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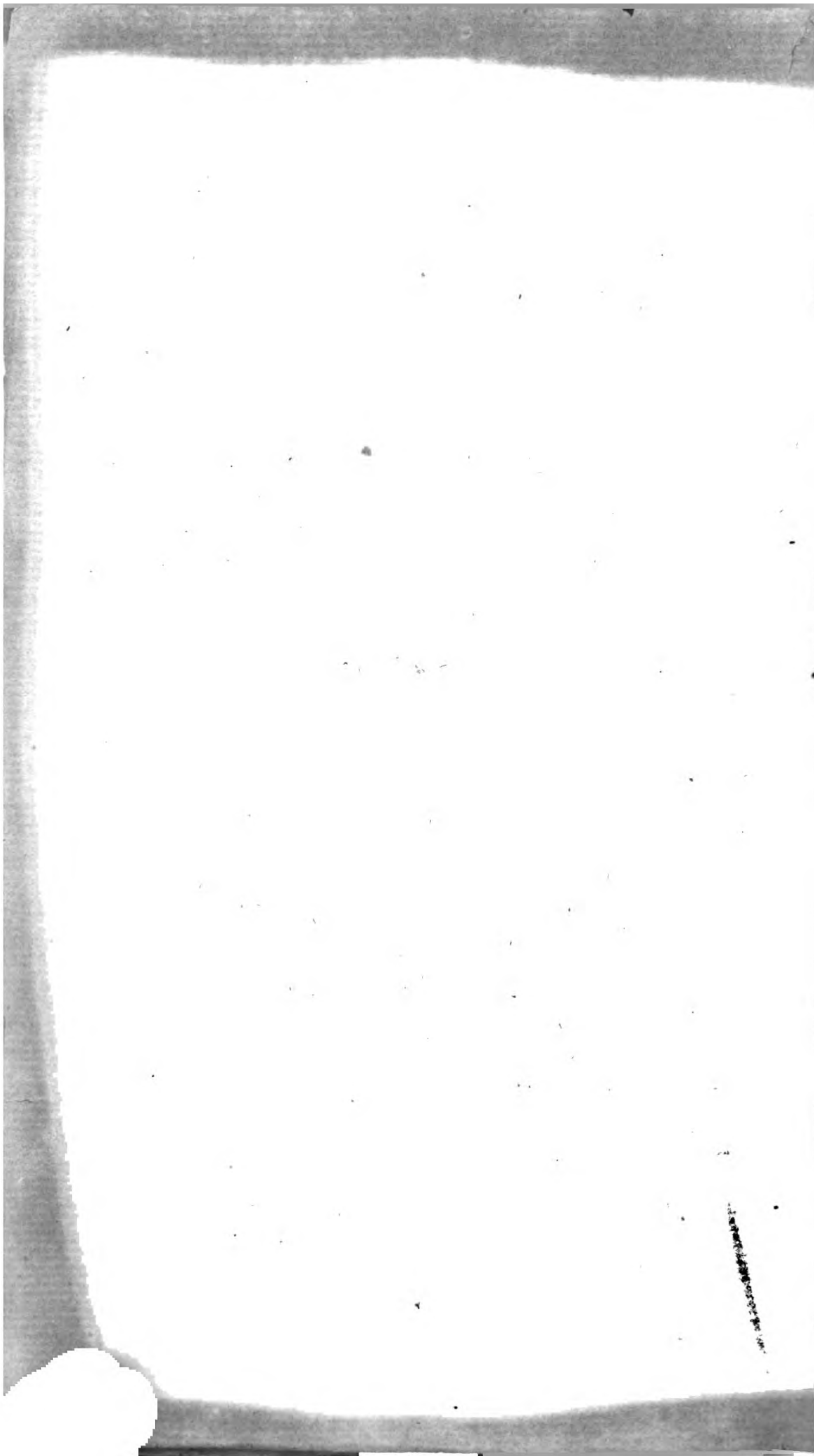
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THE
PRESENT STATE
OF
MUSIC
IN
GERMANY,
THE NETHERLANDS,
AND
UNITED PROVINCES.

OR,
The JOURNAL of a TOUR through those
Countries, undertaken to collect Materials for
A GENERAL HISTORY OF MUSIC.

By CHARLES BURNEY, Mus. D. F. R. S.

IN TWO VOLUMES.

V O L. II.

*Auf Virtuosen sey stolz, Germanien, die du gezeuget;
In Frankreich und Welschland sind grössere nicht.*

Zacharia.

THE SECOND EDITION, CORRECTED.

L O N D O N,

Printed for T. BECKET, Strand; J. ROBSON, New Bond-
Street; and G. ROBINSON, Paternoster-Row. 1775.



ADVERTISEMENT.

AS it may probably have been expected that this work, like the account of The Present State of Music in France and Italy, should have been comprised in one volume, it may be necessary to account for its having swelled into two. As the author proceeded in arranging his materials, he soon found that one volume would not contain those which related merely to music, without such retrenchments, or compression, as would justly subject him to censure, either for totally neglecting, or too slightly mentioning several persons and things, which merit particular attention. It was, therefore, the opinion of several of his friends, whose judgment he has reason to respect, that by intermixing with his account of music and musicians, a few miscellaneous memorandums, he would connect the several parts of his narrative, and, by rendering the whole a more uniform series, carry his reader with him wherever he went.

This indeed a little breaks into his original design of confining his remarks wholly to musical matters. However, to give the Present State of Music, in the several countries through which he travelled, is still the object of this publication, as to acquire materials for the History of its Past State was that of his voyage.

London, Jan. 10th, 1774.

P R O P O S A L S

F O R

PRINTING by SUBSCRIPTION,

A

GENERAL HISTORY of MUSIC,

From the EARLIEST AGES to the PRESENT PERIOD.

By CHARLES BURNEY, Mus. D. F. R. S.

C O N D I T I O N S.

- I. That the work shall be elegantly printed in Two Volumes Quarto, illustrated with examples of national music, and compositions of different ages, and in different styles, as well as with original drawings of ancient and modern instruments, engraved by the best artists,
- II. That the price to subscribers will be two guineas; one to be paid at the time of subscribing, and the other on the delivery of the second volume, in sheets.
- III. The first volume is in the press, and will be published with all possible expedition.
- IV. The names of the subscribers will be printed; and the work to non-subscribers will be three guineas for the two volumes.

SUBSCRIPTIONS will be taken in, and Receipts delivered, till the Publication of the First Volume, by the AUTHOR, at his house in St. Martin's-Street, Leicester-Fields; T. BECKET, Strand; J. ROBSON, New Bond-Street; G. ROBINSON, Paternoster-Row; Mess. FLETCHER and PRINCE, Oxford; Mess. MERRIL and WOODYER, Cambridge; L. BULL, Bath; and at the music-shops of R. BREMNER, in the Strand; and P. WELCKER, Gerrard-Street, Soho.

THE
PRESENT STATE
OF
MUSIC, &c.

BOHEMIA.

MY journey through this country, was one of the most fatiguing I ever took in my life; for though the road, in general, is very good, for a German road, yet my want of time, which obliged me to travel night and day; the excessive heat and cold of the weather, occasioned by the presence and absence of the sun; together with bad horses, and diabolical

VOL. II.

B

wagons,

wagons, used as chaises, exhausted both my spirits and my patience.

The country is flat, naked, and disagreeable to the eye, for the most part, all the way through Austria, Moravia, and Bohemia, as far as Prague, the situation and environs of which are very beautiful.

The dearth and scarcity of provisions, of all kinds, on this road, were now excessive; and the half-starved people, just recovered from malignant fevers, little less contagious than the plague, occasioned by bad food, and by no food at all, offered to view the most melancholy spectacles I ever beheld.

No refreshments of any kind were to be found, till I arrived at Colin, a village rendered famous, by the battle fought near it in the last war; here a pigeon, and half a pint of miserable sour wine, cost me three or four shillings; till now I had subsisted on bread and water, except

cept one pint of milk, which I obtained with difficulty, and which cost me fourteen *creuzers*, about seven-pence English.

I had frequently been told, that the Bohemians were the most musical people of Germany, or, perhaps, of all Europe; and an eminent German composer, now in London, had declared to me, that if they enjoyed the same advantages as the Italians, they would excel them.

I never could suppose effects without a cause; nature, though often partial to individuals, in her distribution of genius and talents, is never so to a whole people. Climate contributes greatly to the forming of customs and manners; and, it is, I believe, certain, that those who inhabit hot climates, are more delighted with music than those of cold ones; perhaps, from the auditory nerves being more irritable in the one than in the other: but I could, by no means, account for climate operating more in fa-

vour of music upon the Bohemians, than on their neighbours, the Saxons and Moravians.

I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my enquiries, how the common people learned music, I found out at length, that, not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music.

At TEUCHENBROD, JANICH, CZASLAU, BÖMISCHBROD, and other places, I visited these schools; and at Czaflau, in particular, within a post of Colin, I caught them in the fact.

The organist and cantor, M. Johann Dulfick, and the first violin of the parish church, M. Martin Kruch, who are likewise the two school-masters, gave me all the satisfaction I required. I went into the school, which was full of little children of both sexes, from six to ten

or

or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments. The organist had in a small room of his house four clavichords, with little boys practising on them all: his son of nine years old, was a very good performer.

After this, he attended me to the church, which is but a small one, and played an admirable voluntary on the organ, which is likewise but small, though well-toned; its compass was from C to C, and there were no reed stops; but it had pedals, and an even good chorus. He played an extempore *fugue*, upon a new, and pleasing subject, in a very masterly manner; and I think him one of the best performers on the organ, which I heard throughout my journey. He complained of loss of hand, for want of practice, and said, that he had too many learners to instruct, in the first rudiments, to be allowed leisure for study, and that he had his house not only

full of other people's children, but his own ;

“ Chill penury repressed his noble rage :”

which is the case of many a musician, whose mind and talents are superior to such drudgery ! yet, thus circumstanced, there is no alternative, but a jail.

P R A G U E.

This city is extremely beautiful, when seen at a distance. It is situated on two or three hills, and has the river Mulda running through the middle of it. It is divided into three different quarters, or districts, which are distinguished by the names of *Alt Stadt*, *Neue Stadt*, and *Kleine Stadt*, or Old Town, New Town, and Little Town ; the *Kleine Stadt* is the most modern, and the best built of the three. The houses are all of white stone, or stucco, in imitation of it, and all uniform in size and colour. The hill of St. Laurence, the highest about the town

town, commands a prospect, not only of the whole city, but of all the adjacent country : the declivity of this hill is covered with wood, consisting chiefly of fruit-trees, and vineyards. A great part of the town is new, as scarce a single building escaped the Prussian batteries, and bombardment during the blockade, in the last war. A few churches and palaces only, that were strongly built, and of less combustible materials than the rest, were proof against their fury ; and in the walls of these, are still sticking innumerable cannon balls, and bombs, particularly, in the superb palace of count Czernin, and in the Capuchin's church. This palace, which is of the Ionic order, and built of white stone, has thirty windows in front ; the chapel, at the Capuchins, is an exact copy, in stone, of that at Loretto, in marble.

The inhabitants are still at work throughout the city, in repairing the Prussian devastations, particularly at the

cathedral and imperial palace, which were both almost entirely demolished ; these are situated on a high hill, facing that of St. Laurence. The organ of the cathedral, which, as well as the building, has been newly constructed, since the last war, is very large, and finely toned ; it was well played on during the morning service, though the principal organist, M. Wolf, was ill in bed of a fever. I went to his house, in order, if he had been well enough, to have conversed with him concerning the present state of music at Prague ; but the messenger I sent in before me, in order to negotiate the visit, returned quite pale with fear, telling me, that it would be very dangerous for me to enter the house, as M. Wolf was ill of the malignant and contagious fever, which had lately raged with so much violence, and swept off such a number of the inhabitants of this city.

M. Wolf,

M. Wolf, who is esteemed one of the best organists in Germany, is called an *Schloß Organisten*, or organist of the castle ; for the cathedral of Prague is built within the castle or royal palace walls, of which it makes a part.

There are three large colleges of Jesuits in Prague ; that of St. Nicholas has a very beautiful church, in which the organ is divided into two parts, placed one on each side the gallery ; and the keys, with a *positif*, or small choir organ, are in the middle, but placed so low, as to leave the west window clear : instead of wood, the frame-work, pillars, base, and ornaments of this instrument, in front, are of white marble ; the organ and church seem quite new. I never saw a more rich or noble front to an organ than this ; it was constructed by one of the Jesuits, and is well-toned ; but has a very heavy touch.

An itinerant band of street-musicians came to salute me at the inn, the *Einhorn*, or Unicorn, during dinner ; they
played

played upon the harp, violin, and horn, several minuets and Polonifes, which were, in themselves very pretty, though their performance of them added nothing to the beauty of the compositions; and it will, perhaps, appear strange to some, that this capital of so musical a kingdom, in which the genius of each inhabitant has a fair trial, should not more abound with *great* musicians. It is not however, difficult to account for this, if we reflect, that music is one of the arts of peace, leisure, and abundance; and if, according to M. Rousseau, arts have flourished most in the most corrupt times, those times must, at least, have been prosperous and tranquil. Now, the Bohemians are never tranquil long together; and even in the short intervals of peace, their first nobility are attached to the court of Vienna, and seldom reside in their own capital; so that those among the poorer sort, who are taught music in their infancy, have no encouragement to
pur-

purſue it in riper years, and ſeldom advance further than to qualify themſelves for the ſtreet, or for ſervitude.

Indeed many of thoſe who learn muſic at ſchool go afterwards to the plough, and to other laborious employments ; and then their knowledge of muſic turns to no other account, than to enable them to ſing in their pariſh-church, and as an innocent domeſtic recreation, which are, perhaps, among the beſt and moſt unexceptionable purpoſes that muſic can be applied to.

It has been ſaid by travellers* ; that the Bohemian nobility keep muſicians in their houſes ; but, in keeping ſervants, it is impoſſible to be otherwiſe, as all the children of the peaſants and trades-people, in every town and village throughout the kingdom of Bohemia are taught muſic at the common reading ſchools, except in Prague, where, indeed

* Nugent's Grand Tour, vol. ii.

it is no part of school-learning; the musicians being brought thither from the country.

In these common country schools now and then a great genius appears, as was the case at Teuchenbrod, the birth-place of the famous Stamitz. His father was *cantor* of the church in that town; and Stamitz, who was afterwards so eminent, both as a composer and performer, was brought up in the common school, among children of common talents, who lived and died unnoticed; but he, like another Shakespeare, broke through all difficulties and discouragements; and, as the eye of one pervaded all nature, the other, without quitting nature, pushed art further than any one had done before him; his genius was truly original, bold, and nervous; invention, fire, and contrast, in the quick movements; a tender, graceful, and insinuating melody, in the slow; together
with

with the ingenuity and richness of the accompaniments, characterise his productions ; all replete with great effects, produced by an enthusiasm of genius, refined, but not repressed by cultivation.

M. Seger, is organist of the *Streußern*, or convent of the Holy Cross in Prague. I was desired by M. Gasman, to enquire after him; as he is the best player in this city ; he favoured me with a long conversation, and I found him to be a sensible man, as well as an excellent performer. He remembers Tartini, and Vandini, at Prague, fifty years go ; and seems well acquainted with the character and works of all the great musicians in Europe.

He informed me, that at the convent of the Holy Cross, where he is organist, there are now three or four boys, brought thither from country schools, who sing most admirably ; having good voices, and good shakes, with good taste and expression. I arrived at Prague one day
too

too late, for a great musical performance in the church of this convent.

It was with much difficulty that I acquired information from the Bohemian musicians, as even the German language is of little use in that kingdom, throughout which the Slavonian dialect is generally used. M. Seger, indeed, spoke Italian, and was very communicative; it was from him that I obtained a confirmation of my discovery, that not only in Bohemia, but in Moravia, Hungary, and part of Austria, children are taught music at the common reading schools. The Bohemians are remarkably expert in the use of wind instruments, in general; but M. Seger says, the instrument upon which their performers are most excellent, on the Saxon side the kingdom, is the hautbois; and on that of Moravia, the tube, or clarion.

The celebrated Mislwiceck was brought up at a village school in Bohemia, and

afterwards studied counterpoint, at Prague, under M. Seger.

The best violin players in this city, at present, are M. Joseph Strobach, Johan Galli, of the Amshlofs, and Wenzel Braupner, who is an admirable solo player. The best, and indeed, the only violoncello player in this city, is M. Hetes; and on the hautbois, Stieftni is an excellent performer.

There have been no operas here lately; however, German and Sclavonian plays are performed three times a week, which are, at present, the only public exhibitions at Prague, of any kind. The nobility were now, for the most part, out of town; but in winter, they are said to have great concerts frequently at their hotels, and palaces, chiefly performed by their own domestics and vassals, who have learned music at country schools.

* * * * *

I quitted

I quitted Prague, Thursday morning, September 17th, after many delays and plagues, incident to travellers in a foreign country; among the rest, my good landlord at the *Einhorn*, instigated the post-master's servant to insist on my having an additional horse to my post wagon; and threw all the difficulties in my way, he possibly could, in hopes of keeping me longer in his *spunging* house. After these squabbles were over, and I had run the gauntlet through the gates and barriers, where my baggage was narrowly ransacked, by custom-house inquisitors, I got away about seven o'clock.

The first post, to SDIEPS, I travelled through a mountainous country, and cold thick fog; the second, to WELTRUS, through a good road, and level, though naked country; here the weather was again very hot. Sour milk, and black four bread, *Pompernickel*, were thus far, all the refreshments that could be obtained.

At BÜDIN, the next stage, I found a music school; and heard two of the poor boys perform in the street, one on the harp, and the other on the triangles, tolerably well.

At LOBESCHÜTZ, two or three stages from the confines of Saxony, there is likewise another school, with more than a hundred children, of both sexes, of which number all learn music who chuse it. I visited the church, which is small and neat, with a little plain organ in it; here the children, vocally and instrumentally, perform. I heard a considerable number of the boys practising on the fiddle, at school, but in a very coarse manner.

I hope I shall be excused, if I here relate a few of the hardships which I underwent, in the course of my journey through these parts of Germany; as the account of them may put future travellers on their guard, or, at least, prevent surprize, under similar circumstances.

And first, I must inform them that I did not meet with a chaise or carriage, of any kind, that had a top, or covering, to protect passengers from heat, cold, wind, or rain, in my whole journey; and so violent are the jolts, and so hard are the seats of German post-wagons, that a man is rather kicked than carried from one place to another. Yet, for these wretched conveyances, when I travelled in them alone, *extra-poste*, as it is called, it cost me frequently at the rate of eighteen pence for each English mile: so great is the number of fees and taxes on this occasion: *Postgeld*, *Wagengeld*, *Schoffegeld*, *Schwagergeld*, *Schmiergeld*, *Barriergeld*, and *Dringeld*, to hundreds, but particularly to the *Stallknecht*, for getting *Pferden*, horses, ready in somewhat less than than three hours*.

* For such of my readers as may be unacquainted with the language of their progenitors, the Saxons, it may be necessary to translate the names of the imposts above mentioned, into their English equivalents, of *horse-hire*, *chaise-hire*, *turnpikes*, *postilion*,
greasing

But such as are provided with a comfortable carriage, with beds, provisions, and a number of servants, and are so indifferent about expence, that they calmly submit to all kinds of imposition, as things of course, may be utterly ignorant of the sufferings of others who dread expence ; and who are exposed to all the plagues of bad vehicles, bad horses, bad inns, and worse provisions, or who are unable to find either inns or provisions of any kind.

The excellent roads, inns, and carriages, throughout Great Britain, make an Englishman very unfit to encounter such hardships ; but indeed they exceed those of most other countries in Europe so much, that to travel with a *Vittorino*, a *Procaccio*, or a *Corriere*, through the worst *Italian* roads, is ease and luxury,

greasing wheels, toll at the gates, on both sides each town, as well as drink to the ostler, and a swarm of helpers, who, in removing baggage, steal cordage, straps, and every thing which they can carry off undiscovered.

compared with what is suffered in Germany.

At Lobeschütz, which is situated on the Elbe, I quitted the chaise, and hired a boat down that river to Dresden, in order to escape two or three terrible posts, and indeed postilions, for every German Schwager is such a friend to surgery, that I always wished to get out of his hands; and, besides personal safety, the country is so mountainous, and road so full of holes, and great loose stones, that both carriage and baggage frequently suffer. It was now six o'clock in the evening, when I arrived at the water-side; I was much disturbed at seeing the boat, in which I was to perform the voyage; it was long, narrow, and quite open at the top. There was straw to lye on, but nothing to cover me or my baggage in case of rain; at this time, indeed, the weather was hot, and I nestled into my straw, accommodating myself to my circumstances as well as I could.

The boat moved so very slow, there being only one waterman, that it frequently seemed to stand still. The weather as yet continued calm, but as we proceeded lower down the river, through an amazingly wild and rocky country, there were frequent waterfalls that made a violent noise, and seemed very likely to upset our little boat ; about midnight it grew totally dark, and began to rain : I protected my head as well as I was able, with a *parapluye*, or small umbrella, but was very wet elsewhere.

The rain continued till day-break, after which, the wind got up, and became quite furious, just in our teeth ; in this kind of hurricane, the boat could make no way. Distress on distress ! the *parapluye*, my only defence, was forced from my hands, in a violent gust of wind, and blown into the river, where it instantly sunk ; and we tried in vain, a considerable time, to fish it up : I was now wet, cold, hungry, and totally help-

less; for the boatman himself was in despair of ever getting to Dresden during this storm!

At length, however, we reached KÖNIGSTEIN, a village and castle, on one of the highest rocks in Europe; this was but half way from Lobeschütz to Dresden. I sent my servant and the boatman to try if they could procure a chaise, a cart, a wheelbarrow, or any thing, to carry me to Pirna, the first post-town, and after keeping me shivering with cold and wet, more than an hour they returned with the news of having procured a wagon.

Here I got some bread, which revived me a little, and enabled me to clamber up this terrible rock, on foot, to warm myself; which it did as effectually, before I reached the summit, as if I had had recourse to a warm bed and sudorific. After this I had twelve English miles to Pirna, through the most stony and jumbling road I ever travelled.

At

At PIRNA, the place where the king of Prussia took all the Saxon troops prisoners, at the beginning of the last war, I was detained two hours before I could get horses, for each of which, by a new *reglement*, or regulation, I was obliged to pay a rixdollar, instead of a florin, the usual price.

At Königsstein and Pirna, there are schools for music, though both are in Saxony. At Pirna, there is one for the children officers, and one for those of the poorer sort, where they learn, as elsewhere, music, with reading and writing.

It would be tiresome to the reader were I minutely to describe all the music-schools which I entered in my way through Austria, Moravia, Bohemia, and Saxony. I shall only say, that in general, the performance of the scholars in them was rude and coarse, and that perfection seems never aimed at amongst them. Metastasio is of opinion, that the children learn so ill in these schools, as to be ever afterwards incorrigible; indeed, most of them are in-

tended for servants, and mean employments; and as, in many parts of Bohemia and Saxony, the Gothic power over vassals still subsists, these people have seldom any ambition to excel in music, as they have no opportunities of mending their condition by it; now and then, indeed, a man of genius among them, becomes an admirable musician, whether he will or no; but, when that happens, he generally runs away, and settles in some other country, where he can enjoy the fruit of his talents.

Upon the whole, however, these schools clearly prove that it is not from a partiality in *nature* that Bohemia abounds so much with musicians; for *cultivation* contributes greatly towards rendering the love and knowledge of music general in this country: and the Bohemians may as well be called a *learned* people because they can read, as superior musicians because they can play upon instruments, since the study of both are equally made
by

by them essential parts of common education.

The road from Pirna to Dresden is good; the country on the left hand is flat, naked, and unpleasant to the eye, when the grain is off the ground; but on the right, the hills, covered with vines and houses, all along the banks of the Elbe, are delightful.

D R E S D E N.

The approach to this city through the Elector's Gardens, by a beautiful *Chateau*, or Villa, and pavilions, in a very good taste, is extremely striking; but the city itself has suffered so much in the last war, that it is difficult for a stranger to imagine himself near the celebrated capital of Saxony, even when he sees it from the most favourable eminence in the neighbourhood, so few of it's once many cloud-capt towers are left standing; only two or three remain intire, of all the
stately

stately edifices which formerly embellished this city: so that here, as well as at Prague, the inhabitants are still repairing the ravages of the Prussians; of whom it is remarkable, that though during the last war, they ruined many a noble city, they never took one by a regular siege.

They were in possession of Dresden three years: it was taken from them during the absence of the king of Prussia, by the prince of Deux-ponts, who commanded the army of the empire. In 1760, that monarch invested it again, and did incredible damage by his batteries, and bombardments, till it was relieved by general Lacy.

The river Elbe divides the city into two parts, which are called the Old and New Town; these have a communication by one of the finest bridges in Europe, built of white stone, and consisting of eighteen arches; it is 540 feet long, and 36 broad. There is a rule observed in passing this bridge, worthy of imitation;

one

one side being appropriated to the use of those who are going to the Old Town, and the other to those who are going to the New ; so that each passenger moves without interruption, and has his right hand constantly next the parapet wall.

The first thing I did, after my arrival, was to wait on Mr. Osborn, our minister at this court, who received me so well, and honoured me with so many kind offices, and marks of regard, during my residence at Dresden, that, to forget or conceal them, would be the highest ingratitude.

He was no sooner informed of my musical curiosity, than he made me acquainted with Signor Bezozzi, the celebrated hautbois player, in the service of this court ; and, upon conversing with this able performer, I found that he was not only possessed of an excellent understanding, but that he had thought more profoundly concerning the theory of his art, than most practical musicians with whom

whom I had conversed, who had devoted so much time to any one instrument, as he must have bestowed upon the hautbois, in order to acquire that high degree of perfection upon it, to which he has attained. The father of signor Bezozzi, who is still living, and in the service of the elector of Saxony, is brother to the famous Bezozzis of Turin.

Mr. Osborn was so kind, during this interview with Signor Bezozzi, as to desire him to collect together in a few days the best band of musical performers which Dresden could furnish, in order to afford me an opportunity of hearing, in a concert at his house, whatever that city could furnish most perfect in practical music.

The day after my arrival, Mr. Osborn did me the honour of carrying me to dine with several of the foreign ministers, at the house of Dr. Bayley, a worthy English physician, no less remarkable for skill in his profession, than for hospitality:

lity: and in the evening to the prime minister, count Sacken, who occupies the first floor of the late count Brühl's palace, of which his eldest son, the Starost, has only the second. Here we staid till the Electoral family arrived from the country, to go to the opera.

It was only a burletta, that was represented to-night in the little theatre, which is small, but neat; it has four rows of boxes, nineteen in each. *L'Amore innocente* was the name of the piece, of which Signor Salieri was the composer. The music was as innocent of design, as the drama and performance: nothing in the least seducing or inflammatory was to be heard or seen; but all was tranquil, unmeaning, and as truly soporific as a nurse's lullaby.

The best singer in this placid pastoral, was Signora Calori, who, twelve or fourteen years ago, when in England, wanted only spirit to make her an excellent performer; for then her voice, shake,
and

and execution, were good; her person elegant, and features regular; but now, some of these particulars being rather impaired by time, her performance passed as unnoticed as that of the rest, which was insipid to a very tiresome degree.

I must, however, mention, that in the second act of this opera, Signora Calori sung a long *bravura* song, accompanied on the violin, *obligato*, by M. Hunt, the principal violinist of this place, in which both these performers executed many great difficulties with little effect. He has indeed a very strong hand, and clear tone; but neither his taste nor expression are of the most delicate or touching kind.

Sunday, 20th September. I went this morning to the *Frauen Kirche*, or great Lutheran church of our Lady, placed on the side of a spacious square; it is a very noble and elegant building, of white stone, with a high dome in the middle; this church is square without, but form-
ed

ed into an amphitheatre within. There is a projection for the communion table, over which is placed a most magnificent organ. This is the only instance I can recollect, of an organ being placed at the *east* end of a church. I had hitherto only seen it at the west window, at the west end of the choir, or on one side.

The singing here, with so fine an instrument, has a very striking effect. The whole congregation, consisting of near three thousand persons, sing in unison, melodies almost as slow as those used in our parish churches ; but the people being better musicians here than with us, and accustomed from their infancy to sing the chief part of the service, were better in tune, and formed one of the grandest chorusses I ever heard.

The building is very high and spacious, and there are four galleries in elegant forms, one over the other, between the columns : the seats below are circular, and all facing the organ and communion

munion table ; upon the whole, this was one of the most decent and respectable congregations which I had ever seen.

The King of Prussia, in his last bombardment of Dresden, tried every means in his power to beat this church, as well as the other public buildings, about the ears of the inhabitants, but in vain, for the orbicular form of the dome threw off the balls and shells, and totally prevented their effect : however, he succeeded better in five or six other churches, which he totally demolished. This of our Lady constitutes the great feature of the city, like St. Peter's at Rome, and St. Paul's in London.

When I quitted this church, I stepped into the Elector's chapel, which is a new, large, and elegant building, adorned with several capital paintings, by Mengs, and Battoni. I was too late to hear the organ, or any thing but the ordinary ritual of the Romish church*.

* The court is of a different religion from the people, who are Lutherans.

At noon Mr. Osborn carried me to court, where, after waiting about an hour, in the drawing-room, among the ambassadors and great officers of state, for the arrival of the Elector, I had the honour of being presented to his highness as soon as he entered : he was pleased to enquire, “ from whence I “ came last ?” I answered, from Vienna ; but Mr. Osborn informed his highness, that I had been at Munich, and had had the honour of being presented to the Electress dowager, his mother, and added something concerning my musical enquiries ; this seemed to awaken curiosity. “ You love music ?” “ Yes Sir.” “ Have “ you been in Italy ?” and upon my answering in the affirmative, his Electoral highness appeared to be pleased, and desirous of entering into a more particular conversation ; but, throwing his eyes around, and seeing the foreign ministers, officers of state, and a number of strangers, and people of condition eager for

notice, and expecting their share of his attention, he turned about, and spoke two or three words to prince Belofelsky, the Russian minister; then one or two to the Prussian and Austrian ministers, after which he retired.

His Electoral highness was born 1750, and succeeded to the electorate, upon the death of his father, in 1763; he is of a reserved disposition. Naumann, his *maestro di capella*, and Gasman, had informed me, that his highness was so good a musician as to accompany readily, and in a masterly manner, on the harpsichord, at sight; but was so shy of playing before company, that even the Electress, his consort, had hardly ever heard him. His favourite amusement is dancing, and, to oblige him, his subjects and courtiers are dancing for ever.

When the Elector quitted the drawing-room, every one hastened up another pair of stairs, to the apartment of the Electress. I had the honour of being
pre-

presented to her highness, as she passed by, in her way to dinner; she was a princess Palatine of Deuxponts, and born in 1752; she is tall and thin, of a fresh rosy complexion, and has strong indications of good humour in her countenance.

After dinner, Mr. Osborn honoured me so far as to carry me with him in a round of visits to all the foreign ministers, and to the houses of several other persons of distinction.

There was at this time in Dresden, an Englishman, Mr. Tunnerstick, who was born at Pool, in Dorsetshire, but brought up in France, and who, last summer, in several parts of Germany, had undertaken to perform a very curious experiment: it was no less, than to drive a nail through the brain of a horse, by which he would be, to all appearance, dead; but, after extracting the nail, and pouring into the wound a chymical liquor prepared by himself for that purpose,

the horse in five or six minutes time, was to recover sufficiently to carry any one of the spectators.

Mr. Tunnerstick was at Vienna at the same time as myself, and performed before thousands of spectators; but the account of the operation seemed to me so extraordinary, that imagining there was some quackery or deception in it, I would not make one of the number. However, upon my arrival at Dresden, I found that he had repeatedly performed the same thing there, before physicians, anatomists, and the whole court; one of the horses that had undergone this singular operation, and was recovered, had been killed by command of the Elector, in order, by dissection to ascertain the fact, whether the nail had really penetrated the brain; and it was allowed by all the physicians and surgeons of the place, to have passed through the most dangerous part of it. Another horse that had been *assassinated* in the same barbarous manner,

ner,

ner, at the same time and place, was recovered, and continued perfectly well, when I left Dresden.

The Elector wishing to have this medicine turned to some useful account, and not merely employed in healing wounds made through wanton cruelty, had asked this equestrian operator, whether it would be equally efficacious if applied to fresh wounds in other parts of the body? Dr. Tunnerstick answered in the affirmative; but afterwards, pretending to take offence at some doubts, that had been expressed, concerning the success of this second experiment, evaded making it, and went away in a pet.

In the evening I was again carried to court, where the Electoral family, with their principal attendants were at cards. I here had the honour of being presented to the Elector's three brothers; prince Charles Maximilian, presumptive heir to the Electorate, born in 1752; prince Anthony Clement, born in 1755, in-

tended for the church; and prince Maximilian Emanuel, born in 1759. The eldest of these princes has the misfortune to be so lame, that he is obliged to wheel himself about in a chair; having not only lost the use, but almost the appearance of his legs; he seems, however, very intelligent and curious in conversation. The other two are far from robust.

The next day I was presented to the two princesses, sisters of the Elector; the eldest, though but fifteen, is formed, and perfectly well-bred; she honoured me so far as to speak a considerable time to me concerning the Electress dowager, her mother, whom Mr. Osborn had told her, I had seen frequently at Munich. The youngest sister, about twelve years of age, is very pretty, and has a sharp and intelligent countenance; she spoke but little, however that little was pertinent and obliging.

Dres-

Dresden still affords matter of great amusement to the eye of a stranger, though much less to the *ear*, than formerly. If I quit my musical remarks for a moment, in order to give the reader an idea of the contents of the Elector's celebrated picture gallery, I hope I shall be pardoned; as the catalogue is but in few hands, and the collection is, without doubt, the first, and most considerable in Europe, both for the number and excellence of the paintings it contains*.

The collection was begun by Augustus II. but was greatly augmented by his successor, Augustus the III. who, in 1745, purchased, for sixty thousand pounds, the whole gallery of the duke of Modena, in which were all the paintings of Correggio, as well as most of those by

* The collection of prints, commonly called, the Dresden gallery, was never finished, and only contains engravings from a small number of these pictures.

Annibal Carrach, which enrich the present collection; and, in 1748, he added to it the imperial gallery of Prague, which he purchased of the Empress queen; this collection he acquired at a very easy rate, having had sixty-eight capital pictures of eminent masters for sixty thousand florins, which is less than six thousand pounds sterling: but, even since that time, the collection has been augmented by such a number of different purchases, that many hundred excellent pictures are placed against the wainscot of the gallery three or four deep, for want of room to hang them up; and though the printed catalogue makes the outward gallery contain only eight hundred and thirty, and the interior three hundred and fifty-seven, I was assured by the Cicerone, or Interpreter, that the Elector was in possession of two thousand original paintings, and two thousand four hundred copies.

In

In the cabinet of crayon paintings, there are no less than a hundred and fifty-seven portraits by Rosalba, among which is that of Faustina, when young, and in the service of this court. She was very handsome when this was painted, or was very much flattered; there is likewise in this cabinet, a portrait, in crayons, by Mengs, of Mingotti, when young, with a music paper in her hand; and if the resemblance was exact, she was then nearer a beauty, than it is now easy to imagine her ever to have been; she is here painted in youth, plumpness, and with a very expressive countenance.

There are only two Raphaels, in this immense collection; the St. George is the best; the other, an ascension of the Virgin, with the *Bambino* in her arms, and pope Sextus Quintus and St. Barb, in the act of adoration, has suffered greatly in the colouring; the heads, however, are charming. There is not one piece by Domenichini in the gallery, though
there

there are eleven capital works by Guido ; eleven by Albano, twelve by Guercino, seventeen by Paul Veronese, ten by Annibal Caracci, seventeen by Vandyke, four by Parmegiano, thirteen by Nic. Pouffin, eleven by Spagnolet, thirty-nine by Rubens, and fifteen by Titian, with three by Leonardo da Vinci.

But the most precious pieces of this collection, are the Correggios, of which charming painter, there are six capital pictures.

First. The *Virgin* sitting on a throne, with Jesus on her knee ; she is surrounded by St. John the Baptist, St. Catherine, St. Anthony of Padua, and St. Francis d'Assisi, all as big as the life ; this is in his first manner ; he has written his name on it : the colouring is less bright than in his succeeding works ; but the elegance and grace of the figures are very striking.

Second. The *St. George*, exquisite in colouring and keeping.

Third

Third. The *Magdalen*, which is beautiful and delicate beyond description.

Fourth. The *Nativity*, known by the name of the *Night-piece* of Correggio ; all the light comes from the child ; it is the most perfect of his works. The King of Prussia stopped half an hour to admire it, when he first entered Dresden. The Electress Queen offered it to him, but he declined taking it ; however, he had a fine copy made of it by Dietrich, at a very high price.

Fifth. The *St. Sebastian*, a large and capital picture, in which the Virgin and Child are in glory, surrounded by a choir of angels : below are St. Sebastian, St. Geminiano, and other figures.

Sixth. A *Portrait* of Correggio's physician ; and supposed to be the only portrait that he ever painted.

There are in the cabinet, copies of the capital pictures of Raphael and Correggio, in water colours, and in enamel, uncommonly large, by Mengs, father, son, and

and daughter, which are delicious. To examine and describe this vast collection, minutely, would require ten years, and ten folios.

I had the honour of dining, to-day, with a large company, at Mr. Osborn's. After dinner, Signor Bezozzi, and a band of musicians, which he had provided, were ready to begin a concert in a different part of the house from that where the company had dined. During the performance, all the foreign ministers came in and out, and, at times, the rooms were full of the first people in Dresden.

The concert was opened by a symphony of Haffé ; after which, a solo on the violin by M. Hunt, who, as was before observed, has a clear tone, and strong hand ; but he wants high finishing, and plainly discovered that he was not much accustomed to solo playing ; the music which he performed was by Tartini.

The next piece was a German flute concerto, played by M. Götsel. I did
not

not much like the composition, there was noise in the chorusses, and, in the solo parts, there were repetitions of old and common passages ; but it was not composed by the performer, who manifested, in the course of it, great execution, a clear and sweet tone, always even, and perfectly in tune ; though not so full above the middle D as below it.

After this, Signor Bezozzi played an extremely difficult concerto on the hautbois, in a very pleasing and masterly manner ; yet I must own that the less one thinks of Fischer, the more one likes this performer. However, I tried to discriminate, and to discover in what each differed from the other : and first, Fischer seems to me the most natural, pleasing, and original writer of the two, for the instrument, and is the most certain of his reed ; which, whether from being in less constant practice, or from the greater difficulty of the passages, I know not, more frequently
fails

fails Bezozzi in rapid divisions, than Fischer: however, Bezzozzi's *mezza di voce*, or swell, is prodigious; indeed, he continues to augment the force of a tone so much, and so long, that it is hardly possible not to fear for his lungs.

His taste and ear are exceeding delicate and refined; and he seems to possess a happy and peculiar faculty of tempering a continued tone to different bases, according to their several relations: upon the whole, his performance is so capital, that a hearer must be extremely fastidious not to receive from it a great degree of pleasure.

The second part of the concert began with an admirable symphony of Vanhall, produced in those happy moments of effervescence, when his reason was less powerful than his feeling.

After this, a solo of Nardini, by M. Hunt, which he executed correctly; but the composition was full of repetitions of passages, neither very new nor interesting;

teresting; and these were not meliorated by any thing remarkable in the taste or expression of the performer.

This solo was succeeded by another concerto on the German flute, by M. Götsel, which he played much better, and, indeed, it was a much better composition than the former.

Signor Bezozzi performed, after this, a new concerto on the hautbois, which was very graceful and ingenious. The *Allegro* was more rapid, and of a still more difficult execution, than that in his preceding piece. He exerted himself very much in this performance, which ended with a pleasing rondeau, and left the company in great good humour. He afterwards was prevailed on, though not without difficulty, to play, by way of *bonne bouche*, Fischer's well-known rondeau minuet, which he had performed here so frequently, and with such applause, that I had been assured he made more of it than the author himself; but

I cannot say that his present performance of it convinced me of the truth of this assertion. However, after being accustomed to the exquisite manner in which Mr. Fischer has played it in England, it is no small praise to say, that I heard Signor Bezozzi perform it with great pleasure.

On Tuesday the 22d September. At nine o'clock in the morning, I went to the *Frauen Kirche*, to hear the organ played by M. Hunger, the organist, who met me there, by appointment. This instrument, of which the largest pipe in the pedals, is thirty-two feet long, was made by old Silbermann, of Neuburg: it is one of the best works of this celebrated builder, and was constructed about twenty-three years ago. There are forty-eight stops, three sets of keys, in the manual, which extend from double D, in the base, to D in alt; and two octaves in the pedals; there is likewise a spring of communication, by which the three
sets

sets of keys may be played together, in order to augment the force of the chorus; but this renders the touch so heavy, that each key requires a foot, instead of a finger, to press it down.

The reed stops in this instrument are but seven in number, so that the imitations and changes are very few. The best solo stops it contains are the viol da gamba, bassoon, vox humana, trumpet, schalmo, tremulant, and *Schwebung*: this last, as the name implies, is to imitate a close shake.

M. Hunger possesses neither great fancy nor finger: but his performance was masterly, and manifested a perfect knowledge of his instrument.

This being the first organ which I had met with, that was built by Silbermann, I entered the inside case, and found the work strong, neat, and well disposed: it is remarkable that to so immense a machine, there are but five bellows.

On Sundays and festivals, the school singers frequently perform in this church

Cantatas, which in Germany is a different word for anthems ; at other times the whole congregation sings in unison, accompanied only by this organ, of which the chorus, assisted, perhaps, by the form of the building, is the most noble I ever heard.

From hence I went to the great theatre, where the serious opera used to be exhibited. It was built in 1706, by Augustus the second ; but was afterwards decorated, and the stage much enlarged, by Augustus the third.

I was extremely curious to see this celebrated scene of action, where *general Hassè*, and his well-disciplined troops, had made so many glorious campaigns, and acquired such laurels ; all his best works having been expressly composed, as some of *Metastasio's* dramas were written, for its use*.

* Italy is very desirous of adopting *Hassè* for her son. Count *Algarotti*, in an epistle addressed to Augustus the third, speaking of this theatre, says,

Ivi d'Italia l'armonia divina

Ne' bei concenti suoi varia, e concorde

Risuona.

No money was ever taken for admission into this theatre, which is nearly as large as that at Milan. It has five rows of boxes, thirty in each, is of an oval form, like the theatres of Italy, and has an orchestra capable of containing a hundred performers.

In the year 1755, the late king of Poland had in his service, for this theatre, ten *soprano* voices, four *contralto*, three tenors, and four basses. Among these were Faustina, Mingotti, Pilaia, Monticelli, Pozzi, Anibali, Amorevoli, and Campagnari. The instrumental performers were of the first class, and more numerous than those of any other court in Europe; but, now, not above six or

Rifuona d' Haffe sotto all' agil dito,
 Che gli affetti del cuor, del cuor Signore,
 Irrita, e molce a un sol toccar di lira,
 È pietà, com' ei vuol, sdegno, od amore
 Nuovo Timoteo in sen d'Augusto inspira.

Op. del Conte Algarotti, tom. viii.

eight of these are to be found at Dresden*.

It was from the dispersion of this celebrated band, at the beginning of the last war, that almost every great city of Europe, and London among the rest, acquired several exquisite and favourite performers.

At present, this theatre is shut up, for œconomical reasons, no use having been made of it since the marriage of the present Elector, three years ago; at which time two operas were performed in it, one set by Haffe, and another by Naumann, the present chapel master of this court.

The opera house being in the neighbourhood of the picture gallery, I could not resist the desire of entering it again,

* Signor Bezozzi was so obliging as to furnish me with a list of the court and chapel musicians, now at Dresden; but, by comparing it with that published by Marpurg, in 1756 I find only the two Bezozzis, Binder, Götsel, Hunt, Neruda, and Adam, remaining of the old corps,

In order once more to contemplate the divine Correggios; but in the way to them, through the interior gallery, my eye was caught by the magic of Battoni's Magdalen, and Pordenone's queen of Cyprus, both of which are exquisitely beautiful. The *Night-piece* of Correggio struck me more now than before; though the three figures on the left side seem ill drawn, and one of them is too much hidden: however, the light from the Child is thrown on them so admirably, and the expression of the third of these figures is so natural, her eyes blinking, and hand held up to keep off the glare, that a little defect in the drawing may be well excused. The figures in the air, are truly divine; and the Virgin and Child seem superior to any thing I ever saw expressed on canvass.

The little *Magdalen* is all beauty, softness, expression, and grace. The frame is ornamented with precious stones; and the late duke of Modena prized this piece so

much, that he never quitted his capital without taking it with him, nor could sleep if it was not in his chamber.— But, as I had little time to spare from my musical pursuits, for these *pietoresque* enjoyments, after this slight mention of them, I shall return to business.

Mr. Osborn, whose friendly offices supplied me every hour with opportunities of gratifying my curiosity, had engaged M. Binder, the court organist, to meet me this afternoon, at the Elector's chapel, where there is a still larger organ than that at the *Frauen Kirche*.

This instrument was begun by old Silbermann, who dying before it was finished, his nephew of Strasburg was called to Dresden to put the last hand to it. I entered the inside case of this as well as of the other organ, found the work well finished, very ingeniously arranged, and the pipes so highly polished, that they had the appearance of silver, even when nearly examined.

The

The chorus is amazingly rich and powerful ; but so great is the echo, and long the continuance of the sound in this building, particularly when empty, that no melody can be heard distinctly.

M. Binder, the organist, was a scholar of the famous Hebenstreit, inventor of the *Pantaleone*, an instrument much celebrated in the beginning of this century, in the practice of which M. Binder spent all his youth ; but though he applied to the organ and harpsichord late in life, he is a very able performer on both. He played three or four *fugues* in a very full and masterly manner, making great use of the pedals. I did not indeed find him possessed of much fancy ; but in the German full manner of playing, there is not much opportunity of shewing it. To use the pedals of these huge instruments much, at the same time as two hands are fully employed on the stiff and heavy manuals, is a very laborious business.

The multiplicity of stops in this organ, amounting to 54, only augments noise, and adds to the weight of the touch. The *vox humana* is bad ; and there are very few solo stops that are agreeable ; no *swell* has ever been heard of in an organ at Dresden ; and the echos to common stops, are all that can be called sweet, by themselves. The great merit of all the German organs that I had yet seen, was in the richness and power of the chorus ; indeed little else is wanted, for voluntaries, like those in our parish churches, are unnecessary, where there is singing ; as are imitative stops to play *ritornellos*, where the real instruments abound.

Signor Bezozzi and M. Hunger, with several other masters, were in the chapel to hear M. Binder ; who, when he had done, was in as violent a heat with fatigue and exertion, as if he had run eight or ten miles, full-speed, over ploughed lands in the dog-days.

At

At night I went to M. Binder's house to see the ruins of the famous *Pantaleone*. This instrument, and the performance upon it, at Paris, in 1705, gave birth to a very ingenious little work, under the title of *Dialogue sur la Musique des Anciens*, by the Abbé Chateauneuf: the inventor went by the name of his instrument ever after; it is more than nine feet long, and had, when in order, 186 strings of catgut. The tone was produced by two *baguettes*, or sticks, like the dulcimer; it must have been extremely difficult to the performer, but seems capable of great effects. The strings were now almost all broken, the present Elector will not be at the charge of furnishing new ones, though it had ever been thought a court instrument in former reigns, and was kept in order at the expence of the prince. M. Binder lamented, that he could not possibly afford to string it himself, as it was an instrument

strument upon which he had formerly employed so much of his time.

Every one here is in the utmost indigence; this poor man has a small nominal pension, as court organist, but it is ill-paid; and most of the nobility and gentry are too much impoverished, to be able to afford to learn, or to let their children learn music.

The Saxons of old, so remarkable for patience, industry, and probity, are now reduced to knavery and chicanery, beyond the inhabitants of any other country. Dresden is at present a melancholy residence; from being the seat of the Muses, and habitation of pleasure, it is now only a dwelling for beggary, theft, and wretchedness. No society among the natives can be supported; all must retrench; the court is obliged to abandon genius and talents, and is, in turn, abandoned by them!

Except the wretched comic opera, there is no one spectacle, but that of misery,

fery,

fery, to be seen at Dresden; no *guinguette*, no public diversion in the city or suburbs, for the people, and not a boat or vessel either of pleasure or business can be descried on the river Elbe, which is here nearly as wide as the Thames at London-bridge*.

The horses in this Electorate have had no corn allowed them, nor the soldiers powder for their hair, these three years; but though every species of œconomy seems now put in practice, yet, it is thought with little effect, as to restoring the inhabitants and state to their ancient affluence and splendor.

During the reign of Augustus the III^d this city was regarded by the rest of Eu-

* The Saxon traffic *up* this fine river, is said to be ruined by some commercial disputes with Austria; and *down* it, by the king of Prussia not permitting a single vessel from Dresden to pass by his fortress at Magdeburg; so that besides paying heavy duties, all goods must be removed into Prussian vessels before they are suffered to proceed to Hamburg.

rope, as the Athens of modern times ; all the arts, but particularly, those of music, poetry, and painting, were loved and cherished by that prince, with a zeal and munificence, greater than can be found in the brightest period of ancient history ; but, perhaps, some part of the late and present distresses of this country, have originated in this excessive magnificence.

The gardens of the late minister, count Brühl, which are situated on the banks of the Elbe, and open to the public, command a delightful prospect of that river, of its hilly and fertile banks, towards Pirna, and of the New Town, and beautiful bridge, leading to it.

A most magnificent and elegant temple in these gardens was reduced to a heap of rubbish, in which it still lies, during the Prussian bombardment ; and the Saxons accuse his Prussian majesty of carrying personal resentment against their minister so far, as to order his engineer to point his artillery at the temple and
other

other buildings, as well as statues in these gardens. . However this may have been, not a street of this once charming city has recovered the devastations of the last war.

The present Elector is a great encourager of honesty and good morals in his subjects; and has manifested himself to be susceptible of the tender feelings of humanity; by the abolition of racks and tortures, to which criminals were exposed in his dominions, during former reigns.

The late minister, count Brühl, left three sons at his decease, of whom the eldest only, known by the name of the *Starost**, now resides at Dresden. I had the honour of being presented to this nobleman, whose figure and appearance are the most perfect and pleasing I ever saw; he is said to be very accomplished, and a great musician; he condescended to desire Mr.

* *Starost* is a Polish title given to the lord, and principal judge of a *starosty*, or fief. Count Bruhl is starost of Warsaw, *starosta* Warszawski.

Osborn to bring me with him to one of his country residences, to see his books, hear music, and converse about it at leisure; but the tasks I had assigned myself would allow of no such tranquil enjoyment.

However, I remained one day longer at Dresden than I intended, at the obliging instance of his excellency count Sacken, minister for foreign affairs, who did me the honour to invite me in the most pressing manner to dine with him. This nobleman gives a public dinner once a week to the foreign ministers, to persons of condition, and to strangers, in a truly hospitable and splendid manner; and though his appointment is not great, so considerable is his private fortune, that he is able to support the dignity of his office at his own expence, without aggravating the present miseries of the people, by appropriating the public money, either to enrich himself or maintain magnificence.

The

The count's entertainment was one of the most sumptuous I ever saw; the company consisted of near forty persons, of both sexes, most of whom were of high rank and condition; each course was served on the most elegant plate, and beautiful Dresden china.—But to return to music.

I have had frequent occasion, in the course of my journey, to mention the *Singschüler* or singing boys of the *music school*, commonly called *poor scholars*; and during my residence at Dresden, I procured all the information I was able concerning the origin of this institution, and the following is the result of my enquiries.

When the Roman catholic religion was the only one professed in this country, the clergy, who officiated in cathedrals and collegiate churches, used to employ boys, that had good voices, to sing part of the divine service in the choirs, in nearly the same manner as the choristers,

rists, in English cathedrals, sing at present. In recompense, the clergy maintained and educated these boys, and prepared all such as had a literary genius for the priesthood.

The change of religion propounded to the Saxons, by Martin Luther, though supported by powerful protectors, and forwarded by favourable circumstances, had great obstacles to surmount: the chief part of the people of the city of Dresden were so far from having a propensity to embrace the new preached doctrine, that they obstinately refused to give into any religious innovations. This is so true, that the custom of shutting the city gates, during divine service, which custom is observed to this day, had its rise from the people's dislike to the new liturgy: for the citizens having been observed to go in great numbers to walk in the fields while the public prayers were performing, rather than assist at them, the gates were ordered to be shut,

to prevent the inhabitants from going out, and they were forced to church by the soldiers then in garrison. At present, the army is never made use of for that purpose, for the Saxons are now as strongly attached to the tenets of Luther, as they were then to the Roman catholic religion.

Upon the secularization of bishopricks, the suppression of abbies, and the alienation of their lands, the singing boys lost the only means of subsistence that they had. But the clergy of the new religion soon began to employ these voices, by making them sing canticles in the streets, which dwelt on the impropriety of such articles, in the Roman catholic religion, as were to be rejected, and extolled the tenets they began to preach, in order to accustom and familiarize, by degrees, the ears of the people to Luther's religious sentiments, and insensibly to gain them universal approbation.

It is generally thought, that these scholars or singing boys contributed greatly to the rapid progress of the Lutheran religion in Saxony. There being no fixed foundation to provide for the continual support of these singers, such families as favoured the reformation, readily consented to contribute towards it, by voluntary gifts; and when the people became all Protestants, these discretionary charities increased. The method prescribed to them to follow and observe, is this: the town is divided into certain wards; when they begin to sing, the first of the month, for instance, before the doors of the principal ward, they sing the second of the month at the next; and so on, till they have successively made their singing rounds over all the wards of the city, which they commence again in a perpetual rotation.

Besides the usual turn, it is customary with families of distinction, and some
citizens

citizens who maintain the strictest appearance of devotion, to appoint these scholars to sing before their houses once or twice in the week, for which they receive extraordinary payment, and although that is discretionary, yet it is so far regulated, that no one should give them less than two *grofchen*, or four pence for every canticle they sing. Some families employ them to sing gay genial airs on birth-days and name-days; and they are frequently engaged to sing mournful ditties and dirges at night, with lighted torches in their hands, before the houses of the rich and opulent, when they die; and they accompany the funerals to the place of interment, singing the *neniæ*, in the same manner the *præficæ*, or weeping women, at the burials of the ancients, used to do.

It is to be observed, that besides the laborious way of singing in the streets during the whole winter, in a severe climate, they are obliged to sing in different churches every Sunday and festi-

val. They are generally divided into troops of sixteen or eighteen together, and what they collect during the whole week, is put into a common box, which is opened every Saturday by the rector of the school, and what remains over and above their necessary expences, he divides into small sums among them, in proportion to their musical merit; for when he that leads the vocal band gets a dollar to his share, the next that excels gets but a florin, or two thirds of a dollar. These shares are not entrusted into their own hands immediately, but are kept for them by the rector, till they have also finished their classics, and then, at their quitting the school, they respectively receive their savings.

Those who know Latin and Greek tolerably well, become school masters in the different parishes throughout Saxony; but they must be able to play upon the organ, because every parish church, even the smallest, in Saxony,

is

is furnished with an organ, and a set of such instruments as are usually employed in church-music.

Those, among the singing scholars, who are found to have the best genius, and the greatest disposition to the learned professions, are sent either to the university of Leipzig, or to that of Wittemberg, where they are established, as vacancies happen, on the foundation, in those seminaries of literature called *Convectoria*, where they are maintained without any expence to their friends.

The two universities support above 300 of these poor students ; when they have finished the common course of philosophy, they apply themselves, as their different inclinations lead them, either to divinity, law, or physic, and often become very useful in different branches of learning. Those who discover a particular genius and propensity to music, confine themselves entirely to that art, as a regular profession.

Even at the common boarding-schools of this city, children are taught to sing hymns in parts. The school singers who frequent the streets, not excepting the little boys, wear a black undertaker-like uniform, and large grizzle wigs; and as every house pays annually something towards their support, the ambassadors generally give them a crown a quarter, for *not* singing at *their* doors.

However, from the musical establishments in this city, as well as from those in other places, a musical spirit is universally diffused throughout the empire, both in the protestant and catholic states, for which it is not difficult to account; if it be considered that the musical genius of each inhabitant, from the highest to the lowest order of the people, has a fair trial, and an opportunity of expanding. Hence the great number of performers and critics, as well as lovers of the art, in this country; for such is the insinuating power of music, that to acquire
 friends

friends and admirers it needs only to be heard.

Musical airs, known by the name of *Polonoises*, are very much in vogue at Dresden, as well as in many other parts of Saxony; and it is probable, that this was brought about during the long intercourse between the Poles and Saxons, during the reigns of Augustus the second and third.

The *strofil*, which is a musical instrument, made of pieces of glass of different lengths, instead of wood or metal, and is played on by sticks, like the *sticcado*, is much used by the common people throughout Saxony.

M. Homilius, cantor of the *Kreuzkirche* in this city is a great contrapuntist, and church-composer, and in high esteem throughout Germany; and M. Adam, a veteran musician, one of the few remaining performers in the celebrated opera-band, under the direction of Signor Haffe, has established a great repu-

tation by his composition of the music to the dances performed at this opera in its most flourishing state.

L E I P S I C.

This city has not yet recovered its rigorous treatment during the last war; and its celebrated fair, which used to be the rendezvous of the rich, the gay, and the industrious citizens of every quarter of the globe, as well as an assembly of the sovereign princes and nobility of all the northern parts of Europe, seems now dwindled into a common mart, or quarterly fair, such as is held in a small English market-town.

M. Ebeling, of Hamburg, a man of letters, and an extremely well-informed *dilettante* in music, on the publication of my account of *The present State of Music in France and Italy*, had voluntarily favoured me with several very intelligent letters, and useful communications, concerning the musical History of
Ger.

Germany ; and, upon his being informed of my intention to travel through that country, he carried his zeal so far as to write to several of his friends, and to able professors in the different cities of my route, pressing them, in the most urgent manner, to afford me all possible information and assistance in my enterprize.

On coming to Leipfic, I experienced the good effects of his friendship, in the reception I met with from M. Hiller, music-director of this city, whom he had prepared, by letter, for my arrival. This gentleman, who is not only an eminent writer on the subject of music, but the first and most popular composer of comic operas in the German language, was indefatigable in his endeavours to serve me the whole time I remained at Leipfic.

I expected to receive much information concerning music and musicians from M. Breitkopf, the most considerable vender of musical compositions in Europe, whom

whom I visited immediately on my arrival in this city ; but I found him rather taciturn than communicative. He claims the honour of being the inventor of musical types, and seems entitled to it, as he has, for thirteen or fourteen years, furnished his own country, as well as other parts of Europe, with a prodigious quantity of music from his press, of all kinds, by the greatest composers of the present age, of which he prints catalogues quarterly ; he seems likewise to have been the first who gave to his catalogues an index *in notes*, containing the *subjects*, or two or three first bars, of the several pieces in each musical work ; by which a reader is enabled to discover not only whether he is in possession of an *entire* book but of any part of it's contents.

Besides *printed* copies of works of the most celebrated composers of all nations, he sells in manuscript, at a reasonable price, single pieces of any work already printed,

printed, as well as of innumerable others which have never been published.

M. Hiller, who hardly ever quitted me from my arrival to my departure, was so obliging, the first evening, as to take me with him into his box at the comic opera. This city, before the last war, used to find constant employment for a company of comedians ; but since that time no one has been long stationary there: the present company was just arrived from Berlin, where they had been during eighteen months. The piece they represented this night, was the *Déserteur*, in German ; but to M. Gretry's original music. The performers did not charm me, either by their singing or acting ; all were out of tune, out of time, and vulgar. I hardly ever was more tired ; but indeed, after travelling all night in an open wagon, a better performance would with difficulty have kept me awake. However, from hence, I went home with M. Hiller, whose

whose great good nature and intelligence, furnished a much better and more interesting entertainment than the theatre had done.

The next morning, September 25, M. Hiller was so obliging as to conduct me to the play-house, where one of his comic operas was rehearsing. The overture, and one song, had been performed when we entered, but all was begun again. I found this music very natural and pleasing, and deserving of much better performers than the present Leipzig company can boast; for, to say the truth, the singing here is as vulgar and ordinary as our common singing in England, among those who have neither had the advantage of being taught, nor of hearing good singing. There is just the same pert snap in taking the high notes, which they do with a kind of beat, and very loud, instead of a *mezza di voce*, or swell. The instrumental parts went ill; but as this was the first rehearsal, they might have

have been disciplined into good order, if M. Hiller had chosen to bounce and play the tyrant a little; for it is a melancholy reflection to make, that few composers are well treated by an orchestra, till they have first used the performers roughly, and made themselves formidable.

I endeavoured to account for the bad manner of singing which prevails so generally among the performers on the Leipzig stage, and I could suggest nothing that was so likely to explain it, as the distance which this town is at present from an Italian opera, which being usually supplied by Italians, is an excellent school for singing, to the inhabitants of places where operas are constantly performed: as at Manheim, Ludwigsbourg, Munich, Vienna, and Dresden, where I found the common singing very pleasing, the expression natural, and the carriage of the voice far from vicious; in all these places, Italian operas have long been established, which have certainly had an effect

effect on the public taste, and manner of singing.

At the latter end of the last century, and in the beginning of this, Italian operas very frequently made a part of the public amusement at Leipzig, during the three annual fairs, at New Year's tide, Easter, and Michaelmas: and so great was the passion for these exhibitions, in 1703, that six new operas were performed there within the compass of that year. In 1720, these representations were discontinued; and I do not find any memorial of their having been revived since that time.

When the rehearsal of M. Hiller's burletta was over, he was so kind as to attend me through the town, in search of books. It seems, by the catalogues published in this city, at the two great fairs of Easter and Michaelmas, that more books are printed in Germany, than in any other country of Europe: and perhaps Leipzig has a greater share in these
pub-

publications, than any other city of Germany.

In a second visit to Brietkopf, I mounted his printing office, and found a great number of presses at work, of various kinds, for his publications are not confined to music. Among the several questions which my curiosity put to the workmen, one was, how many different characters were used for letter-press, and what proportion they bore in their number to the types used in printing? and I was much surprised to find, that the different characters employed in the music-press, were upwards of three hundred, and that there were not more than one hundred used in common printing.

I entered some of the principal churches here, and found them in general very fine, and very dirty*. There are, how-

* In Charles the fifth's time, before religious disputes were adjusted, a kind of truce was agreed on between the catholics and reformers, under the title of *Interim*, which stipulated, that the ornaments and vestments of the church, as well as some of the ceremonies,

ever, in several of them good organs, particularly in the reformed church; but I heard no great player in any one of them, nor did I find, upon enquiry, that this city is at present in possession of many performers of the first class, upon any instrument. It must not be inferred from hence, that Leipzig has been less the residence of genius than other places, as it would not be difficult to trace a succession of able masters with which it has been supplied for near a century past; but the musical history of this city can furnish no circumstance more interesting to the lovers of harmony, than its having been the residence of the great Sebastian Bach, father of the present eminent musicians of that name, from the year 1723, to his death in 1754.

monies, should remain in *statu quo*, till, by a general council, religious peace was finally concluded; and this *Interim* was afterwards adopted in some of the free cities, where the churches, though still in the possession of Lutherans, retain all the ancient ornaments of the Roman catholic times.

This

This celebrated master, who was successively cantor, organist, and music-director, at Leipzig, was born at Eifenach, in Saxony, 1685. There has been a constant succession of great musicians in his family, for more than two hundred years. All the musical writers of Germany, for these last fifty years, have given testimony to his abilities: M. Quantz, in his *Art of Playing the Flute*, written during the life of Sebastian Bach, says, that this admirable musician had brought organ-playing to the highest degree of perfection; and M. Marpurg, in his *Treatise upon Fugues*, published soon after his death, in speaking of him, says, that he united in himself the talents of many great men: deep science, a fertile and lively genius, an easy and natural taste, and the most powerful hand that can be imagined.

The challenge which he received, and accepted, from the celebrated French organist, Marchand, at Dresden, is well

known in Germany. Upon the arrival of Marchand in that city, after he had vanquished all the organ-players of France and Italy, he offered to play, extempore, with any German whom the King of Poland could prevail upon to enter the lists against him; no one at Dresden had the courage to encounter so successful a champion, but an express being sent to Sebastian Bach, who was at that time a young man, and residing at Weymar *, he came away immediately, and, like another David, vanquished this Goliath. It must not, however, be concluded from hence, that Marchand was a mean performer; if that had been the case, the victory over him would have added nothing to the fame of his competitor. It was an honour to Pompey that he was conquered by Cæsar, and to Marchand to be only vanquished by Bach.

* Sebastian Bach resided at Weymar, from the year 1708, to 1717.

Besides

Besides many excellent compositions for the church, this author produced *Ricercari*, consisting of preludes, and fugues, for the organ, upon two, three, and four subjects; in *Modo recto & contrario*, and in every one of the twenty-four keys. All the present organ-players of Germany are formed upon his school, as most of those on the harpsichord, clavi-chord, and *piano forte* are upon that of his son, the admirable Carl. Phil. Emanuel Bach; so long known by the name of Bach of Berlin, but now music-director at Hamburg.

As Leipzig was the last considerable town in the Electorate of Saxony to which I extended my musical enquiries, it seems here the place to remark, that the two circles of Upper and Lower Saxony have been extremely fertile in musicians of extraordinary genius and abilities: for they have given birth to Keiser, Handel, the Bach family, to Haffé, and to Graun.

* * * *

A word or two more of travelling in Germany, and I have done with description and complaints.

The road to knowledge is rough and rugged in every country, but in none more than Germany.

——Alpestre, scosceso, erto e selvaggio,
Degno d'un alma audace.

After suffering the usual hardships of bad fare, bad roads, bad carriages, and bad horses, for two days and a night, in my way from Leipzig to Berlin; and being obliged, during that time, to wait three or four hours, either in my open vehicle, or the open air, at each post-house, while horses were sought and fed with straw, wheels greased, and inevitable squabbles about the number of horses which I was to have, were adjusted, I arrived at SCHWARMUTH, within one post of Berlin.

When a traveller comes to a post-house, in this part of the world, with two horses, he is rudely teased to go out with *three*; and

and if he arrive with three, *four* are forced upon him, if possible, at his departure, and so on, *crescendo*, let the first number be what it will; and all this is transacted on the part of the post-master and his people, with an insolence and brutality so determined, that reasoning and remonstrating operate no otherwise than in rendering them more obstinate and malevolent. It seems a thing of necessity, for postilions, in every part of the world, to be greater brutes than those they drive: here, it is the case, *par excellence*; and so insatiable in their demands and expectations, are these sworn foes to man and beast, that I have frequently tried to part in peace and good humour with them, by more than doubling their stated and accustomed fees, but in vain: each claim was a hydra.

I quitted Schwarmuth at seven o'clock in the evening, in hopes of getting to Berlin before midnight. The weather was now extremely disagreeable; rain was

coming on, with a cold and furious north wind full in my face. The wagon with which I had been furnished, at the last post-house, was the worst and most defenceless that I had hitherto mounted; before nine o'clock, it rained violently, and became so dark, that the postilion lost his way, and descended from this place, in the front of the wagon, in order to feel for it with his hands; but being unable to distinguish any track of a carriage, he mounted again, and, in driving on, at a venture, got into a bog, on a bleak and barren heath, where we were stuck fast, and obliged to remain from eleven o'clock at night, till near six the next morning; when day-light enabled us to disentangle the horses and carriage, and discover the road to the capital of Brandenburg. It had never ceased raining and blowing the whole night; the cold was intense; and nothing could be more forlorn than my condition.

B E R-

B E R L I N.

When I arrived at the gates of this city, about nine o'clock in the morning, Sept. 28th, I had hopes that I should have been suffered to pass peaceably to an inn, having received a passport at Trauenbritzen, the first Prussian town I entered on the Saxony side, where I had submitted to a thorough rummage of my baggage, at the persuasion of the custom-house officers, who had assured me that it would prevent all future trouble upon entering Berlin. But this was merely to levy fees upon me, for, notwithstanding my passport, I was stopped three quarters of an hour at the barrier, before I was taken into the custody of a centinel; who mounting my post-wagon, with his musket on his shoulder, and bayonet fixed, conducted me, like a prisoner, through the principal streets of the city, to the custom-house. Here I was detained in

the yard more than two hours, shivering with cold, in all my wet garments, while every thing was taken out of my trunk and writing box, and examined as curiously as if I had just arrived at Dover, from the capital of France.

As I had long wished to visit the capital of a prince, no less renowned for his protection and cultivation of the liberal arts, than for his military skill and heroism; so I was impatient to begin my musical enquiries in a place where operas had long been established, and where both the theory and practice of music had been more profoundly treated than elsewhere, by professors of great and acknowledged abilities, who are still living; and who have published the result of their long experience and superior skill in treatises which are regarded throughout Germany as classical. Among these, *The Art of Playing the Flute*, by M. Quantz; *The Art of Playing upon Keyed Instruments*, by M. C. P. E. Bach; *The Art*

Art of Singing, by M. Agricola; the numerous and well-written dissertations, *Practical, Historical, and Critical*, by M. Marpurg; *Musical Institutes*, by M. Kirnberger; and *The Theory of Polite Arts*, by M. Sulzer, stand foremost*.

My zeal for the business in which I had embarked, was not so much cooled by the sufferings of the night, as to prevent me from hastening, as soon as I had

* The original titles of the above books are as follow: Johann Joachim Quantzens, Königl. Preussischen Kammermusicus, Versuch einer Anweisung die Flötraversier zu spielen. Berlin 1752. Versuch über die wahre Art das Clavier zu spielen, von Carl Philip Emanuel Bach. Berlin. This work is in two vols. of which the first was published in 1753, and the second in 1762. Anleitung zur Singkunst aus dem Italienischen, mit Erläuterungen und Zusätzen von Joh. Friedr. Agricola. Berlin 1757. Marpurgs Anleitung zur Singcomposition. Berl. 1758. *Traite sur la Fugue*. Handbuch bey dem Generalbasse, und der Composition. 1762. 2c. 2c. Die Kunst des reinen Satzes in der Musik. Berl. 1771. Allgemeine Theorie der schönen Künste, von Joh. Geo. Sulzer, Mitglied der Königl. Academie der Wissenschaften in Berlin. 1771.

obtained

obtained my liberty at the custom-house, to Mr. Harris, his majesty's envoy extraordinary at the court of Berlin. Mr. Harris received me with the utmost politeness, and honoured me in the kindest manner with his counsel concerning the most expedient methods to be pursued in making my enquiries.

In the afternoon I visited M. Nicolai, an eminent and learned bookseller, who had been previously apprised of my journey, and its object, by my zealous friend, M. Ebeling, of Hamburg; so that he expected my arrival, and entered upon business directly. After a long conversation, concerning the state of music in Berlin, M. Nicolai was so obliging as to conduct me to M. Agricola, the present composer of his Prussian majesty's serious opera; a station which he has held ever since the death of the late chapel-master, Graun.

John Frederic Agricola was born at Döbitzen, a village near Altenburg, in Upper Saxony,

Saxony, in the year 1720. His mother was a near relation of the late Mr. Handel, and in correspondence with him till the time of his death. M. Agricola was educated at Leipzig, and studied music there, under the famous Sebastian Bach. He has resided at Berlin ever since the year 1741; and in 1751 he was taken into his Prussian majesty's service, under the title of *Hof-componist*, or composer to the court. His life has been very active in the exercise of his profession, and the number of his compositions, both for the church and stage, are a proof of the fertility of his genius.

He is more corpulent than Jomelli, or than his relation Handel ever was. He received me very politely; and though he was indisposed, and had just been blooded, he obligingly fate down to a fine *piano forte*, which I was desirous of hearing, and touched it in a truly great style. He is regarded as the best organ-player in Berlin, and the best singing
 master

master in Germany. He now shewed me some of his compositions for the church, in score, and afterwards was so obliging as to present me with others, which have great merit; but, he said that it was a style of writing which was but little cultivated, at Berlin, as the King will not hear it. Indeed, I had been told before my arrival that his Prussian majesty carries his prejudice against this kind of music so far, that when he hears of any composer having written an anthem, or oratorio, he fancies his taste is contaminated by it, and says, of his other productions, every moment, *Oh! this smells of the church.*

From hence I went to the French theatre, more to see the building than to hear singing. However, as actors, the company is excellent: they were performing *le Mercure Galant*; and though I had seen this piece at Paris, more than once, I was very much pleased with it now. For *Petite Piece*, the comic opera
of

of the *Cadi Dupé*, was said and sung. The piece itself has very little musical merit, and the performers of to-night contrived to make that little, still less.

Sept. 29th. This morning M. Nicolai did me the favour of introducing me to M. Joseph Benda, brother of the celebrated violin-player of that name, who is master of his Prussian majesty's band. This able musician was so obliging as to play to me a very pleasing solo, composed by his brother, which he executed with great neatness and delicacy. He was accompanied by his son, under whose direction there is an *Academia of Dilettanti*, every Friday night, to which I had the honour of an invitation.

Upon quitting M. Benda, we called on M. Lindner, an eminent performer on the German flute, and scholar of M. Quantz. His Prussian majesty's attachment to this instrument has rendered the practice of it very general at Berlin. M. Lindner invited me to another concert
that

that was to be on the ensuing Sunday, to which he was so kind as to promise to conduct me.

After this I made a second visit to M. Agricola, accompanied still by my obliging friend M. Nicolai, who dedicated this whole day to my service. I was now presented to Signora Agricola, whose name before marriage, was Benedetta Emilia Molteni; she is now near fifty years of age, and yet sings songs of *bravura*, with amazing rapidity. The thinness of some parts of her voice, discovers the loss of youth, but yet she has fine remains of a great singer; her compass extends from A in the base, to D in *alt*; and she has a most perfect shake and intonation; she was born at Modena, and had instructions from all the great masters of her time; among whom she numbers Porpora, Haffe, and Salinbeni. She has been upwards of thirty years settled at Berlin, and in the service of the court. She now performs the second

woman's part in his Prussian majesty's serious opera. During this visit, she was so obliging as to favour me with three airs in different styles, a *Grazioso*, an *Allegro*, and an *Adagio*, all composed by M. Agricola.

From hence we went to the great opera-house; this theatre is insulated in a large square, in which there are more magnificent buildings than ever I saw, at one glance, in any city of Europe. It was constructed by his present majesty soon after his coming to the crown. The principal front has two entrances; one level with the ground, and the other by a grand double escalier; this front is decorated with six Corinthian pillars, with their entablature entire, supporting a pediment ornamented with *reliefs*, and with this inscription upon it.

FRIDERICUS REX,
APOLLINI ET MUSIS.

This front is decorated with a considerable number of statues of poets, and
dramatic

dramatic actors, which are placed in niches. The two sides are constructed in the same manner, except that there are no pillars.

A considerable part of the front of this edifice forms a hall, in which the court has a repast on *ridotta* days; the rest is for the theatre, which, besides a vast pit, has four rows of boxes, thirteen in each, and these severally contain thirty persons. It is one of the widest theatres I ever saw, though it seems rather short in proportion.

The orchestra is very large, and arranged after that at Dresden. The band consists of about 50 performers, among whom are,

Two composers.

The concert-master.

Eleven violins.

Five violoncellos.

Two double basses.

Two harpsichord-players.

One harp.

Four

Four tenors.

Four flutes.

Four hautboys.

Four bassoons, and

Two French horns.

The most eminent professors in his majesty's service, are :

M. John Johachim Quantz, composer and chamber-musician in ordinary to the king ; no less celebrated for his performance and compositions, than for having had the honour of instructing his Prussian majesty on the German flute. But few of his *Concertos* for that instrument are published ; however, he has composed more than three hundred for the use of his royal scholar.

M. Joh. Frederic Agricola, composer and director of the opera, mentioned above ; his name is as well known in Germany by his writings on the subject of music, as by his compositions.

M. Francis Benda, musician, in ordinary to his majesty, and master of his

concert, has acquired a great reputation in his profession, not only by his expressive manner of playing the violin, but by his graceful and affecting compositions for that instrument.

His Prussian majesty's favourite operas, are those of his late *maestro di capella*, Charles Henry Graun, to which he is so much attached, as to hear, unwillingly, those of any other master; and the overtures and concertos for violins of his brother, the concert master, M. Joh. Gottlib Graun, but lately deceased, are still in high reputation at Berlin, though not of the first class for taste or invention.

The chief singers of this serious opera, in the female parts, are Mademoiselle Schmeling, Signora Agricola, and Signora Gasparini, seventy-two years of age; a time of life, when nature seldom allows us any other voice, than that of complaint, or second childhood.

The

The principal male parts are performed by Signor Ant. Uberti Porporino, whose voice is a *Contralto* ; he has been more than twenty years in the service of his Prussian majesty, and is extremely admired for his taste and expression, particularly in singing *adugios*. And Signor Carlo Concialini, a *soprano* ; his voice is feeble, but extremely sweet, and his manner of singing slow movements is delicate and touching.

Besides the composers and performers just mentioned, the theatre royal employs twenty-four chorus singers, a ballet masters, a great number of dancers of both sexes, and the Abate Landi, as poet.

The king being at the whole expence of this opera ; the entrance is *gratis*, so that any one, who is decently dressed, may have admission into the pit. The first row of boxes is set apart for the royal family and nobility ; the boxes that are even

with the pit, and those of the second and third row, are appropriated to the use of the ministers of state, foreign ministers, and persons of rank, who have offices about the court; and a stranger of distinction, by application to the baron Pölnitz, chamberlain and director of public spectacles, is sure of being accommodated with a place in the theatre, according to his rank.

The performance of the opera begins at six o'clock; the king, with the princes, and his attendants, are placed in the pit, close to the orchestra; the queen, the princesses, and other ladies of distinction, sit in the front boxes; her majesty is saluted at her entrance into the theatre, and at her departure thence by two bands of trumpets and kettle drums, placed one each side the house, in the upper row of boxes*.

* This species of music, as it is the most ancient, so it seems to be that for which the

The

The king always stands behind the *maestro di capella*, in sight of the score, which he frequently looks at, and indeed performs the part of *director-general* here, as much as of *generalissimo* in the field.

Such is the *present state* of the opera at Berlin, and history must shew what it *has* been in times past. I shall only just mention, that from the death of Frederic the First, in 1713, till the year 1742, there were no operas performed in this capital. Soon after the accession of his present majesty to the throne, in 1740, a new theatre was constructed, which was opened on the birth-day of the queen-mother, in 1742; at which

northern inhabitants of Europe have, in spite of new fashions and refinements in music, the greatest passion. There is scarce a sovereign prince in Germany, who thinks he can dine comfortably, or with proper dignity, without a flourish of drums and trumpets; and this love of noise, perhaps first introduced music at our city entertainments, at my lord mayor's feast, and at the feast of every mayor in the kingdom.

time, the most able German instrumental performers, Italian fingers, and French dancers, were engaged, and music saw herself established in more than her former splendor.

Ever since this period, operas have been exhibited in the theatre royal at each carnival with spirit and magnificence; the brilliancy of their success has somewhat varied according to the talents of the vocal performers, which have been in general, very numerous, and very eminent; however, one of the most shining periods in the musical annals of Berlin seems to have been in 1752, when Carestini and the Astrua performed the two principal parts. At this time, the whole band of vocal and instrumental performers was the most splendid in Europe; among the latter, we find the celebrated names of Bach, Benda, Czarth, Graun, Hesse, Quantz, and Richter.

A considerable part of this afternoon was spent in visiting such churches, as
are

are most remarkable for good organs. In general, I found the organs of Berlin large, coarse, and crowded with noisy stops, which, if they had been in tune, would have produced no pleasing effects; but as it was, such a number of dissonant and ill-voiced pipes, more tortured than tickled my ears.

Before I left England, M. Snetzler had told me, that I should doubtless find *swells* in Berlin organs, though he was not certain that this improvement, which was English, had been adopted in other places on the continent; for Mr. Handel, several years ago, had desired him to describe, in writing, the manner in which the swell was produced, that he might send it to a particular friend in Berlin, who very much wished to introduce it there.

But I enquired in vain of musical people in that city, whether they knew of any such machine, as a swell, worked by pedals, in any of their organs; no such

contrivance had ever been heard of, and it was difficult to explain it.

At the *garrison church* built in 1722, which is an oblong square, supported by massive pillars, there are eight doors, and over each there is a black eagle, which is the crest of the Prussian arms, taking his flight, towards a golden sun, with a thunder-bolt in his talons; and above, is this inscription, *non soli cedit*.

I found a large organ in this church, built by Joachim Wagner; it is remarkable for compass, having 50 keys in the manuals, and for its number of pipes, amounting to 3220; but still more so, for the ornaments and machinery of the case, which are in the old Teutonic taste and extremely curious.

At each wing is a kettle drum, which is beat by an Angel placed behind it, whose motion the organist regulates by a pedal; at the top of the pyramid, or middle column of pipes, there are two figures,

figures, representing Fame, spreading their wings, when the drums are beat, and raising them as high as the top of the pyramid; each of these figures sounds a trumpet, and then takes its flight.

There are likewise two suns, which move to the sound of cymbals, and the wind obliges them to cross the clouds; during which time, two eagles take their flight, as naturally as if they were alive.

I was much more pleased with four monumental pictures, which are placed in the same church, than with this ecclesiastical puppet-show. They were presents from M. Bernard Rode, history-painter, and member of the royal academy, who in 1762, painted them in honour of four Prussian heroes, who fell in battle during the last war.

I. Marshal Schwerin, dying, and embracing Victory, by whom he is crowned. The colours are leaning against him, which

which he had in his hand when he was slain at the battle of Prague, in 1757*.

II. The monument of general Winterfeld, upon which the historical Muse is seated, and writing his history.

III. Marshal Keith, whose monument Glory is covering with laurels.

IV. Major Kleist, the celebrated poet, killed at Kunnerdorf, upon whose urn Friendship is weeping. Beneath the monument, his sword and lyre are entwined in a laurel wreath.

This evening I had the pleasure of being introduced to the acquaintance of M. Marpurg, a person who had so long laboured in the same vineyard as myself, that he was a perfect judge of the difficulties I had to encounter. Nothing could be more flattering than the manner in which he received me. I found him

* There is a marble statue of this brave general, lately erected at Berlin, in the square called *Place Guillaume*, where the soldiers are daily exercised; an animating sight to military men.

to be a man of the world ; polite, accessible, and communicative. His musical writings may justly be said to surpass, in number and utility, those of any one author who has treated the subject. He was perhaps the first German theorist that could patiently be read by persons of taste ; so addicted were former writers to prolixity and pedantry.

This author, besides the works which I have already mentioned, p. 89. has published five volumes of *Essays and Dissertations towards the history and practice of music ; A History of Ancient Music ;* and a great number of correct compositions of various kinds, both vocal and instrumental. It is a misfortune to music, that he has now wholly quitted his former studies, being invested, by his majesty, with the title of counsellor of war, and the office of director of the royal lottery.

His *History of Music* was intended to be general, and to comprise modern times ;
and

and he had projected a continuation of Walther's Musical Dictionary, and several other interesting works to lovers of music; but he is prevented from executing these designs, by his new office.

He kindly undertook to furnish me with several books and papers, of which I was in search: and offered, in a most obliging manner, to conduct me to such persons and things, as the nature of my enquiries rendered the most essential for me to see, during my residence at Berlin.

After this visit, I went home with my guide, M. Nicolai. He had provided a small concert of *dilettanti*, his friends, with whom I spent a very agreeable evening.

Wednesday, 30th. This morning was fixed upon, by previous arrangement, for visiting mademoiselle Schmeling. How much my expectations had been raised concerning this performer, the reader will be enabled to judge, by the following extract of a letter which I had received from a very intelligent musical

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correspondent, in Germany, before my departure from England.

“ At Berlin there is now a German
 “ opera singer, that astonishes every one
 “ who hears her. People who have been
 “ a long time in Italy, and who have for-
 “ merly heard Faustina, Cuzzoni, and
 “ Astrua, assure me that she surpasses
 “ them all. Indeed, when I heard her
 “ at Leipzig, two years ago, I was en-
 “ raptured. I never knew a voice so
 “ powerful and so sweet, at the same
 “ time: she could do with it just what
 “ she pleased. She sings from G to E
 “ *in altissimo*, with the greatest ease and
 “ force, and both her *portamenta di voce*,
 “ and her volubility are, in my opinion,
 “ unrivalled; but when I heard her, she
 “ seemed to like nothing but difficult
 “ music. She sung at sight, what very
 “ good players could not play, at sight,
 “ on the violin; and nothing was too
 “ difficult to her execution, which was
 “ easy and neat. But, after this, she re-
 “ fined

“ fined her taste, insomuch that she was
 “ able to perform the part of *Tisbe*, in
 “ Haffe’s opera, which requires simpli-
 “ city and expression, more than volu-
 “ bility of throat; and in this she per-
 “ fectly succeeded, as Agricola, the
 “ translator of Tosi’s *Arte del Canto*,
 “ and our best singing master in Ger-
 “ many, assures me. The King of Pruf-
 “ sia, a great connoisseur, was astonished
 “ at it. Her name is *Schmeling*, she is
 “ about twenty-four years of age, and
 “ was in England, when a child, where
 “ she played the violin; but she quitted
 “ that instrument, and became a singer,
 “ by the advice of English ladies, who
 “ disliked a *female fidler*.”

This account had been corroborated
 since my arrival on the continent, where
 I had been informed that his Prussian
 majesty was at first, with difficulty, pre-
 vailed on to hear mademoiselle Schme-
 ling: “ A German singer? I should as
 “ soon expect to receive pleasure from the
 “ neigh-

“neighing of my horse.” However, after he had heard her sing one song, his majesty is said to have sought among his manuscript music for the most difficult airs in his collection, in order to try her powers, as much as to gratify his own ear; but she executed, *at sight*, whatever he commanded her to perform, in all styles, as well as if she had practised each of these compositions during her whole life.

Mademoiselle Schmeling received me very politely and unaffectedly. She is short, and not handsome, but is far from having any thing disagreeable in her countenance; on the contrary, there is a strong expression of good nature impressed upon it, which renders her address very engaging. Her teeth are irregular, and project too much, yet, altogether, her youth and smiles taken into the account, she is rather agreeable in face and figure.

I found

I found that she had preserved her English ; indeed she sometimes wanted words, but, having learned it very young, the pronounciation of those which occurred, was perfectly correct. She was so obliging as to sing, at my request, very soon after my entrance. She began with a very difficult *aria di bravura*, by Traetta, which I had heard before at Mingotti's. She sung it admirably, and fully answered the great ideas which I had formed of her abilities, in every thing but her voice, which was a little cloudy, and not quite so powerful as I expected. However, she had a slight cold and cough, and complained of indisposition : but with all this, her voice was sweetly toned, and she sung perfectly well in tune. She has an excellent shake, a good expression, and a facility of executing and articulating rapid and difficult divisions, that is astonishing.

Her second song was a *Larghetto*, by Schwanenburg, of Brunswick, which was
 very

very pretty in itself; but she made it truly delightful by her taste and expression: she was by no means lavish of graces, but those she used, were perfectly suited to the style of the music, and idea of the poet.

After this, she sung an *Andante*, in the part which she had to practise for the ensuing carnival, in Graun's *Merope*; and in this acquitted herself with great taste, expression, and propriety.

His Prussian majesty very seldom resides at Berlin, except during the carnival, which generally commences about the middle of December, and terminates with the month of January.

When his majesty and the court arrive at Berlin, every day of the week, except Saturday, which is a day of rest, has its particular amusements allotted to it, according to the following regulations.

On *Sunday*, the Queen has a great court, On *Monday*, there is an opera. *Tuesday*, a ridotta, or masqued ball, in

the opera-house. *Wednesday*, a French play, at the court theatre. *Thursday*, the princess dowager has a drawing-room; and on *Friday*, there is another opera.

At other times, his majesty's usual residence is at Sans-Souci, a palace near Potsdam, five German miles from Berlin, where he is attended by his musicians in ordinary, who are there in monthly waiting, by turns.

The celebrity of his majesty's performance on the German flute, had long excited in me a strong desire to hear him play, and I had now, in concert with several friends, taken the most likely measures for gratifying that wish. I was furnished with letters to several persons of distinction at Potsdam, who were entreated to use their utmost endeavours to procure me the honour of being admitted into the royal apartments, at Sans-Souci, during the performance of his majesty's usual evening concert.

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As the court was now at Sans-Souci, and several of the most eminent musicians of the King's band were there in waiting, I was impatient to go thither, in hopes of satisfying my curiosity relative to his majesty's musical abilities. I therefore set off for Potsdam this morning, immediately after quitting mademoiselle Schmeling, and taking leave of my worthy friend, M. Nicolai, who, unluckily for me, was going to Leipzig fair; which I regarded as a real loss to myself, for his knowledge of music, and musical people, joined to his zeal for my service, rendered him a most agreeable and useful acquaintance.

P O T S D A M.

The road from Berlin hither, is through a deep running sand, like the worst parts of Norfolk and Suffolk, where there are no turnpikes, till within a few miles of the town; and then it is through a wild forest of fir-trees, with lakes fre-

quently in sight. Upon a nearer approach, there is a fine opening on the left hand, to a very large piece of water, and a beautiful view of the town, in which three towers, of the same size and shape, only appear, but these are elegant. The rest of the way is through a wood, cut into walks and rides, which intersect each other, and lead to different towns and villas.

The examination at the gates of this city, is the most minute and curious, both in going in, and out, which I have ever experienced in my travels; it could not be more rigorous at the postern of a town besieged. Name, character, whence, where, when, to whom recommended, business, stay, and several other particulars, were demanded, to which the answers were all written down.

However, a stranger, upon his entrance into this city, is made some amends, by the variety and splendor of new objects, for the bad road, and difficulty of admission,

mission, which he has previously encountered.

The streets are the most regularly beautiful which I ever remember to have seen; the houses all seem to be built of white stone, though they are only of brick, stuccoed over, in imitation of stone. A canal, supplied by the river Havel, runs through the middle of the town, which is situated on an island, called the *Werder* of Potsdam, which implies *an island in a river*. This island is four German miles in circumference: the approach to Potsdam is over a very wide piece of water, by a stone bridge.

The number of houses in this city has been very much encreased during the reign of his present majesty, and that of his father. At the beginning of this century, there were only two hundred houses, and at present there are at least two thousand, and seventeen thousand inhabitants, exclusive of the military, which amount to about eight thousand men.

Four battalions of foot guards, with the squadron of life guards, and the regiment of the prince of Prussia, compose the constant garrison of Potsdam. The uniform of the first battalion of footguards, is blue, embroidered with silver, and turned up with red; the waistcoats are of pale yellow; the hats, which are extremely large, have a very broad silver lace, in imitation of *point d'espagne*, and are cocked in the old Kevenhuller fashion, which, added to huge black whiskers, give the men a most formidable appearance. The fourth battalion, called the Lestewitz battalion, is formed of the remains of the late king's *tall* grenadiers.

The squares, public buildings, and houses of individuals, in this city, are elegant and noble. The architecture of Palladio, in the Venetian state, is here very frequently and successfully copied. His majesty's present passion is for architecture, in which he is said to expend
200,000 l.

200,000l. sterl. a year. Potsdam is almost entirely new built, from his own designs, besides his new palace, near Sans-Souci, and innumerable houses and palaces in Berlin, constructed since the last war. Whenever a citizen is about building a house, either in his capital, or at Potsdam, his majesty furnishes the design, and is at the expence of building the front.

The instant I arrived at Potsdam, I went to M. Benda, in hopes of seeing him before his duty called him to the king's concert; but he was already gone thither, and I was told that the performance was begun, so that there was no possibility of my hearing his majesty that evening. It was now near seven o'clock, and rather late for a first visit, to a great personage; however, time was so precious, that I could not be exact in observing forms; in defiance of which, I ventured to wait upon lord Marshal, to whom Mr. Harris had kindly honoured me with a letter.

His lordship lives in a neat small house, in the suburbs, built for him by the king, as the coachman, unasked, informed me. The porter, an honest Scotman, asked immediately if I spoke English, and told me that his lord was at home, but in his night-gown. I acquainted him with the letter which I had to deliver, sent in my name, and said if my visit would at all incommode his lordship, I would return in the morning. The porter soon came back, and desired me to walk in.

I was instantly conducted to my lord; it was so dark that I could hardly see him. He desired me to sit down, with a very benevolent tone of voice, in a Scots accent. I presented to him my letter, and acquainted him that I was extremely pressed in time, or should not have broke in upon his lordship at so late an hour: he said he was glad to see me at any time. When lights were brought in, I was as much pleased with his face,

as I had been before by his voice ; it is the most pleasing, elegant, and benign that can be imagined.

I continued with his lordship three hours, during which time he entertained me with a great number of anecdotes, many of which related to music. When he had perused Mr. Harris's letter, in which mention was made of my Italian tour, and the translation of it into German, he told me, that he had ceased to go to court on account of his age, though the king frequently told him, that he kept a cover for him constantly at his table ; but he would send what I had in German of my book *, and my plan, to his majesty, in the morning. His lord-

* At this time I was in possession of only a few loose sheets of the German translation of my former tour, which has since been published at Hamburg, under the title of, *Burney'sches Tagebuch einer Musikalischen Reise durch Frankreich und Italien, aus dem Englischen übersetzt von E. D. Ebeling, Aufseher der Handlungs Akademie zu Hamburg. Bey Bode 1772.*

ship did me the honour of inviting me to dine with him at twelve o'clock the next day, and informed me of whatever was best worth seeing at Potsdam and Sans-Souci; as to music, he said, that I was unfortunate in being addressed to him, for he was such a Goth, as neither to know any thing of it, nor to like any music, but that of his own country bagpipes. On this occasion, he was very pleasant upon himself: here ensued a discussion of Scots music, and Erse poetry; after which, his lordship said, "but
 " lest you should think me too insensible
 " to the power of sound, I must tell you,
 that I have made a collection of *national*
 " *tunes* of almost all the countries on the
 " globe, which I believe I can shew you." After a search, made by himself, the book in which these tunes were written, was found, and I was made to sing the whole collection through, without an instrument; during which time, he had an anecdote for every tune. When I had
 done,

done, his lordship kindly wrote down a list of all such tunes as had pleased me most by their oddity and originality, of which he promised me copies, and then ordered a Scots piper, one of his domestics, to play to me some Spanish and Scots tunes, which were not in the collection; “but play them in the garden, says he, “for these fine Italianised folks cannot “bear our rude music near their delicate “ears.”

The conversation afterwards turned upon French music, and the comparative merit of that and the Italian, upon which subject his lordship told me a story, that very much resembled one related by Rousseau, in his *Lettre sur la musique Françoise*.

A young Greek lady being brought from her own country to Paris, some years since, was, soon after her arrival in that city, carried to the opera by some French ladies, supposing, as she had never heard any European music, that she
would

would be in raptures at it ; but, contrary to these expectations, she declared, that the singing only reminded her of the hideous howlings of the Calmuc Tartars ; and as to the machinery, which it was thought would afford her great amusement, she declared her dislike of many parts of it, and was particularly scandalized, by what she called, the impious and wicked imitation of God's thunder. Soon after this experiment, she went to Venice, where another was made upon her uncorrupted ears, at an Italian opera, in which the famous Gizziello sung ; at whose performance she was quite dissolved in pleasure, and was ever after passionately fond of Italian music.

Upon mentioning this story to an excellent judge of music and of human nature, who had been at Paris when M. de Bougainville brought thither a native of the new discovered island of Otaheite, he told me, that the effects of *French* music had been fairly tried upon *Putaveri* immediately

mediately on his arrival. " I wish,"
 said my friend, " you had been there,
 " to have observed with me, what a
 " strange impression the French opera
 " made upon him ; as soon as he returned
 " to his lodgings, he mimicked what
 " he had heard, in the most natural and
 " ridiculous manner imaginable ; this he
 " would repeat only when he was in
 " good humour ; but as it was just be-
 " fore his departure that I saw him, he
 " was melancholy, and would not dance,
 " however entreated. I proposed to send
 " for music, and one of the servants was
 " ordered to play on his bad fiddle just
 " without the door of the room ; upon
 " hearing this, *Putaveri* suddenly sprang
 " up, and seizing two of the candle-
 " sticks, placed them on the floor, and
 " danced his own country dance ; after
 " this, he gave the company a specimen
 " of the French opera, which was the
 " most natural and admirable parody
 " that I have ever heard, and accom-
 " panied

“panied with all its proper gestures. I
 “wished at this time to try the power
 “of *Italian* music upon him; but there
 “was no opportunity, for how could it
 “be properly executed at Paris?”

Among the anecdotes relative to the strange effects of music, which were given to me by lord Marshal, he told me of a Highlander, who always cried, upon hearing a certain slow Scots tune, played on the bagpipe. General G. whose servant he was, stole into his room one night, when he was fast asleep, and playing the same tune to him very softly, on the German flute, the fellow, without waking, cried like a child.

His lordship next confirmed to me the account of the *Maladie du País*, or home-sickness being brought on by the tune, called the *Rens de Vache*, if heard by any of the Swiss troops in foreign service. Five soldiers at Valadolid, in Spain, who had heard one of their countrymen play this tune, on the top of the
 steeple,

steeple, were all seized with this distemper, and obliged to be sent home. An effect which can only be accounted for by reminiscence of former liberty and happiness, in their native country.

The Tarantula story, his lordship allowed to be all a lye, as to the musical cure; but not the bite, which was to his knowledge certain; however, some of the inhabitants of Apulia had confessed to him, that the only salutary effect of music, was to keep the patient awake, as sleep was usually fatal, if indulged before the poison is extracted.

I had frequently been told by persons who were well acquainted with lord Marshal many years ago, that his character approached nearer to perfection, than that of any other human being; and this became now my own opinion. It was with great reluctance that I quitted him, in order to return to my inn; he had attached me as much during this visit of three hours, by his sociable,

entertaining, easy, and benevolent manner, as any one else had ever done in as many years.

Thursday, October 1st. My first visit this morning was to M. Benda, whom I found to be a plain, obliging, sensible man, and possessed of all the modesty of a truly great genius. I was furnished with a letter to him from Mr. Giardini, with whose remembrance he appeared to be much pleased, and said, that though it was more than twenty years since he had seen or heard him, he had not forgot his fine tone, so remarkably clear, full, and sweet; and added, that he should always retain a precise and pleasing idea of his graceful manner of playing, of his fancy in extempore cadences, and facility in executing whatever was possible to be performed on the violin.

Mr. Giardini, in his letter, had desired M. Benda to indulge me with the pleasure of hearing him perform; when he
read

read his request, he shook his head, and said, *non sum qualis eram*, “ I have ceased
 “ to play *solos* even to the king my
 “ master, these five years; however, such
 “ as they are, you shall hear my feeble
 “ endeavours to oblige you.”

He performed to me an admirable solo, of his own composition, *con sordino*; his hand, he said, wanted force sufficient to play without. The gout has long enfeebled his fingers; however, there are fine remains of a great hand, though I am inclined to suppose him to have been more remarkable at all times for his feeling than his force. His style is so truly *cantabile*, that scarce a passage can be found in his compositions, which it is not in the power of the human voice to sing; and he is so very affecting a player, so truly pathetic in an *Adagio*, that several able professors have assured me he has frequently drawn tears from them in performing one. How he ac-

quired this style of writing and playing, it may be of some use to musical students to trace and develope: the productions and performance of this master are indeed so truly original and pleasing, that I hope every lover of music, among my readers, will excuse me if I here insert a sketch of his life, the principal incidents of which I obtained from himself, during my visit; the rest are extracted from a printed account of him, published at Leipzig, 1766, in a work which was then carried on by M. Hiller, under the title of *Weekly Intelligence, and Observations concerning Music* *.

Francis Benda was born at Alt Benatky, in Bohemia; 1709. He was brought up in the choir at Neubenatky, as a singing boy. At nine years old, he was conducted to Prague, by one of his relations, and employed at the church of

* Nachrichten und Anmerkungen die Musik betreffend. 4to. This publication, which was begun in 1766, continued till 1769.

the Benedictines, as a *soprano*. Soon after this, his voice became so excellent, that he was enticed away to Dresden, without the consent of the Benedictines, in order to sing in the Elector of Saxony's chapel. After continuing a year and half in this service, he ran away with a lighter-man, intending to return to his friends; but in going with him up the Elbe, he was stopt at Pirna, and carried back to Dresden; however, not being used to the water, and the night before having been very cold, he lost his treble voice.

This misfortune immediately removed the difficulty of obtaining his dismissal: he now found himself at full liberty to go whither he pleased; and, returning to his parents, they were much perplexed what to do with him: but, at the performance of the Easter music, he was persuaded to attempt a *contralto* part in the church. At first, his voice was coarse, but it very soon grew so much better, that the same afternoon M. Benda found himself able

to sing the counter-tenor, as well as he had formely done the *soprano*.

Having discovered his new voice, he went to Prague, where he was engaged at the Jesuit's seminary, though there were already six counter-tenors in that service. But his manner of singing, together with his having performed in the chapel-royal at Dresden, were two cogent reasons for his being well received.

In 1723, Benda was one of the chorus singers in the music performed in the Prague, on occasion of the Emperor Charles the sixth being crowned king of Bohemia. An event which forms a very important æra in the life of this eminent musician, who had now attained his fifteenth year. He confessed to me, that the excellent singing which he then heard, was of the utmost use to him in his future studies, and particularly the performance of Gaetano Orfini, a *contralto*, with which he was beyond measure affected. Soon after this solemnity

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nity was over, a drama was performed, at the Jesuit's college, by young Bohemian noblemen, in which music was introduced; it was composed by the famous Zelenka, the King of Poland's chapel master.

Benda, with another descanting of the Kreuzhern, and an Italian, with a base voice, were the singers employed on this occasion: three airs were given to each of them, but Benda was so superior to the rest, that he not only acquired great applause by his performance, but a new appointment, with a large salary, at the Kreuzhern convent; which being extremely rich, and appropriated to the reception of the nobility who devote themselves to the defence of the christian religion against the Turks, is regarded by musicians at Prague, as the post of honour.

Here he first applied himself to composition, and set to music the *Salve Regina* twice; once accompanied by the organ only, and once by two violins. Hea-

ven knows, says Benda, how many of the rules of counterpoint were broken in this attempt! not long after this, he lost his counter-tenor voice, and was again obliged to return to his friends at Benatki.

Being now deprived of all hope of gaining a livelihood by singing, and unable to bear the thoughts of becoming a burden to his relations, he applied himself seriously to the violin, upon which he had made a beginning, but he knows not when, nor under what master. It must, however, have been early in his life, as he was remembered to play the tenor, in the concerts performed by the singing boys at Dresden, and to work hard on the violin, at Vivaldi's concertos.

After losing his voice, he had no other means of turning his musical talents to account, than by playing dances about the country with a company of strolling Jews; in which, however, there was a
blind

blind Hebrew, of the name of Löbel, who in his way, was an extraordinary player. He drew a good tone from his instrument, and composed his own pieces, which were wild, but pretty: some of his dances went up to A in *altissimo*; however, he played them with the utmost purity and neatness.

The performance of this man excited in Benda so much jealousy, that he redoubled his diligence in trying to equal him; and not to be inferior in any part of his trade, he composed dances for his own hand, which were far from easy. He often speaks of his obligations to the old Jew for stimulating him to excel on the violin.

After strolling about in this manner, for some time, he shut himself up in a garret at Prague, where he practised two things, music, and temperance: here he obtained a few lessons from Konyczek, violinist to prince Lobkowitz, by which he qualified himself for the service of a

nobleman, with whom he travelled to Vienna: here he was transferred to a new patron, count Uhlefeld, with whom he had frequently the advantage of hearing the famous Francischello, who taught the count, and of playing trios with this great musician and his scholar*.

When he quitted this service, he travelled on foot to Breslau, with three other musicians, who afterwards became very eminent. These were M. Höckh, the present chapel-master to the prince of Zerbst, the late M. Weidner, and M. Czarth, formerly in the Prussian service, but now at Manheim.

* Francischello, was the most exquisite performer on the base-viol of his time. Geminiani related of him, that in accompanying Nicolini, at Rome, in a cantata composed by Alessandro Scarlatti, for the violoncello, the author, who was at the harpsichord, would not believe that a mortal could play so divinely; but said, that it was an angel who had assumed the figure of Francischello; so far did his performance surpass all that Scarlatti had conceived in composing the cantata, or imagined possible for man to express.

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After staying a short time at Breslau, these four adventurers set off in the *Juhr-Wagen*, or common wagon, for Warsaw. Within four miles of this capital of Poland, they found, in a forest, a well-furnished portmanteau; and, after trying, in vain, to discover the owner of it, they divided the contents among themselves. By this partition, a coat luckily fell to the share of Benda, of which he was in great want, and which fitted him as well as if it had been made by a Paris taylor.

Being arrived at Warsaw, they took possession of an apartment in the old Cassimir palace, which, for fifty years before, had had no other inhabitants than rooks and jackdaws: none of the primitive saints ever practised the virtue of abstinence more rigidly than these four young sinners did now, though guests of a royal palace; without a plan of future conduct, without money, and without friends, their heads had as yet furnished no
em-

employment for their hands, but that of amusing themselves on their several instruments in their retirement; so that they practised incessantly. During this time the palace was supposed to be haunted, but by what kind of spirits, none of the neighbours had the courage to examine; till the Starost Suchaczewski, Szaniawski, being told that the ghosts were musical, was sufficiently intrepid to wish to hear them, and being pleased with their performance, he engaged them in his service.

It is a rule in Poland, when a nobleman has more than four musicians in his service, to appoint a *maestro di capella* over them; and as the band of the Starost Suchaczewsky now consisted of nine performers, this honourable office was conferred upon Benda by his new patron.

Our hero remained at Warsaw two or three years, after which, returning to Germany, he was a short time employed in the Elector of Saxony's chapel at Dresden;

den ; during which period, he received a letter from M. Quantz, inviting him to enter into the service of the prince of Prussia, at Ruppin, where his present majesty usually resided before his accession to the throne.

It was by stealth, that this prince indulged his passion for music, during the life of his father, the late king, who had forbid him, not only to study and practise music, but to hear it. M. Quantz told me afterwards, that it was the late queen mother, who at this time encouraged the prince in his favourite amusement, and who engaged musicians for his service ; but so necessary was secrecy in all these negotiations, that if the king his father had discovered that he was disobeyed, all these sons of Apollo would have incurred the danger of being hanged. The prince frequently took occasion, to meet his musicians a hunting, and had his concerts either in a forest or cavern.

M. Benda

M. Benda, who entered into the service of the prince of Prussia, in 1732, found already with his royal highness the two Grauns, with whom he studied, and from whom he confesses to have received signal services, as well as from M. Quantz.

He still leads the band at the great opera, where he is seconded by his brother Joseph; and he can boast of having had the honour of accompanying his majesty, during the forty years he has been in his service, in near 50,000 different concerts.

The father of M. Benda was a linen manufacturer, but not less musical than other Bohemians, his countrymen; for he played a little on several instruments, particularly the hautbois, bagpipe, and dulcimer. In 1742, being the second year of his present majesty's reign, M. Benda had the satisfaction of bringing his parents to Berlin, and of establishing them there, under his roof. In 1756, this venerable pair celebrated the Hoch-

zeit Jubiläum, or marriage jubilee, usually solemnized in Germany, by persons who have lived together in wedlock, *fifty years*.

M. Benda has two sons, both able musicians; his three brothers all applied themselves to music, in consequence of his success. John, the eldest, whose instrument was the violin, died in the service of his Prussian majesty; George, the second brother, is at present an eminent chapel-master, and elegant composer in the service of the duke of Saxe-Gotha; and Joseph, the third, is one of his Prussian majesty's band.

A word more, concerning the musical abilities of the worthy concert-master, Francis, shall terminate this long article. His style is not that of Tartini, Somis, Veracini, nor that of the head of any one school or musical sect, of which I have the least knowledge: it is *his own*, and formed from that model which should be ever studied by all instrumental performers, *good singing*.

When I quitted M. Benda, I waited on Col. Quintus Icilius *, to whom I was honoured with letters ; he is member of the royal academy of sciences, author of a celebrated treatise, written in French, upon the military art of the ancients, and a great collector of *Virtu* ; he is a *connoisseur* in all the arts, except music ; and has a well-chosen library, in which I found several scarce and curious books.

After this I had the honour to visit Col. de Forcade, to whom I had likewise letters. I had been recommended to this gentleman, who is court-marshal,

* This officer's original name is Guichard, and that of Quintus Icilius, only his *Nom de Guerre*, given to him, in pleasantry, by his majesty, who when he conferred upon him a command in a regiment, hastily raised and collected from the refuse of all nations, during the heat of the last war, honoured him with the appellation of the commander of Cæsar's tenth legion, a name which has since been adopted by the whole Prussian nation.

with

with a view to his doing me the honour of presenting me to his royal highness, the prince of Prussia, to whom I had been charged with a parcel of books from England.

It was now twelve o'clock, the general hour for dining at Potsdam; at my lord Marshal's, I was so fortunate as to see and converse with the Grecian lady, who had been so offended with French music, and so pleased with Italian, upon her first arrival in Europe. The dinner was quite English, and the conversation of his lordship was entertaining to a very uncommon degree.

After dinner I went to see the king's *new palace*, *das neue Schloß*, built since the last war. The ground on which it is erected, was a morass eight years ago, as was the whole country round it, which is a dead flat, and still very naked and barren; it was however in consequence of the rapidity with which this palace was constructed, and the face of
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the country changed, that a German wit said, "it must be allowed, that his majesty performs miracles, though he believes none."

It is not my design to give a minute description of this superb palace; I shall only observe, in general, that it appeared to me, one of the most elegant and perfect, which I had seen in Europe. It is constructed, as well as most of the magnificent buildings in Potsdam, from his majesty's own designs; the front is decorated with fluted pilasters, of the Corinthian order, before each of which there is a statue; these pillars are of a pale yellow colour, and the rest of the wall in imitation of red brick. A cupola appears above the pediment, upon which are placed on a high pedestal, the three Graces; and the statues and groupes of figures which embellish the Attic story, and the balustrades, are scarcely to be numbered.

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The apartments are fitted up with the utmost magnificence and taste. There is a *suite* of rooms appropriated to almost every branch of the royal family. Those of the king, of his sister princess Amelia, and the prince of Prussia, are the most splendid. In each of these apartments, there is a room dedicated to music, furnished with books, desks, a harpsichord, and other instruments.

His majesty's concert room is ornamented with glasses of an immense size, and with sculpture, partly gilt, and partly of the most beautiful green varnish, by Martin of Paris: the whole furniture and ornaments of this room, are in a most refined and exquisite taste. There is a *piano forte* made by Silbermann of Neuberg, beautifully varnished and embellished; and a tortoise-shell desk for his majesty's use, most richly and elegantly inlaid with silver; on the table lay a catalogue of concertos for the

new palace, and a book of manuscript *Solfeggi*, as his majesty calls them, or preludes, composed of difficult divisions and passages for the exercise of the hand, as the vocal *Solfeggi* are for the throat. His majesty has books of this kind, for the use of his flute, in the music room of every one of his palaces.

In another apartment, there is a most magnificent harpsichord, made by Shudi, in England; the hinges, pedals, and frame are of silver, the case is inlaid, and the front is of tortoise-shell; this instrument which cost 200 guineas, was sent to Hamburg by sea, and from thence to Potsdam, up the Elb and the Havel, which, I was told, had injured it so much, that it has been useless ever since; however, it is natural to suppose, that some jealousy may have been excited by it, and that it has not had quite fair play from those employed to repair it; for I never heard of any one of the great number of harpsichords, which are annually sent
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from England to the East and West Indies by sea, receiving so much damage as this is said to have done, in a much shorter passage. And now I am upon the subject of musical instruments, I must observe, that the Germans work much better out of their own country, than they do in it, if we may judge by the *harpsichords* of Kirkman and Shudi; the *piano fortes* of Backers; and the *organs* of Snetzler; which far surpass, in goodness, all the keyed instruments that I met with, in my tour through Germany.

But to return to his Prussian majesty's *new palace*: in every apartment through which I was conducted, there appeared a studied elegance and delicacy in the furniture, which I had never met with before; the taste, indeed, is rather that of France than Italy; however, it is the best of the kind, and includes both elegance and convenience. The hall, called the *Marble Gallery*, is truly superb, and worthy of royalty; it is extremely spa-

cious, and lofty, and is totally encrusted with red spotted marble, called *Red Carolini*, mixed with white Italian marble. The pavement likewise is of white marble, and the ceiling is ornamented with three large pictures, in gault stucco frames, painted by Rode, the subjects of which, are *morning, noon, and night*.

Though his majesty's principal collection of painting, is in the picture-gallery at Sans-Souci, yet there are two or three rooms in the new palace, very rich in works of capital Italian masters ; but it is out of my province to enumerate these ; and for the costly gold and silver hangings ; the exquisitely varnished waincots ; rich cielings, or Mosaic floors, they are not to be described.

Opposite to the great front of this palace, there are two elegant buildings of white stone, joined together, by a superb semi-circular colonade of fluted pillars, of the Corinthian order. These buildings are called, *The Great Commons* ; in the
lower

lower part of which, are the kitchens, cellars, and other offices; and in the upper stories, lodging-rooms for the king's attendants, and for foreigners of distinction. At the front of each building there is a double circular escalier, which leads to a colonade of insulated and fluted Corinthian pillars, which support a pediment, ornamented with statues: at each wing, is placed a small tower, with a cupola. The idea of these buildings, is taken from the ruins of Palmyra; indeed this Prussian majesty has made as frequent use of the remains of Athens, Palmyra, and Balbec, in the temples, ruins, and other buildings, in his gardens as he has at Potsdam, of the designs of Palladio, Sanfovino, and Scamozzi.

There were innumerable curiosities of various kinds, in and about this palace, which merited a minute examination; but I was obliged to hasten away, in order to be present at his majesty's evening concert, at Sans-Souci. I was carried

thither between five and six o'clock in the evening, by an officer of the household, a privileged person, otherwise it would have been impossible for a stranger, like myself, to gain admission into a palace where the king resides; and even with my well-known guide, I underwent a severe examination, not only at going out of the gates at Potsdam, but at every door of the palace. When we arrived at the vestibule, we were met by M. de Catt, lecturer to his majesty, and member of the royal academy, to whom I had been furnished with a letter, who very politely attended my conductor and me the whole evening.

I was carried to one of the interior apartments of the palace, in which the gentlemen of the king's band were waiting for his commands. This apartment was contiguous to the concert-room, where I could distinctly hear his majesty practising *Solfeggi* on the flute, and exercising himself in difficult passages, previ-
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ous to his calling in the band. Here I met with M. Benda, who was so obliging as to introduce me to M. Quantz.

The figure of this Veteran musician, is of an uncommon size :

The son of Hercules he justly seems,
By his broad shoulders, and gigantic limbs;

and he appears to enjoy an uncommon portion of health and vigour, for a person arrived at his 76th year. We soon began a musical conversation ; he told me, that his majesty and scholar played no other concertos than those which he had expressly composed for his use, which amounted to 300, and these he performed in rotation. This exclusive attachment to the productions of his old master, may appear somewhat contracted ; however, it implies a constancy of disposition, but rarely to be found among princes. The compositions of the two Grauns and of Quantz, have been in favour with his Prussian majesty more than forty years ; and, if it be true, as many assert, that

music has declined and degenerated since that time, in which the Scarlattis, Vincis, Leos, Pergolefis, and Porporas flourished, as well as the greatest fingers that modern times have known, it is an indication of a sound judgment, and of great discernment, in his majesty, to adhere thus firmly to the productions of a period which may be called the Augustan age of music; to stem the torrent of caprice and fashion with such unshaken constancy, is possessing a kind of *stet sol*, by which Apollo and his sons are prevented from running riot, or changing from good to bad, and from bad to worse.

These reflections, which occurred to me while I was conversing with M. Quantz, were interrupted by the arrival of a messenger from the king, commanding the gentlemen of his band to attend him in the next room.

The concert began by a German flute concerto, in which his majesty executed
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the solo parts with great precision ; his *embouchure* was clear and even, his finger brilliant, and his taste pure and simple. I was much pleased, and even surprised with the neatness of his execution in the *allegros*, as well as by his expression and feeling in the *adagio* ; in short, his performance surpassed, in many particulars, any thing I had ever heard among *Dilettanti*, or even professors. His majesty played three long and difficult concertos successively, and all with equal perfection.

It must be owned, that many of the passages, in these pieces of M. Quantz, are now become old and common ; but this does not prove their deficiency in novelty, when they were first composed, as some of them have been made more than forty years ; and though M. Quantz has not been permitted to publish them, as they were originally composed for his majesty, and have ever been appropriated solely to his use, yet, in a series of
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years, other composers have hit upon the same thoughts : it is with music as with delicate wines, which not only become flat and insipid, when exposed to the air, but are injured by time, however *well-kept*.

M. Quantz bore no other part in the performance of the concertos of to-night than to give the time with the motion of his hand, at the beginning of each movement, except now and then to cry out *bravo!* to his royal scholar, at the end of the solo parts and closes ; which seems to be a privilege allowed to no other musician of the band. The cadences which his majesty made, were good, but very long and studied. It is easy to discover that these concertos were composed at a time when he did not so frequently require an opportunity of breathing as at present ; for in some of the divisions, which were very long and difficult, as well as in the closes, he was obliged to
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take his breath, contrary to rule, before the passages were finished.

After these three concertos were played, the concert of the night ended, and I returned to Potsdam; but not without undergoing the same interrogatories from all the centinels, as I had before done in my way to Sans-Souci.

I have already given an account of the regularity with which the pleasures of the court succeed each other every week during the king's residence at Berlin: and as some of my readers may, perhaps, be curious to know in what manner his majesty spends his time each day, at Sans-Souci, I shall here present them with a detail of that regular disposition of it, to which he has strictly adhered, during peace, ever since he began his reign: indeed, the evolutions of his soldiers, on the parade, cannot be more exact than his own diurnal motions.

His majesty's hour of rising, is constantly at four o'clock in the morning,
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during summer, and at five in winter ; and from that time till nine, when his ministers of different departments attend him, he is employed in reading letters, and answering them in the margin. He then drinks one dish of coffee, and proceeds to business with his ministers, who come full fraught with doubts, difficulties, documents, petitions, and other papers, to read. With these he spends two hours, and then exercises his own regiment on the parade, in the same manner as the youngest colonel in his service.

At twelve o'clock he dines. His dinner is long, and generally with twelve or fourteen persons ; after this he gives an hour to artists and projectors : then reads and signs the letters, written by his secretaries, from the marginal notes which he had made in the morning. When this is over, he thinks the *business* of the day is accomplished ; the rest is given to amusement ; after his evening concert, he gives some time to conversation, if
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disposed for it, and his courtiers in waiting constantly attend for that purpose; but whether that is the case or not, he has a lecturer to read to him, every evening, titles and extracts of new books, among which he marks such as he wishes to have purchased for his library, or to read in his cabinet. In this manner, when not employed in the field, reviewing his troops, or in travelling, he spends his time: always retiring at ten o'clock, after which, however, he frequently reads, writes, or composes music for his flute, before he goes to bed.

Friday 2d. I this morning visited M. Quantz; he was so obliging as to play, at my request, three solos of his own composition, and, notwithstanding his advanced age, he still executes rapid movements with great precision. His music is simple and natural; his taste is that of forty years ago; but though this may have been an excellent period for composition, yet I cannot entirely subscribe to the opinion
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of those who think musicians have discovered no refinements worth adopting, since that time. Without giving into tricks and caprice, and even allowing composition to have been arrived at its *acme* of perfection, forty years ago, yet a simple melody may surely be embellished by the modern manner of taking *appoggiaturas*, of preparing and returning shakes, of gradually enforcing and diminishing whole passages, as well as single notes, and, above all, by the variety of expression arising from that superiority in the use of the bow, which the violin players of this age possess over those of any other period since its invention.

But even at the best time of M. Quantz, the elder musicians, and those in years, cried out against the innovations and levity of the younger. And no period can be named since the time of Plato, who likewise complained of the degeneracy of music, in which it has not been said to be corrupted by the moderns. Things
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of sentiment, and mere objects of taste and feeling, cannot, I fear, be reduced to any standard of perfection. In painting, we have nature to copy, and to judge by; in poetry, though there is a fashion in language, and the newest and least debased by vulgar use, are the best words, yet grammar and common sense must remain the same.

As to *simplicity* in music, there are degrees of it, which border upon dryness, rusticity, and vulgarity; and these, it is the business of every composer to avoid. However, some who call themselves lovers of simplicity, would reduce music to the same metrical laws as poetry, and make long and short syllables determine melody; which would be neither suffering more than one sound, to be given to one syllable, nor a longer or shorter duration to that sound, than the poetical rhythmus requires; but in this case, what would vocal music be, but a mere *Recitative*, with which every one is tired and disgusted! Mankind will certainly

tainly judge of their own pleasures; and it is natural to suppose, that when a new style of composition or performance *generally* prevails among the refined part of them, that it has something more captivating in it than that which they quitted. However, caprice, vanity, and a fondness for singularity, on one side; and obstinacy, pride, and prejudice, on the other, will always make it difficult to reconcile different sects, or to draw a line between truth and falsehood.

M. Quantz told me, that the first concerto which his Prussian majesty had played the night before, was made twenty years ago, and the other two had been made forty years. Considering this, and the great desire that every composer has to deviate from his predecessors, these pieces have stood their ground very well. There were *traits* both of melody and harmony, which must be good to unprejudiced ears, at all times, and in all places.

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Besides the three hundred concertos which his majesty plays, in turn, he has nearly as many solos, which he performs in the like rotation. Upwards of a hundred of these have been composed by himself, the rest by M. Quantz.

M. Quantz, and his royal scholar, use only two keys to a German flute; and these, with a method of lengthening the mouth-pieces correct, they say, all the imperfections of this instrument, in point of bad notes and false tuning.

In the year 1754, M. Quantz drew up, in the German language, an account of his own life, which was printed in Marburg's Musical Essays: and, as it contains several circumstances relative to music, as well as to himself, I shall make no apology to my readers, for giving them an abstract of it; selecting only such parts as are most interesting, and connecting them with such particulars as I obtained in my conversations with the the author.

John Joachim Quantz was born at Oberscheden, a village in the Electorate of Hanover, in 1697. His father, who was a blacksmith, obliged him to work at the anvil before he was nine years old; which must have afforded him an early opportunity of making the famous Pythagorean experiment, mentioned by Jamblicus, *de Vit. Pythag.* and by all the musical writers of antiquity. Indeed, the ear of our young Ardalus* had been already formed, in his excursions with his brother, a village musician, who used to play about the country, on holydays and festivals, whom he accompanied upon these occasions, on the base-viol, when but eight years old, and without knowing a note of music; but this performance, bad as it was, pleased him so much, that he determined to chuse music for his profession; though his father,

* Ardalus was the son of Vulcan, by Aglaia, one of the Graces, and inventor of the pipe called *tibia*.

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who died when he was only ten years of age, recommended to him, on his death-bed, to continue in the honourable profession of his ancestors.

Quantz, after losing his father, had no other friends to depend upon for counsel and protection, than two uncles, who lived at Merseberg in Saxony; and these, sending for him, gave him the choice of their several professions, the one being a taylor, and the other a *Runstypfeiser*, or town-wait.

Upon this occasion, the passion for music in the young Quantz overpowered all other considerations, and, preferring the fiddlestick to the anvil or shears, he bound himself apprentice to his uncle, the musician, for five years; but this uncle dying three months after, he was transferred to his son-in-law, *Fleischhack*, who was of the same profession; and it was under him that he first practised the violin, an instrument to which his inclination at this time impelled him, preferably to any other.

Soon after this, however, he practised the hautbois, and the trumpet, with which instruments, and the violin, he chiefly filled up the term of his apprenticeship; but as a true town musician, in Germany, is expected to play upon all kinds of instruments, he had been obliged, occasionally, to apply himself, during this period, to the sackbut, cornet, base-viol, French-horn, common-flute, bassoon, viol da gamba, and the lord knows how many more. These were in the way of business, but for pleasure, he now and then took lessons on the harpsichord, of the organist, Kiese-wetter, who was likewise his relation; by which he laid the first foundation of his knowledge in harmony, and love for composition.

Luckily for Quantz, his master Fleischhack, was not like other country musicians, fond only of old, dry, stiff, and tasteless compositions, but had sufficient discernment to chuse his pieces out of
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the newest and best productions of the times, by Telemann, Melchior, Hofmann, and Heinechen, which were published at Leipzig; from the perusal, and practice of which, our young performer derived great advantage.

The duke of Merseburg's band not being very numerous, the town-waits, at this time, were often called in, to assist at the musical performances, both of court and chapel. Here Quantz frequently heard foreigners play and sing, in a manner far superior to any professors whom he had hitherto met with, which excited in him a strong desire to travel. Dresden and Berlin were at this time the most renowned cities in Germany, for the cultivation of music, and the number of able musicians. He eagerly wished to visit one of those cities, but was destitute of the means. However, he now began to feel his strength, and trusting to his feet and his fiddle, he boldly set off for Dresden.

It was in the year 1714 that he arrived in that city. His first entrance was not auspicious, being wholly unable to procure employment: on this account, he made an excursion to Radeburg, where a journeymen fidler being wanting, he entered into the service of the town-musician, Knoll; but alas! he was soon driven from this post, by the fatal accident of the town being burnt down by lightning. Again reduced to the state of a fugitive, and a wanderer, he levied contributions round the country, by the power of his violin, which was now his principal instrument, till he reached Pirna.

Here, destined still to be *servus servarum*, he could procure no other means of exercising his profession, than by accepting the office of deputy to a sick journeyman musician of the town. It was during this time, that he first saw Vivaldi's concertos for the violin, which were so congenial to his own feelings and ideas of perfection, that he made them

them his model as long as he continued to practise that instrument.

Still regarding Dresden as his centre, he eagerly accepted an offer that was made to him, of being temporary assistant there, to one of the town-waits, who was then ill ; an employment which he preferred, for the opportunities it afforded him of hearing good music and good musicians, to the more honourable post of being the best of bad musicians at Berenburg, where he might have been appointed first violin, with a good salary.

His second arrival at Dresden, was in the year 1716, where he soon discovered that it was not sufficient for a musician to be able to execute the mere notes which a composer had set on paper ; and it was now that he first began to be sensible of the existence of taste and expression.

Augustus the second, was at this time King of Poland, and Elector of Saxony, and the orchestra of this prince at Dres-

den was in a flourishing condition ; however, the style which had been introduced there, by the concert-master Volumier, was French ; but Pisendel, who succeeded him, introduced a mixed taste, partly French, and partly Italian, which he afterwards brought to such perfection, that Quantz declares, he never heard a better band in all his future travels.

No orchestra in Europe could now boast of so many able professors, as that of the Elector of Saxony, among whom, were Pisendel and Veracini, on the violin ; Pantaleone Hebenstreit, on the pantaleone ; Weifs, on the lute ; Richter, on the hautbois ; and Buffardin, on the German flute ; not to mention several excellent performers on the violoncello, bassoon, French horn, and double-bass.

Upon hearing these great performers, Quantz was filled with such wonder, and possessed of such a rage for improvement, that he laboured incessantly to render
him

himself worthy of a place among such honourable associates.

For, however prejudiced he may have been in favour of his own reputable calling of *kunstpfeifer*, he began now just to think it possible for him to be prevailed upon, to relinquish that part of it, at least, which required him to play country dances, though in itself so jovial, pleasant, and festal an employment.

He continued, however, to be the *kunstpfeifer*'s delegate in this city, till the death of Augustus the second's mother, in 1717, at which time, the general mourning proscribing the use of every species of convivial music, he again, in his usual manner, commenced traveller, and fiddled his way through Silesia, Moravia, and Austria, to Vienna; and in the month of October, of the same year, returned through Prague to Dresden; which journey, he thinks, contributed more to his knowledge, in
practical

practical geography than in any other art.

The jubilee of the reformation, brought about by Dr. Luther, happening to be celebrated soon after his return, he was called upon, among others, to perform a part upon the trumpet, at church, where the chapel-master Schmidt having heard him, offered to prevail on the king to have him regularly taught that instrument, in order to qualify him for the place of court trumpeter; but Quantz, however ardently he might have wished for an office at court, declined the acceptance of this, well-knowing that the good taste to which he aspired, was not to be learned upon that instrument, at least as it was then played in Dresden.

In 1718, the Polish or royal chapel was instituted; it was to consist of twelve performers, eleven were already chosen, and a hautbois-player, only, was now wanting, to complete the number. After undergoing the several trials, and
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giving the requisite proofs of his abilities, he had the happiness to be invested with that employment, by the director, baron Seyfertitz, with a salary of 150 dollars, and a lodging.

This was an important period in his life, and in the exercise of his profession. The violin, which had hitherto been his principal instrument, was now laid aside for the hautbois, upon which, however, he was prevented from distinguishing himself, by the seniority of his brethren. Mortified at this circumstance, he applied himself seriously to the German flute, upon which he had formerly made some progress without a master; but his motive now for resuming it, was the certainty of his having no rival, in the king's band, as M. Frieze, the first flute, had no great passion for music, and readily relinquished to him his place.

In order to work upon sure ground, Quantz took lessons at this time of the famous Buffardin, with whom, however,
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he only played quick movements, in which this celebrated flute-player chiefly excelled. The scarcity of pieces, composed expressly for the German flute, was such, at this period, that the performers upon that instrument were obliged to adopt those of the hautbois, or violin, and by altering or transposing, accommodate them to their purpose, as well as they could.

This stimulated Quantz to compose for himself; he had not as yet ever received any regular instructions in counterpoint, so that, after he had committed his thoughts to paper, he was obliged to have recourse to others to correct them. Schmidt, the chapel-master, had promised to teach him composition, but delayed keeping his word from time to time, and Quantz was afraid of applying to Heinichen, his colleague, for fear of offending Schmidt, as these masters were upon bad terms together. In the mean time, for want of other assistance, he
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diligently studied the scores of great masters, and without stealing from them, endeavoured to imitate their manner of putting parts together, in trios, and concertos.

About this time he had the good fortune to commence a friendship with Pisendel, now appointed concert-master, in the room of Volumier. Quantz is very warm in his praises of Pisendel, whom he calls a profound theorist, a great performer, and a truly honest man. It was from this worthy concert-master that he learned to perform an *adagio*, and to compose in many parts. Pisendel had in his youth been taught to sing by the famous Pistocchi, and had received instructions, on the violin, from Torelli; however, having travelled through France and Italy, where he had acquired the peculiarities in the taste of both countries, he so blended them together as to form a third genus, or mixed style of writing and playing, which was half
French

French and half Italian. Influenced by his example, Quantz declares, that he always preferred this compound style, to that of Italy, France, or the national style of his own country.

At the marriage of the prince royal of Poland, in 1719, several Italian operas were performed at Dresden. Lotti, the famous Venetian *maestro di capella*, together with the most celebrated singers of Italy, male and female, were called thither upon this occasion; these were the first Italian operas which Quantz had heard, and he confesses, that the performance of them gave him a very favourable idea of the genuine and sound Italian music, from which he thinks later times have too much deviated.

The principal singers in these operas, were Senesino, Berselli, the wife of Lotti, the Tesi, Durestante, and Faustina. M. Quantz characterises several of them, in so discriminate and masterly a manner,

manner, that I shall follow him more exactly than I have hitherto done.

Francesco Barnardi, called *Senesino*, had a powerful, clear, equal, and sweet *contralto* voice *, with a perfect intonation, and an excellent shake; his manner of singing was masterly, and his elocution unrivalled; though he never loaded *adagios* with too many ornaments, yet he delivered the original and essential notes, with the utmost refinement. He sung *allegros* with great fire, and marked rapid divisions, from the chest, in an articulate and pleasing manner; his countenance was well calculated for the stage, and his action was natural and noble: to

* M. Quantz calls it a low *mezzo soprano* voice, which seldom went higher than F; but as this account was drawn up, in the younger part of *Senesino's* life, before he went to England, it is natural to imagine, that his voice may afterwards have lost some of its high notes; for in all the airs which Handel made for him he is strictly confined to the limits of a true *contralto*.

these

these he joined a figure that was truly majestic, but more suited to the part of a hero than a lover.

Matteo Berselli had a thin, high, *soprano* voice, the compass of which was so extraordinary, that he could go from the lowest C, in the treble, to F in *altissimo*, with the greatest ease, by which he surprised the audience more than by his art in singing. In *adagios* he discovered very little passion, and in *allegros* he ventured at few difficulties; his countenance was rather disagreeable, and his action totally devoid of fire.

Santa Stella Lotti had a full, strong, *soprano* voice, a true intonation, and a good shake; high tones gave her little trouble; her principal excellence was in singing *adagios*. It was from her that *Quantz* first heard what professors call *tempo rubato*: her figure on the stage, was full of dignity, and her action, particularly in elevated parts, could not be surpassed.

Vit.

Vittoria Tesi had by nature a masculine, strong, *contralto* voice. In 1719 she generally sung, at Dresden *all'ottava*, such airs as are made for base voices ; but afterwards, besides the majestic and serious style, she had occasionally something coquettish in her manner, which was very pleasing. The compass of her voice was so extraordinary, that neither to sing high nor low, gave her trouble. She was not remarkable for her performance of rapid and difficult passages ; but she seemed born to captivate every spectator by her action, principally in male parts, which she performed in a most natural and intelligent manner*.

But, to return to Quantz. After describing the talents of the fingers, he informs us, that this famous opera, at Dresden, was broke up by a quarrel between Heinechen, the King of Poland's chapel-master, and Senesino, who this same year, 1719, went to England, for the first time.

* See Vol. I. p. 322.

Nothing very interesting occurs in the life of Quantz, from this period, till the year 1723, when he took a journey with Weifs, the famous lutenist, and Graun, the composer, to Prague.

About this time, most of the great musicians of Europe were assembled together, in that city, by order of the emperor Charles VI. to celebrate the festival of his being crowned, king of Bohemia. History does not furnish a more glorious event for music, than this solemnity, nor a similar instance of so great a number of eminent professors, of any one art, being collected together.

Upon this occasion, there was an opera performed in the open air, by a hundred voices, and by two hundred instruments. There was not an indifferent singer among the principal performers, all were of the first class. The male parts were filled by Orfini, Domenico, Carestini, Gassati, Corofini, and Braun, a German *baritono*; the female, by the two sisters,

Am-

Amberville, one of whom was afterwards married to Peroni, a famous player on the violoncello, and the other to Borofini, the singer.

The opera was called *la Costanza e Fortezza*, and composed by the famous old Fux, imperial chapel-master at Vienna. The music, which was in the old church style, was coarse and dry; but, at the same time, grand, and had a better effect, perhaps, with so immense a band, and in such an immense space, than could have been produced by more delicate compositions.

The chorusses were in the French style, and served for dances; Caldara beat the time; but Fux, who had the gout, was brought into the theatre, in a chair, and placed near the Emperor.

As it was upon the singing in this opera that Benda, formed his style; and as I have been told by the two Bezozzis, of Turin, and others who were present, that it surpassed all the vocal perform-

ances of other times, I shall here insert a character of the several fingers, for the entertainment of such of my readers as have never heard them, nor are versed in the German language.

Gaetano Orsini was one of the greatest fingers that ever existed; he had a powerful, even, affecting *contralto* voice, of a considerable compass; his shake was perfect, and his *portamento*, excellent. In *allegros*, he articulated divisions, particularly in triplets, most admirably, and always from the breast. In *adagios* he was so perfect a master of every thing which pleases and affects, that he took entire possession of the hearts of all that heard him; he was many years in the imperial service, and though he lived to an advanced age, he preserved his fine voice to the last*.

Domenico had one of the finest *soprano* voices that has ever been heard on the

* He died at Vienna, about the year, 1750.

stage ; it was so clear and penetrating, as to make its way through all obstructions, and, with this great force, was sweet, and well toned : however he neither sung nor acted with much spirit.

Pietro Gassati was more remarkable as a great actor, than singer.

Borofini had a spirited, and flexible, tenor voice.

Braun, though his voice was that of a low pitch, from whence delicacy is not expected, had so much taste and expression, that he sung *adagios* in a most pleasing and affecting manner.

Giovanni Carestini had a strong and clear *soprano* voice, which, afterwards, changed into the fullest, finest, and deepest counter-tenor, that has ever been heard. When he performed at Prague, his compass was sixteen notes, from B in the base, to c in *alt* ; he had a wonderful facility of executing difficult divisions from the chest, like Farinelli, and those of the Bernachi school ; and graced, and

varied passages, usually, with great success, though in this he was sometimes a little licentious and extravagant. His action was admirable, and, like his fingering, full of fire; but, after this time he improved, greatly, in his manner of performing *adagios*. He continued on the stage, with the highest reputation, for more than thirty years; in 1735 he was in England, and in 1750 went to Berlin, where he continued till 1755, after which, he retired to Italy, and there, soon ended his days.

M. Quantz, not long after the congress at Prague, went to Italy, in the *suite* of count Lagnasco, with the consent of his royal master, the king of Poland. He left Dresden, in May 1724, and, when he arrived at Rome, he found that Vivaldi had just introduced the Lombard style, in that city, with which the citizens were so captivated, that they would hear no other.

During

During his residence at Rome, he took lessons in counterpoint of the famous Gasparini, who was, at this time, 72 years of age; and whose good-nature and probity seem to have made as deep an impression upon M. Quantz, as his musical merit.

The cantatas and operas of Gasparini, which were more numerous than those of any other composer of his time, except Ales. Scarlatti, were in the highest estimation, at the beginning of the present century. M. Quantz attributes to him the invention of *accompanied recitatives*; he composed twenty - five operas for the theatre at Venice; and among his learned compositions, a mass in four parts, all in strict *canon*, is extremely celebrated.

M. Quantz, after studying counterpoint, which he calls music for the *eyes*, during six months, under this master, went to work for the *ear*, and composed

solos, duos, trios, and concertos; however, he confesses, that counterpoint had its use in writing pieces of many parts; though he was obliged to *unlearn* many things, in *practice*, which *theory* had taught him, in order to avoid that dry, and stiff style, which, too close an adherence to rules, is apt to produce; upon this occasion, he very judiciously observes, that *invention* is the first requisite in a composer, and that it behoves him to preserve a friendship between harmony and melody.

In 1725, he went to Naples, where he met with his countryman Haffe, who then studied under Alex. Scarlatti. Haffe had not, as yet, distinguished himself by any compositions for the stage; however, it was at this time, that a considerable Neapolitan banker employed him to set a serenata for two voices, which he did in the presence of Quantz; the singers who performed in it, were Farinelli and
Tesi.

Tesi. Haffe gained so much reputation by this production, that it paved the way to his future success, and he was soon after appointed composer of the great opera at the theatre royal.

Quantz intreated Haffe to introduce him to his master, Scarlatti, to which he readily consented; but upon mentioning him to the old composer, he said, “ My son, you know I hate wind instruments, they are never in tune.” However, Haffe did not cease importuning him, till he had obtained the permission he required.

In the visit which he made to Scarlatti, M. Quantz says, that he had an opportunity of hearing him play on the harpsichord, which he did in a very learned manner; but observes, that his abilities on that instrument were not equal to those of his son*.

Before his departure from Naples, M. Quantz frequently heard concerts, at the

* Quantz had heard Mimeo Scarlatti, during his residence at Rome.

duke of Lichtenstein's, in which Haffe, Farinelli, Tesi, and Francischello, were employed.

In 1726, he was at Venice, during the performance of two rival operas, *Siface*, composed by Porpora, and *Siroe*, by Vinci; the latter was most applauded. The Cav. Nicolini, a *contralto*, la Romanina, a deep *soprano*, and the famous tenor, Paita, were the principal singers in these dramas.

San Martini, the celebrated performer, on the hautbois, who afterwards established himself in London, was now at Venice, as was Vivaldi.

At Turin, he met with Somis, under whom, Le Claire was at that time a scholar, on the violin.

From Turin he went to Paris, which with respect to music, was going from one extreme to another.

“ I was displeas'd with the French taste now,” says M. Quantz, “ though I had heard it formerly with patience.
“ The

“ The old, worn-out, second-hand
 “ thoughts, and passages ill-expressed,
 “ disgusted me now, as much as a stale
 “ dish warmed again. The resemblance
 “ between recitative and air, with the
 “ affected and unnatural howling of the
 “ fingers, particularly the women, shock-
 “ ed my ears.”

M. Quantz was the first who applied
 an additional key to the German flute,
 in order to correct its imperfections; and
 it was in the course of this year, 1726,
 that he made the discovery.

In 1727 he arrived in London, where
 he found the opera in a very flourishing
 state, under the direction of Handel.
 The drama of *Admetus* was now in run,
 of which, he says, the music was grand
 and pompous. Senesino performed the
 first male part, and Cuzzoni and Fausti-
 na were the principal women.

I shall present the younger part of my
 readers with a character of these rival
 Syrens, Cuzzoni and Faustina, from
 Quantz,

Quantz, whose judgment seems to be untainted by the partial rage of the times.

Cuzzoni had a very agreeable, and clear *soprano* voice; a pure intonation, and a fine shake; her compass extended two octaves, from C to c in alt. Her style of singing was innocent and affecting; her graces did not seem artificial, from the easy and neat manner in which she executed them: however, they took possession of the soul of every auditor, by her tender and touching expression. She had no great rapidity of execution, in *allegros*; but there was a roundness and smoothness, which were neat and pleasing. Yet, with all these advantages, it must be owned that she was rather cold in her action, and that her figure was not advantageous for the stage.

Faustina had a *mezzo-soprano* voice, that was less clear than penetrating. Her compass was now only from B b to G in alt; but after this time, she extended

tended its limits downwards. She possessed what the Italians call *un cantor granito*: her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful and quick a shake that she could put it in motion upon short notice, just when she would. The passages might be smooth, or by leaps, or consist of iterations of the same tone, their execution was equally easy to her, as to any instrument whatever. She was doubtless the first who introduced, with success, a swift repetition of the same tone. She sung *adagios* with great passion and expression, but was not equally successful, if such deep sorrow were to be impressed on the hearer, as might require dragging, sliding, or notes of syncopation, and *tempo rubato*.

She had a very happy memory, in arbitrary changes and embellishments, and a clear and quick judgment in giving to
words

words their full power and expression. In her action she was very happy ; and as she perfectly possessed that flexibility of muscles and features, which constitutes face-playing, she succeeded equally well in furious, amorous, and tender parts : in short, she was born for singing and for acting.

The violence of party, says M. Quantz, for the two singers, Cuzzoni and Faustina, was so great, that when the admirers of one began to applaud, those of the other were sure to hiss ; on which account operas ceased for some time in London.

If the frequenters of musical dramas had not then been enemies to their own pleasure, the merit of these singers consisted of excellencies so different and distinct, that they might have applauded each by turns, and, from their several perfections, by turns, have received equal delight.

Unluckily for moderate people, who seek pleasure from talents wherever they can be found, the violence of these feuds

has

has cured all succeeding managers, of the extravagance of bringing over two singers of the same sex, at a time, of disputable abilities.

As it is natural to wish to know the opinion of strangers concerning our own country, I shall proceed a little farther with M. Quantz, in his account of the state of music in London, when he was there.

The opera orchestra, which consisted chiefly of Germans, with a few Italians, and two or three Englishmen, was led by Castrucci, and, being under Handel's direction, all went well.

The second opera which M. Quantz heard in London, was composed by Buononcini; but this was not so much approved as the other, for Handel's depth and solidity overpowered the lightness and grace of Buononcini.

Attilio and Tosi were now in London, which at this time did not abound in solo players upon any instrument. The principal

principal were Handel, on the harpsichord and organ ; Geminiani, a great master on the violin ; Dubourg, his scholar, an Englishman, who was a pleasing performer on that instrument ; the two Castucci's, who were brothers, and tolerable solo players : Weidemann, a German, and Festing, an Englishman, on the German flute, with Mauro d'Alaia, who came to England with Faustina ; he was a good performer on the violin, and an excellent leader ; his manner of playing was clear and distinct, but he never ventured at great difficulties.

M. Quantz acquaints us, that he had the good fortune to be well received by several people of rank, who endeavoured to persuade him to settle in England ; Handel advised him to this measure ; lady Pembroke, a great judge and encourager of music, proposed to make him a benefit, in which baron Bothmar would have taken care of his interest, but he declined it ; for, as he was still
a ser-

a servant of the king of Poland, he did not chuse to perform in public, thinking it a duty to his prince to offer him the first fruits of his travels.

Upon his return to Dresden, he was established in the King's chapel, with an addition to his former salary of 250 dollars a year. He now entirely quitted the hautbois, supposing it hurtful to the *embouchure* of the flute, which, from this time, he made his sole study.

In 1728, he went to Berlin, with baron Seyfertiz, in the *suite* of the king of Poland; where he was obliged, at the command of the Queen of Prussia, but with the permission of his royal master, to remain for some months. Pisendel, Weifs, and Buffardin were, by the same order, called thither. After he had had the honour of playing before the queen, two or three times, he was offered a place and pension of 800 dollars a year. He was very willing to accept of them, but the King his master would not grant his

consent : however, this prince gave him a general permission to go to Berlin, as often as he was desired.

This year, 1728, the prince royal, his present majesty of Prussia, determined to learn the German flute, and M. Quantz had the honour to teach him. On this account, he was obliged to go twice a year to Berlin, Ruppin, or Reinsberg, the several residences of his royal scholar.

After the death of the king of Poland, in 1733, his son, Augustus III. not chusing to dismiss M. Quantz, raised his appointment to 800 dollars, and confirmed the permission which had been granted by his royal father, for his going occasionally to Berlin.

In 1734, he published his first solos; but he does not acknowledge the sonatas, which were printed under his name, in Holland, about that time.

In 1739, M. Quantz finding a great scarcity of German flutes, undertook to

bore them himself for the use of his pupils; an enterprize which, afterwards, he found to be very lucrative.

In 1741, he was again invited to Berlin, in order to enter into the service of his royal scholar, now King of Prussia, with offers of an annual pension of 2000 dollars for life; a separate payment for compositions; 100 ducats for every flute he should deliver; and an exemption from playing in the orchestra, or any where else, but in the King's chamber, as well as from dependance on any other commands than those of his majesty; which terms, as the King of Poland was too gracious longer to refuse his dismissal, M. Quantz was unable to resist.

In 1752, he published his *Art of Playing the German Flute*; and it was this year that he invented the new joint for the upper-piece of the flute, by which means, without drawing out the middle piece, and without hurting the tone, the instrument may be raised or lowered, half a note.

And now, having traced our industrious musician through the troublesome mazes by which he arrived at the temple of Fortune, we shall leave him to the enjoyment of that reputable ease, that *otium cum dignitate*, to which every artist in years, and in his senses, aspires.

Upon quitting M. Quantz, I went to the parade, in hopes of hearing military music, as well as of seeing military discipline, in its utmost perfection.

The parade at Potsdam is in a field, enclosed by a wall, where no stranger is permitted to enter, without leave from the captain of the guard. With respect to music, the same stability of style, and of taste, is observable here as at court; and I did not find that the Prussians, in their marches, had advanced a single step towards novelty, or refinement, since the first years of his present majesty's reign; for neither the airs that were played, nor the instruments that played them, had any peculiar merit: however, the old-fashioned

fashioned march, of *dot and go one*, is perhaps, best calculated to mark the time, and to regulate the steps of the soldiers.

In visiting the principal streets and squares of this beautiful city, which is well-built, well-paved, magnificent, and new, I could not help observing, that foot passengers were here, as well as in every other city of Europe, except London, exposed to accidents from being mixed with horses and carriages, as well as from the insolence and brutality of their riders and drivers, for want of a *foot-path**.

I know not whether it has been remarked by writers of travels, that on the *Via Appia*, and other ancient roads in Italy, a place was set apart, on each side, for the convenience of pedestrians ; and in visiting Pompeia, where an entire antique Roman street has been dug out, I

* In Paris, a great number of citizens are annually killed and maimed for want of this retreat.

observed the same thing. A Roman citizen, whether patrician, or plebeian, was a respectable character; and, perhaps, England is the only country, at present, where the common people are sufficiently respected, for their lives and limbs to be thought worth preserving.

The present rage for architecture, in his Prussian majesty, is carried on with such excess, that, in Potsdam, buildings which have all the external grandeur and elegance of palaces, are made the habitations of common soldiers, who rather exist than live in them, upon five *creuzers*, two pence half-penny, a day. However, this passion is hereditary, for the late King of Prussia made it a condition, in bestowing offices and employments about his court and person, that each incumbent should build a house reserving; to himself the pleasure of planning and constructing the front.

I did not quit Potsdam, before I had again had the honour to partake of Lord
Mar-

Marshal's hospitality; by dining with his lordship a second time; where wit, good breeding, and good humour, crowned the board. After which, while I was preparing for my return to Berlin, I received a message from col. Forcade, to acquaint me that the prince of Prussia desired me to sup with him, at half an hour past six, and that he would present me to his royal highness. This great and unexpected honour somewhat embarrassed me, as it was my full intention to get to Berlin that evening, time enough to go to the *Accademia*, or concert, to which I had been invited, and which, I had been told, would be made as brilliant in performance as possible, on my account; but the fear of not appearing sufficiently sensible of the prince's condescension, and indeed of not executing properly the commission which I had undertaken concerning the books, determined me to stay.

At half an hour past six in the evening, I therefore went to the palace of

the prince royal, where I expected to hear music; but cards, and conversation, filled up the time, till supper. At my first entrance, I had the honour of being presented to his princess, who is fair, rather tall, and possessed of that pleasing degree of plumpness, which the French call *l'embonpoint charmant*: with a person infinitely less agreeable than falls to the share of this princess, her uncommonly gracious and condescending address and manner would captivate every one whom she honours with her notice.

Her royal highness had heard that I had been with Lord Marshal, and that I was attached to music; and upon these subjects she politely dwelt a considerable time. She plays the harpsichord well herself, as I was assured, and was very curious and conversible about music: even while at cards, she condescended to address herself to me very frequently, and at last asked me if I had known her brother, when he was in England?—I
then

then recollected, and not before, that her royal highness was a princess of Hesse-Darmstadt, and sister to that prince of Hesse-Darmstadt, who last year made the tour of England, and to whom I had had the honour of being presented in London.

During this time, a young prince of two years of age, and his sister of only a year old, were brought into the card-room to the princess their mother; and, not long after, the prince of Prussia entered, to whom I had the honour of being presented. His royal highness is tall, and of a manly, plain, natural, and agreeable character. At supper, he was so gracious as to make me sit down on his left hand, and to address the discourse to me almost the whole evening. He was chearful and open, and seemed very well acquainted with the present state of the several countries of Europe, particularly England. Music had a considerable share in the conversation, and it was not difficult

cult to discover that his royal highness is less strongly attached to old music, and to old masters, than his majesty.

B E R L I N.

The evening after my return to this city, October 3d, M. Lintner was so obliging as to conduct me to a private concert, composed of the principal professors, and gentlemen performers of Berlin. It was performed at the apartments of M. Kone, the King of Prussia's first violin, in one of the fine houses of the New Town, built by his majesty.

I here heard a concerto of the late concert-master Graun's composition, performed by M. Kone, with more force than delicacy; a difficult flute concerto, of Quantz, by M. Lintner, very neatly executed; and a concerto, on the same instrument, by M. Riedt, of his own composition, of which, both the style and performance, were rather ancient and coarse; with several symphonies of Haffe and Graun.

With-

Without farther discussion of the merits of the several compositions which I heard at this concert, I must observe, that the musicians of many parts of Europe, have discovered and adopted certain refinements, in the manner of executing even old music, which are not yet received in the Berlin school, where *pianos* and *fortes* are but little attended to, and where each performer seems trying to surpass his neighbour, in nothing so much as *loudness*; a contention which very much resembles the old naval sport of running the hoop, in which each spitefully strives to act with more force than those around him; for as the chief exertion of the sailor is to be *felt*, that of the Berlin musician is to be *heard*.

If I may depend on my own sensations, I should imagine, that the musical performances of this country want *contrast*; and there seems to be not only too many notes in them, but those notes are expressed

pressed with too little attention to the *degree* of force, that the instruments, for which they are made are capable of. Sound can only be augmented to a certain degree, beyond that, is *noise*. I have elsewhere said, I confess, that even *noise* is sometimes successfully made, in full pieces; but, when this is attempted, it should be for the sake of that contrast and opposition of passages and musical phrases, by which one contributes to the effect of another; for, when a piece is executed with such unremitting fury, as I have sometimes heard, it ceases to be music; and, instead of a part, the whole deserves no other appellation than that of *noise*.

At this concert I met with M. Rück, formerly musician to prince Henry, his Prussian majesty's brother. This performer visited England during the last war, at which time I frequently heard him play the solos of Benda, on the violin, with great feeling and expression; he
has

has since relinquished music, as a profession, but, as a *dilettante*, he has not been idle; he has a strong hand on the violin, with great knowledge of the finger-board; and has composed several concertos, solos, and symphonies, in a pleasing and brilliant style; but so *modern*, that, at Berlin, he is regarded as a heretic. I went home with him from the concert, and accompanied him in a great number of his own pieces.

Sunday 4th. This morning I was visited by M. Agricola, M. Reidt, the German flute-player, who has been more than twenty years in the service of his Prussian majesty, and M. Schüler, a *dilettante* of great merit, and intelligence in musical matters.

M. Agricola was so obliging as to go with me to St. Peter's church, which has the largest organ, and the best organist in Berlin; this instrument was begun in the time, and at the expence of the late king, and was intended to be the largest
in

in the world. Since the death of this prince it has remained unfinished, as his present majesty's zeal for the church has not hitherto inclined him to complete it, after the original plan. The organ is placed over the pulpit; this instrument was to have contained 150 stops, and to have had six sets of keys, besides pedals; at present, its whole contents are 50 stops, with three sets of keys for the hands, and one for the feet; but, even in this diminished state, it is too powerful for the building, and each tone is continued so long, by the reverberation, after the hand is taken off, or removed to another, that all is confused and indistinct.

M. Bertuch, the organist, however, is a good player; he has a strong hand, and great knowledge of the instrument. After playing extempore, a very masterly introduction, he executed a most learned and difficult double *fugue*, composed by old Bach, expressly for the use of organs with pedals.

In

In the church of St. Mary, there is a fine organ, built by Wagner; M. Ringk, the organist, is much esteemed as a performer of extempore *fugues*, though he is possessed of less brilliancy of finger than the organist of St. Peter.

I had this afternoon the pleasure of another conference with M. Marpurg. It was a mortifying circumstance to me, that the multiplicity and variety of my enquiries in this city, and the little time allotted me for making them, prevented me from more frequently enjoying the conversation of this gentleman, whose learning and intelligence, on the subject of music, are equally extensive and profound.

Upon quitting M. Marpurg, I made a second visit to mademoiselle Schmeling, who favoured me with several songs of uncommon rapidity, and compass; her powers, in these particulars, are truly astonishing; but she is frequently compelled to abuse these powers by the airs
that

that are given her to execute, in which she has passages, that degrade the voice into an instrument, indeed, often such as a player of taste would be ashamed to execute upon any instrument.

Breaking a common chord into common *arpeggios* and passages of no meaning, such as may be seen in the second *allegro* of Corelli's third solo, does not seem to me an employment that reflects much honour, either upon a composer, or performer.

There was still a little want of brightness in the middle of mad^{lle} Schmeling's voice; and I can imagine it possible for her still to improve in singing *adagios*, though not in the execution of *allegros*. She does not seem, at present, to be placed in the best school for advancement in taste, expression, and high finishing; for, besides the partiality of the king, to particular compositions, the principal men singers of this opera are not now at their best period; and, if they were, variety is
perhaps

perhaps more necessary to awaken genius, and ferment the latent seeds of taste in a young performer, than the example of a few individuals, which inspires no other rage than that of mere *imitation*. If mademoiselle Schmeling were to go to Italy, she would not perhaps meet with greater powers than her own, in any *one* performer; but, by adopting the peculiar excellencies of *many* performers, of different schools, and talents, her style, like the Venus of Apelles, would be an aggregate of all that is exquisite and beautiful.

At the house of mademoiselle Schmeling, I heard this morning M. Mara execute, with great abilities, several pieces on the Violoncello*; he is a young man, and the son of a performer of the same name, and upon the same instru-

* Soon after I left Berlin, he was married to mademoiselle Schmeling, who now signs herself, Mara, *Née*, Schmeling.

ment, whose talents have been much celebrated in Germany.

October 5. I this morning visited M. Sulzer, member of the royal academy of gentlemen at Berlin; he is author of several works in literature, which are much esteemed. This gentleman is particularly attached to music, and has been very diffuse upon it in his *Theory of Polite Arts*, where he has manifested great taste and refinement, as well as depth and learning, in his manner of treating several of the musical articles; this work is written in the form of a dictionary, of which only the first volume, extending from the letter A to I, is, as yet, published; however, the second volume, which will complete the design, is in great forwardness.

We had a long musical conference together; and I found him to be, not only well-read in books concerning music, but, an ingenious and refined thinker, on the subject.

M. Schüler,

M. Schüler, the *dilettante*, whom I mentioned before, and who had been so obliging, as to introduce me to this gentleman, conducted me afterwards to M. Kirnberger, a master whom I was very desirous to see, as I was well acquainted with many of his compositions, and had heard much of his musical controversies.

John Philip Kirnberger, was born in 1721, at Saalfeld, in Thuringia, a province of Saxony; at the age of eighteen, he went to Leipzig, where he studied under Sebastian Bach, till 1741, when he went into Poland, where he was admitted into the service of several Polish princes; and afterwards, appointed director of the music at a convent. In 1751 he went to Dresden, where he studied the violin under Fickler, and some time after, entered into the service of the king of Prussia, as a performer on that instrument; at present, he is court musician to her royal highness, princess Amelia of Prussia. The harpsichord, which was his first,

is likewise his best instrument; and his compositions for that, and for the organ, are very numerous, as well as his polemical and theoretical writings. Besides these publications, he has been editor of four collections of harpsichord pieces, which include several of his own; and of all these, he has marked the fingering, according to the rules of C. P. E. Bach.

He played at my request upon a clavi-chord, during my visit, some of his *fugues* and church music, which are very learned and curious; he likewise presented me with a copy of his *musical institutes*, and a short dissertation upon *temperament*, which he has lately published*, as well as of several manuscript compositions.

After this he had the complaisance to go with me to the house of Hildebrand, the best maker of harpsichords, and piano-

* The German title is, *Construction der gleichschwebenden Temperatur*, Berlin, gedruckt bey Fried. Wilh. Birnstiel.

fortes,

fortes, in Berlin: here M. Kirnberger played again, and discovered great strength of hand, as well as knowledge in harmony and modulation.

I was perhaps, the more flattered by the kindness and compliance of this ingenious professor, from his character, which is grave and austere; he is said to be soured by opposition and disappointment; his present inclination leads him to mathematical studies, and to the theory of music, more than the practice, in which he has such great abilities; and in his late writings, he appears to be more ambitious of the character of an algebraist, than of a musician of genius.

This afternoon I went to M. Marpurg for the last time, who was so obliging, on this occasion, as to throw out all the temptations which he could suggest, in order to keep me longer in Berlin; but my want of time rendered me inflexible; however, he kindly undertook to procure and transmit to me several interesting

particulars relative to the history of German music and musicians, and furnished me with the description of a machine for writing down extempore pieces of music, commonly called voluntaries, of which I had been long in search.

To fix such fleeting sounds as are generated in the wild moments of enthusiasm, while “ bright-eyed fancy——

“ Scatters from her pictured urn,

“ Thoughts, that breathe, and *notes*, that burn.”

would be giving permanence to ideas which reflection can never find, nor memory retain.

I had been told, upon mentioning such a machine, among musical *desiderata*, to counsellor Reiffenstein, at Rome, that one had been constructed at Berlin; and, upon my arrival here, this interesting piece of mechanism was among the first objects of my enquiry. I was told, indeed, that such a one had been completed to the satisfaction of the principal musicians of Berlin, but that it was
soon

soon neglected and thrown aside; and not long since, a fire happening in a house belonging to the royal academy where it was deposited, this ingenious piece of mechanism was burnt, and has never since been renewed.

Before I speak further concerning the machine in question, I must inform my readers, that the first idea of such a contrivance being practicable, was suggested to the Royal Society of London, in a paper written by the late rev. Mr. Creed, and sent to the president, 1747, under the following title :

A demonstration of the possibility of making a machine that shall write extempore voluntaries, or other pieces of music, as fast as any master shall be able to play them, upon an organ, harpsichord, &c. and that in a character more natural and intelligible, and more expressive of all the varieties those instruments are capable of exhibiting, than the character now in use.

This paper was published the same year, in *The Philosophical Transactions*, N^o 183, and, afterwards, in *Martyn's Abridgment*, vol. x. p. 266; and the author's idea always appeared to me so feasible, that I have long wondered at its not having been executed by some ingenious English mechanic.

The first mention that I can find to have been made at Berlin, of such a contrivance, was in 1752, in a printed *Weekly Account of the most remarkable Discoveries in Nature and Science*. In 1753, an ample description of such a machine appeared in the same weekly publication: and here, in an elaborate preface, the author points out the great want of such a piece of mechanism, its utility, and properties; and concludes with saying, that this machine, so big with advantages to music and musicians, is the *particular invention, besondere Erfindung*, of M. Unger.

The description preceded the execution some time. The invention was
here

here only recommended to the public, and offered to be completed, and applied to a keyed instrument, at a small expence. It was M. Hohlfeld, who afterwards constructed the machine, and rendered it so perfect, that I was assured, by a great performer, who tried it upon a clavichord, that there was nothing in music which it could not express, except *tempo rubato*.

The description of the Berlin machine, so much resembles that proposed by M. Creed, that I shall not insert it here, but refer my reader to the Philosophical Transactions, where he will find that the machine was to consist of two cylinders, which were to be moved by clock-work, at the rate of an inch in a second of time; one of these was to furnish paper, and the other was to receive it when marked by pins, or pencils, fixed at the ends of the several keys of the instrument, to which the machine was applied. The paper was to be previously
pre-

prepared with red lines, which were to fall under their respective pencils.

The chief difficulties in the execution, which have occurred to English mechanics, with whom I have conversed on the subject, were, the preparation of the paper for receiving the marks made by the keys; and the kind of instrument which was to serve as a pencil, and which, if hard and pointed, would, in the *forte* parts, tear the paper; and if soft, would not only be liable to break when used with violence, but would be worn unequally, and want frequent cutting.

In the Berlin machine, the pencils were approximated according to Mr. Creed's idea, and made to terminate in a very narrow compass, so that paper of an uncommon size was not requisite; but it was *not* found necessary to prepare the paper, as proposed in the Philosophical Transactions; for the degree of gravity, or acuteness, of each sound, was ascertained by a ruler applied to the marked paper, when taken off the cylinder.

I shall make no farther observations upon this subject, at present, except that though M. Unger seems to lose the honour of the *invention*, by Mr. Creed's more early publication of it ; yet, that of the *execution* will wholly remain with M. Hohlfeld, till some Englishman shall participate it with him, by a like fortunate completion of the discovery of his countryman, Mr. Creed,

When I quitted M. Marpurg, I went to a concert, at the house of baron Seidlitz, one of his Prussian majesty's ministers, where I had the honour of being introduced by M. Jos. Benda. The baron is his scholar, and played a concerto, by M. Fran. Benda, reasonably well, for a *dillettante*. M. Grauel, a violoncello performer in the King's band, played a concerto ; it was but ordinary music ; however, it was well executed, though in the old manner, with the hand under the bow. After this, M. Joseph Benda
played

played one of his brother's concertos very neatly, with a good tone, and true intonation. This piece had no other fault, than that of being too long, which is ever the case here, in every species of composition, where each movement is so protracted, that attention can never be kept awake to the end.

I found, upon enquiry, that the *Currend-Schüler*, or chorus of children, who sing about the streets, still subsists in Berlin; they are furnished with a grey uniform and cloaks, and are twenty-four in number. The money which they collect is divided among them.

At the college of Cologne, in this city, the children are taught reading, writing, and *singing*: as are the children of the soldiers, at the garrison church.

In most parts of Germany, where the protestant religion is established, each parish has a cantor to teach singing, and to direct the chorus.

Though

Though *cantor* is a general appellation for a singer, it is in a particular manner applied, in this country, to the person who has the direction of singing the psalms and hymns in parish churches. He is precentor, or leader of the psalm, which he likewise ends, by singing the last word of every line: so that he may be called the *alpha* and *omega* of sacred song.

The cantor, who is likewise frequently school-master, besides having a good voice, should necessarily understand counterpoint; if not in a high degree, at least sufficiently to correct such errors as may have crept into compositions, through the ignorance or carelessness of transcribers. He should likewise be able to make an accurate score, and from the score to figure the base, in such a manner as to include all the accidents of modulation. "Without these qualifications," says M. Walther, in his Musical Lexicon, "as a German organist is not gifted with
" uni-

“ universal knowledge, no perfect harmony can be hoped.”

In the market-towns and villages of Thuringia, in Saxony, where two persons are usually employed in a school, he who directs the music in the choir, or leads the psalm or chorus, is called *rector*, or school-master, and the organist is commonly *cantor*.

The Italian comic operas at Berlin are performed at the expence of the King, for which two women, and three men singers, are in salary. The instrumental performers are drawn from his majesty's band, as are the dancers, from his serious opera; the singers, male and female, reside at Potsdam. These operas are performed at no fixed time, but depend upon the King's pleasure to command them, in one of the theatres of his palaces, at Potsdam, Berlin, or Charlottenburg.

The Queen, and the princess dowager of Prussia, frequently give concerts at Berlin, to which the entrance is open
and

and general. At these performances, the principal singers of the opera, and musicians of his majesty's band, are employed.

In assemblies, except minuets, the dances are almost constantly English; the Polonoise, so much in vogue formerly, are now no longer practised, but they still, some times, make use of French dances.

The night watch here, consists of a certain number of armed men, who are distributed in the several streets, throughout the city. They cry the hour in a kind of *chant*, with the sound of a horn, which is likewise the custom throughout Germany.

Among the principal musicians of Berlin, I have not yet mentioned M. Charles Fasch, chamber-musician to the King, and son of the celebrated chapel-master of that name. In our several attempts to meet each other at Berlin, I was always unfortunate; and his waiting time at Potsdam
coming

coming on, just when I quitted that city, I was not so happy as to hear him play : but, if I may judge by his reputation, and by his compositions for the harpsichord, in which the greatest fire and delicacy are united, he must be an excellent performer.

M. Schale is likewise an organist and harpsichord-player of reputation in Berlin, whom I was not so fortunate as to hear.

M. Reidt, the performer on the flute, mentioned before, is descended from English parents ; he is regarded as a learned musician ; but his style of composition and performance, is dry and uninteresting ; he is author of a *Treatise upon musical Intervals*, which has been celebrated in its day ; it is full of calculations, which are useless to men of science, and which men of refinement and genius will never submit to study. It is, indeed, a species of learning, among musicians, which is apt to degenerate

nerate into pedantry ; and it is somewhat remarkable, that from all the learned and operose calculations of professed mathematicians, not a single piece of practical music has ever been produced, that is supportable to the ear of persons of taste ; so true it is, that the operations of cool and deliberate reflection, have less power over our feelings, than those of passion and enthusiasm.

Musical controversies in Berlin have been carried on with more heat and animosity than elsewhere ; indeed there are more critics and theorists in this city, than practitioners ; which has not, perhaps, either refined the taste, or fed the fancy of the performers.

I must not quit Berlin without a more particular mention of the two Grauns, than I have hitherto had occasion to make ; perhaps, in speaking of these composers, the fairest way would be to give the reader two characters of each, the one, that of their partisans and admirers in

Berlin, and the other, drawn from the unbiaſſed judgment of thoſe whom neither habit nor authority have influenced, but who examine their productions, with as little prejudice as they would thoſe of anonymous compoſers.

The works of the chapel-maſter Graun, are very numerous; before his arrival at Berlin, he ſet three or four operas in the German language at Brunſwick, but the words were bad, and it is not fair to judge of his genius by thoſe early productions.

He compoſed for the Berlin theatre, in the ſpace of fourteen years, from 1742 to 1756, twenty-ſeven Italian operas; and for the church, a *Te Deum*, and a *Paſſione*, beſides miſcellaneous productions of leſs importance, as odes and cantatas, with the overture and recitatives of the paſtoral opera of Galatea, of which his ma-jeſty, Quantz, and Nichelman, ſet the ſongs.

This

This composer died at Berlin 1759, at which time innumerable poems and panegyrics were written to his memory. Among the *critical Letters concerning Music*, published by M. Marpurg, there is an address to M. Freid. Wilhelm Zachariä, the celebrated poet and musician of Brunswick, recommending the death of Graun to his muse. No great stress can be laid on panegyrics; however, there are few of Graun's admirers, who are not ready to burn with fire and faggot all those who dare to doubt of this author's veracity.

“ Graun, the brightest ornament of
 “ the German muse, the noble master
 “ of sweet melody, is now no more!
 “ creator of his own taste, he spoke not,
 “ but to our hearts; tender, soft, com-
 “ passionate, elevated, pompous, and
 “ terrible, by turns;—he could force
 “ tears of admiration from us, at his
 “ pleasure; an artist, who made no other

“ use of art, than to imitate nature, in
 “ the most pleasing, and expressive
 “ manner; each stroke of his pencil
 “ was equally perfect, full of invention,
 “ and of new ideas, his genius was in-
 “ exhaustible. The model of sacred mu-
 “ sic, and in the theatre inimitable! a
 “ man who commanded our affections,
 “ not only by his talents, but by his
 “ virtues, of friendship, probity, and
 “ patriotism; no man was ever so uni-
 “ versally lamented by the whole nation,
 “ from the king, to the lowest of his
 “ subjects*.”

Now, to reverse the medal; it is de-
 nied, by the other party, that Graun
 was the creator of his own taste, which
 is the taste of Vinci; they deny, that he
 is ever pompous or terrible, but say, that
 an even tenor runs through all his works,
 which never reach the sublime, though

* Kritische Briefe über die Tonkunst. I. Band.
 Berlin 1760.

the tender and graceful are frequently found in them ; they are equally unwilling to subscribe to his great invention, or the originality of his ideas ; and think that still more perfect models of sacred music may be found in the chorusses of Handel, and the airs and duos of Pergolese and Jomelli : nor can they well comprehend, how that composer can be called *inimitable*, who is himself an *imitator*.

The concert-master, John Gottlib Graun, brother to the opera-composer, his admirers say, “ was one of the greatest performers on the violin of his time, and most assuredly, a composer of the first rank ; his overtures and symphonies are majestic, and his concertos are masterpieces, particularly those for two violins, in which he has united the most agreeable melody, with all the learning that the art of counter-point can boast ; he has likewise frequently set the *Salve Regina*, and composed masses, which are rendered

grand and noble by simplicity and good melody, even in the most laboured parts."

But less quarter is granted to his master, by the admirers of more modern music, than to his brother; they often find his overtures and symphonies too like those of Lully, and too full of notes to produce any other effect, when played at Berlin, than that of stunning the hearers; and in his concertos and church music, when that is not the case, the length of each movement is more immoderate, than Christian patience can endure.

Perhaps the truth may lie between these two opinions; and with respect to the chapel-master Graun, it should be remembered, that he was seldom allowed to follow the bent of his own genius.

It was not at first my intention to detain my reader so long in Berlin, and its environs; but the musical performances in his Prussian majesty's dominions, have been so much celebrated during his reign, that

that they merited a particular investigation; it is now, however, time to sum up the evidence, and it would be the highest injustice to deny, that Berlin has long had, and still has, a great number of *individuals* among the musical professors, whose abilities are great and striking; but with respect to the *general* and *national* style of composition and performance,, it seems at present, to be formed so much upon *one model*, that it precludes all invention and genius. Perhaps, it would be equally rational to suppose, that the blood of a Quantz or a Graun, if injected into the veins of another composer, would circulate better than his own, as to imagine, that *their* ideas and thoughts, when he has adopted them, will suit him better than those which he has received from nature.

Of all the musicians which have been in the service of Prussia, for more than thirty years, Carl. P. E. Bach, and Francis Benda, have, perhaps, been the only

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two,

two, who dared to have a style of their own; the rest are imitators; even Quantz and Graun, who have been so much imitated, formed themselves upon the works of Vinci and Vivaldi. M. Quantz is an intelligent man, and talks well concerning music; but talking and composing are different things; when he wrote his book, more than twenty years ago, his opinions were enlarged and liberal, which is not the case at present; and Graun's compositions of thirty years ago, were elegant and simple, as he was among the first Germans to quit fugue and laboured contrivances, and to allow, that such a thing as melody existed, which, harmony should support, not suffocate; but though the world is ever rolling on, most of the Berlin musicians, defeating its motion, have long contrived to stand still.

Upon the whole, my expectations from Berlin were not quite answered, as I did not find that the style of composition, or manner of execution, to which his
Prussian

Prussian majesty has attached himself, fulfilled my ideas of perfection. Here, as elsewhere, I speak according to my own feelings: however, it would be presumption in me to oppose my single judgment to that of so enlightened a prince; if, luckily, mine were not the opinion of the greatest part of Europe; for, should it be allowed, that his Prussian majesty has fixed upon the Augustan age of music, it does not appear that he has placed his favour upon the best composers of that age. Vinci, Pergolesi, Leo, Feo, Handel, and many others, who flourished in the best times of Graun and Quantz, I think superiour to them in taste and genius. Of his majesty's two favourites, the one is languid, and the other frequently common and insipid,—and yet, their names are *religion* at Berlin, and more sworn by, than those of Luther and Calvin.

There are, however, schisms in this city, as elsewhere; but heretics are obliged

liged to keep their opinions to themselves, while those of the establishment may speak out: for though a universal toleration prevails here, as to different sects of christians, yet, in music, whoever dares to profess any other tenets than those of Graun and Quantz, is sure to be persecuted.

Hence, the music of this country is more truly German than that of any other part of the empire; for though there are constantly Italian operas here, in carnival time, his Prussian majesty will suffer none to be performed but those of Graun, Agricola, or Haffe, and of this last, and best, but very few. And, in the opera house, as in the field, his majesty is such a rigid disciplinarian, that if a mistake is made in a single movement or evolution, he immediately marks, and rebukes the offender; and if any of his Italian troops dare to deviate from strict discipline, by adding, altering, or diminishing a single passage in the parts.

they

they have to perform, an order is sent, *de par le Roi*, for them to adhere strictly to the notes written by the composer, at their peril. This, when compositions are good, and a singer is licentious, may be an excellent method; but certainly shuts out all taste and refinement. So that music is truly stationary in this country, his majesty allowing no more liberty in that, than he does in civil matters of government: not contented with being sole monarch of the lives, fortunes, and business of his subjects, he even prescribes rules to their most innocent pleasures.

H A M B U R G.

After the numberless questions and vexatious taxes to which myself and baggage had been subjected in passing through the despotic states of Germany, it was a very agreeable and unexpected circumstance to me to find the entrance into this city free from examination, or custom-
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house embarrassments, the name only of a traveller being demanded at the gates. The streets are ill built, ill paved and narrow, but crowded with people who seem occupied with their own concerns; and there is an air of chearfulness, industry, plenty, and liberty, in the inhabitants of this place, seldom to be seen in other parts of Germany.

The city of Hamburg has long been famous for its operas, and it seems, from Mattheson's list of them in his *Musical Patriot*, that those performed there, during the latter end of the last century, and the beginning of this, exceeded, in number, those of every other city in the German empire.

The first musical drama, to be found in the annals of the Hamburg stage, is *Orontes*, set by the chapel-master, Theil, 1678; but this, and most of the operas performed here till the beginning of the present century, were in the German language.

The

The compositions of Keiser, Mattheson, Handel, and Telemann, for this theatre, are the most renowned; of Keiser, some account has been already given, vol. I. p. 350, to which I shall only add, that he composed a hundred and seven operas, chiefly for the Hamburg stage; that he was born in 1673, and died 1739.

Of Mattheson, it will be necessary to be somewhat more particular, as he was not only a native of Hamburg, but one who long figured there in the triple character of singer, composer, and theorist. It was his boast, before his death, in 1764, at the age of eighty-two, that he had printed as many books, on the subject of music, as he had lived years; and that he should leave to his executors an equal number, in manuscript, for the use of posterity.

In 1761, he published a translation of the Life of Handel, from the English, with additions and remarks, which are
neither

neither very candid nor liberal. But how should the author of that book expect quarter from him, in which it is asserted, that “Mattheson was no great singer, and only employed occasionally.” In refutation of which he assures us, that he constantly sung the principal part in the Hamburg operas, during fifteen years, and with such success, that he could command the passions of his audience, by exciting in them, at his pleasure, joy, grief, hope, and fear. And who shall venture to doubt of his having possessed these powers, when their effects are thus attested *by himself?*

Indeed, this author was not only captious and minute, in his criticisms upon the writers under his consideration, but perpetually quarrelling with his readers: however, he was diligent in finding, and exact in stating facts.

Whoever wishes to be acquainted with the particulars of Handel's younger years, before his arrival in England, or journey

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ney into Italy, will find them in the writings of M. Mattheson: indeed, tradition has preserved so many anecdotes concerning Handel's performance at Hamburg, that many musical people there, who came into the world too late to hear him, think they have been born in vain.

It was in this city that Handel began his career, as a composer, though, upon his first arrival, he was only employed in the orchestra, as a performer on the violin, upon which he played the second *ripieno* part.

He then pretended to know nothing though he used to be very arch, and had always, says M. Mattheson, a dry way of making the gravest people laugh without ever laughing himself; it was upon occasion of the harpsichord player at the opera happening to be absent, that he was first persuaded to take his place; but he then shewed himself to be a great master, to the astonishment of every one, except Mattheson, who had accidentally
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met with him at an organ in one of the Hamburg churches in 1703; at which time, he was nineteen, and Mattheson twenty-two years of age.

After this he used frequently to dine with Mattheson, at the house of his father, and he then, according to his own confession obtained, from Handel, a knowledge in modulation, and a method of combining sounds, which no one else could teach him. These young performers had at this time frequent contests together, for pre-eminence on keyed instruments; and in their several trials Handel had constantly the advantage on the organ, though Mattheson sometimes was thought to equal him on the harpsichord.

Upon a vacancy in an organist's place at Lubec, they travelled thither together, and in the wagon composed several double *fugues, da mente*, says Mattheson, not *da penna*. Buxtehude was then at Lubec, and an admirable organ-player; however,

ever, Handel's powers on that instrument astonished even those who were accustomed to hear that great performer.

Handel and Mattheson were prevented from becoming candidates for the place of organist at Lubec, by a condition that was annexed to the obtaining that office, which was no other than to take with it, a wife whom their constituents were to nominate; but thinking this too great an honour, they precipitately retreated to Hamburg.

About this time was performed there an opera composed by Mattheson, called Cleopatra, in which he acted the part of Anthony himself, and Handel played the harpsichord; but Mattheson being accustomed, upon the death of Anthony, which happens early in the piece, to take the harpsichord, in the character of composer, Handel refused to indulge his vanity, by relinquishing to him this post; which occasioned so violent a quarrel between them, that

at going out of the house, Mattheson gave him a slap on the face, upon which both immediately drew their swords, and a duel ensued, in the market-place, before the door of the opera-house: luckily, the sword of Mattheson was broke against a metal button upon Handel's coat, which put an end to the combat, and they were soon after reconciled.

Such is the account, which, long before the death of Handel, Mattheson himself published*, concerning the difference that happened between them, during their youth, at Hamburg.

Handel remained five or six years in this city, and composed here, in 1705, his first opera of *Almira*, which being greatly approved, he next year produced his second opera of *Nero*. From this time, till 1708, when he set two other operas, *Florino*, and *Daphne*, he furnished nothing for the stage, though he com-

* Grundlage einer Ehren Pforte. Hamburg, 1740.

posed harpsichord pieces, single songs, and cantatas innumerable; but, according to Mattheson, who is not addicted to flattery, without taste or delicacy, though excellent with respect to harmony: indeed, during the last century, harmony was so much attended to by composers, that melody was utterly neglected.

During his residence at Hamburg, Mattheson allows, that Handel improved his style greatly, by his constant attendance at the opera, and says, that he was even more powerful upon the organ, in extempore fugues, and counterpoint, than the famous Kuhnau of Leipzig, who was, at this time regarded as a prodigy.

Telemann, born at Magdeburg, in 1681, succeeded Keiser as opera composer at Hamburg, for which city he produced thirty-five operas. His compositions for the church and chamber, are said to be more numerous than those of Alex. Scarlatti; in the year 1740 his overtures amounted to six hundred. This

author, like the painter Raphael, had a first and second *manner*, which were extremely different from each other. In the first, he was hard, stiff, dry, and inelegant; in the second, all that was pleasing, graceful, and refined. This varied and voluminous composer, died at Hamburg, 1767, in the eighty-sixth year of his age.

And now, having dispatched the four principal musicians of past times, whose works have been the delight and ornament of this city, I shall proceed to give an account of what it contains most remarkable in music at present.

The first visit I made in this city, was to my worthy friend and correspondent, M. Ebeling with whose conversation I was now as much captivated, as I had been before by his letters. As this gentleman had been previously apprized of my intention to take Hamburg into my tour, and was a perfect judge of the nature of my enquiries, he had collected all
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his musical curiosities, of which he is in possession of a great number, and laid them ready for my inspection.

Though this city has been so famous for its opera in times past, it is a species of exhibition that has been discontinued here for some years. Indeed, I saw no serious opera while I was in Germany. But this drama being usually supplied by Italians, I did not regard it as the principal object of my present tour, which was to enquire after music, and musicians, purely German.

Hamburg is not, at present, possessed of any musical professor of great eminence, except M. Carl Philip Emanuel Bach; but he is a legion! I had long contemplated, with the highest delight, his elegant and original compositions; and they had created in me so strong a desire to see, and to hear him, that I wanted no other musical temptation to visit this city.

M. Ebeling having been so kind, before my arrival, as to communicate to him the translation, which he has done me the honour to make in German, of my Italian Tour, and to acquaint him with my intention of coming to Hamburg, underook to introduce me to him, the morning of my arrival. M. Bach received me very kindly, but said that he was ashamed to think how small my reward would be, for the trouble I had taken to visit Hamburg. "You are come here, said he, fifty years too late."

He tried a new *piano forte*, and in a wild, careless manner, threw away thoughts and execution upon it, that would have set up any one else. He desired me to fix a time for coming again, and said, that he must have me for a whole day to himself, which would not be half sufficient for the exchange of our ideas. He offered to accompany me to every church in Hamburg, where a good organ was to be found; said he would
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look out for me some old and curious things ; and told me at my departure, that there would be some poor music of his, performed in St. Catharine's church, the next day, which he advised me not to hear. His pleasantry removed all restraint without lessening that respect and veneration for him, with which his works had inspired me at a distance.

After quitting M. Bach, I spent the rest of the day in delivering of letters, viewing the town, and in visiting booksellers, of which, there is a great number in Hamburg. Among these, I must make my acknowledgments to M. Bode, an eminent printer and publisher, and a good musician, who rendered me many services.

In the evening, M. Ebeling, after shewing me part of his excellent collection of music and musical writers, did me the favour of introducing me to M. Busch, professor of mathematics, at whose house, and with whose family, I spent a most agreeable evening ; which, in-

deed, was productive of no musical event, or new discovery ; for I had long been convinced, that there is no harmony more enchanting, than that arising from the coincidence of hearts, and accord of sentiments in society.

M. professor Busch, and M. Ebeling are at the head of the *academy of commerce*, established at Hamburg, in 1768, an institution admirably calculated for the education of young persons, intended for merchants, in the several parts of the world, where the German, English, French, Italian, and Dutch languages are required ; with which the pupils are taught book-keeping, geography, and even history, as far as it is connected with the commercial interests of the several inhabitants of the globe *.

* Messieurs Busch and Ebeling are assisted in this undertaking, by nine different masters, two of whom are experienced merchants, skilled in every branch of trade. I visited the young students while they were receiving their instructions from
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Saturday, 10th October, Dr. Mumsen, an eminent physician, as well as a person of refined taste and literature, and the arts, to whom I was honoured with a letter from England, obligingly carried me this morning to the celebrated poet, Klopstock, who is called, the Milton of Germany. I had the pleasure of conversing with him, and several persons of learning and discernment, for a

the several masters, and never before saw so much order, decorum, and application among young persons, who seemed under so little restraint. The society at present is numerous, and consists of young gentlemen from Spain, France, England, Holland, Russia, and different parts of Germany; two years only are required for completing the course of their mercantile studies, at the end of which, with a tolerable genius, they will have acquired a sufficient knowledge in languages and traffic, to be usefully employed in a compting-house. The same care that is taken in forming these young persons for commercial concerns, is likewise bestowed in preparing them for the commerce of the world, by rendering them intelligent and amiable members of society; seventy pounds a year, includes every expence of lodging, board, and instructions.

considerable

considerable time; during which, many curious subjects were started and discussed. I am unable to speak of M. Klopstock's poetical abilities; but it is the opinion of his countrymen, that he has left all other bards far behind him: his Messiah, which is but lately finished, is the first poem of the Germans, as the Iliad is of the Greeks.

They speak of his odes, as of a *novum atque inauditum scribendi genus*; and say,
 “ that old Greece and Rome might de-
 “ cide about the force, sublimity, truth,
 “ and harmony of these poems; the
 “ numbers are sometimes taken from the
 “ Greek; but many are of his own
 “ invention. Klopstock's merit in the
 “ German language, will be best known
 “ to future ages; his odes require a rea-
 “ der of good natural sense, well ac-
 “ quainted with the history of his own
 “ country, its language, antiquity, and
 “ the harmony of verse; the more they
 “ are studied, the more they will please;
 they

“ they are by many reckoned unintelligible, merely because they are analogous to no other species of writing.”

After this visit, M. Bach accompanied me to St. Catherine's church, where I heard some very good music, of his composition, very ill performed, and to a congregation wholly inattentive. This man was certainly born to write for great performers, and for a refined audience; but he now seems to be out of his element. There is a fluctuation in the arts of every city and country where they are cultivated, and this is not a bright period for music at Hamburg.

At church, and in the way home, we had a conversation, which was extremely interesting to me: he told me, that if he was in a place, where his compositions could be well executed, and well heard, he should certainly kill himself, by exertions to please. “ But adieu music! now, he said, these are good people for society, and I enjoy
more

“ more tranquility and independence
 “ here, than at a court; after I was
 “ fifty, I gave the thing up, and said
 “ let us eat and drink, for to-morrow
 “ we die! and I am now reconciled to
 “ my situation; except indeed, when I
 “ meet with men of taste and discern-
 “ ment, who deserve better music than
 “ we can give them here.”

After this, when our conversation
 turned upon *learned music*, he spoke irre-
 verently of canons, which, he said, were
 dry and despicable pieces of pedantry,
 that any one might compose, who would
 sacrifice his time to them; but it was
 ever a certain proof to him, of a total
 want of genius, in any one that was fond
 of such wretched studies, and unmean-
 ing productions.

He asked, if I had found many great
 contra-puntists in Italy; and upon my an-
 swering in the negative, he replied, nay,
 if you had, it would have been no great
 matter;

matter; for after counterpoint is well known, many other more essential things are wanting to constitute a good composer. He said, he once wrote word to Haffe, that he was the greatest cheat in the world; for in a score of twenty *nominal* parts, he had seldom more than three *real* ones in action; but with these he produced such divine effects, as must never be expected from a crowded score; upon this occasion I observed, that as it is the part of a wise man in conversation, to wait for an opportunity of saying something to the purpose before he speaks; so a good composer should do in writing accompaniments; and not, like those eternal praters, who have a rage for saying something, when there's nothing to be said, to stun an audience with worse than unmeaning notes, which destroy all melody and expression in music; as a large company speaking all at once destroys conversation; and instead of reason, good sense, and good humour, makes
social

social intercourse consist of nothing but clamour, impertinence, and noise: to this he entirely assented.

In the evening, M. Ebeling was so kind as to collect together all the Hamburg performers and lovers of music, he could muster, in order to treat me with a concert; and M. Bach was there to preside. I have great reason to be thankful for the pains that were taken in order to entertain me on this occasion. Several of M. Bach's vocal compositions were performed, in all which great genius and originality were discoverable; though they did not receive the embellishments, which fingers of the first class might have given to them. M. Bach has set to music, a *Passione*, in the German language, and several parts of this admirable composition were performed this evening. I was particularly delighted with a chorus in it, which for modulation, contrivance, and effects, was at least equal to any one of the best chorusses

chorusses in Handel's immortal Messiah. A pathetic air, upon the subject of St. Peter's weeping, when he heard the cock crow, was so truly pathetic as to make almost every hearer accompany the saint in his tears.

Several symphonies and detached airs with an accompanied harpsichord *sonatina*, consisting of a very curious mixture of pathetic and *bravura*, were performed, in which the band had very hard duty, and though they are not in such constant practice as to be under exact discipline, yet they executed several very difficult pieces, with a reasonable degree of accuracy.

I mention M. Bach's vocal and miscellaneous compositions, in order to prove the ductility of his genius; but it is not on these that I would rest his reputation, so much as on his productions for his own instruments, the clavichord, and *piano forte*, in which he stands unrivall'd; of these I shall have occasion to speak hereafter;

hereafter; as to the rest, perhaps as good songs, chorusses, and symphonies, have been made by others: for though his genius is equal to every thing in music, yet he has not had the practice, the experience, nor the singers, or orchestra, to write for, which others have had before him: however, each candid observer and hearer, must discover, in the slightest and most trivial productions, of every kind, some mark of originality in the modulation, accompaniment, or melody, which bespeak a great and exalted genius.

October 11th. I spent this day in a most agreeable manner, at the villa of John Hanbury, esq. in the neighbourhood of Hamburg, where true English hospitality reigns. I was carried thither by Mr. Mathias, his majesty's Resident, to whom I had letters, and who countenanced and honoured me with the same notice as his majesty's minister's had bestowed upon me in other parts of Germany.

At

At my return to Hamburg, in the evening, on the Altena side of the city, there were such crowds of people walking and sauntering up and down the road, it being Sunday, that carriages could, with infinite difficulty, approach the gates. It gave me a great idea of the populousness of Hamburg: and, upon enquiry, I was assured that it contains 120,000 inhabitants, within the walls, and 80,000 without. The common people were to-day clean, and looked free from want; a sight not very frequent in the other parts of Europe through which I had lately passed.

At night I was carried to a concert, at the house of M. Westphal, an eminent and worthy music-merchant. There was a great deal of company, and the performers, who consisted chiefly of *dilettanti*, were very numerous. This kind of concert is usually more entertaining to the performers than the hearers; however, there were many young musicians of this

party, who had promising hands upon their several instruments, and who, with pains and experience, would become excellent performers. But in these meetings, more than others, anarchy is too apt to prevail, unless the whole be conducted by an able and respectable master.

Monday, 12th. This was one of the busiest days of my German tour; I spent the early part of the morning among the musical curiosities of my friend M. Ebeling, and the rest of it, at M. Westphal's musical warehouse. As M. Westphal is in correspondence with all the great printers and publishers of music in Europe, his catalogue is not merely local, and confined to Hamburg, or even the German empire; but is general, and that of all Europe: besides compositions that are printed and engraved, he has a great collection of manuscript music, which he disposes of, at a very fair and reasonable price. I was now unable to examine
half

half the contents of his catalogue, before it was time to go to M. Bach, with whom I was engaged to dine and spend the day.

But, previous to the making my readers more intimately acquainted with the talents and character of this excellent musician, I shall present them with a few particulars relative to his life, which will be rendered more interesting, by a list of his works, than by his adventures.

If a narration of the still, but successful efforts of genius in the closet, could render a book equally entertaining with the public transactions of the field; the life of a philosopher, a man of science, or an artist, would be read with as much avidity, as that of a Cæsar, or an Alexander.

But though the day, and hour, are carefully consigned to posterity, when towns have been sacked, and armies defeated, yet the exact time is seldom enquired,

when discoveries the most useful to human nature have been made, or the greatest productions of genius conceived.

He would, therefore, be thought a most contemptible biographer, who, in the life of a musician, should circumstantially relate the year, the day, the hour when, and place where, a particular *sonata* was composed, though, by its excellence, it should bid fair for delighting the lovers of music, as long as the present system of harmony shall subsist.

And yet an historian will be read with a kind of savage satisfaction, who in the course of events, tells us, when Kouli-kan, or any other tyrant, made dispositions for a battle, in which such carnage ensued, as will make humanity shudder with horror, as long as the recital of it shall blacken the annals of mankind.

Carl Philip Emanuel Bach, second son of Sebastian Bach, music-director at Leipzig, was born at Weimar, in Upper Saxony, and territory of Thuringia,

1714.

1714. In his youth he studied the law, both at Leipzig, and at Frankfort on the Oder, having been intended for a civilian; but his father discovering in him such a strong propensity to music, as would prevent his applying sufficiently to any other art, indulged his natural inclination, and suffered him to make it his profession.

It was at Frankfort upon the Oder that he first turned his talents to account, by composing and directing the music, at the academy, as well as at all other public exhibitions in that city, even while he continued his studies at the university.

In 1738 he went to Berlin, not without expectation that the prince royal of Prussia, who was then secretly forming a band, would invite him to Ruppin; he was not disappointed, the fame of his performance soon reaching this prince's ears, his royal highness sent for him to his court, and heard him with so much

satisfaction, that he afterwards frequently commanded his attendance; but from the circumscribed power of the prince at that time, he did not take him into actual service till his accession to the throne, in 1740, and then M. Bach had alone the honour to accompany his majesty upon the harpsichord in the first flute-piece that he played at Charlottenberg, after he was king.

During his residence at Berlin, M. Bach does not seem to have enjoyed that degree of favour to which his merit entitled him; for though music was extremely cultivated by his Prussian majesty, who supported operas with great expence and magnificence, and who had in his service musicians of the first abilities, yet he honoured the style of Graun and Quantz more with his approbation, than that of any other of his servants, who possessed greater originality and refinement; but his majesty having early attached himself to an instrument which,
from

from its confined powers, has had less good music composed for it, than any other in common use, was unwilling, perhaps, to encourage a boldness and variety in composition, which his instrument would not allow him to participate.

But though Bach's style did not insinuate itself into the favour it deserved at the court of Berlin, it has been imitated and adopted by the performers upon keyed instruments in every other part of Germany. How he formed his style, where he acquired all his taste and refinement, would be difficult to trace; he certainly neither inherited nor adopted them from his father, who was his only master; for that venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hands all the harmony he could grasp, that he must inevitably have sacrificed melody and expression. Had the son however chosen a model, it would certainly have been his father, whom he highly revered; but

as he has ever disdained imitation, he must have derived from nature alone, those fine feelings, that variety of new ideas, and selection of passages, which are so manifest in his compositions.

The works which he produced, during his residence at Berlin, are so numerous, and, in general, so unknown in England, that I shall specify the principal of them here, for the satisfaction of those who may wish to procure them.

I. *Six Sonatas for the Harpsichord*, dedicated to the King of Prussia. Published by Schmidt, at Nuremberg, 1742.

II. *Ditto*, dedicated to the duke of Würtemberg, published the same year, and in the same city, by Windter. Many of his admirers look upon this as the best of his works.

III. *Two Trios for Violins, and a Bass*, with remarks by the author. Printed by d°. In these pieces, the composer has endeavoured to support a dialogue between two persons of different characters.

IV. *Three Harpsichord Concertos*. Printed separately, by d°.

V.

V. *An Essay on the Art of Playing the Harpsichord*, with examples, on twenty-six copper-plates, written in the German language, and printed for the author, 1753.

VI. *Ten Sonatas for the Harpsichord*, printed by Hafner, at Nuremberg, in his Miscellanies, from 1755, to 1765.

VII. *Two Sonatas for the Harpsichord*, with some detached pieces, and a *Fugue*, in Brietkopf's Collection, Leipzig, 1757.

VIII. *Melodies to Gellerts Hymns*, by Winter, at Berlin, 1759.

IX. *Twelve short Pieces for two and three Voices*, in a pocket form. d^o.

X. *Six Sonatas, with his own Graces*, book first: this work has been printed in London, by the late Mr. Walsh.

XI. *Second Part of d^o*. 1761.

XII. *Essay upon the Art of Playing the Harpsichord*, vol. II. which treats of accompaniment, and voluntary playing, Berlin, d^o.

XIII. *A Collection of Odes* d^o.

XIV. *Six Sonatas for the Harpsichord*, d^o.
1762.

He has likewise composed a great number of simphonies, many of which have been printed

separately. The whole of his works, include thirty trios for the harpsichord, and other instruments; eighteen solos, for different instruments; twelve sonatines, of which some are for two harpsichords, with accompaniments; forty-nine concertos for the harpsichord; a hundred and seventy lessons for d°. besides smaller pieces, and single fugues.

* * * * *

It must be owned, that the style of this author is so uncommon, that a little habit is necessary for the enjoyment of it; Quintilian made a relish for the works of Cicero the criterion of a young orator's advancement in his studies; and those of C. P. E. Bach may serve as a touchstone to the taste and discernment of a young musician. Complaints have been made against his pieces, for being *long, difficult, fantastic, and far-fetched*. In the first particular, he is less defensible than in the rest; yet the fault will admit of some extenuation; for *length*, in a musical composition, is so much expected

pected in Germany, that an author is thought barren of ideas, who leaves off till every thing has been said which the subject suggests.

Easy and *Difficult*, are relative terms ; what is called a hard word by a person of no education, may be very familiar to a scholar : our author's works are more difficult to *express*, than to *execute*. As to their being *fantastical*, and *far-fetched*, the accusation, if it be just, may be softened, by alledging, that his boldest strokes, both of melody and modulation, are always consonant to rule, and supported by learning ; and that his flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius. His pieces, therefore, will be found, upon a close examination, to be so rich in invention, taste, and learning, that, with all the faults laid to their charge, each line of them, if wire-drawn, would furnish more new ideas than can be discovered in a whole page of many other compositions that have been well received by the public.

Though M. Bach continued near thirty years at Berlin, it cannot be supposed that he was perfectly contented with his situation. A style of music prevailed, totally different from that which he wished to establish ; his salary was inconsiderable, and he ranked below several that were greatly inferior to him in merit.

Frequent opportunities offered, during this period, for his establishing himself very advantageously elsewhere, some of which he wished to accept ; but he could not obtain his dismissal : however, his salary, after many years services, was augmented.

Indeed as M. Bach was not a subject of Prussia, it seems as if he might have quitted Berlin whenever he pleased ; but as he had married during his residence there, and had issue by that marriage, it is supposed that his wife and children, being all subjects of his Prussian majesty, could not retire out of his dominions without his permission.

But

But in 1767, being invited to succeed Telemann, as music-director at Hamburg, after repeated solicitations and petitions, he was allowed to go thither with his family, where he has continued ever since.

* * *

When I went to his house, I found with him three or four rational, and well-bred persons, his friends, besides his own family, consisting of Mrs. Bach, his eldest son, who practises the law, and his daughter*. The instant I entered, he conducted me up stairs, into a large and elegant music room, furnished with pictures, drawings, and prints of more than a hundred and fifty eminent musicians : among whom, there are many Englishmen, and original portraits, in oil, of his father and grandfather. After I had looked at these, M. Bach was so obliging as to sit down to his *Silbermann*

* He has two sons, the youngest of whom studies painting, at the academies of Leipzig and Dresden.

clavichord, and favourite instrument, upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit, for which he is so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce, from his instrument, a cry of sorrow and complaint, such as can only be effected upon the clavichord, and perhaps by himself.

After dinner, which was elegantly served, and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till near eleven o'clock at night. During this time, he grew so animated and *possessed*, that he not only played, but looked like one inspired. His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance. He said, if he were to be set to work frequently, in this manner, he

should grow young again. He is now fifty-nine, rather short in stature, with black hair and eyes, and brown complexion, has a very animated countenance, and is of a chearful and lively disposition.

His performance to-day convinced me of what I had suggested before from his works; that he is not only one of the greatest composers that ever existed, for keyed instruments, but the best player, in point of *expression*; for others, perhaps, have had as rapid execution: however, he possesses every style; though he chiefly confines himself to the expressive. He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation; his fugues are always upon new and curious subjects, and treated with great art as well as genius.

He played to me, among many other things, his last six concertos, lately published

lished by subscription, in which he has studied to be easy, frequently I think at the expence of his usual originality ; however, the great musician appears in every movement, and these productions will probably be the better received, for resembling the music of this world more than his former pieces, which seem made for another region, or at least another century, when what is now thought difficult and far-fetched, will, perhaps, be familiar and natural.

There are several traits in the characters of the younger Scarlatti and Emanuel Bach, which bear a strong resemblance. Both were sons of great and popular composers, regarded as standards of perfection by all their contemporaries, except their own children, who dared to explore new ways to fame. Domenico Scarlatti, half a century ago, hazarded notes of taste and effect, at which other musicians have but just arrived, and to which the public ear is but lately

lately reconciled; Emanuel Bach, in like manner, seems to have outstript his age.

M. Bach shewed me two manuscript books of his father's composition, written on purpose for him when he was a boy, containing pieces with a fugue, in all the twenty-four keys, extremely difficult, and generally in five parts, at which he laboured for the first years of his life, without remission. He presented me with several of his own pieces, and three or four curious ancient books and treatises on music, out of his father's collection; promising, at any distant time, to furnish me with others, if I would only acquaint him by letter, with my wants*.

Tuesday 13th. This morning was entirely employed in visiting churches, and hearing organs, to which M. Bach was so kind as to conduct me. The first in-

* Since that time Mr. Bach has obliged me with several of his own and his father's most curious compositions.

strument we heard, was at the new church of St. Michael, which is an elegant and magnificent building.

The late Mr. Mattheson, who was secretary of legation many years to the English Resident at Hamburg, and who has written so many treatises on music, bequeathed all his possessions to that republic, on condition that an organ should be built for this church, such as he described in his will. It has not been long finished, and is, I believe, the largest and most complete in Europe. It cost upwards of 4000l. sterl. was built by Hildebrand, is of thirty-two feet, has four sets of keys, long compass, up to F in altissimo, and with the pedals goes down to double double C. The keys are covered with mother of pearl, and tortoise-shell; the front is curiously inlaid, and the case richly ornamented, though it is not, I think, of the most elegant form.

There are sixty-four stops in this instrument, among which the German flute

is

is composed of as many real flutes as there are notes. The other stops are good of the kind, and the chorus is the most noble that can be imagined; but it is more striking by its force, and the richness of the harmony, than by a clear and distinct melody, which fashion makes it necessary to load with a crowd of accompaniments in all the German churches. M. Hartmann, a *dilettante*, was so obliging as to play on this instrument a considerable time, in order to let me hear all its powers. M. Bach has so long neglected organ-playing, that he says he has lost the use of the pedals, which are thought so essential throughout Germany, that no one can pass for a player worth hearing, who is unable to use them. A swell has been attempted in this instrument, but with little effect; only three stops have been put into it, and the power of *crescendo* and *diminuendo* is so small with them, that if I had not been

told there was a swell, I should not have discovered it.

M. Mattheson's picture is placed in the front of the organ, and in the front of the gallery there is a fine old fashioned Latin inscription, giving an account of his benefaction: this good man had more pedantry and nonsense about him, than true genius. In one of his vocal compositions for the church, in which the word *rainbow* occurred, he gave himself infinite trouble to make the notes of his score form an *arch*. This may serve as a specimen of his taste and judgment, with respect to the propriety of musical expression and imitation.

By his last will and testament, an anthem was performed, which he had composed himself for the occasion; but it was fairly laughed at, when heard in its old fashioned guise. However, he possessed a large share of musical erudition, and was of great use to his countrymen,
in

in his younger days, by bringing them acquainted with the music of other parts of the world, and by introducing a better style among them than their own: he was less fond of fugues than his contemporaries, but in his latter days he became a mere theorist, without taste or feeling.

Hamburg has no less than five organs of thirty-two feet; three of them made by Splitger, about the latter end of the last century, which are excellent for well-toned pipes, and noble chorusses: these are to be found in the churches of St. John, St. Nicholas, and St. James.

The organ of St. Peter's church is the most ancient in the town; it is not known when it was originally built, but the two last manuals, it has four, were made at Hartzogenbuch, in Brabant, by *Mister Nargenhof*, in 1548, and sent hither by sea: this, the organist, M. Pfiffer, told me, is upon record. Some of the stops are excellent, particularly the *vox*

humana, which, though not like a human voice, resembles, in tone and in sweetness, a better kind of clarinet. M. Pfffer is in years, but must have been a very brilliant performer in his youth, and he still retains his powers of execution, both with hands and feet, beyond any one I ever heard, at his time of life.

In the afternoon, I was introduced to Signor Anfani, a first-rate Italian singer, who had been two or three years at Copenhagen, and was now going to Amsterdam. He has an excellent tenor voice; is tall, thin, and of a good figure; he accompanied himself on the harpsichord, in several songs, in which he manifested not only great taste and expression, in slow movements, but great neatness in the quick; for he is able to execute, in *bravura* airs, the most rapid passages. His style is serious, and I never heard a better singer of his sort. He has a great compass of voice, with much strength and sweetness; his shake is a little too close,

close, otherwise I should venture to pronounce him, a *perfect* tenor singer.

Having been assisted in my musical enquiries, at Hamburg, with such friendly zeal, and treated with so much kindness and hospitality, it gave me great concern that I was unable to remain longer in that city; but the time being elapsed, which I had allotted myself for visiting those parts of Germany where music has been most cultivated, I was now under a necessity of turning my face towards England.

B R E M E N.

In my way from Hamburg to Amsterdam, I stopt only a few hours in this city, as it contained no musical incitements sufficiently powerful to encourage a longer residence.

However, I visited the *Thunfirche* or cathedral, belonging to the Lutherans, where I found the congregation singing a dismal melody, without the organ. When this was ended, the organist gave

out a hymn tune, in the true dragging style of Sternhold and Hopkins. The instrument is large, and has a noble and well-toned chorus, but the playing was more old-fashioned, I believe, than any thing that could have been heard in our country towns, during the last century. The interludes between each line of the hymn were always the same, and of the following kind :



After hearing this tune, and these interludes, repeated ten or twelve times, I went to see the town, and returning to the cathedral, two hours after, I still found the people finging all in unison, and as loud as they could, the same tune, to the same accompaniment. I went to
the

the post-office, to make dispositions for my departure ; and, rather from curiosity than the love of such music, I returned once more to this church, and, to my great astonishment, still found them, vocally and organically performing the same ditty, the duration of which seems to have exceeded that of a Scots Hymn, in the time of Charles I.

This may give some idea how necessary a quality *length* is, in the musical performances of some parts of Germany. In this city, as there is neither court nor theatre, it is natural to suppose that music cannot have been much cultivated, or refined.

L O W C O U N T R I E S.

G R O N I N G E N.

I little expected to find any thing interesting here concerning music ; but, upon enquiry after the organist of the principal church of St. Martin, I was told, that his name was Lustig ; I then remembered to
have

have seen, many years ago, some suites of lessons by one of that name, for the harpsichord, full as good as any of the time; and at Antwerp I had purchased a musical treatise in Dutch, with the same name prefixed to it; but I little suspected these to have been the productions of the organist of Groningen. However, upon my calling at his house, to beg his permission to see the organ, I soon discovered that he was author of the above, and of several other works, of which he not only furnished me with a catalogue, but made me a present of a new edition of his treatise.

The organ of St. Martin's church was originally built by the famous Rodolpho Agricola*; but it has received several

* Rodolpho Agricola, was born at Bafflon, a village near Groningen, 1442; if we may believe his historian. Melch. Adami, Agricola was possessed of universal knowledge; he does not, however, tell us, that he was an *organ builder*, though he makes him an excellent musician. *Canebat voce, flatu, pulsu.* Vitæ Philos.

additions

additions since ; however, that part which was of his construction is far the best, particularly several reed stops. The *vox humana* is very sweet, but resembles a fine hautbois or clarinet, more than a human voice ; there are four sets of keys, with 54 stops ; a few pipes of the pedals are 32 feet long, and, upon the whole, it is one of the most pleasing instruments I ever met with.

M. Luftig, who is a Hamburgher, and was a scholar both of Mattheson and Telemann, has been 44 years organist of this church : he is an intelligent well-bred man, and has been a very useful professor ; he still retains his hand, and, a few allowances made for change of taste, he is a very able and good organist.

Here I again found myself in a country of *carillons* ; I had indeed heard some slight attempts made at Bremen, but in this place every half hour is measured by chimes.

A M-

A M S T E R D A M.

In my way from Groningen hither, having crossed the Zuider-Zee, I approached this city by water, which affords one of the finest spectacles that can be imagined; such a noble port, and so crowded with ships of all sizes and countries I had never before seen at one glance; I entered the town in great tranquility, without a single question concerning myself or baggage. The streets through which I passed to the Bible, in the Warmor-straat, were narrow, but clean, and well-paved, with a brick footpath, though not raised, as in London; the shops were well furnished, and there was all the appearance of a brisk commerce, and an affluent people.

Upon the day of my arrival, October 20, I went to the new church, just at the time when the afternoon service was beginning; the building is lofty and noble; the organ which is partially gilt, has a
fine

fine appearance, but no other use of it was made now, than to accompany the congregation in two long and tiresome Psalms, without either prelude or interlude, nor was the Psalm given out, as is usual in other places.

The chorus and tone of this instrument are very fine; it is well kept in tune, but no reed-stops were used this evening. I could not only distinguish the *bordun*, or double base stop in the pedals, but, in the treble parts; which, though it enriched the harmony, gave a heaviness, and, if I may so call it, a clumsiness to the melody, that should predominate, and had the same effect, as if the treble part in a concert were played by double bases, with violins and violincellos. It is the custom here for the male part of the congregation to keep their hats on during the whole service, except when the Psalm is singing.

There has been no theatrical exhibition in this city, since the play-house
was

was burnt down, except at the fair, in an occasional booth; nor is the theatre likely to be soon rebuilt, as the ground is not yet fixed upon, where it is to be constructed. Perhaps the fatal accident by which the former playhouse was burnt down, is regarded by the magistrates, as a *warning*; for, many years ago, when the steeple of the New Kerk was destroyed by lightning, before it was near finished, supposing that heaven was averse to steeples, they would never resume the work.

The inhabitants at present seem to have no places of amusement in the evening, except their shops and counting-houses; but as I had neither of my own, I went to those of the famous bookseller, Rey, and the music-seller Hummel, where having lightened my purse, and loaded my servant, I retreated to the first bed which I had seen since my departure from Hamburg.

This is truly the country of chimes; every quarter of an hour a tune is played
by

by them at all the churches, but so indistinctly, on account of the confluence of sounds, that I was seldom able to discover what was playing.

M. Renard, his majesty's agent, to whom I am indebted for all the information I acquired during my residence in this city, did me the favour to carry me to the organist of the Old Kerk, M. Pothoff, who is blind; he was deprived of his sight, at seven years old, by the small pox; and this misfortune first suggested to his friends the thought of making music, which hitherto had afforded him no pleasure, his profession; and it afterwards became his darling amusement.

The organ of the Old Kerk was completed twelve years ago, by Batti, of Utrecht, after having been begun in 1725, taken down in 1738, and attempted to be finished by several bunglers, without success: it is only what is called a fifteen feet instrument. It is very full of work, and of stops, to the amount of
 sixty

fixty four. It has three sets of keys, from double C to c, *in alt.* both in the manuals and pedals, with nine pair of bellows.

M. Pothoff was organist of the Wester Kerk twenty-two years before he obtained this place; his hand, taste, and abilities in every particular, are truly astonishing; the touch of this instrument is the heaviest that I ever felt, each key requiring almost a two-pound weight to put it down; and, to play it full, there is a spring of communication, by which the keys of the great and choir organ are moved, at the same time, which likewise adds very much to the stiffness of the touch; however, such is the force of M. Pothoff's hand, that he plays this organ with as much lightness and rapidity, as if it were a common harpsichord.

This admirable organist was never out of Amsterdam except for a few days at the Hague, many years ago; and yet his taste is of the best modern kind; his

appogiaturas are well taken, and admirably expressed, his fancy is extremely lively, and though he plays very full, seldom in less than five parts, with the manuals and pedals together, yet, it is neither in the dry nor crude way, which I had so frequently heard in Germany. He discovered, though not injudiciously, by many of his passages, that he was a harpsichord player ; but so well is he acquainted with the different genius of the organ, that his most rapid flights, of which he had many, occasioned none of those unpleasing vacuities of sound, which so commonly happen, when this instrument is touched by *mere* harpsichord players.

M. Pothoff played two fugues in a very masterly manner, the subjects of which he reversed, and turned to a thousand ingenious purposes ; they were something like the following :



He received instructions, when young, from Vetvogle and Unhoorn, both organists at Amsterdam; but his taste is of so delicate a kind, that I could not easily imagine it to have been acquired in a place where little other music is encouraged or attended to, than the jingling of bells, and of ducats. However, he told me, that Locatelli, the famous violin player, who lived many years in this city, and died here about eight years since, used to give him instructions, and to encourage his musical studies by allowing him the advantage of being always a hearer at his public concerts, as well as private performances. This, in some measure, helped me to account for his taste and fancy,

for

for Locatelli was possessed of a great deal of both : and though he delighted in capricious difficulties, which his hand could as easily execute as his head conceive, yet he had a fund of knowledge, in the principles of harmony, that rendered such wild flights agreeable, as in less skilful hands, would have been insupportable.

M. Pothoff seems not only to have greatly profited from the instructions and example of Locatelli, but to have kept pace, in point of taste and refinement with more modern performers ; however, neither imitation nor study could form such a musician as M. Pothoff. who is possessed of a large portion of that divine enthusiasm, which alone can transport an artist beyond the bounds of mediocrity, and, by making him feel strongly himself, can enable him to communicate his feelings to others.

He is married, and has children ; and though not young and totally blind, he

runs up and down the narrow steps of the organ loft, as nimbly as if he were but fifteen, and had the perfect enjoyment of his sight: he likewise pulls out, and puts in the stops of the organ himself, with wonderful dexterity, which, from their being so numerous, would be a difficult task, and require practice, in one that could see.

When he was a candidate for the organ, at the *Wester Kerk*, he obtained a victory over twenty-two competitors, who all played against him*. Upon this occasion, in order to preclude all partiality in the judges, who were professors, they were not allowed to know who had played, till they had given their opinion of each performance, in writing; a precaution which is thought necessary at Amsterdam, lest compassion,

* Our Stanley, in 1726, at the age of fourteen, was in like manner elected organist of St. Andrew's church, Holborn, in preference to near as many candidates.

friendship, or powerful recommendation should warp the judgment of those that are invested with the power of determining the question. If this method were always practised on such occasions, there would not be so many bad organists, or such a number of good performers unemployed ; but, in general it is in vain to play for a place, be a candidate's talents ever so great, as the matter is often determined before it comes to a hearing, and almost always by incompetent judges.

Friday, 23d of October. At nine o'clock this morning, I went by appointment, to the *Wester Kerk* to hear the organ ; it is not so large as that of the *Alte Kerk*, but greatly superior in tone ; the *vox humana* is the worst stop in this instrument : the rest are sweet, even, and mellow ; the touch, though by no means so light as that of the instruments made lately in England, is yet far less heavy and laborious to the performer, than that

of the Old Kerk. M. Stechwech, the organist, is a neat performer; but not possessed of that fire and invention, which characterise the voluntaries of M. Pothoff. This instrument was built in 1687; the organists here have just heard of such a thing as a swell in an organ, but it is difficult to make them comprehend, by description, its construction, and effect.

At noon I attended M. Pothoff to the tower of the *Stad-huys*, or town-house, of which he is *carillonneur*; it is a drudgery unworthy of such a genius; he has had this employment however, many years, having been elected to it at thirteen. He had very much astonished me on the organ, after all that I had heard in the rest of Europe; but in playing those bells, his amazing dexterity raised my wonder much higher; for he executed with his two hands passages that would be very difficult to play with the ten fingers; shakes, beats, swift divisions, triplets,

triplets, and even *arpeggios* he has contrived to vanquish.

He began with a Psalm tune, with which their High Mightinesses are chiefly delighted, and which they require at his hands whenever he performs, which is on Tuesdays and Fridays; he next played variations upon the Psalm tune, with great fancy, and even taste: when he had performed this task, he was so obliging as to play a quarter of an hour extempore, in such a manner as he thought would be more agreeable to me than psalmody; and in this he succeeded so well, that I sometimes forgot both the difficulty and defects of the instrument; he never played in less than three parts, marking the base and the measure constantly with the pedals. I never heard a greater variety of passages, in so short a time; he produced effects by the *pianos* and *fortes*, and the *crescendo* in the shake, both as to loudness and velocity, which I did not think possible upon an in-

strument that seemed to require little other merit, than force in the performer.

But surely this was a barbarous invention, and there is barbarity in the continuance of it; if M. Pothoff had been put into Dr. Dominicetti's hottest human cauldron for an hour, he could not have perspired more violently than he did after a quarter of an hour of this furious exercise; he stripped to his shirt, put on his night-cap, and trussed up his sleeves for this *execution*; and he said he was forced to go to bed the instant it is over, in order to prevent his catching cold, as well as to recover himself; he being usually so much exhausted, as to be utterly unable to speak.

By the little attention that is paid to this performer, extraordinary as he is, it should seem as if some hewer of wood, and drawer of water, whose coarse constitution, and gross habit of body, required frequent sudorifics, would do the business,

finess, equally to the satisfaction of such unskilful and unfeeling hearers.

I have described the kind of keys to *carillons*, and manner of playing them, in speaking of those at Ghent; these at Amsterdam, have three octaves, with all the semitones complete, in the manual, and two octaves in the pedals; each key for the natural sound, projects near a foot; and those for the flats and sharps, which are placed several inches higher, only half as much. All the keys are separated from each other, more than the breadth of a key, which is about an inch and a half, to enable the player to avoid hitting two at a time, with one hand.

Besides these *carillons à clavier*, the chimes here, played by clock-work, are much celebrated. The brass cylinder, on which the tunes are set, weighs 4474 pounds, and has 7200 iron studs fixed in it, which, in the rotation of the cylinder, give motion to the clappers of the bells.

If their High Mightinesses' judgment, as well as taste, had not failed them, for half the prime cost of his expensive machine, and its real charge for repairs, new setting, and constant attendance, they might have had one of the best bands in Europe: but those who can be charmed with *barrel music*, certainly neither want, nor deserve better. There is scarce a church belonging to the Calvinists, in Amsterdam, without its chimes, which not only play the same tunes every quarter of an hour, for three months together, without their being changed; but, by the difference of clocks, one has scarce five minutes quiet in the four and twenty hours, from these *corals for grown gentlemen*. In a few days time I had so thorough a surfeit of them, that in as many months, I really believe, if they had not first deprived me of hearing, I should have hated music in general.

The *vox humana*, in the organ of the New Church here, has been so much celebrated

ed by travellers, that I determined not to quit Amsterdam without hearing it; and the organist, M. Linzen, was so obliging as to satisfy my curiosity. This is one of the largest and most ancient instruments in the city. The chorus is a very noble one, as I had before observed, in hearing it during the church service, accompany the congregation in their psalmody. The *vox humana*, it must be owned, is one of the best stops, of that kind, which I have ever heard.

As every species of national music seemed to merit my attention, I went to the synagogue of the German Jews, in this city, to hear what the musical performance, during their religious rites, was, and how far it differed from that of other synagogues where I had heard singing in different parts of Europe. At my first entrance, one of the priests was chanting part of the service in a kind of ancient *canto fermo*, and responses were made by the
con-

congregation, in a manner which resembled the hum of bees.

After this, three of the sweet fingers of Israel, which, it seems, are famous here, and much attended to by Christians as well as Jews, began singing a kind of jolly modern melody, sometimes in unison, and sometimes in parts, to a kind of *tol de rol*, instead of words, which, to me, seemed very farcical. One of these voices was a falset, more like the upper part of a bad *vox humana* stop in an organ, than a natural voice. I remember seeing an advertisement in an English newspaper, of a barber, who undertook to dress hair in such a manner as exactly to resemble a peruque ; and this singer might equally boast of having the art, not of singing like a human creature, but of making his voice like a very bad imitation of one. Of much the same kind is the merit of such singers, who, in execution, degrade the voice into a flute or fiddle,
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forgetting that they should not receive law from instruments, but give instruments law.

The second of these voices was a very vulgar tenor, and the third a *baritono*. This last imitated, in his accompaniment of the falset, a bad bassoon; sometimes continued one note as a drone base, at others, divided it into triplets, and semi-quavers, iterated on the same tone. But though the tone of the falset was very disagreeable, and he forced his voice very frequently in an outrageous manner, yet this man had certainly heard good music and good singing. He had a facility of running divisions, and now and then mixed them with passages of taste, which were far superior to the rest. At the end of each strain, the whole congregation set up such a kind of cry, as a pack of hounds when a fox breaks cover. It was a confused clamour, and riotous noise, more than song or prayer. How-
ever

ever; this is a description, not a censure of Hebrew music, in religious ceremonies. It is impossible for me to divine what ideas the Jews themselves annex to this vociferation, I shall, therefore, neither pronounce it to be good or bad in itself, I shall only say, that it is very unlike what we Christians are used to in divine service.

I must not quit Amsterdam, without observing, that though, on account of the theatre being burnt down, and the time of the year, there was now neither play nor concert to be heard, yet in winter there are, as I was informed, several public and private concerts in this city. Signor Raimondi, an Italian, and M. Effer, a Dutchman, have been the principal violins here, since the death of Locatelli. There is also an Italian merchant, Signor Sarti, who is said to be an admirable performer on the German flute. The French company of comedians, who
acted

acted here while there was a theatre, are not yet dismissed, but are kept on half pay. Upon the whole, Amsterdam does not seem to be a very amusing residence for idle people; there is so little for them to see in the way of pleasure, and so much for the mercantile part of the inhabitants to do in the way of business, that they seem very unfit company for each other.

H A A R L E M.

There were few things that I was more eager to see, in the course of my journey, than the celebrated organ in the great church of this city. Indeed, it is the *lion* of the place; but to hear this lion roar, is attended with more expence than to hear all the lions and tygers in the Tower of London. The fee of the *keeper*, or organist, is settled at half a guinea; and that of his assistant keeper, or bellows-blower,

blower, at half a crown. Expectation, when raised very high, is not only apt to surpass probability, but possibility. Whether imaginary greatness diminished the real, on this occasion, I know not, but I was somewhat disappointed upon hearing this instrument. In the first place, the person who plays it is not so great a performer as he imagines; and in the next, though the number of stops amounts to sixty, the variety they afford is by no means equal to what might be expected. As to the *vox humana*, which is so celebrated, it does not at all resemble a human voice, though a very good stop of the kind: but the world is very apt to be imposed upon by names; the instant a common hearer is told that an organist is playing upon a stop which resembles the human voice, he supposes it to be very fine, and never enquires into the propriety of the name, or exactness of the imitation. However, with respect
to

to my own feelings, I must confess, that of all the stops I have yet heard, which have been honoured with the appellation of *vox humana*, no one, in the treble part, has ever reminded me of any thing human, so much as of the cracked voice of an old woman of ninety, or, in the lower parts, of Punch singing through a comb.

As this organ is not only said to be the largest, but the best in Europe, that is, in the world, I shall here insert a list of the stops, it contains, with equivalent English names, to such as are used in England, and short explanations of the rest. But as technical terms will be unavoidable in this description, I advise my miscellaneous readers to pass it over, for it can interest none but organ-players, or persons not wholly unacquainted with the construction of that instrument.

CATALOGUE of the Stops in the great Organ
at HAARLEM, built by Müller, 1738.

Great Manual.

N ^o .	Names.	Length of longest pipe:	English equivalents:
1.	<i>Prestant,</i>	16 feet.	Open double diap.
2.	<i>Bourdon,</i>	16.	Stopt ditto.
3.	<i>Octave,</i>	8.	Open diapason.
4.	<i>Viol da Gamba,</i>	8.	Unison with ditto.
		A narrow pipe which imitates the whistling of the bow.	
5.	<i>Roer Fluit,</i>	8.	Diap. half stopt.
		With a funnel, or small pipe, upon the top.	
6.	<i>Octave,</i>	4.	Principal.
7.	<i>Gem's-Hoorn,</i>	4.	Unison with ditto.
		A kind of flute, the pipes narrow at the top.	
8.	<i>Roer-Quint,</i>	6.	Twelfth half stopt.
9.	<i>Quint,</i>	3.	Fifth.
10.	<i>Tertian,</i>	2 ranks.	Tierce or 17th.
11.	<i>Mixture,</i>	6, 8, and 10 ranks.	Furniture, or mixture.
12.	<i>Wood Fluit,</i>	2 feet.	Fifteenth, or octave flute.
		Stopt pipe, unison with the	
13.	<i>Trumpet,</i>	16.	reed stops { Double trumpet. Trumpet. Clarion. Hautbois.
14.	<i>Trumpet,</i>	8.	
15.	<i>Trumpet,</i>	4.	
16.	<i>Hautbois,</i>	8.	

Upper

Upper Manual:

No. Names.	Length.	English name.
1. <i>Prestant</i> ,	8 feet.	Open diapason.
2. <i>Quintadeena</i> ,	Breaks into a 5th. which predominates.	Double diapason.
3. <i>Gem's-Hoorn</i> ,	8.	Unif. with stop [diap.
4. <i>Baar pyp</i> .	A muffled pipe used with the <i>vox humana</i> :	Bear pipe.
5. <i>Octave</i> ,	4.	Principal.
6. <i>Flag Fluit</i> ,	4. Reed-flute.	Flute.
7. <i>Nassat</i> ,	3.	Stopt twelfth.
8. <i>Nagt-Hoorn</i> ,	<i>Night-horn</i> ; but, why so called, no reason can be given.	Flute.
9. <i>Flageolet</i> ,	1 $\frac{1}{2}$	Octave twelfth.
10. <i>Sesquialter</i> ,	2 ranks, and 12th to the diap. Tuned octave	Sesquialter.
11. <i>Cimbaal</i> ,	3 ranks.	Octave to mix- [ture.
12. <i>Mixture</i> , 4 and 6 ranks	A series of eight notes repeated through the instrument.	Mixture.
13. <i>Schalmay</i> ,	8. Reed stop.	Bagpipe.
14. <i>Dulcian</i> ,	8. A narrow delicate pipe, unison with the diap.	Dulcian.
15. <i>Vox humana</i> ,	8. An imitation of the human voice.	human voice.

Positif, or small Organ.

Lowest set of keys.

N ^o .	Names.	Length.	English names.
1.	<i>Prestant,</i>	8 feet.	Open diapason.
2.	<i>Holfluit,</i>	8.	Diapason half [stop.]
3.	<i>Quintadeena,</i>	8.	Ditto
4.	<i>Octave.</i>	4.	Principal.
5.	<i>Flute,</i>	4.	Flute.
6.	<i>Speel Fluit,</i>	3.	Twelfth.
7.	<i>Sesquialter, 2, 3, and 4 ranks.</i>		
8.	<i>Super-Octave,</i>	2 feet.	Fifteenth.
9.	<i>Scherp,</i>	6 and 8 ranks.	High mixture.
10.	<i>Cornet,</i>	4 ranks.	
11.	<i>Cimbaal,</i>	3 ranks.	Octave mixture.
12.	<i>Fagotte,</i>	16 feet.	Double bassoon.
13.	<i>Trumpet,</i>	8	
14.	<i>Regaul,</i>	8.	Formerly a portable organ used in processions, was called a <i>regal</i> ; the stop in this organ is entirely composed of reeds. Regal.

Pedals

Pedals.

N ^o .	Names.	Length.	English names.
1.	<i>Principal</i> , longest pipe	32 feet.	Octave below the [double diap.
2.	<i>Prestant</i> ,	16.	Double diap. open.
3.	<i>Subbas</i> .	16.	Ditto, stopt.
4.	<i>Roer Quint</i> ,	12.	Fourth below the [diap. stopt.
5.	<i>Holfluit</i> ,	8.	Diapason half stopt.
6.	<i>Octave</i> ,	8.	Open diap.
7.	<i>Quint-Prestant</i> ,	6.	Fifth.
8.	<i>Octave</i> ,	4.	Principal.
9.	<i>Ruisch-Quint</i> ,	3. rush or reed	Twelfth.
10.	<i>Holfluit</i> ,	2.	Fifteenth.
11.	<i>Bazuin</i> ,	32. By the Ger- mans called <i>Posaune</i> , a reed stop.	Double Sacbut.
12.	<i>Bazuin</i> ,	16.	Sacbut.
13.	<i>Trumpet</i> ,	8.	Trumpet.
14.	<i>Trumpet</i> ,	4.	Clarion.
15.	<i>Cink</i> ,	2. Acornet, horn, or shawm,	Octave Clarion.

This organ has 60 stops, 2 tremulants, 2 couplings, or springs of communication, 4 separations or valves to close the wind-chest of a whole set of keys, in case of a *cipher*, and 12 pair of bellows.

Upon the whole, it is a noble instrument, though I think that of the New Church at Hamburg [is larger, and that of the Old Kerk, in Amsterdam, better toned; but all these enormous machines seem loaded with useless stops, or such as only contribute to augment noise, and to stiffen the touch.

L E Y D E N.

In this city, which is one of the best built and most agreeable of the Low Countries, there is not only a celebrated university, but a theatre, where Dutch plays are exhibited two or three times a week. As there is no great commerce carried on here, it is the place to which the rich citizens of Amsterdam retreat, as well when their *plumb* is full grown,

as

as when age and infirmities have deprived them of the power of longer pursuing the Mammon of unrighteousness.

The plays and players of this theatre are not of the most refined sort; farce has not yet quitted tragedy, nor has Punch quitted farce; however, these exhibitions amuse persons, whose taste has not been formed upon refined models, and perhaps come more home to their business and bosoms, than the tragedies of Sophocles, or comedies of Menander, would do, if they were now to be represented in the original Athenian manner.

As to music, mechanical chimes, every quarter of an hour; *carillons* at noon, two or three times a week; and huge organs, coarsely played, to more coarse psalmody, constitute all that Apollo and the Nine Muses have given to this place, in the way of harmony and melody, as far as I was able to discover.

However, I was told, that in this city, during term time, there is a very able performer on the violin, M. Vermeullen,

who gives lessons to the students of the university, among whom there are frequent private concerts; but he was absent when I was at Leyden, so that I had no opportunity of hearing him.

H A G U E.

Though Amsterdam is the capital of the United Provinces, yet this being the residence of the Stadtholder, and the place where his court is constantly kept, it should, of course, be likewise the seat of the polite arts.

The musical establishment of his serene highness consists chiefly of German musicians. The chief director and composer, is M. Graaf, of whom several works are printed in France and Holland. The names of the rest are Keller, Gundlach, Muller, Halfschmid, Rohling, Weis, Keller, jun. and J. A. Dambach. Besides these *fixtures*, there are mess^{rs}. Malherbe, of Liege, and Just, a young German, and scholar of Schwindl,
 who

who is author of some pretty pieces for the harpsichord. M. Schwindl himself, whose name is well known in the musical world, by his admirable compositions for violins, which are full of taste, grace and effects, resided a considerable time at the Hague, but was gone from thence before my arrival.

M. Spandau, who has been since heard with such satisfaction in England, I found at the Hague. In his performance upon the French horn, he has contrived, by his delicacy, taste, and expression, to render an instrument, which, from its coarseness, could formerly be only supported in the open air, or in a spacious building, equally soft and pleasing with the sweetest human voice.

Here are two theatres, one for German, and the other for French plays, and comic operas. I saw the little opera of *Toinon et Toinette*, in the French theatre, which is small, as was the company, and the merit of the performers.

The

The Hague seems more calculated for musical birds of passage than natives. The want of variety in the company, and in the performers, makes them soon mutually tired of each other. It is common for German and Italian musicians, in their way to or from England, to visit, and stop a short time at the Hague, where, by concerts, they usually gain money sufficient to enable them to pursue their journey; but they seldom remain here longer than a ship which enters a port merely to wood and water.

Here are four churches, three belonging to the Calvinists, and one to the Lutherans, in all which there are large organs; but neither the instruments, nor those who perform upon them, are much celebrated.

If my musical acquisitions and discoveries received but small augmentation at the Hague, I was amply rewarded for the trouble of going thither, by the notice with which I was honoured by his excellency,

lency, Sir Joseph Yorke, and the pains he kindly took with design to render me service.

D E L F T.

There are two handsome churches in this town, and organs in both. M. Berguys, the organist, and *carillonneur* of one of them, is, M. Pothoff excepted, the best performer I met with in Holland, particularly on the *carillons*, which he plays with astonishing dexterity.

R O T T E R D A M.

M. Van Hagen, a German, who is the principal organist here, is likewise an excellent performer on the violin, of which he convinced me by playing one of his own solos. He was a scholar of Geminiani, and he not only plays, but writes very much in the style of that great master of harmony. His daughter has a fine voice, and sings with much taste and expression. His son has been under M.

Honaür,

Honaür, at Paris. Except these particulars, the only discovery which I was able to make, relative to music, in this large and populous city, was, that it contained nothing more to be discovered: but this negative kind of knowledge is not without its use, as it alluages curiosity, and precludes all self-reproach on the score of negligence.

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Here ends my second Tour. With respect to Germany, if I have been unable to penetrate into several parts of it which were well entitled to my attention, or have omitted to mention musicians of abilities in others, I hope it will be remembered, that to have visited every province, court, and city, of this vast empire, and to have staid as long in each as would have been necessary to hear *all* the best performers, during carnival time, as was frequently recommended to me, would have required the life of a Patriarch.

arch. However, if the reader will take the pains to trace my route in a map, he will find that I visited almost every capital; and that, from my first landing on the continent, steering from west to east, and from south to north, I made an angle through Flanders, Brabant, and the German empire, of near two thousand miles, before I entered Holland, in my way back to England.

To compensate, however, in some degree, for the length of the way, and the shortness of my time, I shall here, as an appendix, subjoin a few particulars, which I have obtained from good authority, relative to the state of music, in such parts of Germany as it was not my power to visit.

Father Martin Gerbert, of the congregation of Benedictines, at the abbey of St. Blaise, in the Black Forest, near Friburgh, in Brisgaw, about thirty miles from Strasburg, published in 1763, the *Plan of a History of Church Music*, from
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the first century, to the present time *.
 After this publication, he travelled thro' Germany, and a great part of France and Italy, in order to collect materials in the several convents and public libraries of those countries; and in 1765 he printed his *Itinerary*, informing the public of the success of his researches †.

When I arrived at Manheim, my curiosity was so much excited by a perusal of this *Itinerary*, and the reports concerning the materials which M. Gerbert has been long accumulating for his projected History, that I determined to visit his convent, though it was situated very wide of my intended route; but after preparing for this deviation from my first plan, and obtaining the necessary infor-

* *De Cantu & Musica Ecclesiastica a prima Ecclesiæ, Ætate usque ad presens Tempus.*

† *Martini Gerberti Iter Allemanicum, accedit Italicum et Gallicum. Sequuntur Glossaria ex codicibus Manuscriptis, a Seculo 9 usque 13. Typis San Blasiani, 1765.*

mation

mation for finding my way thither, I had the mortification to hear, that this great and valuable collection of materials for the history of sacred music had been destroyed, not long since, by a fire, together with the convent in which they were deposited. I had nothing but patience to comfort me under this disappointment ; however I was glad to hear, that the reverend and learned compiler of all these treasures of antiquity, had lately had the consolation of being exalted to the head of his society, under the denomination of *prince-abbot* of St. Blaife *.

* Since the first publication of this tour, an intercourse has been opened between this learned prelate and myself, by means of a German gentleman of great merit and learning, resident in London ; to whom the prince-abbot has applied for books and information, relative to the history of church music in England : and it not only afforded me great pleasure, to find that he had resumed the work, which had been so unfortunately interrupted by the fire, but in the opportunity it gave me of shewing my zeal, for satisfying his enquiries in the best manner I was able. A considerable
part

The duke and sovereign of FURSTENBURG, is a great musician and encourager of music ; all the performers of Germany are sure of an asylum at his court, of being well heard, and, if excellent, well rewarded.

M. Riepel at RATISBON is esteemed one of the best theorists, and most intelligent Musicians of that place ; I had formed the design of going thither from Munich in my way to Vienna, but was discouraged from putting it into execution, by hearing that M. Riepel, as well as all the chief musicians of Ratisbon, were then with the prince of Tour-Taxis at Tisshengen. However, I should have gone to Tisshengen in search of them, had not an excellent judge of music assured me, that he had often visited the Prince of Tour Taxis, for a month or six weeks at a time, both there and at Ratisbon, but

part of his work which was printed before the accident, and several valuable materials, it seems, were fortunately preserved from the flames.

was

was never charmed by his concerts, though he had a numerous band ; as the music was performed in an inelegant and inexpressive manner, with an almost total neglect of *piano* and *forte*, and of light and shade ; so that the pieces which they executed, however good in themselves, afforded him but very little pleasure.

M. Riepel has written several ingenious tracts mentioned in Marpurg's and Hiller's collections ; and, in a curious composition, much celebrated in Germany, he has found the means of imitating almost every species of military noise, by musical instruments.

At GOTHA there is a good band, over which M. George Benda presides, as *maestro di capella*. The principal performers are M. Hattasch, on the violin ; Kramer, on the harpsichord ; and Boehmer on the bassoon. I have seen in different musical collections, some pleasing productions by M. Gräfe, a *dilettante* of this city. The chapel-master is au-

thor of a great variety of works for the church, stage, and chamber. His compositions are in general new, masterly, and learned ; but his efforts at singularity, will by some be construed into affectation.

There was no place in Germany which I left unseen with more regret than BRUNSWIC, as that city seems to be in possession of several musicians of distinguished abilities. At the head of these must be ranked M. Schwanberger, who is author of several serious operas, which are composed in a most refined and pleasing taste ; his melodies are graceful and natural, his accompaniments ingenious and judicious, and the clearness and facility with which he writes, manifest great experience, and a happy selection ; his harpsichord pieces, as well as those written for violins, are full of pleasing effects, produced by fair and warrantable means.

M. Fleif-

M. Fleischer is another Brunswic composer of great merit, whose church-music, comic operas, and harpsichord lessons, are all written in an elegant and pleasing style.

The reigning duke's first violin and concert-master is M. Pesch, who is also author of several agreeable pieces for his instrument, which have been printed at Leipzig, by Brietkopf.

This city is at present likewise in possession of M. J. C. Frederic Bach, eldest son of the celebrated Sebastian Bach, and concert-master of the court of Bückeburg; he is an able mathematician, and regarded as the greatest fugist, and most learned professor in Germany. He was born in 1710, and was several years organist and music-director at Hall, in Saxony, before he entered into the service of the court at Bückeburg.

Music is cultivated in few places more successfully than at Brunswic, to which the passion of the reigning duke for operas,

ras, and the taste and discernment of the hereditary prince, have greatly contributed.

The archbishop and sovereign of SALTSBURG is very magnificent in his support of music, having usually near a hundred performers, vocal and instrumental, in his service. This prince is himself a *dilettante*, and good performer on the violin ; he has lately been at great pains to reform his band, which has been accused of being more remarkable for coarseness and noise, than delicacy and high-finishing. Signor Fischietti, author of several comic operas, is at present the director of this band.

The Mozart family were all at Salzburg last summer ; the father has long been in the service of that court, and the son is now one of the band ; he composed an opera at Milan, for the marriage of the arch-duke, with the princess of Modena, and was to compose another at the same place for the carnival of this year, though
he

he is now but sixteen years of age. By a letter from Saltzburg, dated last November, I am informed, that this young man, who so much astonished all Europe by his premature knowledge and performance, during infancy, is still a great master of his instrument; my correspondent went to his father's house to hear him and his sister play duets on the same harpsichord; but she is now at her summit, which is not marvellous; "and," says the writer of the letter, "if I may judge of the music which I heard of his composition, in the orchestra, he is one further instance of early fruit being more extraordinary than excellent."

The music-shops of NUREMBERG are the most remarkable in Germany. It is in this city only, that musical compositions are engraved; in other parts of the empire, they are all printed with types. Hafner, Winterschmidt, and Schmid are proprietors of the principal shops. M. Agrel is the only musician residing at

Nuremberg, who has distinguished himself as a composer; his pieces for the harpsichord were once in vogue, but though faultless as to counterpoint, they never, with respect to invention, seemed to surpass mediocrity.

At ZERBST, M. Heock, has the reputation of being a great performer on the violin; M. Krebs of ALTENBURG, scholar of Sebastian Bach, has been very much admired for his full and masterly manner of playing the organ, and M. Kunzen, whose performance must be still remembered with great pleasure by those who heard him in England, is at present the worthy organist of LUBEC.

Besides M. Hiller, four composers reside at Leipzig, with whom I had not time to cultivate a personal acquaintance; these are M. Doles, cantor, and composer of church music; M. Löhlein, a harpsichord player, and composer; M. Neefe, author of some pretty sonatas for that instrument, and M. Reichard, a com-

composer of comic operas, by no means devoid of genius.

M. Rolle, music-director of MAGDEBERG, is a spirited and ingenious composer, who has distinguished himself by productions for the church; but I have seen some of his pieces for the harpsichord, which have pleased me more than his other works, particularly, in the Berlin collections, where there are lessons by this author, full of fire, and in which pleasing effects are produced, by the introduction of old passages, in a new manner.

M. Müller, the court-organist at DESSAU, is possessed of considerable abilities; his compositions discover taste, fancy, and a powerful hand; but his ambition to produce *new* passages, upon all occasions, renders his pieces frequently laboured, unnatural, and affected; and to this vice may be added, that, so common to his countrymen, of spinning his subjects and movements to a tiresome length.

M. Wolf, at WEYMER, is a natural and pleasing composer of comic operas, in the German language; a species of composition become very prevalent in the northern parts of the empire, since the year 1750, when M. Hiller set to music the first drama of that kind, which was brought upon the stage. It gained great applause against the opinion of the critics, by whom it was much decried, on account of the lowness of the subject, which was *the Merry Cobler*, imitated from our farce of the Devil to Pay. Before this period the Germans had only serious operas and *intermezzi*, in their own language, upon the stage: but the present rage for burlettas is so strong, that persons of judgment think it will destroy all true taste for music of a higher class.

M. Richert, of KONINGSBERG, is a great voluntary player on the violin, and particularly remarkable for the truth and facility with which he plays *double stops*.

M. Fr.

M. Fr. Xav. Richter should have been distinguished among the musicians of Manheim; his works, of various kinds, have great merit; the subjects are often new and noble; but his detail and manner of treating them is frequently dry and sterile, and he spins and repeats passages in different keys without end. The French and Italians have a term for this tediousness, which is wanting in our language, they call it *Rosalie*, or *Rosalia**: an Italian cries out, upon hearing a string of repetitions, either a note higher, or a note lower, of the same passage or modulation, *ah, santa Rosalia!* Indeed this species of iteration indicates a want of invention in a composer, as much as stammering and hesitation imply a want of wit or memory in a story-teller.

* The term is derived from the name of a female saint remarkable for repeating her *Pater noster*, and stringing her beads more frequently than even St. Dominic himself, or than any other pious person that has merited a place in the *Golden Legend*.

Father Schmidt, a monk of the Cister-tian order, at the abbey of Eberbach, in Rheingau, is author of trios for violins, that are not only full of taste and fancy, but composed with a boldness, spirit, and accuracy, which *dilettanti* seldom arrive at.

M. Johann Gottfried Mützel, of Riga, being by birth and education a German, deserves a place here, though he is at present established in a city which appertains to Russia. When a student upon keyed instruments has vanquished all the difficulties to be found in the lessons of Handel, Scarlatti, Schobert, Eckard, and C. P. E. Bach; and, like Alexander, laments that nothing more remains to conquer, I would recommend to him, as an exercise for patience and perseverance, the compositions of Mützel; which are so full of novelty, taste, grace, and contrivance, that I should not hesitate to rank them among the greatest productions of the present age. Extraordinary as are the
genius

genius and performance of this musician, he is but little known in Germany, and all I could gather there concerning him is, that he received instructions from Sebastian Bach, and lived some time at Schwerin, before he settled in Riga. The first of his works, which I can trace to have been published, were *Odes*, printed at Hamburg, 1759. The rest, which are all for the harpsichord, appeared in the following order: three *Sonatas*, and two *Airs*, with twelve variations, Nuremberg, 1760. Two *Concertos*, printed by Hartknock, Riga, and Mittau, 1767. *Duetto* for two clavichords, two harpsichords, or two *forte pianos*. d°. Riga, 1771.

The style of this composer more resembles that of Emanuel Bach, than any other. But the passages are entirely his own, and reflect as much honour upon his head as his hand. Indeed his writings abound with difficulties, which to common hearers, as well as common players, must appear too elaborate; for even his accom-

accompaniments are so charged as to require performers, for each instrument, of equal abilities to his own, which is expecting too much, in musicians of this nether world.

It is generally allowed that the northern parts of Germany have made a greater progress in literature and the sciences than Bavaria, Austria, Swabia, the Circle of the Rhine, and Westphalia, some single men of genius and erudition excepted. Franconia has done something in learning; nothing in the arts and *belles lettres*: Austria begins indeed to shine with great lustre in literature as well as sciences.

If my leisure and abilities would have sufficed for so extensive a plan, I should have been glad to have made the journal of this tour, *the present state of arts and sciences, in general*; however, *poetry* is so nearly connected with *music*, that I could not help making some enquiries after the most eminent poets now living in Germany,

ny, and I shall here present my readers with what I found to be the general opinion there of men of taste and learning, with respect to their abilities.

M. *Klopstock* has been already mentioned, and Madame *Karsch*, the poetess of Berlin, may be ranked next to him for original genius. This lady is quite a meteor, and surprises the more by the elevation and beauty of her poems, on account of her low origin, she being descended from parents who were unable to afford her a liberal education, and married very young to a serjeant, in a regiment quartered at Glogau. When she arrived, first at Berlin, a few of her verses were handed about, which were so much approved, that a subscription was opened for printing a collection of them: since that time she has supported herself with dignity, by the productions of her pen.

The works and character of *Wieland* are equally various: *aliusque & idem*. He

spent his youth in piety and flights of enthusiasm, composing nothing but *Sympathies*, *Moral tales*, *Letters from the Dead*, a poem on *Nature*, and *Christian Hymns* and *Psalms*. At a different period of his life, his muse passing to another extreme, he wrote tales of a different kind, which not only surpassed those of La Fontaine, in simplicity and beauty, but in looseness and immorality. He wrote two poems called *Idris* and *Amadis*, in stanzas, like those of Ariosto, with *Don Sylvio de Rosalva*, a romance, in the style of Cervantes; all full of wit and humour.

His master-piece is said to be *Agathon*, a romance in the ancient Greek manner. He is likewise author of a poem called *the Graces*; of *Musarion*, and *Diogenes*, the first a poem, the other written in prose, and with the humour of Sterne. His last work is called *the Golden Mirror*, and abounds with severe strictures on princes and priests.

This

This writer is a wonderful example of contradiction in human nature. His philosophy is calculated for persons in the great world. The Germans frequently compare his genius with that of Voltaire, and even carry their admiration so far, as to say, that he excels him in all but his dramatic pieces ; both have written much, and both have repeated themselves.

M. *Lessing*, of Wolfenbuttle, is a man of universal knowledge and genius, having succeeded equally well in *Lyric Poems*, *Fables*, *Remarks on Critics*, *Satires*, *Dramas*, and *Discoveries in Antiquity*.

Haller's poems are chiefly on philosophical subjects. Those *On the Origin of Evil*, on *Reason*, *Infidelity*, *Superstition*, *The Vanity of Human Virtue*, *The Alps*, and an unfinished ode *On Eternity*, are accounted the best.

Rammeler, of Berlin, holds a distinguished rank among German poets. His
odes

odes are said to have too much of Greece and Rome. *Glaucius* is his best poem.

Gleim, is called the *Anacreon* of modern times.

Gellert's Fables and Tales are much admired.

Gesner is a pastoral poet of great reputation.

Dr. Cramer's Odes on the Resurrection, his *Luther*, and *Melancthon*, are very much esteemed.

Rabner is a celebrated satirist; and *Hagedorn*, *Utz*, *Gisecke*, *Gerstenberg*, *Schweibeler*, *Jacobi*, *Weise*, and *Lichtwehr*, are poets whose productions are much esteemed by their countrymen.

Germany contains thirty-six universities, of which there are seventeen catholic, seventeen protestant, and two, as those of Erfurt and Heidelberg, where students of both religions are admitted. If I were to enumerate all the men of genius and learning, in these seminaries, who are labouring for the advancement
of

of science, the list would doubtless be too considerable for my work : however, M. *Zacheriä*, of Brunswick, and M. *Krause*, of Berlin, are entitled to a place here for their musical talents.

M. *Zacheriä*, besides being a poet of the first rank, and celebrated for the wit and humour of his mock-heroic poems, is likewise a good practical musician, and an excellent theorist and critic of musical productions.

And M. *Krause*, of Berlin, who has acquired great reputation, by his admirable work upon the subject of *German Lyric Poetry*, is likewise author of several musical compositions, which are much esteemed by connoisseurs.

Having now laid before the reader such information as I have been able to obtain, concerning the present state of music in the countries through which I have travelled in this Tour, I have only to add, that, besides the many excellent musicians which I found in my route,

Germany has furnished a great number of professors of uncommon talents, whose productions and performance, have both charmed and astonished the rest of Europe; and it is hardly too much to say, that the best German musicians, of the present age, with a few exceptions, are to be found *out* of their own country. Indeed, it has been observed, that, from whatever cause, transplanted Germans, *cæteris paribus*, surpass, in most of the fine arts, those that remain in their original soil.

By travelling, musicians lose, among other local partialities, that veneration for a particular style, which so much increases the number of imitators, and keeps them in such subjection, that, like the writers of modern Latin, they dare not hazard a single thought for which classical authority cannot be produced.

The musicians of almost every town, and every band in the service of a German prince, however small his dominions,

nions, erect themselves into a musical monarchy, mutually jealous of each other, and all unanimately jealous of the Italians, who come into their country: for my own part, as a bystander, who had no share in these quarrels, and was not in the least interested in the event, I thought I could see prejudice operating strongly on both sides. As to the Italians, however, it must be acknowledged that they are caressed, courted, and frequently rewarded with double the salary that is paid even to such natives as have the claim of superior merit. The Germans, therefore, under such provocation, must not be too severely censured for under-rating the talents of many great Italian masters, and treating them with a contempt and severity which is due only to the grossest ignorance and stupidity.

My intention was neither to write a panegyric, nor a satire, on the music of Germany, but to describe its effects on

my own feelings. I set out with a desire to be pleased; and if I have been sometimes dissatisfied, and my disappointment has produced censure, I hope it will not draw upon me the charge of wanting either impartiality or candour.

Praising all is praising none — and I have sometimes had my doubts concerning such ideal beauties of particular styles as are supported by exclusive admiration.

I will not say that the Germans have no national music; they have had many men of great abilities, who have never been in Italy, and who have disdained to pillage the works of their neighbours; but the present cast of German melody can as easily be traced from the opera songs of the Italians, as the taste of most German composers and performers from that of the best singers of Italy.

Indeed, many favourable circumstances have contributed to facilitate their acquiring this taste; particularly their in-
ter-

trcourse with the natives in the great possessions they have beyond the Alps; and even at home, the inhabitants of Vienna, Munich, Dresden, Berlin, Mannheim, Brunswick, Stutgard, and Cassel, where there is, and has long been, an Italian opera, have not listened to Italian singing in vain.

Setting however, particular distinctions aside, the result of all my enquiries and observations, is the establishment of two facts; the first, that there is very little good singing, by the natives, in any part of Europe, except Italy; the second, that though the Italians excel the people of all other nations in vocal music, yet the Germans, with a few exceptions, excel even the Italians in the construction and use of most instruments; and perhaps it is not difficult to account for the different musical excellence of these two nations. The language of the Italians is more favourable to music than

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that

that of any other people, and the custom of performing almost continually, the most refined and expensive compositions in their churches and theatres, cannot but produce a general rectitude of taste among all ranks of people, and afford a most perfect model of imitation, to all who have a distinguishing ear, and flexible voice. On the contrary, the language of the Germans is among those that are the least favourable to music; and very little vocal music is performed among them, except to Italian words, even in their operas: it was therefore natural, that instrumental music should become the general object. The number of schools that have been mentioned in this Journal, where instrumental music is taught, increases the number of competitors; and the munificence of the German princes, who keep numerous bands of performers, not only for the service of the court,
but

but the field, cannot but incite the most vigorous efforts to excel.

Upon the whole, with respect to the fine arts, it seems as if every school, and every country, had its peculiar vices, as well as virtues. In music, it has been shewn in my former tour, that the Lombard, Venetian, and Neapolitan schools, have characteristic distinctions; the same might be proved of the several styles of composition and performance in the principal cities of Germany; Vienna being most remarkable for fire and invention; Mannheim, for neat and brilliant execution: Berlin, for counterpoint; and Brunswic, for taste. But, without opposing town to town, and state to state, it may be said of Germany in general, that the musical virtues of its natives, are *patience* and *profundity*; and their vices, *prolixity* and *pedantry*. The Italians are apt to be *too negligent*, and the Germans *too elaborate*; in so much,

that music, if I may hazard the thought, seems *play* to the Italians, and *work* to the Germans. The Italians are perhaps the only people on the globe who can trifle with grace, as the Germans have alone the power to render even labour pleasing,

I N D E X.

A.

ACADEMY of Commerce at Hamburg, some account of, 248.

Accompaniments, compared to conversation, 252.

Adam, M. musician at Dresden, 71.

Agrel, 325.

Agricola, M. composer at Berlin, 89, 205.

——— Signora, singer at Berlin, 94.

——— Rodolpho, 282.

AMSTERDAM, 282.

Anfani, Signora, an excellent tenor singer, 278.

Aotourou, 125.

Architecture, at Potzdam, 118. How encouraged there, 198.

B.

Bach, Sebastian, his great talents, 80. Challenged by Marchand, 81.

Bach, Carl. Phil. Emanuel, at Hamburg, 245. His reception of the author, 246. His opinions of canons, 252. Sketch of his life, 260. List of his works, 264. Reflections on his style, 266. Excellence of his performance, 270. Flexibility of his genius, 271. Parallel drawn between him and Domenico Scarlatti, 272.

Backers, 147.

Band of the great opera at Berlin, 96.

Band, the much celebrated, under Haffe at Dresden in 1755, 51.

Benda, Francis, concert-master to the king of Prussia, 97, 119. His opinion of Giardini, 128. His affecting manner of playing, 129. Sketch of his life, 130 to 141. Formed his style from good singing, *ibid.*

Benda, George, composer at Saxe-Gotha, 141.

——— Joseph, violin player at Berlin, 93, 219.

Berguys, organist and carillonneur at Delft, 315.

BERLIN, 87, 202. Great number of musical critics there, 225.

——— musicians formed upon one model, 231.

Berselli, Matteo, his character as a singer, 176.

Bertuch, M. organist of St. Peter's, Berlin, 206.

Bezozzi, Signor, hautbois player at Dresden, 27, 45. Parallel between him and Fischer, 45.

Binder,

- Binder, M. organist at Dresden, 55.
 Bode, M. an eminent printer at Hamburg, 247.
 BOHEMIA, 1.
 Bohemians, famous for musical talents, 3. Taught music at the common reading schools, 12, 14.
 Borosini, singer, 181.
 Braun, his character as a singer, *ibid.*
 Breitkopf, music seller at Leipzig, 73. Inventor of musical types, and of catalogues in notes, 74. His printing-office, 79.
 BREMEN, 279. Psalmody there, 280.
 Bridge at Dresden, rule observed in passing it, 26, 27.
 BRUNSWIC, 322.
 BUDIN, 17.
 Buffardin, German flute player, 168, 171, 193.
 Buononcini, 191.
 Büsch, professor of mathematics at Hamburg, 247.
 Buxtehude, famous organist, 240.
 C.
 Calori, Signora, singer at Dresden, 29.
 Cantor, his office in Germany, 221.
 Carestini, Giovanni, his character as a singer, 181.
 Carillons, 283. At Amsterdam, 294. At Leyden, 311.
 Chimes, played by clock-work, at Amsterdam, 297.
 Church music, discouraged at Berlin, 92.
 Comic operas, German, 328.
 Concert-room of the new Palace at Potsdam described, 145.
 Concert, at Dresden, 44. At Saus-Souci, 152. At Berlin, 202. At Hamburg, 254, 257.
 Concialini, Carlo, singer at Berlin, 99.
 Conversations, with M. Dulick, 5. With Benda, 128. With M. Quantz, 151. With C. P. E. Bach, 246, 251. With M. Klopstock, 249.
 Cuzzoni, her character as a singer, 188.
 Czarth, 102, 136.
 CZASLAU, 4.
 D.
 DELFT, 315.
 Domenico, his character as a singer, 180.
 Doles, 325.
 DRESDEN, 25.
 Dubourg, 192.

Duel between Handel and Mattheson, 242.

Dulick, Johann. organist and cantor of Czaflau, 4.

E.

Ebeling, M. 72. His translation of *the Present State of Music*, 246. Introduces the author to M. C. P. E. Bach, *ibid.* A great collection of musical curiosities, 247.

Elbe, passage down that river from Lobeschütz to Dresden, 20.

F.

Farinelli, 184.

Fasch, M. chamber-musician to the king of Prussia, 223.

Faustina, her portrait in the Dresden gallery, 41. Her character as a singer, 188.

FESTING, 192.

Fischer, parallel drawn between him and Bezozzi, 45.

Fischietti, 324.

Fleischer, 323.

Foot-paths, peculiar to London, 198.

Francischello, 136.

Frauen-Kirche at Dresden, 30.

French music, its effect on a Greek lady, 124. On a native of Otaheite, 125. M. Quantz's opinion of it, 186, 187.

Flute, German, improved by M. Quantz, 187, 195.

Fux, 179.

G.

Galatea, a pastoral opera, 226.

Gasparini, Signora, a singer at Berlin, 98.

Gasparini, Signor, a Roman composer, 183.

Gassati, Pietro, 181.

Gellert, 336.

Geminiani, 192, 315.

Gesner, 336.

Gerbert, father, his plan of a history of church music, 317. His materials destroyed by fire, 319.

Giardini, 128.

Gleim, 336.

Götsel, M. German flute player at Dresden, 44.

Graaf, M. music director at the Hague, 312.

Grael, M. violoncello player at Berlin, 219.

Graun, Charles Henry, 98. His works, 226. Two opinions concerning him, 227, 228.

Graun, Joh. Gottlib, 98. Praised and censured, 229, 230.

GRONINGEN, 281.

H.

H.

- HAARLEM, 303.
 Haarlem organ, catalogue of its stops, 306.
 HAGUE, 312.
 Haller, 335.
 Hamburg, 235. Its populousness, 257.
 Handel, 191, 192. Began his career at Hamburg, 239.
 His great abilities upon the organ, 241, 243. His
 duel with Mattheson, 242.
 Harpsichords better made in England by Germans than in
 Germany, 147.
 Haffe, 50. His first theatrical composition, 184. In-
 troduces Quantz to old Scarlatti, 185.
 Heinichen, 172, 177.
 Hiller, M. music director at Leipzig, 73.
 Hoëckh, M. 136, 326.
 Hohlfeld, constructor of a machine for writing down ex-
 tempore pieces of music, 217.
 Homilius, M. cantor and church composer at Dresden, 71.
 Hunger, organist at Dresden, 48.
 Hummel, music seller at Amsterdam, 286.
 Hunt, M. violin player at Dresden, 44.

I.

Just, composer at the Hague, 312.

K.

- Karsch, Madame, poetess at Berlin, 333.
 Keiser, 83.
 Kirkman, 147.
 Kirnberger, musician at Berlin, 211. Scholar of Sebas-
 tian Bach, *ibid*.
 Klopstock, the Milton of Germany, 249. His country-
 men's opinion of him, 250, 333.
 Kone, chamber musician to the king of Prussia, 202.
 KONINGSTEIN, 22.
 Konyczek, 135.
 Krause, 337.
 Krebs, 326.
 Kruch, first violin, at Czasslau, 4.
 Kunzen, 326.

L.

- Landi, Abate, poet at Berlin, 98.
 LEIPZIG, 72.

Length

Length, necessary in German musical compositions, 266.

Lessing, M. 335.

LEYDEN, 310.

Lindner, M. 93, 202.

Linzen, M. organist of the new church at Amsterdam, 299.

Löbel, a blind Hebrew fiddler, 135.

LOBESCHUTZ, 17.

Locatelli, 291.

Löhlein, 326.

Lotti, 174.

Lustig, organist at Groningen, 281.

M.

Machine for writing down extempore pieces of music, constructed at Berlin, 214. Destroyed by fire, 215.

Maladie du pais, 126.

Marble gallery at Potsdam, 147.

Marchand challenges Sebastian Bach, 81.

Mara, M. violonecello player at Berlin, 209.

Marpurg, M. at Berlin, 106. His musical writings, 107, 207, 213.

Marriage Jubilee, 141.

Mattheson, 236. Printed as many books as he lived years, 237. Contest for superiority over Handel, 240. Quarrel and duel with ditto, 241, 242. Bequeaths an organ to the new church at Hamburg, 274. Its excellence, 277.

Metastasio, his opinion of German singing-schools, 23.

Misliwiceck brought up in Bohemia, 15.

Mingotti, her portrait in the picture gallery at Dresden, 41.

Modern music always to be abused, 158.

Monticelli, 51.

Mozart family, 324.

Mumfen, Dr. at Hamburg, 249.

Müller, 327.

Music, its effects most powerful in hot climates, 3. By what means become so general in Bohemia, 4. Injured by time, 154. Stationary at Berlin, 196, 235. Requires passion and enthusiasm, 225.

Musie schools in Bohemia, 4. At Teuchenbrod, *ibid.* At Janich, *ibid.* At Bömischnbrod, *ibid.* At Czaflau, *ibid.* At Budin, 16. At Lobeschütz, 17. At Köningstein, 32. At Pirna, *ibid.* At Dresden, 63.

Musie shops at Leipzig, 73. Hamburg, 258. Amsterdam, 286, and Nuremberg, 325.

Musical

Musical writers at Berlin, 88, 89.

Müthel, great player and excellent composer, 330. Account of his works, 331.

N.

Naumann, *maestro di capella* at Dresden, 34.

Neeße, 326.

Nicolai, a learned bookseller at Berlin, 90.

Night-watch at Berlin, 223.

NUREMBERG, 325.

O.

Organs at Czaflau, 5. At Prague, 8, 9. At Lobeschütz, 17. At the Fraun-Kirche, Dresden, 31. Elector's chapel, Dresden, 54. Garrison church, Berlin, 104. St. Peter's Berlin, 205. St. Mary's, Berlin, 207. New church, Hamburg, 274. St. Peter's, Hamburg, 277. At the cathedral, Bremen, 279. St. Martin, Groningen, 282. New church, Amsterdam, 294. Old church, Amsterdam, 287. The great church at Harlem, 303.

Organists, method of choosing them at Amsterdam, 292.

Orfini, Gaetano, 132. His character as a singer, 180.

Orontes, an opera by Theil, 236.

P.

Palace, new, at Potsdam, described, 144.

Pantaleone, 57, 168.

Parade at Potsdam, 196.

Passione, of C. P. E. Bach, 254.

Pesch, 323.

Picture gallery at Dresden, 39, 52.

PIRNA, 23.

Pisendel, 168, 173, 193.

Pfiffer, M. organist of St. Peter's, Hamburg, 277.

Poets, German, some account of, 333.

Poor scholars at Dresden, their origin, 63. Divided into troops, 68. Their dress, 70.

Porporino, Signor, first serious singer at Berlin, 99.

Postillions, 20, 85.

Pothoff, M. blind organist at Amsterdam, 287. His great abilities on the organ, 288. An ingenious fugist, 289. His astonishing execution as carillonneur, 294.

POTSDAM, 115. Its beautiful buildings, 118.

Poutaveri, his mimicry of the French opera, 125.

PRAGUE, 6. Why not abounding in great musicians, 10.

Q.
Quantz, John Joachim, chamber musician to the king of Prussia, 151. Sketch of his life, 162 to 195. His improvement of the German flute, 187, 195.

R.

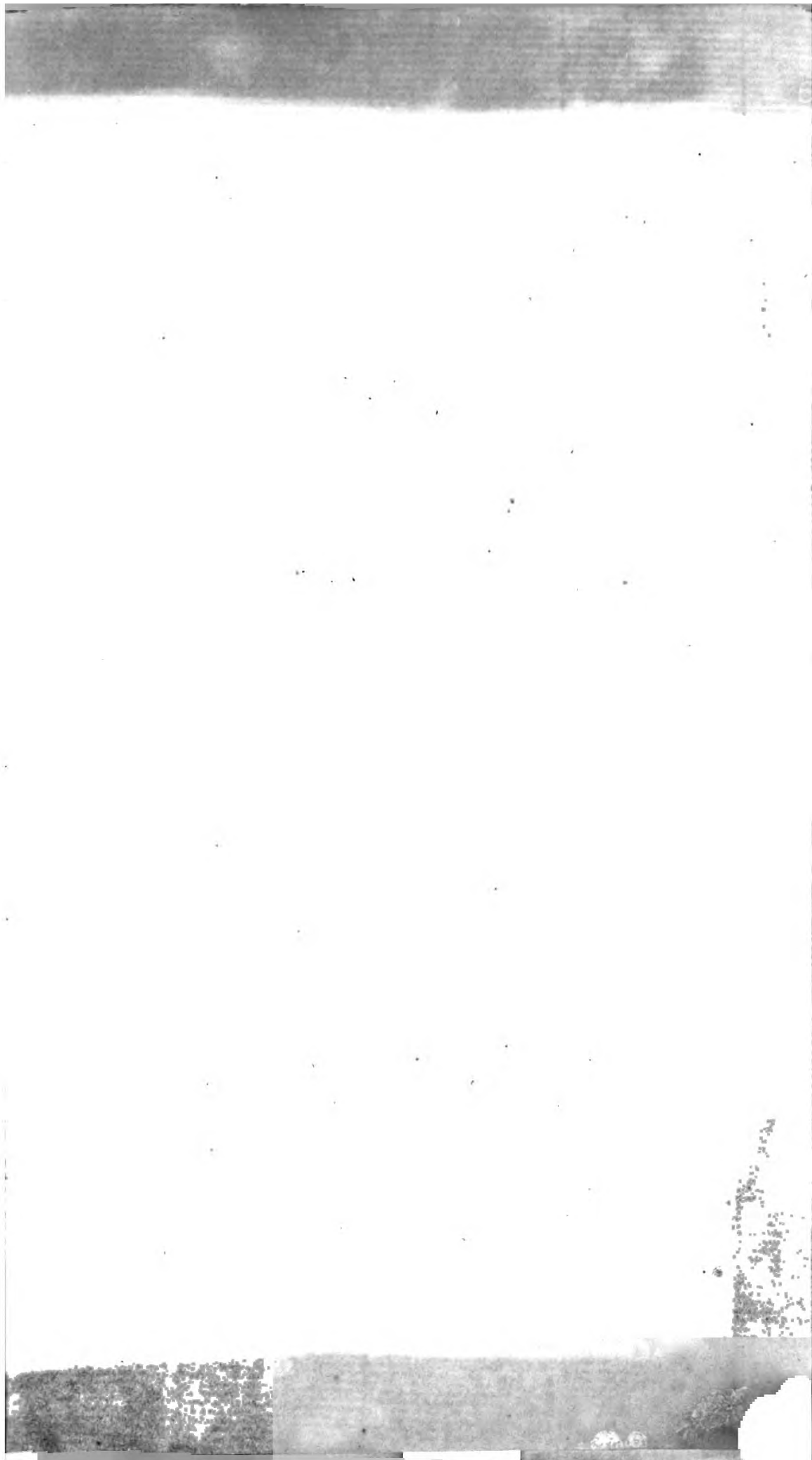
Racks, abolished at Dresden, 61.
Rabner, 336.
Rammler, 335.
Reflections on the musical talents of the Bohemians, 3, 10. On different styles in music, 158. On the necessity of contrast in music, 203. On the singing at Leipzig, 76. On the comparative musical merit of the Germans and Italians, 340.
Reichard, 326.
Richert, 328.
Richter, 102, 329.
Reidt, M. flute player at Berlin, 202, 205. His fondness for calculations, 224.
Riepel, M. musician at Ratisbon, 321.
Ringk, M. organist of St. Mary's, Berlin, 207.
Rode, four monumental paintings by him, at Berlin, 105.
Rolle, 327.
Rosalba, her portraits in the picture gallery at Dresden, 41.
Rosalie, what, 329.
ROTTERDAM, 315.
Rück, M. 204

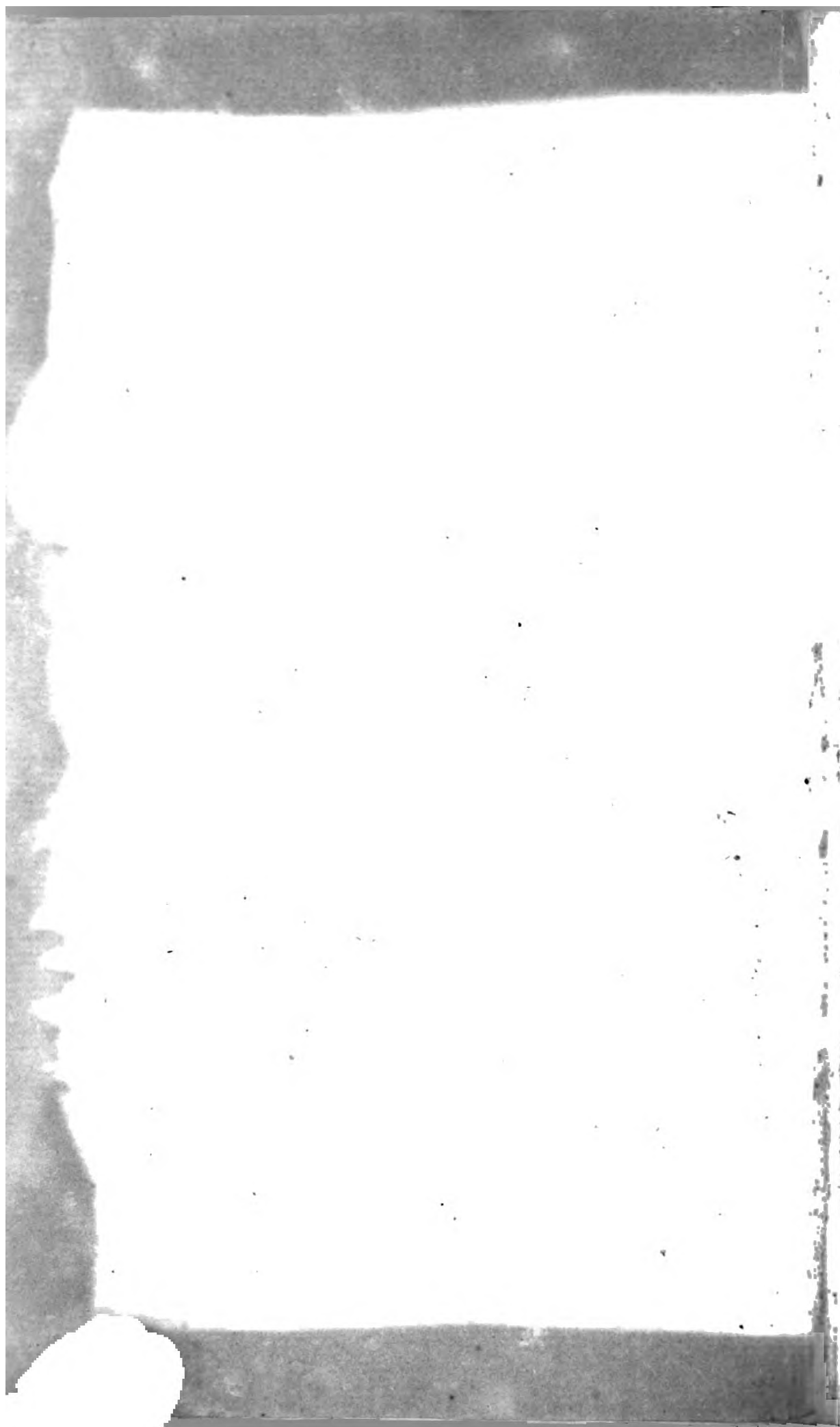
S.

SALTSBURG, 324.
Sans-Souci, palace, 114, 148, 149.
Sarti, Signor 302.
Scarlatti, Alessandro, his opinion of wind instruments, 185.
 ——— **Domenico**, *ibid.* and 272.
Schale, M. 224.
Schmeling, Mademoiselle, first singer at Berlin, 98. Her amazing powers, 109, 112, 207.
Schmidt, 170, 172.
Schmidt, father, 330.
Schüler, M. 205.
Schwanberger, 322.
Schwindl, M. 313.
Seeger, organist at Prague, 13.
Senesino, 174. His character as a singer, 175.

Shudi,

- Shudi, 146.
 Silbermann, 48.
 Singing at Leipzig, 76. At Bremen, 279. At the German Jews synagogue, 299, 300
 Snetzler, 103, 147.
 Spandau, 313.
 Stamitz, brought up in the common school at Teuchembrod, 12. His great and original genius. 13.
 Stechwech, organist of the Wester Kerk at Amsterdam, 294.
 Street musicians at Prague, 9.
 Strofil, a musical instrument, 71.
 Sulzer, M. 210.
 Swell, not to be found in German organs, 103.
 Synagogue, German Jews, at Amsterdam, 299.
 T.
 Telemann, a most voluminous composer, 243. His first and second manner, 244.
 Tefi, Vittoria, 177.
 Theatres, small one at Dresden, 29. Great one at ditto, 50. At Leipzig, 75. At Berlin, 95.
 Thum-Kirche, at Bremen, 279.
 Tunnerstick, Dr. his experiment, 35.
 V.
 Van Hagan, organist at Rotterdam, 315.
 Vivaldi, his concertos studied by Fran. Benda, 134. By Quantz, 166.
 Vox humana, stop, 304.
 Universities, German, 336.
 W.
 Wagner, 104.
 Weidemann, 192.
 Weidner, M. 136.
 Weifs, 168, 178, 193.
 Westphal, an eminent music merchant at Hamburg, 257.
 Wieland, a German poet, 333.
 Wolf, M. organist at Prague, 8.
 Wolf, M. at Weymer, 328.
 Z.
 Zachariä, 227, 336.





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