
 “ *France* has produced a RAMEAU, equal
 “ if not superior to LULLI. The *Eng-*
 “ *lish*, as yet, indeed, have not been so
 “ successful : But whether this may be
 “ owing to any Inferiority in the Original they have chose to imitate, or to
 “ a want of Genius, in those that are his
 “ Imitators (in distinguishing, perhaps, not
 “ the most excellent of his Works) it is
 “ not necessary here to determine.” What a saucy Piece of Insinuation is here!

———If I have been any way severe in my Reflections, this surely, is sufficient for my Justification.

The Conclusion of this Section being pretty remarkable, I shall cite it *Verbatim*.

tim. " These seem to be the principal Authors, worthy the Attention of a musical Enquirer, who have regarded the *harmonic System* and the Construction of Fugues as the principal Object of their Care; while, at the same time, they have regarded the Circumstance of Modulation so far as to deserve a very high Degree of Praise on this Account, *though not the highest.*" Had it not been for this Reserve, we might have wondered that no Mention hath been made of GEMINIANI hitherto: But now it plainly appears, his Character is intended to complete the *Climax*; and that it only lies dormant a while, until an Opportunity offers itself, for our Author, with a better Grace than at present, to be lavish in Compliments thereon.

In the following Section, *On MUSICAL EXPRESSION, so far as it relates to the COMPOSER*, we find many things worthy our Observance, and many that are exceptionable; the former I shall leave to your Consideration as they stand in the Essay: The latter, I shall touch upon as briefly as possible, fearing I have trespassed upon your Patience too much already.

The first Point he labours at, is to prove
that

that Imitation ought not to be regarded as Expression, nor entitled to that Name; although it hath often obtained it, among the Generality of Mankind. He then enumerates several Instances by way of Explanation; viz. The gradual rising or falling of the Notes, to denote Ascent and Descent; broken Intervals to denote an interrupted Motion; quick Divisions, to describe Swiftneſs or Flying; Sounds reſembling Laughter, to describe Laughter; with a Number of other Contrivances of a parallel Kind, which (he ſays) need not be mentioned.

Now all theſe he chuſes to ſtile Imitation, rather than Expression; becauſe, it ſeems to him, that *their Tendency is rather to fix the Hearers Attention on the Similitude between the Sounds and the Things which they deſcribe, and thereby to excite a reflex Act of the Underſtanding, than to affect the Heart and raiſe the Paſſions of the Soul.* He points out this as a Defect or Impropriety, ſimilar to the particular Attachment to Modulation or Harmony. *For as in the former Caſes, if one be neglected in the Pursuit of the other: So in this third Caſe, for the ſake of a forced and an unmeaning Imitation, he neglects both Air and Harmony, on which alone true muſical Expression can be founded.*

ounded. But begging our Author's Par-
lon, this is begging the Question. For,
may not Imitation be consistent with *Air*
and *Harmony*? And is there an absolute
Necessity for excluding the *latter*, in order
to support the *former*?——And fur-
her; are we not in all Cases to make the
Sound an Eccho to the Sense, as well in
setting descriptive Poetry, as such, that
is calculated to the more interesting and
affecting Purposes? If not; with what Pro-
priety could MILTON's *L'allegro il Pense-
oso* have been set to Music, which is
chiefly descriptive.—I believe no reason-
able Person, or Judge of Words and Mu-
sic, will deny that the beautiful, *pietu-
esque* Scenes, which MILTON describes, are
greatly heightened and assisted, by the
Music Mr. HANDEL has adapted to them:
And yet it consisteth chiefly of the *mim-
ic* or *imitative* Kind; not that it is defec-
tive, either in *Air* or *Harmony*. The Cha-
acters of *Cbearfulness* and *Melancholy* are
nevertheless finely supported: And there-
fore I must insist upon it, there cannot be
a more complete Model of true *musical Ex-
pression*, notwithstanding it abounds with
imitation. And this is the Method, which
not only Mr. HANDEL, but all other sen-
sible Composers, make their Study and
Practice,

Practice, although Mr. *Avison* insinuates to the contrary, as well in the following Paragraphs, as in that already cited.

“ This Distinction (says he) seems more
 “ worthy our Notice at present, because
 “ some very eminent Composers have at-
 “ tached themselves chiefly to the Method
 “ here mentioned; and seem to think
 “ they have exhausted all the Depths of
 “ Expression, by a dextrous Imitation of
 “ the Meaning of a few particular Words
 “ that occur in the Hymns or Songs which
 “ they set to Music.” As I cannot suppose
 any Man of Sense, would be guilty of
 what he charges eminent Composers with
 I shall look upon it as a mere Fiction
 on, which existeth no where but in his
 own Imagination; and therefore pass
 over the next Conceit, as being too great
 an Absurdity to deserve Notice. And
 this bringeth us to the grand Question
 “ *What then is true Musical Expression?*”
 Which I think he has answered in such
 a Manner, as sufficiently proves my As-
 sertion concerning the setting of *L'Allegro il Penseroso*, to be strictly just: For
 he says, “ it is such a Concurrence of Air
 “ and Harmony, as affects us most strong-
 “ ly, with the Passions or Affections which
 “ the Poet intends to raise: That the
 “ Com-

'poser is to comprehend the Poet's general Drift or Intention, and on this to form his Airs and Harmony, *either by Imitation or by any other Means.*" Here think is Latitude enough. But still further. "If he attempts to raise the Passions by Imitation, it must be such a temperate and chastised Imitation, as rather brings the Object before the Hearer than such a one as induces him to form a Comparison between the Object and the Sound." A very commendable Distinction; and the more so, as it raises the Merit of the above Composition of Mr. HANDEL to the highest Degree imaginable: For there is not a Scene which MILTON describes, were CLAUDE LORRAIN or POUSSIN to paint, could possibly appear in more lively Colours, or give a truer Idea of it, than our GREAT MUSICIAN has by his *picturesque* Arrangement of musical Sounds; with this Advantage, that his Pictures *speak*. Let it here be noted, I mention not this Work as the most capital of his Performances; but, as I said before, on account of it's consisting chiefly of Imitation, and as a perfect Piece in it's Kind; his *Symphonies* forming the most beautiful Scenery, copied from simple Nature. But if you are inclined

inclined to drink more copious Draughts of this divine Art, look into, or rather hear, if possible, his Oratorio of *Israel in Egypt*; there you will find he has exerted every Power human Nature is capable of. In this truly sublime Composition, he has discovered an inexhaustible Fund of Invention, the greatest Depth of Learning, and the most comprehensive Talent in expressing even inarticulate Nature, as well as things which are obvious to our Sense of Hearing only, by articulate Sounds; not to mention such an Asssemblage of Vocal and Instrumental Parts, blended with such Purity and Propriety; which alone would render this Work infinitely superior to any Thing the whole musical World hath hitherto produced.

Our Author, after displaying an Abundance of Rhetoric upon the various Contrivances made use of to command the Admiration of Hearers, (few of which, Musicians of any Consequence are ignorant of,) and after taking a deal of Pains to inform us what is Expression; wisely lets us into a Secret; viz. “ that the
 “ Energy and Grace of *musical Expression*
 “ is of too delicate a Nature to be fixed
 “ by Words: and as it is a Matter of
 “ Taste rather than of Reasoning, it is bet-
 “ ter

ter understood by Example than by Precept ;” which I verily believe. However I will venture to pronounce, that without *Imitation* there cannot possibly be any such Thing as true *musical Expression*. For allowing that the Poetry carries nothing with it but mere Sentiment ; and that the general Drift of it, is only to express the different Passions and Affections : Yet Imitation is still the principal Ingredient, and affords the only Means of conveying the Sense into the Sound. For (with humble Submission to the ingenious Professors) I apprehend when a Musician sits down to adapt Music to Words, he acts upon the same Principle as the Poet had done before him : First, he endeavours to create an Idea of a Person, in the same Circumstances with the Character he is composing for : And by the help of powerful Imagination, works himself up almost to a belief that he is that very Person ; and speaks, thinks, and acts accordingly. By frequently reading the Words over, he adopts the Sentiments : And as often as he repeats them, marks the Accent, Emphasis, the different Inflections of the Voice, nay even his external Actions : and in the Height of his Enthusiasm, his Fancy suggests various Ways of fitting similar Sounds

Sounds to each, till at length by little and little, he infuses the Effence of this divine Rage into every Part of the Composition; and this, purely by the Means of *Imitation*: Consequently, the Expression will be good, bad, or indifferent, in Proportion to the Warmth of his Imagination, the Degrees of Perfection in the Ideal Picture, and his Judgment or Abilities in copying it.

“ It is (says he) in the Works of the
 “ great Masters that we must look for the
 “ Rules and full Union of *Air, Harmony*
 “ and *Expression*. And then with his usual
 “ Modesty, proceeds thus: *Would modern*
 “ *Composers condescend to repair to these*
 “ *Fountains of Knowledge, the public Ear*
 “ *would neither be offended or misled by*
 “ *those shallow and unconnected Compositions,*
 “ *which have of late so much abounded.*” It
 would be an unpardonable Oversight, not
 to observe in this Place, that our Author
 hath been as great a Publisher as any of
 his standing: Whether his Compositions
 fall under the above Censure; or, allowing
 he has pursued the Method he recommends,
 whether he has discovered sufficient Pene-
 tration to make a proper Use of the Com-
 positions he has studied; I need only refer

er you to the Specimen annexed, for a solution to any Doubt which may arise.

Next of all, the poor Ballad-mongers all under his Displeasure; one would have imagined, out of pure Contempt, he would have spared them, and as in reality they are less to blame than those who encourage them, especially when he had been in pursuit of much nobler Game, viz. hunting down and worrying his Superiors; and this perhaps to shew his Dexterity in leaping over the Bounds of Truth and Modesty; or rather in disguising Truth, for the sake of aggrandizing the Character of a particular Favourite.

I would willingly have passed over this Part of the Essay, but that in the Annotations I find some shrewd Remarks, which demand Attention. The first is a judicious Quotation from Tosi, concerning an Impropriety frequently met with in *Italian Operas*, which is that of *finishing many Songs with the first Part; when it often happens, after the Passions of Anger and Revenge have been sufficiently expressed, that Reconciliation and Love are the Subjects of the second: Notwithstanding this, the Performer must relapse into all that Tempest and Fury with which he began.* A great Absurdity beyond all doubt. The second, is, I suppose,

pose, an Observation of Mr. *Avifon's* of a Conduct as remarkably ridiculous in Composers of our own; viz. *the setting one single trifling Air, to be repeated to many Verses, and all of them, perhaps expressive of very different Sentiments or Affections*; this is equally absurd. But perhaps, a little Distinction may remove some part of the Charge alledged against the *English* Musicians; at least, may shew how far they are, or are not, guilty. First, this cannot always be the Case; because some Ballads are so contrived by the *Poet*, that the Change of Sentiment in every *Stanza*, shall fall upon the same Line throughout the whole or greatest Part of them: For Example *Phæbe and Colin* * in the four first Lines of seven Stanzas successively, the Shepherd speaks of the Happiness he enjoyed whilst his Mistress was *present* with him: In the other four, how much the Reverse during her being *absent* from him: So far therefore, may with Propriety be sung to a single Air suited to the first Stanza only: Other Instances of this kind might be produced, where the Contrast is carried throughout.

Allow me to make one short Observa-

* Vide Spectator Vol. 8th No. 603.

on on this sort of Poetry; which is, if the Poet intends it for no other than a Ballad, he ought so to contrive each Stanza, as not to be liable to the Absurdity our Author mentions; otherwise the Blame will be *his*, and not the *Musician's*: On the contrary, if the Musician makes choice of the Words himself, it is his Business to adapt his Music in such a Manner, as will best suit the Intention of them: Upon which depends the Merit of the Performance; and consequently the Applause or Censure due to it. I have been the more particular on this Head, as Mr. *Avison* seems to think it inconsistent with Good-sense, for a single Air to be performed to more Verses than one; and on that account proposes *Black ey'd Susan*, as a Specimen to shew by what Methods they might handle this Genus of the Lyric Poem: And which (he says) *is no other than to treat them as the ITALIANS have generally managed those little Love Stories, which are the Subject of their SERENATAS: — A kind of musical Production extremely elegant, and proper for this Purpose.*

Therefore he recommends to our Vocal Composers, some such Method of setting to Music, the best *English* Songs, and which in like Manner, will admit of vari-

ous *Airs* and *Duetts* with their *Recitative*, or musical Narratives, properly interspersed to relieve and embellish the Whole. I am clearly of his Opinion: But how comes it about, that this Proposal is made so late in the Day? When it is certain, that not only the very Song he mentions, but several others also, have been set to various *Airs*, and some as *Cantatas*.

Were I of his Acquaintance, I would propose the very same Exercise to him, which he proposes to other Masters; for although his principal Study has been composing Music for Instruments, yet surely, a Man who pretends to understand Harmony, Expression, and the Laws of adapting Music to Words, cannot be at a Loss in what Manner to set about a Work of this Nature: Especially one who thinks it an easier Task to set Words to Music, so as to make a true Impression upon the Mind, and affect the Passions of the Hearer; than to compose a Piece of Music for Instruments, that shall produce the same Effect. Be that as it may; it is natural for Hearers to be affected with what they understand, in Proportion to the Excellence of the Composition and the Justness of the Performance. However, I wish he would try the Experiment, and oblige
the

he World with Copies of the Specimen when thoroughly *polished*; we then might form a Judgment, in which Species of Composition he excells the most; what Ease or Difficulty he found in making it; at least, how much better he is qualified to *dictate* to the Professors in this particular Branch, than it has appeared he is in the other.

Having treated the Ballad-Writers, both *Musical* and *Poetical*, with much Contempt, and perhaps, in general, not with more than they really deserve; he proceeds in the next Place, to censure with the like Freedom, our Church-Music: But although I agree with him in some Particulars as to the present State of it, yet in others we greatly differ.

That our Church-Music is capable of Improvement; that we seem at present almost to have forgot that Devotion is the original and proper End of it; and that Levity of Air, which in our modern Anthems and Voluntaries too much abounds, is a Disgrace to it; cannot be denied.

The Paragraph marked with an Asterisk in Page 75, contains such proper Remarks, that I heartily wish every Organist in the Kingdom was obliged to observe it; at least to read it over so often, that

it might be imprinted on his Memory. I likewise wish, that those who have the chusing of Organists, would give the Preference to such as come recommended on account of their Sobriety and discreet Behaviour; provided the Candidates be nearly equal in point of Abilities. Some regard should be had in their Choice, whether the Person they are inclined to favour be of a good-natured Disposition and a Lover of what he professes; or otherwise: Since without these necessary good Qualities, all hopes of Improvement will certainly prove abortive, both in the Man himself, and those who apply to him for Instruction: for it never can be expected that he will exert himself, in giving proper Information to his Scholars, or in advancing and promoting the Cause in which he is engaged, any further than it answers to his own private Emolument. Some there are (with great concern I say it) who are so intolerably negligent of their Studies, and so far from cultivating and improving their Talents, that from the Day they enter upon their Preferment to the latest in Life, make not the least Progress; but resting satisfied with the little Stock of Learning they set out with, and that not properly digested, are daily growing, i

not worse Men, much worse Musicians. Thus, instead of raising a laudable Reputation, draw down upon themselves and their Profession, nothing but Disgrace and Contempt. Were I concerned in the Election of an Organist, I should certainly vote for the Man who seemed best to understand his Business; with a moderate Share of *Execution*, preferable to one with *great Execution*, and *moderate Understanding*: Because I am persuaded, the *former* would contribute more to the Advancement of Music, and the *latter* probably be so vain of his own Performance, as not to regard that of any other Persons. Moreover; if we make choice of an Organist on account of his Dexterity in fiddling upon the Organ, what but fiddling ought we to expect?

Our Author has taken no small Pains, on the Article of Psalm-singing. He complains of a prevailing Method in performing Psalmody in our parochial Service, which is that, of paying no regard to *Time* or *Measure*; and of drawling out every Note to an unlimited Length: But I am apprehensive the Fact is not strictly true: Although it may be the Case at NEWCASTLE for any thing I know to the contrary; yet in those Churches which I

usually frequent here in LONDON, it is far otherwise; particularly at St. *Andrews Holborn*, the *Temple Church*, and St. *Martin's*. I do not pretend to assert, that they perform the Psalms in the *Alla-Breve* Time, for that I believe would be much too quick: Nor does it appear to me so *evidently certain*, they were ever intended to be performed in that Time: Since by Custom immemorial, a very small Portion of the Psalm hath been appropriated for one Performance, and that probably on account of the Gravity and Solemnity with which it was designed to be performed: Now, had they originally been sung in the *Alla-Breve* Time, it cannot be doubted but double that Quantity at least, would usually have been performed; for less would hardly have been a sufficient Respite to the Minister.

I am inclined to think, that most Congregations are apt to be guilty of dragging and singing too slow; but it is in the Power of the Organist (who he afterwards says ought to be the rational Guide and Director) in a great Measure to prevent it: Nay by Degrees to bring them to any reasonable *Time* whatsoever. The excellent Masters presiding in the Churches above-mentioned, have, by their discreet Management,

agement, brought the Congregations to sing in a regular, though not a very quick, Time; and would other Organists follow their Example, all Complaints of this Sort, might be gradually rectified and removed.

I can see no Reason why the Number of Parts should be limited, provided a sufficient Number of Voices can be found to support each Part: For there is seldom any thing intricate or complex (as our Author has it) in the Composition of a Psalm-Tune, although it consist of more Parts than three. Mr. RAVENSCROFT'S and Dr. DOWLAND'S Psalms are in four Parts; and so are CLAUDIN le JEUNES. The latter are much sought after, as excellent Compositions; but will hardly do for an *English* Congregation to perform, because of the great Exactness and Nicety required in the Performance, on account of the Bindings: Therefore as the Melodies are nearly the same, I should prefer the former, on account of their Simplicity.

I shall not dispute, whether it is *Air* or *Harmony* which produces the noble Effect, we sometimes find, in the most simple Composition; but suppose it to arise from a Combination of both: However it is very certain, that *Air* alone, though never so artfully intended and contrived, cannot

produce it. And how it is possible for Harmony, without a Progression of Notes, (in which there must be some Melody) to do any thing, I cannot conceive; notwithstanding which, allowing me a small Matter of Progression, I am clearly of Opinion that Harmony is the principal Source, from whence this *noble Effect* arises.

If there be any Person whose Heart and Ears are incapable of feeling that truly sublime Delight resulting from hearing some *Thousands of Voices hymning the Deity in a Style of Harmony adapted to that awful Occasion*, I am heartily sorry for him: And I should be equally sorry for a Congregation that was obliged to suspend its own Performance, to listen to the ridiculous Stuff which our Author charges upon the Organist: His Words are these; “ But sorry I am to observe, that the chief
 “ Performer in this kind of noble Chorus,
 “ is too often so fond of his own Con-
 “ ceits; that with his absurd Graces, and
 “ tedious ill-connected Interludes, he mis-
 “ leads or confounds his Congregation,
 “ instead of being the rational Guide and
 “ Director of the Whole.” Severe as this Reflection may seem upon his Brethren, it will have little Effect; though smart the
 Blow,

Blow, it will break few Heads: Because the Practice he is so sorry for, has been disused, by all Men of Sense and common Understanding, for upwards of twenty Years; and he who thinks to reclaim a *filly* Fellow, will find more Work upon his Hands, than he can easily perform.

As Example is generally more prevalent than Precept, I would advise every young Organist who is desirous of knowing the true Manner of playing a Psalm, to repair as often as it may be convenient, to the Churches above-mentioned; especially when Mr. STANLEY or Mr. KELWAY is expected: He will find the utmost they do to connect one Line with the other, is at the End of the *former*, to make an easy Transition of about three Notes, with a Shake so disposed as shall naturally lead into the first Note of the *following* Line: And more would not only be needless, but absurd; because it frequently happens at the End of a Line, that the Sense breaks off imperfectly. At the End of the Verse likewise, they play just enough to give the Congregation a little Respite, and in a Style properly suited to the Place, and the Solemnity of the Occasion. Moreover; they seldom shew the Organ (as it is called) until the Service is ended; and

then, in so masterly a Manner, that although their Taste is very different, yet as they are both excellent, I am utterly at a Loss how to determine, which affords me the greatest Pleasure.

I am not a little pleased, with the communicative Disposition our Author has discovered; as it makes me conceive Hopes, that if any of the valuable Pieces he so strenuously recommends, be in his Possession, he will permit other Lovers of Music to partake with him in the Enjoyment of them; particularly his Brethren the Professors, who are to peruse them so much to their Advantage, and the Furtherance of the Science. But he seems rather to say, these Compositions are not in his, but in the Possession of *some churlish Virtuosi: Whose unsociable Delight, is to engross such Performances to themselves.* Who the *churlish Virtuosi* are, he does not mention; if any such exist, they are most certainly unpardonable: For it is absolutely inconsistent with the Character of a Lover of any Science, to withhold the Means, by which that Science might be forwarded and improved. It is observable, that the great Men of all Ages and Countries, and in all Branches of Learning whatever, have cultivated an Acquaintance with each other:

other: And probably from this friendly Commerce, and from their comparing Sentiments together, Arts and Sciences have been brought to the Perfection they are now arrived at. And as a Commerce of this kind seemeth necessary in the Infant State or Progress of an *Art*, or *Science*, it cannot be less so, to cherish and support it in a State of Maturity, in order to prevent the Danger of falling into a Decline. But how very different is the Conduct of some modern Professors; who having collected a few valuable Compositions, are so tenacious of them, that a Copy is not to be obtained on any Terms: Nay, in some Instances, I have known even a sight of them refused: Though at the same time perhaps, the Owners have neither *Skill* or *Inclination*, to peruse them to Advantage themselves. Again; some there are, equally tenacious of the little Knowledge they have acquired, who being applied to for Information, will signify by a Shrug or a Leer, that the Matter in Question is what they perfectly understand, but that so valuable a Secret is not to be imparted upon easy Terms; much less to a Person who offers no Gratuity. In Charity we ought not to say this latter Conduct proceeds from Ignorance, though it is more than probable,

that is the principal Source of it: But I cannot omit observing, that it is most remarkably to be found among the *Italians*.

It affords me great Satisfaction (I confess) to find among the Professors, so laudable a Spirit of Emulation, in defending themselves and the sensible Productions of their own Country, against foreign Invaders, and the ridiculous Productions of theirs: And would only a few Men of opulent Fortunes second their Endeavours, by patronizing only such Compositions as have the Stamp of real Merit upon them, or that bid the fairest to deserve it; no doubt but the little whining Stuff which now prevails, would soon retire behind the *Alps* for Protection. It might redound greatly to the Reputation of our People of Fashion, not to appear very fond of exotic Performers; for we daily see the grossest Impositions palmed upon those who encourage these Creatures: For Example; a Performer on the Harpsichord or any other Instrument, comes over to *England*, tolerably recommended, and is greatly caressed; when he has almost worn out the favourite Pieces in the Service, he then opens a Subscription for the Publication of them; which seldom fails of succeeding, though set at a very extravagant Price. These
Pieces

Pieces no sooner make their Appearance in the World, and the Money collected in, but they are discovered to be mere Rubbish; and after all, not his own Compositions. Soon after this, they are exposed in the Music-Shops, at a Price, not amounting to an eighth Part of what the Subscribers had paid for them before; such is the Advantage of subscribing to the Undertakings of such worthless——. Several Instances of Impositions of this sort might be produced; but one shall suffice, as being the most notorious; viz. ALBERTI'S Lessons for the Harpsichord; published by JOZZI as his own Compositions: The Subscription Price *Two Guineas*; sold in the Shops at——*Five Shillings*. Monstrous as this may seem, it is notwithstanding, undoubtedly true. On the other hand, a deserving Man of our own Country, or, which is nearly the same thing, a Man who has resided many Years in it, and in a Manner is naturalized, shall find great Difficulty in raising a Subscription (be the Work never so meritorious, and the Conditions never so reasonable,) sufficient to defray the Expences of the Publication.

I could heartily wish there were an Act of Parliament made, that no Music whatever should be published, (upon Pain of incurring

incurring a considerable Penalty) before it had undergone a severe Scrutiny of the Governors and Assistants belonging to the Musical Charity. And if that could not easily be obtained, that the Society would make a Law among themselves, forbidding any Member of the said Society to publish his Compositions, untill they had been approved of by the Major Part of the aforesaid Governors and Assistants, upon Pain of Expulsion, and being forever deprived of any Benefit they might otherwise be entitled to as Subscribers: I am persuaded the whole Body of Musicians would find their Advantage in it, as it unquestionably would not only *preserve* but also *promote* the Reputation of the Science they profess.

I could further wish, that when a sufficient Fund is raised for the Maintenance of decayed Musicians and their Families, the *Surplus* might be applied to the Educating of such Boys and Girls, who shew an early Genius in the several Branches of Music, indiscriminately, whether Musicians Children or otherwise. I mean, that the Subscription, &c. should continue, as at present; nay with a view to such an Extention of the Charity, and the Advantages which might arise from it, we
might

might reasonably expect to see the Number of Subscribers increase proportionably. Suppose an ACADEMY formed under proper Regulation, in which no Author whatever should be studied, unless deemed truly *Classical*; might not this enable us in a few Years, to pay back with *Interest* what we have *borrowed* from foreign Countries at too large a *Premium*? And would not this be the surest Means of establishing *good Taste* among us? If so, there is nothing I should more ardently wish for.

I would propose that only *Six* should be admitted the first Year, and *Two* every Year afterwards; that their Age should not be under *Seven*, nor exceed *Eight* Years when admitted; that each should continue in the Academy *Fourteen* Years; that a Specimen of their Improvement should be exhibited before the Governors at the End of every Year; that, besides Musicians properly skilled in all the several Branches, who should attend daily at certain Hours, a Person should reside constantly with them; to instruct them in *Reading, Writing, Arithmetic*, the Principles of *Grammar*, and the Principles of *Religion* also; it being the Misfortune of many Musicians to be extremely ignorant in

in most of these Qualifications; moreover, to preserve good Order and Decency. That no Child of either Sex should be allowed to perform in Public, without the Approbation and Consent of the Governors; and the Gratuity allowed for such Performance, accounted for to them; which in Time would almost support the Expence of their Maintenance.

That the Salaries appropriated to the Masters should be moderate, though sufficient to make them desirable; that if one Master be deemed capable of Lecturing in several Branches, he should be paid accordingly; with this *Proviso*, that his Attendance be in Proportion to the Undertaking.

Thus, a Scheme of this Nature properly planned, and regularly conducted, might be productive of excellent Performers, and learned Composers in every useful Branch of Music; no less to the Honour than the Advantage of the Nation, in rivalling the haughty *French* and *Italians*, and in saving itself vast Sums *annually*.

I would willingly beg your Pardon for so long a Digression, if I did not flatter myself that the Matter of it, taken properly into Consideration, might prove serviceable to my Country; the Musical

Part of it is particular. And if you, or any other Person whom you may think proper to communicate these Hints to, would draw up a regular Plan, I can foresee no great Difficulty in putting it in Execution.

To return to the Essay.

The Paragraph before me, Page 79, after speaking of the Effects of such a Commerce as above-mentioned, goes on thus, in giving a Proof of the Benefits which might arise from it. *The immortal Works of CORELLI are in the Hands of every one; and accordingly we find that from him many of our best modern Composers have generally deduced their Elements of Harmony.* It does not appear to me that the Elements of Harmony only, are deducible from these incomparable Works; the noble Simplicity of Style, and the general Plan of his Concertos, are equally worthy of Observation; two particular Excellencies, in which he hath no Rival, Antient or Modern: Yet our Author says, *something more remains to be done by our present Professors: They ought to be as intimately conversant with those other great Masters, who since CORELLI'S Time have ad-*
ded

90 *Remarks on Mr. Avifon's Essay*
ded Taste and Invention; and by uniting
these, have still come nearer to the Perfection
of the General-Harmonic Composition. I
grant that every Student, in order to en-
rich his Ideas, should let no excellent
Work escape his Notice: Especially as
Novelty and Variety is in some respects
absolutely necessary to awaken our At-
tention: But to assert that Taste and In-
vention have been added by these great
Masters, is rather over-shooting the Mark.
It is true they have added the Taste of the
present Times, which a Man, who died
Forty or Fifty Years ago, could not possi-
bly do. CORELLI'S Compositions were as
much in Taste at a certain Period of Time,
as any of the Moderns at this Period; but
the Truth is, Novelty is misconstrued
Taste, and deviating from Nature, Inven-
tion. * After all, what is Taste? a vague,
flitting, fashionable *Je-ne-sçay-quoy*; that is
not to be found identically the same, in
any two Places in the Universe; nor will
it be confined, no, not in Fetters of Gold.

* Tho' Nature does not alter, and consequently
one should think, that the Taste of Music ought not
to change, yet it has certainly varied in *Italy*. There
is in that Country a Fashion for Music, as in *France*
for Dress and Equipage. *Abbe Du Bos Crit. Re-*
flec. Vol. 1. Page 375.

Nature:

Nature is the only Standard of true Taste, and he who copies her Beauties most faithfully and judiciously, deserves the highest Applause and Esteem. On this Account, CORELLI will ever be revered: Nor will he, by the Learned, be deemed less Classical, for not wearing a modern laced Coat. The boasted Inventions of some modern Composers, do not consist in artful, ingenious Contrivances, or representing Nature as she is, or ought to be; but (like a Posture-Master in his various Distortions of Body) quite the Reverse: i. e. if they copy Nature at all, it is her Deformity. These ingenious Artists scorning the plain, open, easy, and direct Road to Perfection, which their Predecessors have pointed out to them, must needs, at the Expence of great Labour and Travail, go in quest of a New-one; we are not therefore to be surprized, if the Adventurer finds it crooked and uneven, or if he be fatigued before he reaches the End of his Journey.

But says our Author, *The numerous Seminaries in Italy seldom fail of producing a Succession of good Masters:* And indeed this might reasonably be expected from the very Cause which he afterwards assigns for it. Namely, *from the Public and National Care, which has ever attended Music in that Country, so different from the Treatment it meets with:*

92 *Remarks on Mr. Avifon's Essay*
with in England. Not only in *Italy* but
in most Countries abroad, a thoroughly ac-
complished Musician is at least upon the
Footing of a Scholar in any other Sci-
ence; and is treated with equal Respect:
Whereas in *England* we are often too apt
to despise the Professors of Music, and to
treat them indiscriminately with Contempt:
But although every Fidler may have the
Vanity to look upon himself as a Musi-
cian, yet we ought not to regard every
Musician, only as a Fidler: There being
not only a very considerable Difference be-
tween the Composer and the Performer;
but likewise, a proportionable Difference
between one Performer and another. And
I may safely assert, that there is no Sci-
ence with more Labour and Difficulty at-
tained to; that requires more sedulous Ap-
plication, or a more intense Exertion of
the Rational Faculties, in acquiring a
competent Skill in the Principles thereof;
or more of Genius in applying them, and
putting in Execution its various Branches,
than this of *Music*.

From the numerous Seminaries in *Italy*,
or the Masters produced by them, our
Author says, *we might select such Pieces as*
would greatly contribute to the real Solemnity
of the Cathedral Service. It is very possi-
ble

ble we might ; but surely he cannot think of engrafting the Church-Music lately composed in *Italy* upon ours ; it being notorious, that the *Italians* are as much degenerated in this particular Branch, as in all others. Possibly, if we were to search farther back, we might find such Compositions, as would make amends for the Trouble ; but the present fashionable Froth, would only corrupt and debase the sterling Simplicity, which has been the Characteristic of our Church-Music. But he seems to be of Opinion that it is already corrupted ; if it be so, we may with Reason suspect, that too close an Imitation of the *Italian* Style (or the Neglect of Solidity for the sake of being genteel and fashionable) has been the Occasion of it.

From the same Source as above, it must be granted, might be drawn some excellent Pieces for other musical Purposes : And undoubtedly the more Examples we have of such Compositions, and those properly studied, the greater and more comprehensive would be the Style of future Composers. But, as I said before, it is not from the present Set of Composers in *Italy*, that we are to expect these Advantage ; except a very few, who are buried in Obscurity, and taken little Notice of, on account
of

of their old-fashioned *Gusto*. There is (I am informed) an excellent Chapel-Master at Florence, who has studied FRESEOBALDI so thoroughly, that his Compositions are exactly of the same Character: But I suppose these are only in Manuscript, and not to be obtained but with great Difficulty. The publishing of such a Work must necessarily be attended with Expence; which with the Prospect of few Purchasers (especially in his own Country) is sufficient to deter the Author from such an Undertaking.

If it should be asked (says our Author) who are the proper Persons to begin a Reform in our Church-Music? It may be answered, the Organists of Cathedrals, who are, or ought to be our Maestri de Capella, and by whom, under the Influence and Protection of their Deans, much might be done to the Advancement of their Choirs. It is very true: But he is quite ignorant, or at least seemeth to be so, of the present Management in Cathedrals.

He little knows or considers what untoward People the Organist has to deal with; or what an awkward Situation he is in, between the Dean and the Singers. He says *much might be done by the Organist, under the Protection of the Dean;* but what
Protection

Protection can he expect from one, who has no relish for Music? Which often is the Case; or from one, who apprehends he is placed in his Stall for no other Purpose, but to *Bashaw* it over the inferior Members? Such an One, if by dint of Authority he can bring them to regular Attendance, and make them pay proper Homage to his Reverend Person, is not any way solicitous about the Manner of performing their Duty to HIM who has no respect to Persons; but commonly looks upon Brevity as the greatest Beauty in the musical Part of the Service. Such an one, in case of a Vacancy will pay more regard to the Person who recommends, than to the Merit of the Candidate: Nay, with such an one, the Organist or Master of the Children, has seldom Interest enough to obtain even a Chorister's Place for a Boy of never so promising *Parts* and *Abilities*. But *Parts* and *Abilities* are no Qualifications now-a-days: Some previous Questions must be answered to the Satisfaction of the Dean, before he will listen to the Voice of meritorious Pretension: as, how did his Father vote at the last Election? Or how does he intend to vote at the next? I say, unless these, and such like Questions, are properly and satisfactorily

rily answered, no Arguments in favour of the Boy, or proving the necessity of doing something for the Good and Improvement of the Choir, will avail; nor shall we wonder at it, when we consider, that the Dean probably was, and expects to be, preferred upon the same Principle. The Organist failing in his Attempt, retires with this Mortification to that of being obliged to endeavour to make Singers of those, to whom Nature has denied the necessary Capacities for it; a Slavery equal to that of the *Israelites* in *Egypt*. Now: Without a proper Supply of useful Singing-Boys, what *Lay-Clerks*, *Chaplains*, *Minor-Canons*, can be expected as useful Persons in the Choral Duty? This is a most uncomfortable Reflection to the Lovers of Church-Music, or those who wish its Advancement; and what affords no better, is, the mean and scandalous *Salaries* annexed to the Office of *Lay-Clerk* in every Cathedral in the Kingdom; except a very few, where the *Lay-Clerks* and *Minor-Canons*, or, as they are stiled in some Churches, *Vicars* and *Lay-Vicars*, enjoy their ancient Privileges, of letting and renewing their Estates, and in making the same proportionable Improvements in them, as the *Dean* and *Chapter* make in theirs: But for
the

he Generality, the Salaries belonging to these inferior Members, remain identically the same as at the Reformation; † without the least regard to their being at that time a competent Maintenance, or the Difference between the Value of Money at that and the present Time, which is very considerable; the Deans with their Brethren of the Chapters, being careful to monopolize the Profits arising from the Improvements of those Estates, to their own private Advantage. * To this must

† The Vicars or Minor-Canons indeed have one Consolation; and that arises from the Hopes of enjoying such Livings under the Patronage of the Church they belong to, and are beneath the Option of the Dean, or either of the Prebendaries; being (next to these) their natural and undoubted Right. And this ought to be held an inviolable Rule; for, should either of the Superiors procure the Presentation of a Living which lay contiguous to one of his own, for the Curate who supplies that Living, merely with the dirty Consideration of his supplying it ever after for nothing; could it be deemed less than *Simoniacal*? Or would it not be doing an Injury to the Man who is his Deputy (as *Vicarius* and *Minor-Canon* seemeth to imply) and performs his Drudgery in that Church which entitled *him* to the Living?

* I believe if the Statutes of every Cathedral were examined and looked into, it would appear, that the Salary allotted to each Member was exactly proportioned one to the other: Perhaps thus; to the Chorister or Singing-Boy, Five Pounds; to the Singing-Man, Ten; to the Minor-Canon, Twenty; the Organist

be attributed the Lay-Stalls being filled with Mechanics; and in Consequence of that the miserable Performances which we generally hear in Country Cathedrals; as it cannot reasonably be expected, that Men without some Trade or Occupation, would accept of Places, which of themselves afford not a Subsistence; nor, that these poor Men, who having solicited for, and obtained these Places, merely on account of eking out a pitiful Maintenance, should neglect their necessary Employments, to study the Art of Singing properly; when

Organist the same; to the Canon or Residentiary, Forty; and to the Dean, Eighty Pounds *per Annum*: Which if multiplied by four, would make the 1st Twenty, the 2d Forty, the 3d Eighty, the 4th one Hundred and Sixty, and the 5th three Hundred and Twenty: This, with the chance of Livings to the Clergy, would be a decent Competency for each in his Station; and I may venture to affirm, that the three former would be very well contented with it: Yet even this Increase will not satisfy the two latter; but without Scruple or Remorse they (by what Authority I know not) divide three Fourths of the Profits arising from the Portions allotted to their Inferiors, among themselves; a manifest Abuse of the Founder's Intention, and Injustice to the several Incumbents. Hence a Canonry comes to be valued at two Hundred, and a Deanery at four Hundred Pounds *per Annum*. And if this Computation overrates the Value of some, others however must be allowed to exceed it greatly.

t evidently appears they are barely paid for their Attendance only. And though it seldom happens that they are capable of any great Matters, yet some Practice and Experience might render them capable of better Things than at present; but nevertheless they are very reluctant in attempting any out of the common Road: So that if the Dean on one hand, be regardless how the State of Music in his Cathedral stands, the Singers on the other are equally so, as to their Improvement; and therefore with no small Difficulty are brought to undertake, what the Discouragements they meet with, and the Apprehension of a little extraordinary Pains, has rendered their Aversion.

The Organist, in this disgustful Situation, will have little Appetite to set about the Work of Reformation, to collect, and adopt foreign Music, seeing the little Probability of being re-imbursed his Expences in so doing, or even of being paid for transcribing it into the Books: Likewise the Impracticability of getting it performed with tolerable Decency. Upon the Whole, it appears, how little it is in the Power of the Organist to effect any thing, without the Concurrence not only of his Governor, but of his Brethren of

the Choir also; and how little reason he has to expect the Concurrence of either.

Thus much may suffice to shew what the present Management in Cathedrals is, with Respect to Music. Permit me now to mention the Method, which that excellent Man, Dean *Aldrich*, observed, as it hath been related to me by a Gentleman, who was a Member of his College, at the Time when he was Governor.

First, He never admitted a Boy Chorister, unless he had been previously instructed, and had given sufficient Proof of his Abilities: By this Means, he had always a complete Set, and a constant Supply: For Parents seeing that such Children who had Merit, were certain of being preferred as Opportunity offered, were very solicitous to get them instructed in Readiness.

2dly, In admitting a Singing Man or Chaplain, he made it a Rule to give the Preference to one who had merited his Favour in a lower Capacity; provided nevertheless he was properly qualified when he was a Candidate for either of these Places. By a strict Observance of this Method, there was not an useless Member in his Choir; for Chaplains had then an equal share of choral Duty with the Singing-

Singing-Men; nor was there the least Grumbling or Complaint on that Account; the Dean himself setting a noble Example to the former, by constantly singing a Part in all the Services and Anthems.

3dly, In order to keep up the Spirit of Music, and to promote social Harmony, the whole Body attended him duly, on a certain Evening in the Week, at his Lodgings; where he not only appointed the Pieces that should be performed, but assisted in the Performances himself: How glorious an Example was this! Could any of the Band be remiss or negligent when animated by such a Leader?

Lastly: His Method of punishing Delinquents, was equally as singular, as it was effectual. If one of the Choir absented himself, without giving a sufficient Reason for such his Absence, the Punishment was, Exclusion from his Presence the next Meeting also; and for being tardy or coming late, he was allowed nothing to drink, except Small-Beer. This kind of Treatment had so much a better Effect, than the severest Mulct or Reprimand would have had, that very seldom either of the above-mentioned Cases happened.

To these Musical Entertainments, a certain Number of the Noblemen and Gentlemen-Commoners of his College, were constantly invited : And although it was chiefly mere Matter of Pleasure and Amusement to them, (some indeed were Performers) yet were they as cautious in offending by Absence, as a Singing-Man would be ; for their Punishment was the same.

If we consider this Conduct in it's full Extent, it cannot be enough admired : First, in being so careful in admitting none but useful and properly qualified Boys to be Choristers ; which is the only Source from whence we can expect a Supply of all other useful Members. 2dly, In countenancing, and, as Opportunity offered, preferring the most deserving of them : For these Boys having the Advantage of a Grammar-School, are frequently bred Clergymen ; and as the Preferment in the Universities is not equal to what several Cathedrals (I might say what most of them) afford, it naturally puts them upon looking abroad ; and surely such Men cannot fail of being highly acceptable to any Cathedral, who are so completely qualified in all Respects. The Reverend and truly venerable Mr. *Estwick*, late Minor-Canon of

of St. *Paul's*, was a remarkable Instance of the Effect of such an Education: He was not only an excellent and zealous Performer in the Choral-Duty, until extreme Old-Age rendered him incapable of it, but a remarkable fine Reader also; which indeed is not to be wondered at, since a good Voice and Ear are equally requisite in a Reader as in a Singer.

Above all, he was a good Man, and a worthy Clergyman: I do not assert that he was a Chorister in Dean *Aldrich's* Time, but a Chaplain he certainly was, and an intimate Friend of the Dean; as appears by his famous smoking Catch, wherein he is called upon by the Name of *Sam*; for *Samson* was his Christian Name.

The late Reverend Mr. *Baker*, of St. *Paul's*, *Westminster*, and the King's Chapel, was another remarkable Instance also; he likewise was educated at Christ-Church College and Cathedral. And without doubt many more Instances might be found of Minor Canons or Vicars, in every Part of the Kingdom, who have been educated after this Manner, perhaps in this very College; and I may venture to affirm, that this is the only proper Education: And if rightly attended to, might be productive of the most desirable Effect; namely, the decent and regular Performance of the Worship

of the Deity, by Prayer and Thanksgiving; which ought to be our principal Concern.

Lastly, the friendly Intercourse between the Governor and those under his Care and Protection, encouraged that generous Openness in the latter, which is highly commendable: His affable and courteous Behaviour so won their Esteem, that it created an Emulation in them, which should merit his Favour most, and consequently, a Dread of his Displeasure.

Here then, is the noblest Model for his Successors and all others who preside over Colleges and Choirs: Whether it has been faithfully copied or not, the Distance I live at from the Universities, and the slender Acquaintance I have with those who reside there, affords me little or no Opportunity of informing myself; it is however somewhat to be doubted, since there is one notorious Instance in the Kingdom, where, for want of proper Candidates, and for the sake of having useful Members in the Choral-Duty, Mechanics, and those of the lowest sort, have been ordained, to qualify them to be Priest-Vicars. * And these Men (not always of the best Moral Characters neither) although

* In the Cathedral at Ex——r.

forbidden to preach, are nevertheless employed in the more sacred Functions, of reading Prayers, and in administering the Sacraments, to the great Scandal of Religion, and the great Offence of many good Christians.

In other Places also, where they have avoided running into the above Extreme, they have, from the same Cause, (for no other good one can be assigned) admitted Persons no ways capable of assisting in the Musical Part of their Duty: Nay such, who have neither Voice or Ear sufficient to enable them to chant the Service, otherwise than in so indecent and slovenly a Manner, as not only is unbecoming the Dignity of their Office, but rendering it farcical and ridiculous.

Having shewn how little it is in the Power of the Organist, without the Concurrence of the Person who presides over the Choir, and the Persons who ought to assist in the Performance, to effect a Reform in, or even to support with Decency CHURCH-MUSIC, according to the present State of it; the good Effects such mutual Endeavours might produce; and the contrary, by a scandalous Instance or two, either through a total Neglect of, or a want of paying Regard to this necessary Article

in the Governor; I shall just make one Observation on Dr. *Aldrick's* Design, in adopting those Pieces of PALESTRINA and CHARISSIME into his Choir.

Our Author seems to be of Opinion, that it was purely for the sake of improving the Style of CHURCH-MUSIC; but if we consider how nearly of the same Character the Works of TALLIS, BIRD, MORLEY, BULL, GIBBONS and others are with those of PALESTRINA, and in no Respect whatever inferior to them, we cannot but differ from him; and conclude, that it was rather for the sake of enriching it with a *suitable Variety*. This will appear still more evident, by the great Veneration which the Dean had for those Masters and their Compositions; particularly TALLIS: For he has often been heard to say, that should the World be so unfortunate to lose all the CHURCH-MUSIC, except his Anthem *I call and cry*, that alone would be sufficient to convey a just Idea of the true *Church-Style*, and would furnish future Composers with Matter and Method enough, to enable them to excel in it; a strong and convincing Proof, that he thought nothing more excellent, and that his fitting *English Words* to the Compositions

tions of *foreign Masters*, could be for no other Reason than that already assigned.

Doctor CROFT, who very successfully studied the Ancients, and his great Predecessor PURCELL, by happily uniting their various Excellencies, hath left behind him a noble Fund of Music, properly adapted to the most sublime Purposes of Devotion. In the Preface to his Anthems, he laments the Loss of so much excellent *Church-Music*, which he justly supposes to have been destroyed at the Reformation; since it is very evident, by TALLIS's Compositions at that early Date, *Music* was not young in this Kingdom. He likewise says, " that what
 " was so happily begun by TALLIS, was
 " with great Success carried on, by other
 " great Masters, his Contemporaries and
 " Successors; otherwise the Solemnity,
 " Gravity, and Excellency of Style, peculiarly proper to *Church-Music* had
 " been utterly lost." And further, " that
 " the real Value of those Compositions
 " has not been eclipsed by any superior
 " Excellency that has appeared in the
 " *Works* of others, who have exhibited
 " their Labours to the World in the more
 " modern Times: But for Justness and
 " Exactness in the Composure, according
 " to the most strict Rules of *Harmony*,

“ and for their Sublimity and Elegancy
 “ of *Style*, have hitherto been most justly
 “ esteemed and admired.

At the Conclusion he tells us, that “ in
 “ all the Compositions following this Pre-
 “ face, he has endeavoured to keep in
 “ View the Solemnity and Gravity of
 “ what may properly be called the *Church-*
 “ *Style* (so visible in the Works of his
 “ Predecessors) as it stands distinguished
 “ from all those light Compositions which
 “ are used in Places more proper for such
 “ Performances.” He then modestly leaves
 it to the Judgment of others, whether he
 has discharged himself as he ought to have
 done.

That he has discharged himself properly,
 and succeeded according to his most san-
 guine Wishes, is sufficiently evident from
 the universal Approbation which they are
 performed with, in most Parts of ENG-
 LAND, and the Principal Choirs in IRE-
 LAND: For it must be observed, in Jus-
 tice to his Memory, that although he kept
 in view the Solemnity and Gravity of the
 Old-Masters, yet he has thrown in many
 new Lights, which have added great Lustre
 to that Solemnity.

If we had stopped here, probably there
 had been less Reason to complain, *that De-*
votion

otion seemed to be forgotten as the original
End of Church Music: And our Author
 might have spared his severe (howsoever
 just) Reflection on the *ill timed Levity* in
 our more modern Anthems. But he seems
 to be persuaded that nothing but intro-
 ducing the Compositions of foreign Mas-
 ters, (especially the modern ones) can ad-
 vance the Dignity and Reputation of our
Cathedral Service: Whereas it doth not ap-
 pear to be in want of *Advancement*, so much
 as being *restored*, and properly *regarded*.
 For although it may be requisite for our
 Composers to cultivate an Acquaintance
 with the Works of such, who may be al-
 lowed to have made Improvements upon
 the Ancients: Yet inserting them, might
 rather *check* than *incite* their Emulation; as
 it would seem, to be calling their Abilities
 in Question. And I should think it a
 more laudable Undertaking, to compare
 these, with those of the Ancients, to mark
 and observe wherein they have deviated
 from, and in what Particulars they have
 excelled those Monuments of Antiquity;
 and by that Means, to form to themselves
 a Style worthy of their Labour. In this
 Respect he might justly say “ Thus, and
 “ thus alone, can we hope to reach any
 “ tolerable degree of Excellence in the
 “ nobler

“ nobler Kinds of Muſical Compoſition.
 “ The Works of the greateſt Maſters are
 “ only Schools where we may ſee, and
 “ from whence we may draw, Perfection.”

This brings me within ſight of our Author's main Drift and Deſign, in depreciating and lowering the Characters of HANDEL and CORELLI; which very clearly is to aggrandize two Maſters, whom he boldly affirms to have *excelled all the Moderns; one in Vocal the other in Instrumental Muſic*. But his Spleen is more particularly vented againſt HANDEL, for no other Reason, but his being univerſally admired, on account of both theſe Excellencies being united in HIM. We muſt not therefore be ſurprized, that his transcendent Merit, and the Applauſe he has met with as the natural Conſequence of it, ſhould create Envy, Jealouſy, and Heart-burning in the Breſts of thoſe who are leſs conſpicuous; however excellent in a particular Branch: Nor if, failing to meet with a Share of public Acknowledgement equal to their Expectations, they deſcend to the mean Practice, of puffing one another at the Expence of his Reputation. Perhaps Mr. AVISON may think himſelf in Duty, or upon the Principle of Gratitude, bound to compliment GEMINIANI:——But what can

can induce GEMINIANI to set AVISON in Competition with HANDEL? Surely nothing but to gratify *Pique*, and to magnify his own Performances; and that this has frequently been the Case, is too notorious to need an Instance.

You will ask probably, from whence this mighty Regard for our Author arose? The Answer to which is, that he received the principal Part of his Education from GEMINIANI; and on that Consideration, whenever the latter has affected to hold Mr. HANDEL's Compositions cheap, it has been usual with him to say, *Charles* (or the more familiar Name *Charley*) AVISON shall make a better Piece of Music, in a Month's Time.—Mr. WALSH, who keeps the Music-Shop in Catherine-Street, knows this to be Fact: And I suppose, in Justice to the Man by whose Compositions he hath made so ample a Fortune, will attest it.

By this time (I fancy) it must be apparent, from whence Mr. AVISON had his Knowledge of so many eminent Masters, and the Sentiments on their Works. And if it be as I suppose, neither one, nor the other, can be the Result of his own personal Application, but as Mr. RICHARDSON the *Painter* read MILTON through his
Son,

Son, so he has studied those Authors through GEMINIANI; because there does not appear to be the least Tincture of their Principles in his Compositions. Those perhaps, which have been revised and corrected by his *Master*, may be excepted; but that cannot have been the Case with his last Concertos, for Reasons extremely obvious.

Before we proceed any further, let us consider whether the Substance of the Essay may not have been drawn up by GEMINIANI himself, and given to his Pupil; wisely concluding, it would make its Appearance with a better Grace under his Name than his own, and at a Time when he was abroad, either in *France* or *Holland*.—And whether it might not be thought the more seasonable at this Juncture, as it may pave the Way for the Reception of the grand Work he is gone thither to super-intend, in order to a Publication.—To convince you of the Justness of this Conjecture, I need only recommend to you, the Perusal of GEMINIANI's Treatise on *good Taste in Music*, and the Dedication of his last Concertos to the Academy at the *Crown and Anchor*; in both which (I am persuaded) the same Pen hath been employed that writ the
 Essay;

Essay; the Style very exactly corresponding, the same haughty and contemptuous Expressions abound in each, and they alike seem calculated more to depreciate the Performances of other Men, and to magnify those of the supposed Author, than any thing beside. But the Opinion which prevails most with me, is, that the Essay is neither AVISON'S nor GEMINIANI'S; but the Product of a *Junto*: And that poor AVISON is merely the *Cat's Paw*.

Not to keep you longer in Suspence, by conjecturing any thing further, with Relation to the Author or Authors of this doughty Performance; I shall proceed to consider, whether all that is advanced in the Characters of the two great Masters placed at the Head of *all Composers*, be agreeable to Justice, and what they really deserve: And first, as to BENEDETTO MARCELLO.

The Work particularly pointed out, is the first Fifty Psalms, paraphrased by GIROLAMO ASCANIO GIUSTINIANI, set to Music by BENEDETTO MARCELLO, a noble *Venetian*: In which, the Author of the Essay says, *he has far excelled all the Moderns, and given us the truest Idea of that noble Simplicity which probably was the grand Characteristic of the ancient Music.*

I have seen, and thoroughly considered these Compositions; and declare, I am not so enraptured with them as he seemeth to be: For, although the Style may be allowed to be excellent, yet in many Circumstances they are exceptionable; in-
 somuch, that whosoever sets them before him, as a perfect Model to copy after, is in Danger of being misled. No young Student therefore ought to meddle with them, until he is perfectly grounded in good Principles, and knoweth how to distinguish such Passages as are worthy of Imitation, and to reject such as are *Heterodox*, and ought to be avoided; of which latter, there are a sufficient Number to justify this Precaution. Moreover, as *Church-Music*, if we allow this to be *Standard-Proof*, we ought not by any Means to condemn our own, even that of the most modern Kind: Since in many Parts of this voluminous Work, is to be found equally as much, if not more Levity, than any *English* Composer ever dared to attempt.

But perhaps to assert without giving an Instance, may not be thought sufficient; for Example then, take the eighth Psalm, beginning thus:

Oh di che lode,
 Di che stupore
 Oggetto è mai
 Per l'universo
 Il tuo gran nome
 O Sapientissimo
 Nostro Signor !

This sublimé Verse, which is filled with the most devout Adoration of the *Wisdom* and *Power* of GOD, is set for a single Voice to an *Allegro* Air, but little superior to a common *Minuet* ; only protracted and drawn out to more considerable Length. And what renders this Air the more unlike *Church-Music*, is, its having a digressive or second Part, after which the first returns, being marked with a *Da Capo*, after the Manner of an Air in a *Cantata*, or of an *Opera Song*. Not to remark further on the Levity which is kept up through the whole Psalm, except in the *Recitatives*, and renders it more suitable to the *Chamber* than the *Church*, give me leave to ask, where is the boasted Justness of Expression ? Where the Affinity between the *Sense* and *Harmony* which our Author affirms do every where coincide ? I should think Time very ill employed in fitting

sitting sacred Words to a Composition of this Sort, being extremely unfit for the Purposes of Devotion; for though it might please the *Ear*, it never could affect the *Heart*.

Another very material Objection to MARCELLO'S *Psalms* being converted into *Anthems*, or copied by those who compose *Anthems*, is, that the *Basses* in many of the Movements, are no way suitable to the Genius of the *Organ*; (the only Instrument made use of to accompany the Voices in our Cathedrals,) and are such, as would not prove agreeable to a *Protestant* Congregation, although never so well executed: Some being much fitter for the sparkling Brilliancy of the *Harpfichord*, and some (by reason of the vast Strides they take and their gigantic Stalking) are proper for no *keyed* Instrument whatsoever. It may be greatly questioned too, whether they have a tolerable Effect, even upon the *Violoncello*: For surely that Alternacy of a *low* and *high* Note, which so frequently occurs, cannot possibly produce any thing pleasing or agreeable, from whatsoever Instrument we hear it, or howsoever performed; not to mention the Impropriety of such extravagant Movements in *Church-Music*.

Much

Much more, with Justice and Truth might be advanced, to shew the Unwarrantableness of asserting this Work to be, and that it *ever will remain, the highest Example to all Composers for the Church*: But I shall wave it at present, and content myself with observing, that our own *Church-Music* in many Respects, is preferable to these *Psalms* of MARCELLO, and in none more exceptionable, not even the most Modern; of which our Author speaks so slightly. His *Chorusses* (beyond all Dispute or Comparison!) must yield to the Compositions of our own Masters, in point of Fulness and Contrivance: For his never consist of more Parts than there are Principals; for Example, if the Music be intended for a single Voice principally, in such Passages as the Author hath marked *Tutti*, the other Voices join it in *Unisons* or *Octaves*; and in like manner, if for two, three, or more Voices Principal: Now all our *Chorusses*, are for *four* Voices at least; although the Anthem be intended for a *single* Voice only. I shall therefore leave it to your Determination, which has the most Dignity in it; the doubling of a *single* Part, or an harmonical Composition in *four* Parts. But I suppose this sort of

Chorus,

Chorus, is the Simplicity which the Essayist takes to be the *grand Characteristic of the ancient Music*; if so, we need not be over solicitous about it: But I heartily wish him Joy of his Discovery.

Upon the Whole, it sufficiently appears, that although these Compositions of MARCELLO may be allowed in some Respects to be stiled *Excellent*, yet in others, being liable to abundantly more Objections than have already been mentioned, they cannot by any Means be deemed *Classical*, and consequently ought not to be regarded as just Patterns to *English* Composers for the Church. To what, then, must we impute our Author's asserting so roundly, that MARCELLO has excelled all the Moderns in this Branch of Composition? Surely either to wilful Blindness — total Ignorance — or the Pleasure he takes in mortifying his Countrymen and Contemporaries.

But now, let us contemplate the superb Character he has given to the principal Hero of the Essay; the Idol of his Soul; whom he stiles admirable; and as it will be necessary to keep in View the extraordinary Things he advances, in order to form a right Judgment of them, I shall transcribe the whole *Verbatim*.

“ To

“ To the above illustrious Example in
 “ Vocal, I shall add another, the greatest
 “ in Instrumental Music; I mean the ad-
 “ mirable GEMINIANI; whose Elegance
 “ and Spirit of Composition ought to have
 “ been much more our Pattern; and from
 “ whom the public Taste might have re-
 “ ceived the highest Improvement, had
 “ we thought proper to lay hold of those
 “ Opportunities which his long Residence
 “ in this Kingdom has given us.” Thus
 far by way of Preface.

This Paragraph contains a most heavy Charge against the Public, for not making GEMINIANI its chief Pattern, and neglecting to lay hold of the Opportunities of improving its Taste, which his long Residence in this Kingdom *has given it*; he ought rather to have said, *might have afforded it*: For it is very certain, the Neglect hath not been altogether on this side of the Question; which will certainly be seen, if we recollect, that for many Years he was wavering between *Music* and a kind of *Merchandize*, by which he hoped to have made his Fortune, independent of it; namely, buying and selling Pictures! So long as this Frenzy continued (for such it may justly be called) he disdained the Thought of being regarded on the Foot-
 ing

ing of a Musician, and never condescended to embrace the Means which Providence had reached out so visibly for his Support; except when he was broken down, and incapacitated for pursuing his other Trade. It is true, he frequently employed himself in composing for his Amusement, and his Concertos got abroad; but rather by Stealth than his Permission: Which seems to evince an eager Disposition in the Public, to catch at any Productions of his, rather than to manifest the least Slight, Contempt, or Disregard. On the contrary, he has been courted and solicited to apply himself wholly to Music; to make it his Profession; in order that the Public might reap some Advantage from his Instruction and Example; but such was the Capriciousness and Inconstancy of his Temper, that he was seldom prevailed upon, unless to gratify some favourite Whim or Conceit of his own; or perhaps to supply his unbounded Extravagance; a very prevailing Argument.

Why then this mighty Outcry, of his having been slighted and neglected? Is it not evidently clear, that *He* is more blameable than the *Public*? And that consequently, these *Inuendo's* are groundless and without Foundation? The only Instance, or
Shadow

Shadow of one, in my Remembrance, that could occasion the least Pretence for such a Reflection on the Public, was the Subscription to his *Guida Armonica* not filling to his Satisfaction: And what were the Reasons for it? In the first Place, the Price was exorbitant; in the next, that no one cared to deposit the Money, beforehand, from the Opinion the World entertains of his m——l H——y, and lastly, from his promising more than could be expected, or perhaps performed; namely, to make any Man a Composer, at least to write good Harmony, in a Month's Time. Now although that Work, by the Accounts I have heard of it, might bid the fairest to effect what is pretended, of any Method yet invented, still, it must be allowed by his most sanguine Friends, to be at best merely *Mechanical*: For, (if I am rightly informed,) it points out, by a Kind of Alphabetical Index, a Progression of Notes, and the harmonical Accompaniments to each Note in that Progression. This Method, I grant, might enable a Person quite unskilled, to write good Harmony; but would the Composition be his *own*, or GEMINIANI's? Or would he be able to walk, out of the Go-Cart and Leading-Strings?
 —— I firmly believe no more at the Month's

End, than he would the very first Day of making the Experiment. It cannot be denied, that most of his other Works, have generally met with a favourable Reception, in every Part of *Great Britain*.

To proceed: The next Paragraph informs us, that, “ The Public is greatly
 “ indebted to this Gentleman, not only
 “ for his many excellent Compositions, but
 “ for having as yet parted with none that
 “ are not extremely Correct and Fine.
 “ There is such a Genteelness and Delicacy
 “ in the Turn of his Musical Phrase, and
 “ such a natural Connection in his ex-
 “ pressive and sweet Modulation through-
 “ out all his Works, which are every
 “ where supported with so perfect a Har-
 “ mony, that we can never too often hear,
 “ or too much admire them. There are
 “ no impertinent Digressions, no tiresome,
 “ unnecessary Repetitions; but from the
 “ Beginning to the Close of his Move-
 “ ment, all is natural and pleasing. This
 “ it is properly to discourse in Music, when
 “ our Attention is kept up from one Pas-
 “ sage to another, so as the Ear and the
 “ Mind may be equally delighted.”——

Mighty well drawn up! But not altogether so modest, or so true. Admitting GEMINI-ANI'S Music to be as correct as any extant;

yet.

yet it does not follow that it is all extremely fine: I freely confess, I have not that implicit Faith in his Infallibility. So far from it, that my Opinion of him as a Composer, is, that he is extremely unequal. The Excursions he hath made to *Paris*, have not a little contributed to this Inequality: For although this may have given a new Turn to his Melodies, and his manner of variegating the Parts in his full Compositions, yet the Minuteness of the one, and the want of Perspicuity in the other, render some of his most laboured, complicated Strains, a mere *Hodge-Podge*; an unintelligible Mass of Learning. Correct nevertheless it may, and ought to be; because it cannot be denied that he takes infinite Pains to make it so: Nor can it be denied, that, of late, he hath taken great Pains likewise, in dressing up Trifles; particularly the *Scotch Songs*: The most we are indebted to him on this Account, is, for putting good *Basses* to the *original Tunes*; for in Truth, all beyond this, is such mungrel Stuff, that, it is not probable, it will obtain that Degree of general Approbation, which he might expect.

To the remaining Part of this Paragraph, I shall only observe, that, if what is asserted be true, there was no Occasion

for this Puff; the Works themselves being sufficiently known, and the Musical World neither so blind or ignorant, but they would have discovered it, without a Prompter: And that however true it may be, it is saying too much for any Author to be Witness to; lest it should offend his *Modesty*, or increase his *Vanity*.

I am not a little surprized, that, throughout the whole Essay, no mention is made of his *historical* or *poetical* Plans, which, the Advocates for GEMINIANI are so fond of saying, his Concertos are built upon: Surely, a better Opportunity could not have offered itself, or been wished for, than where our Author taketh Occasion to inform us, what it is to *discourse in Music*. But he contenteth himself with telling us, it is only *keeping up our Attention from one Passage to another*; if that be all, his Discourses have no other Tendency than those of any other Author: For a Discourse must be extremely dull, that will not prevent its Hearers from falling asleep. He might (if let into the Secret) have harangued upon the Rhetoric of his oratorical Music; at least, whilst its Expressiveness is so much insisted on, he ought to inform us, what it is intended to express; since few *Connoisseurs* have Penetration enough to discover

cover it to any Degree of Certainty. But perhaps GEMINIANI has reserved this Undertaking for himself; and when his Concertos make their Appearance in *Score* we may hope, that a complete Key or Explanation will be annexed: The Usefulness of which cannot be disputed; since Painters, even some of the most eminent, (as the *Abbé Du Bos* informeth us) have thought it necessary, in order to render their Subjects intelligible, to write on their Pictures: He particularly mentions *Raphael* and *Caracci* who have acted thus; nay wonders, that it is not more frequently done. “ I have oftentimes wondered (says he) why Painters, who have so great an Interest in making those Personages known by whose Figures they intend to move us, and who find it so vastly difficult to distinguish them sufficiently by the sole aid of the Pencil, why, I say, they do not accompany always their Historical Pieces with a short Inscription.”

“ The greatest Part of the Spectators, who are in other Respects capable of doing Justice to the Work, are not learned enough to guess at the Subject of the Picture. 'Tis to them sometimes an agreeable Person that strikes them.

“ but talks a Language they do not understand. People soon grow tired of looking at such Pictures, by reason that Pleasures wherein the Mind has no Share, are of very short Duration.”

I am clearly of Opinion, that what the Abbé has advanced with respect to *historical Pictures*, will, with little Variation, equally hold good, with respect to *instrumental Music*; where Characters and Personages are so much less discoverable: If, therefore, GEMINIANI will oblige the World in this Particular, I will be answerable, that, in return, it will dispense with the Graces not being marked *A la Mode de Paris*, and that his Music will be as justly expressed by our own Musicians, without those Interpolations. It is paying his Brethren of the String but an ill Compliment, to compel them to the Observance of arbitrary Taste, borrowed from a Country too, not at all remarkable for excelling in that Branch of their Art: When, after all, it is highly probable, that what is esteemed Taste and Expression at *Paris*, will entirely be lost upon an *English Audience*, (unless upon those, who, right or wrong, affect to be pleased with every Thing that is foreign,) inasmuch as the different Ways of expressing the Passions in Music in different Countries,

Countries, are adequate to the Idioms in the Languages they speak ; which are not easily comprehended by any, except the Natives themselves.

At the End of this Section, is a short but pithy Sentence, and full of rapturous Imagination : viz. “ From an Academy formed under such a *Genius*, what a supreme Excellence of *Taste* might be expected !” To which it naturally occurs, that if GEMINIANI had given no better Proof of his Abilities, than his *Disciple* AVISON has of the Improvements he hath made under his Tuition, we should not be very sanguine in our Expectations : Yet nevertheless, as I profess in these Remarks, disinterested Impartiality and Justice, and have hitherto given you chiefly the most ineligious Side of this great Man’s Character, permit me to add what I really apprehend he merits, notwithstanding his *Fesibles*. First, that he thoroughly understands the *Genius* of the Instrument he professes, and elegantly adapts his Pieces to that Instrument. 2dly, That he is a complete Master of the *harmonic System*, and has fine Invention in his Melodies. And lastly, That he may fairly be allowed to stand unrivalled at the Head of all his Cotemporaries, in that Branch of Compo-

sition wherein he excells ; namely, in Pieces for *Violins* and Instruments of that Kind ; especially in the *Pathetic*. I mention that Style in particular, because he hath given us the truest Idea of that and the *Cromatic*, of all the *Italians* : But for the truly *Great* and *Heroic*, he must yield to HANDEL, even in the Application of the above Instruments. And as the Style of these two Masters is different, although each excellent in the Kind, so also is their Method of Study : The one slow, cautious, and elaborate ; the other, rapid, enterprizing, and expeditious. The one frequently revising, correcting, altering, and amending until his Piece be completely polished ; the other having once committed *his* to Writing, resteth satisfied, and transmitteth it to his Copiest ; who being accustomed to write after him, may perchance transcribe it in as little Time as he was making it ; but I would defy any other Man to accomplish it in less than double that Time. In short, GEMINIANI may be the *Titian* in Music, but HANDEL is undoubtedly the RUBENS. To conclude :

Perhaps, as I have been so particular in delivering my Sentiments concerning the Hero of the Essay, you may expect me to give you a Detail of the various Excellencies,

lencies, which still remain unmentioned in HANDEL; and to point out wherein he excels *all others* of his Profession: The Man, who hath so bravely withstood the repeated Efforts of *Italian Forces*:—Who hath maintained his Ground against all Opposers:—Who at the Age of *Seventy*, with a broken Constitution, produced such a Composition, * which no Man mentioned in the Essay beside, either is, or ever was (so far as it hath appeared to us) equal to, in his highest Vigour;—And, to the Astonishment of all Mankind, at the same Period of Life, performed Wonders on the Organ, both set Pieces and *extempore*;—I say, perhaps you may expect me to enter into *Particulars*, to defend and characterize this Man;—but the first would be an endless Undertaking;—his Works being almost out of Number.—The second, a needless one, the Works themselves being his best Defence:—And the third, I must acknowledge is above my Capacity; and therefore once more refer you to his Works, where only his true Character is to be found; except in the Hearts of Thousands his Admirers. Thus far as a Mu-

* The Oratorio of *Jephtha*.

fician only: As a moral, good, and charitable Man, let Infants, not only those who feel the Effects of his Bounty, but even such who are yet unborn, chaunt forth his Praise, whose annual Benefaction to an Hospital for the Maintenance of the *Forsaken, the Fatherless, and those who have none to help them*, will render HIM and his MESSIAH, truly Immortal and crowned with Glory, by the KING of KINGS and LORD of LORDS.

I am,

with great Truth and Sincerity,

Dear S I R,

your most faithful Friend,

and very humble Servant.

POST.

P O S T S C R I P T.

As the third Part of the Essay relates chiefly to Performers, and the various Uses they are, or are not to apply their different Instruments to, I shall not trouble you with any Remarks thereon at present, but shall reserve it for the Subject of a second Letter; with this *Proviso*, that you approve of those I have already made, on the first and second Parts. And as I have thrown my Sentiments before you without Reserve, my Request is, that you would censure with the like Freedom whatever you find amiss, or not agreeable to Truth and Reason. After all; if you think them not worthy of being communicated to the Public, you are heartily welcome to commit them to the Flames: But if the contrary, it is natural to suppose, Mr. AVISON will give them a Reading; I shall therefore, before we part, offer him a Word or two of Advice.

In the first Place, I would have him study, with due Attention, LORD ABERCORN or Dr. PEPUSH'S *Treatise on Harmony*; which is, by far, the best Book on that Subject extant. In that Treatise he will be informed of the Allowances and Disallowances; which he seems either ignorant of, or to apprehend is little to be regarded.

regarded. It is very evident, that the Book here recommended has been in his Possession, by the Example at the Beginning of the Organ Part of his Concertos, as an Explanation of a certain Mark that he hath introduced, to shew where a Discord is used by *Supposition*; though in general he has made but an aukward Application of the Rules relating thereto. When by reading, and digesting what he reads, he shall have made himself Master of the Laws of *Counterpoint*, &c. let him revise and correct the *Score* of his *Concertos*; and not rest satisfied even then, that all is perfect; but (as a Stander-by may see more of the Game than he who plays it) let him submit it to the Inspection of some learned Friend, freely to censure and correct as he shall think proper: And as the Hero of his Essay is now abroad, I shall venture to recommend one who is extremely capable of it, and who will (provided Mr. AVISON has behaved like a *Man of Honour* to him) do it with the utmost Cordiality; being no less remarkable for his *good-Nature*, than his *good-Sense* and *Skill* in his Profession; namely, Mr. HESSELTINE, Organist of the Cathedral Church at DURHAM. This Gentleman could have given Mr. AVISON better Information likewise as to the Old *English* Composers, and of Church-

Church-Music in general; and to him (as well as to all other judicious *Professors* and *Connoisseurs*) I appeal for the Truth of what I have asserted.

Nothing remains in relation to the *Concertos*, except it is, that when they have undergone this critical Review, he ought for the Benefit of, and in Justice to his Subscribers, to publish the *Errata* with the Corrections, in order to be inserted in their Copies; which, no doubt, will not only be regarded in this Light, but also be looked upon as a Mark of an ingenuous Disposition. And lastly, let this be a Warning to him, not to appear again in Print, until he is very certain of his Facts: Since by taking Things upon Trust, he hath brought HIMSELF to this public Censure, and his Hogs * to a fair Market.

* Vide Essay p. 91. in the Annotations: Where our Author relates a quaint Story of a Concert of these Animals.

F I N I S.