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BIOGRAPHICAL DICTIONARY

OF

MUSICIANS.

A A R

AARON, abbot of St. Martin, at Cologne, was born in Scotland. He wrote a work on the utility and manner of singing church music; and introduced the Gregorian night-chant from Italy into Germany. He died in 1052.

AARON, (**PIETRO**) a Florentine of the order of Jerusalem, and canon of Rimini, was a voluminous writer on music. The most considerable of his writings is, "*Il Toscanello della Musica*," 1523, 1529, 1539, a rare and important work. He gave in it a decalogue, or ten precepts for counterpoint, in honour, it is said, of the ten commandments of God; and six precepts of less importance, in honour of the six commandments of the church. His works became particularly useful, from being for the most part written in Italian; whereas those of almost all the preceding musical writers were in the Latin language. Pietro Aaron gives a list of such *extraordinary* performers as were able to sing from notes,

VOL. I.

A B E

"*Cantare a libro*," by which we may suppose that the art was then in its infancy.

ABACO, (**EVARISTO FELICE DALL'**) a violinist and composer, born at Verona. In the year 1726, he was musician to the court of Maximilian Emanuel.

ABACO, (**BARON**) also born at Verona, was an amateur performer on the violoncello and composer for that instrument. One of his pieces is dated 1748.

ABBATINI (**ANTONIO MARIA**) was born at Tiferno in the year 1605. He was chapel-master of the churches of St. John of Lateran, and of Santa Maria Maggiore at Rome. He wrote many motets, the scientific construction of which procured him a well-merited reputation. Abbatini was the master of the celebrated abbé Stephani, of the Venetian school.

ABEILLE (**LOUIS**) was born in the year 1765, it is believed, at Beyreuth. In 1802, he was appointed musician to the duke of

B

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Excerpt

[More information](#)

A B E

Wurtemberg, at Stuttgart. He composed many esteemed works, both vocal and instrumental, between the years 1788 and 1810.

ABELLE, a French composer. In the year 1710 he published at Paris "*Recueil d'Airs sérieux et à boire.*"

ABEL (LEOPOLD AUGUSTUS) a violin pupil of Benda, was born at Coethen in 1720. He was musician to several German princes.

ABEL, (CHARLES FREDERIC) younger brother of the preceding, was born also at Coethen. During nearly ten years he was in the band of the electoral king of Poland, at Dresden, at the time that the celebrated Hasse was chapel-master. Either from the calamities of war having reduced their court to a close economy, or, as some say, by reason of a dispute with Hasse, Abel quitted Dresden about the year 1760, with only three dollars in his pocket, and proceeded to the next little German capital, where his talents procured him a temporary supply of money. The following year he made his way to England, where he soon obtained notice and reward. He was first patronised by the duke of York, and, on the formation of queen Charlotte's band, was appointed chamber-musician to her majesty, with a salary of 200*l.* per annum. In 1763, in conjunction with John Christian Bach, he established a weekly concert, by subscription, which was well supported. Abel performed on several instruments; but that to which he chiefly attached himself was the *viol da gamba*, now hardly ever used. He remained in London till 1783, when the desire of seeing his brother and revisiting his native country led him again into Germany. It was during this journey, that, notwithstanding his advanced age, he gave at Berlin and Ludwigslust, the most striking proofs of his talent. King Frederic William, then prince royal of Prussia, on hearing his performance on the *viol da gamba*, presented him with a valuable snuff-box and a hundred pieces of gold. A few years after this the derangement of his affairs obliged him to remain for some time at Paris, whence he subsequently returned to London. Abel was a man who well knew the world and kept on tolerable terms with

A B E

society, though a natural irascibility and disposition to say strong things, sometimes rendered him overbearing and insolent in company. His greatest failing was a love of the bottle, in which he indulged to a degree that probably shortened his life. He died in London in 1787, after remaining three days in a lethargic state, without experiencing any pain. Dr. Burney gives the following character of his compositions and performance. "His compositions were easy and elegantly simple, for he used to say, 'I do not choose to be always struggling with difficulties and playing with all my might. I make my pieces difficult whenever I please, according to my disposition and that of my audience.'—Yet in nothing was he so superior to himself and to other musicians, as in writing and playing *adagios*; in which the most pleasing, yet learned modulation, the richest harmony, and the most elegant and polished melody, were all expressed with such feeling, taste, and science, that no musical production or performance with which I was then acquainted seemed to approach nearer perfection. The knowledge Abel had acquired in Germany of every part of musical science, rendered him the umpire of all musical controversies, and caused him to be consulted on many difficult points. His concertos and other pieces were very popular, and were frequently played on public occasions. The taste and science of Abel were rather greater than his invention, so that some of his latter productions, compared with those of younger composers, appeared somewhat languid and monotonous; yet he preserved a high reputation in the profession till his death." Abel's published works consist chiefly of overtures, concertos, quartets, and trios. His *adagios* in score and for the piano-forte, have been long published separately in London; and a new edition of them has been lately edited by Mr. Cramer, who was his pupil in counterpoint, previously to studying under Clementi.

ABEL (THOMAS) taught music and grammar to queen Catherine, wife of Henry VIII. Having written a treatise "*De non dissolvendo Henrici et Catharinæ Matri-*

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John Sainsbury

Excerpt

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A B E

monio," he was hanged and quartered July the 30th, 1540.

ABEL, (AAMOR HENRY) chamber-musician at Hanover, was born in Westphalia, and published a work in 1674, at Frankfort on the Maine, entitled "*Erstlinge musicalische Blumen.*"

ABEL (J. E.) was born in 1795, at Ludwigslust, the residence of the grand duke of Mecklenburg-Schwerin, where his father, a nephew of C. F. Abel, has resided upwards of fifty years, being a member of the household band of that prince. J. E. Abel was, from his earliest infancy, (together with an elder brother) destined for the profession of music, and enjoyed, to that effect, the most zealous instruction from his father, who is a good violinist. Abel began his studies on the piano and violin when he was but five years old. During a period of four years, six hours daily were devoted to the practice of both instruments; and his father used to excite the youthful ambition of his sons, by frequently holding out to them the view of their grand-uncle's fame. At the expiration of the above period, J. E. Abel, being then nine years old, played (with his brother) before a party of able judges; who were so surprised at the attainments of the children, that several of them voluntarily offered their professional assistance towards the further education of the young performers. After receiving the promised instructions from these professors, (some of whom were eminent) during the space of about two years, Abel, sen. commenced a musical excursion with his sons, intending that they should perform in public in different parts of the north of Germany. This plan, however, from various invidious and other motives, did not succeed in a pecuniary point of view; which so disappointed the father, that he decided to change the profession of his sons, destining J. E. Abel for the church, and his brother for mercantile life. In the course of his studies for divinity, J. E. Abel always found time, however, to persevere in his musical pursuits: he now changed the violin for the violoncello, and took lessons of Xavier Himmer, first violoncellist of the grand duke's household band, and a

A B E

very superior performer. When seventeen years of age, J. E. Abel was offered the situation of instructor in the fine arts to the children of a German count, for which occupation he was thought more particularly qualified, as he painted well in miniature. Here he remained during three years, when he was suddenly seized with a most painful disease, (the *tic douloureux*) that defied the power of medicine during two years, and at length made him resolve to migrate to a warmer climate, which he had a good opportunity of doing, as his brother had previously quitted his commercial pursuits, and established himself in the musical profession at Savannah, in the United States. In the year 1819, having received a pressing invitation from his brother, he embarked at Hamburg for America, and had the happiness to find his disease give way on the very first touch of the American soil. After a few months' residence, however, at Savannah, the climate brought on so complete a constitutional decay, that he was again obliged to quit America and embarked for Liverpool, where he arrived in a state of great weakness, in September 1820. He next proceeded to London, where, by a singular coincidence, he was introduced to J. B. Cramer, while this great master was just correcting the proofs of a publication in grateful memory of C. F. Abel, and as a vindication of his early studies in counterpoint under that master. That under such circumstances, the nephew of an honoured master should come more strongly recommended to such a pupil, and that he consequently met the kindest reception from Mr. Cramer, will appear natural to every one who enjoys an intimate acquaintance with the great pianist. In short, the instructive guidance and continued friendly patronage of J. B. Cramer and Graeff, (another celebrated pupil of C. J. Abel) have afforded J. E. Abel the first inducement to, and surest foundation of, his professional life in London, as teacher of the piano and violoncello. J. E. Abel has published a few compositions for the piano.

ABELL, (JOHN) an English musician, was celebrated for a fine countertenor voice, and for his skill on the lute. He belonged to the

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John Sainsbury

Excerpt

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A B O

chapel of Charles II, in which situation he continued till the revolution, when he was discharged as being a papist. Upon this he went abroad, and sang in Holland, also at Hamburgh, and other places in Germany, where he acquired considerable wealth, but squandered away his money, and was subsequently obliged to travel about the country on foot, with his lute slung on his back. It appears that after this he returned to England; for, in 1701, he published in London a collection of songs in several languages, dedicated to king William. This artist is said to have possessed some secrets, by which he preserved the natural tone of his voice to an extreme old age. In the fourth volume of "*Pills to purge Melancholy*," there are two songs by Abell.

ABELTSHAUSER, a composer of twelve quatuors for flutes, &c. published at Mentz. (Boosey's Cat. 1822.). He has also written quatuors for four horns.

ABINGDON (LORD) was an excellent performer on the flute, and composed for that instrument. He is said to have expended 1,600*l.* in a fruitless attempt to support Bach and Abel's concerts. After the loss of this sum, his lordship declined to volunteer any further pecuniary guarantee, and the profession determined to try their fortune in carrying them on. From 1785 to 1793, the performances continued to flourish; but the opposition established by Salomon, and the increasing taste for vocal music, put an end to the efforts of the professors in that year. This musician was piqued at being left out of the professional concerts, and hearing that Haydn had been engaged by lord Abingdon, and that he was disappointed by the termination of his lordship's management, Salomon set off to bring him over. It is to this circumstance that the world probably owes those symphonies which are the finest monuments of instrumental art. Haydn was engaged not only to compose, but to direct the performance of his productions; and thus he was roused by every motive, and excited by the highest instances of talent, that could be engaged in his service.

ABOS, (SYR.) chapel-master at the conservatory of *La Pietà*, at Naples, about the

A D A

year 1760. He composed the opera of "*Tito Manlio*," the favourite airs of which were published in London, by Walsh, about the year 1756. He was a pupil of Alessandro Scarlatti.

ABRAHAM, teacher of the clarionet at Paris, composed a great many airs for his instrument, about the year 1788. He also published a method for the bassoon. He died about the year 1805.

ABRAMS, (MISS) a celebrated English singer and composer of songs. She, with her sister Theodosia, was first heard in public at the opening of the ancient concerts in 1776. Miss Abrams has, for many years past, retired from professional duties. The air of "*Crazy Jane*" is the most popular of this lady's compositions.

ABRAMS, (THEODOSIA) sister to the preceding: she possessed a fine mezzo-soprano voice.

ACCIAJUOLI, (FILIPPO) a dramatic poet and composer, born at Rome in 1637. He wrote the words and composed the music to several operas. He is the first composer whose name we observe to a comic opera, such as was his "*Girello*," performed with success in 1675. His grand operas were "*La Damiira Placata*," played in 1620, and "*Ulisse*."

ACCORIMBANI, (AGOSTINO) a Roman composer, produced several operas and other works, between the years 1780 and 1790.

ACCORIMBONI, (BALDASSARO) an Italian church composer of the sixteenth century.

ACKERMANN, (MADAME) her maiden name was Bachmann. In the year 1796, she was first female singer at the Konigsberg theatre, and performed the principal parts in Mozart's operas.

ACTIS (ABBE) wrote about the year 1788, in the *Mémoires de l'Acad. Royale des Sciences*, observations on the echo in the cathedral of Girgenti, also on the celebrated ear of Dionysius.

ADAM DE FULDA, a monk of Franconia, composer of some church music in the fifteenth century.

ADAM, (LOUIS) of Paris, was born about

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John Sainsbury

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A D A

1760, at Mittersholtz, near the Rhine. His first master on the harpsichord was one of his relations, an excellent amateur; he had afterwards lessons on the piano, for some months, from an organist of Strasburg, by the name of Hepp, who died about the year 1800: but Adam is more especially indebted for the science and talent which has placed him in the first rank of professors of the piano, to his unassisted study of the writings of E. Bach, Handel, Scarlatti, and more recently of Mozart and Clementi. Adam, when young, taught himself the violin and the harp, as also composition, the knowledge of which he obtained from the writings of Mattheson, Fux, Marpurg, and other Germans. He arrived at Paris at the age of seventeen, meaning to follow music as a profession, and made his *début* as a composer, by two concertante-symphonies for the harp and piano, with the violin, which were executed at the spiritual concerts, and were the first of the kind that had been heard. After this he applied himself to teaching and composition. In 1797, he was appointed professor of the piano at the conservatory, where he has formed a great number of excellent pupils, among whom the most known are Kalkbrenner, F. Chanliou, Merland, Henri le Moine, &c. Adam's works are, "*A Method of fingering for the Piano*," "*A Method for Piano-playing, adopted by the Conservatory, and all other Schools of Music in France*," various sonatas, &c.

ADAM, (D. VICENTE) a musician at Madrid, published there, in 1786, "*Instructions in Composition*."

ADAMI DA BOLSENA, (ANDREA) one of the chapel-masters to the pope at the beginning of the last century. He published in 1711, "*Instructions for properly directing the Choristers of the Pontifical Chapel, both for the ordinary and extraordinary Services*," in 4to. He died in 1742.

ADAMI (ERNEST DANIEL) was director of music at Landshut, and published, in 1750, a work entitled "*Reflections on the triple Echo at the Entrance of the Forest of Adenbach, in Bohemia*," in 4to. He also wrote "*Dissertations on the sublime Beauties of*

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the Canticles, as sung at Divine Service," in 8vo. Leipsic, 1755.

ADAMI, composer of a quatuor for the flute, &c. published at Hamburg. (Boosey's Cat. 1822.)

ADAMS (THOMAS) was born in 1783. He began his musical studies under Dr. Busby, at about eleven years of age. In 1802, he was appointed organist of Carlisle chapel, Lambeth, where he officiated till 1814, in which year he was chosen (by competition of playing against twenty-eight other candidates) organist of St. Paul's, Deptford: this situation he still holds. T. Adams has superintended the annual evening performances on the Apollonicon, since their commencement. In his writings and *extempore* performances, he makes free use both of the strict and florid styles, and is known to have carefully studied the works of Sebastian Bach, Haydn, and Mozart. T. Adams married, in 1806, the eldest daughter of the late C. Triquet, Esq. of the bank; this lady is an excellent private performer, and was a pupil of Jacob. The following are among the principal compositions of T. Adams: "*Six Voluntaries*," published in 1812; "*Scots wha hae with Wallace bled*," with variations for the organ, (Mayhew); "*Adeste fideles*," with variations; "*A rose tree in full bearing*," with variations; Paesiello's "*Quant e piu bella*," with variations, (the three last pieces at Clementi's); "*Deh prendi*," and "*My jo Janet*," both with variations, (Harmonic Institution); "*Six Fugues for the Organ*," (Clementi); "*Three Voluntaries for the Organ*," (Hodsoll.) Thomas Adams proposes to publish, in the course of the year 1824, six grand organ pieces.

ADAMS, (MISS) a professor of the piano-forte at the royal academy of music.

ADAMUS, (DORENSIS) abbot of a monastery near Hereford, in England, wrote, in the year 1200, "*Rudimenta Musices*," The Rudiments of Music.

ADCOCK, (ABRAHAM) an English composer at the beginning of the last century. His portrait is named in Bromley's Cat.

ADCOCK, (JAMES) master to the choristers of King's college, Cambridge, was

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John Sainsbury

Excerpt

[More information](#)

A D D

born in 1778, at Eton, in Buckinghamshire. In 1786, he was admitted a chorister of his majesty's chapel of St. George, Windsor, and of the college of Eton, where he received his musical education under Dr. Aylward and Mr. Sexton, the present organist of St. George, Windsor. In 1797, he was elected one of the lay-clerks of St. George's chapel, and in 1799, was appointed to the same situation at Eton college, both of which places he gave up on being nominated lay-clerk of King's, Trinity, and St. John's colleges, Cambridge. Adcock's principal compositions are glees; viz. "*Three Glees, dedicated to Sir Patrick Blake*," (Birchall); "*Hark how the Bees*," glee, four voices, (Preston); "*Welcome Mirth*," glee, three voices, (Goulding); &c. &c. In the ensuing summer, Adcock intends to publish rudiments of singing, with about thirty *sol-feggi*, to assist persons who wish to sing at sight.

ADDIMARI, (LUIGI) a Florentine nobleman, composed a musical drama, entitled "*Roberto*." He died in 1708.

ADDISON (JOHN) is the son of an ingenious mechanic, whose abilities were honoured with three several commands from his late majesty, to exhibit the machines he was then inventing.

Addison first discovered a propensity to music when at school; where, beginning with the flageolet, and proceeding to the flute, bassoon, and violin, he soon made a conspicuous figure in his village choir. About this time a Miss Willems, (niece to the celebrated Reinhold) being left almost destitute by the loss of her parents, and knowing the intimacy that had existed between the families, claimed the protection of Mr. and Mrs. Addison. She possessed a fine voice, and considerable taste, which soon captivated J. Addison, and first made him conceive the idea of pursuing music as a profession, particularly as it would afford him the opportunity of cultivating her talent: they were married, and she soon after sang at Vauxhall, with great success.

After this she was engaged to perform at the private theatre in Dublin, then conducted by the Earl of Westmeath and Frederick Edward Jones, Esq,

A D D

The interval, between the closing of Vauxhall and the opening of the Dublin theatre, was filled up by an engagement with Mr. Francis Aickin, at Liverpool: here it was that Addison first stepped into the profession. Soon after his arrival, the person who played double bass, being taken ill, Hime, the leader, asked Addison if he could play that instrument; his answer was *no*; but as he could play on the violoncello, he thought a little study and practice would soon enable him to assist in the orchestra. He accordingly made the attempt, and soon improved so much on the double bass, as, ever since, to rank high as a performer on it.

Addison next went to Dublin. He had made no engagement for himself at the private theatre, but almost immediately on his arrival, being found active and intelligent, as well as skilful in his profession, he was appointed director and superintendent of the orchestra, which was then composed of amateurs, among whom were the Earl of Westmeath, colonel Lambert Walpole, counsellor Curran, &c. &c. Here he had an opportunity of studying counterpoint; and was soon employed to compose the orchestra accompaniments to the musical pieces which were performed there.

The ensuing summer, he and his wife returned to Liverpool, where they were engaged at both the theatre and the concerts. Being now anxious to try his ability as a composer of an original melody, he caused Mrs. Addison to sing one of his songs at a rehearsal, giving it out as a manuscript by Shield: it pleased so much, that he was requested to let it be performed at the next concert: he consented; but his vanity would not permit him longer to conceal the real composer, which he was flattered by finding did not lessen the success of the ballad.

From Liverpool, Mr. and Mrs. Addison returned to Dublin, on an engagement for two seasons, at a very liberal salary. His attention was now chiefly devoted to Mrs. Addison's improvement, in which he succeeded so well, that she maintained a high rank as a vocal performer, notwithstanding such powerful opponents at the other theatre as

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John Sainsbury

Excerpt

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A D D

Miss Poole, now Mrs. Dickons, and Mrs. Second.

The following summer, his father's affairs called Addison to London, whither he brought his wife, and introduced her to Mr. Harris, of Covent-garden, who heard her, was pleased, and instantly engaged her for as long as she could remain before her Dublin engagement. She made her *début* in Rosetta, and performed several principal characters with such success, that she was offered an engagement for three years; this, however, was not accepted, as Mr. Jones had hopes of obtaining a public patent, and had proposed very seducing terms in the event of his success.

They next returned to Dublin; where, besides his theatrical engagement, Addison now became in great request as a singing-master, and taught in several noblemen's families. Among his pupils, he had the honour of reckoning lady Charlotte Pakenham, now the duchess of Wellington.

Thinking that still more might be done for Mrs. Addison's improvement, he passed part of the next summer and autumn in Bath, and placed her under the celebrated Rauzzini, who was very much pleased with her, and spoke in such handsome terms of her tuition, that Addison declared himself her master, and that he had a double motive for bringing her to him, as he expected to receive much benefit himself, by witnessing his manner of instructing; this was pleasantly received, and an attendance on him for some months gratified all parties.

From Bath they returned to Dublin, where they remained three years at the public theatre, under the management of Mr. Jones, who had become the patentee: the summers were passed in excursions to different parts of the country, in the manner of our London theatrical meteors.

About this time Bellamy, with whom Addison was on the closest terms of friendship, became a joint proprietor of the Manchester theatre with Mr. Ward; and with him Addison made an engagement for himself and wife, as also for the concerts at the same place, and those at Liverpool. After some months' residence at Manchester,

A D D

domestic events induced Mr. Addison to give up the musical profession; and he sought a person who was conversant with the cotton trade, collected the property he had, and commenced manufacturer. In this he might have succeeded in other times; but no sooner had he turned the chief of his capital into goods, than the war recommenced, and his stock was deteriorated full twenty per cent. in value. He now consulted his friends, who gave him hopes that affairs would mend; but these were delusive, for they gradually declined; till despairing of a change for the better, he called his creditors together, and found no difficulty in persuading them to take charge of the goods, convert them into cash, pay themselves, and remit the balance, if any, to him in London.

Previously to quitting Manchester, he remained, however, a short time, and composed the music of a pantomime: soon after he went to Chester with Bellamy, and composed an opera, written by a lady of that place.

On his arrival in London, he called on his friend Kelly, who had for some time opened his musical saloon. The want of a scientific person, as well as a man of business, to conduct it, had long been felt, and proposals at a present salary, with a prospect of eventually becoming a partner, were made to Addison, and accepted. He was also engaged for the ensuing season, to play the double bass at the Italian opera, at the Ancient, and at the Vocal concerts, which situations he held for several years.

In the following year, Kelly was employed to compose the music of the *Sleeping Beauty*, written by Mr. Skeffington, for Drury-lane. Before beginning the music, however, Mrs. Crouch was taken so ill that she was obliged to be removed into the country: her illness gaining ground afflicted Kelly so much that he could not fix his mind to composition; still the poetry having been sent, Addison could not resist the desire of trying his ability, and composed several songs for the piece, which he shewed to Mr. Skeffington; at the same time observing, that should Kelly find himself inclined to compose them himself, he

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John Sainsbury

Excerpt

[More information](#)

A D D

(Addison) would suppress his attempts. Mrs. Crouch continuing to decline, Addison was suffered to proceed; but not without that suspicion which authors and managers naturally feel at employing untried talent. Mr. Skeffington was very anxious to have the words of the *Woodland Maid* adapted to an air of Mozart's; but Addison having pleased himself with his own composition for those words, and finding that he must take much liberty with the production of Mozart, to adapt it to the metre, proposed that Gibbon, who was to sing the song, should hear *both* melodies, without being told whose they were, and make his selection. The choice fell on Addison's, and its success proved that it was not an unfortunate one. This song had another struggle for existence, and was only suffered to be performed on the first night, upon Addison's consenting to exchange it, should it be ineffective. The *Sleeping Beauty* was performed upwards of thirty nights, with great success.

After this, Addison was engaged to compose a piece for Henry Siddons; but the unfortunate conflagration of Drury-lane theatre destroyed the manuscript, and his hopes for the present: however, Mr. Arnold, shortly after opening the Lyceum as an English Opera House, agreed with H. Siddons for the piece; which he, having just then taken the Edinburgh theatre, put together hastily, and handed to Mr. Arnold, who brought it out, having made first such additions and alterations as he thought best adapted to his company. It was the second opera produced on those boards, "Up at Night" being the first. Phillips, the eminent singer, who had made a most successful *début* in the first opera, was not less approved in the second; his song of "*The Young and Charming Bride*," never having been sung without an encore. The whole of the music, indeed, pleased very much; and it has often been regretted that a difference between Mr. Arnold and the author, about some further claim in the event of the opera's exceeding fifteen nights, stopped its career.

Addison has composed other pieces for the same theatre, viz. "*My Uncle*," "*My Aunt*,"

8

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"*Two Words*, or *Silent not Dumb*," "*Free and Easy*," &c.

For Covent-garden, he has composed the music of "*Robinet the Bandit*," and arranged Boyeldieu's music, as well as composed some pieces, in "*Rose d'Amour*."

When Sir George Smart first had the oratorios at Drury-lane, Addison adapted some selections, from Winter's favourite operas, to the sacred drama of *Elijah*, written by T. W. Moncrieffe, Esq. which was successfully repeated several times during the season.

These, with several single songs, duets, glees, &c. are the chief of his compositions. It should be remembered, that he was *entirely self-taught* in composition, and is a proof of what assiduity, with a persevering mind, may accomplish.

His chief occupation, of late, has been teaching singing. Among those of his pupils, who are known to the public, and were wholly instructed by him, are Messrs. Pyne, Pearman, Leoni Lee, Millar, and Dean, Mesdames Rennett, Beaumont, Witham, Healey, &c.

ADLER (GEORGE CHRISTIAN) was born at Wohlbach, in 1674. He wrote, among many other musical works, "*Programma de liberalium artium in Ecclesia utilitate se rite tractentur*," 1702.

ADLER, (G.) named in Wessel and Stodart's Catalogue, for 1822, as composer of a quintour for violins, &c.

ADLUNG, (JAMES) member of the academy of Erfurt, was born in 1699, and wrote, among other works, one entitled "*Musical Science*," a book of great utility to organists. He died at Erfurt, in 1792.

ADOLFATI, a pupil of the celebrated Galuppi, is known as the author of several operas. In 1750, he made an attempt to unite in the same strain two sorts of time, the one composed of two notes, the other of three. The piece was effective and applauded. Adolfati imitated in this Benedetto Marcello.

ADRASTUS, a Peripatetic philosopher and pupil of Aristotle, left a MS. in three books, on harmony: this work remained unknown till the year 1788, when it was

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John Sainsbury

Excerpt

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announced to have been found in good preservation, and well written, among the MSS. in the library of the king of Sicily.

ADRIANO. See WILLAERT.

ADRIANO, an Italian singer, was engaged at the opera, in London, in 1817.

ADRIANUS (EMANUEL) published at Antwerp, in 1592, a work called "*Pratum Musicum*."

ADRIANUS (FRANCISCUS) published some psalms, for four voices, at Venice, in 1567.

ADRIEN. There are three brothers of this name: the eldest published several collections of airs at Paris, during the time of the French revolution.

ÆLIANUS (CLAUDIUS) lived about the year 225, and in his work, "*Variae Historiæ*," wrote much on the subject of music.

AEMINGA, doctor and professor of law at Griesswald, printed, in 1740, a work on festive vocal music. He died in 1768.

AFFILARD, a didactic writer on music in Paris, at the beginning of the last century. He published "*Easy Rules for singing at sight*," in which the time of the airs is regulated by a pendulum.

AFRANIO, canon of Ferrara in the beginning of the sixteenth century: he is supposed to have invented the bassoon.

AGATHON, a Greek singer, lived about 400 years before Jesus Christ: his style of singing was proverbially excellent.

AGAZZARI, (AUGUSTINO) born of a noble family at Sienna, was chapel-master at Rome: according to Quadro, he was the first who introduced instrumental concertos into the church, about the beginning of the sixteenth century; but by the word concerti, used in the title page of his work, is only meant "*Salmi Concertati*," or psalms accompanied with violins. Agazzari wrote, in 1538, a work on ecclesiastical music.

AGAZZI published three duos at Amsterdam, in 1784.

AGELAUUS obtained the first prize which was given to the players on stringed instruments, at the Pythian games, 559 years before Jesus Christ.

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AGHTE, (F. W.) composer of some music for the horn. (Wessel and Stodart's Catalogue, 1822.)

AGNELLI, (LORENZO) a composer of church music.

AGNESE (MARIA TERESA) was born at Milan, about the middle of the last century, and is one of those composers who have contributed much to the lustre of the Lombard school of music. Not content with cultivating the science to the extent usually aimed at by her sex, she aspired to a depth of composition equal to the great masters of our sex; to arrive at which, she entered upon studies proportionably profound and persevering. This talent for application seemed to be a natural inheritance in the family of Agnese, whose sister, Gaetana, attained as much eminence in the mathematics, as she herself did in counterpoint. She first published several cantatas, which were well received, not only as being the productions of a female, but because they bore the true stamp of genius. Her first opera was "*Sofonisba*," which was well received, and soon followed by two others, "*Ciro*," and "*Nitocri*," both of which met with decided success.

AGOSTINI, (LUDOVICO) chapel-master to duke Alphonso the Second, was born at Ferrara. He published "*Messe, Vespri, Motetti, Madrigali, e Sinfonie*," Ancona 1588. He died in 1590, aged fifty-six.

AGOSTINI, (PAOLO) of Vallerano, pupil of Nanini, succeeded to F. Soriano, as chapel-master of St. Peter's at Rome. Padre Martini has inserted an *Agnus Dei* of this composer, in eight parts, which is a truly curious production, three different canons being carried on at the same time, in a clear and natural manner, both as to melody and harmony. Agostini died at an advanced age, about the year 1660.

AGOSTINI, (PIETRO SIMONE) a knight, was born at Rome, and composed at Venice, in 1688, "*Il ratto delle Sabine*," an opera, which was not only represented in his own country, but in several other theatres of Italy.

AGOSTINI (ROSA) was first female

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John Sainsbury

Excerpt

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A G R

singer of the theatre at Florence, in the year 1777, when she particularly distinguished herself with *Aprile*, in the opera of *Cæsus*, by Borghi.

AGRELL, (JOHN) chapel-master at Nuremberg, where he died, in 1767. His compositions were numerous, and highly esteemed in his time.

AGRESTA, (AGOSTINO) a composer of eminence, is mentioned in the *Treatise on Music of Cerreto*, published in 1601.

AGRICOLA, (FREDERICK HENRY) a chapel-master and composer towards the close of the seventeenth century. He died in Germany, in 1691.

AGRICOLA, (GEORGE LEWIS) born at a village near Sondershausen, in 1643, was chapel-master at Gotha, and died in 1676. He published sonatas, preludes, allemandes, &c. for two violins and two viols da gamba; and several other works.

AGRICOLA, (JOHN) of Erfurt, published, in 1601, motets for four, five, six, eight, and more voices, also canticles for the principal festivals.

AGRICOLA, (JOHN FREDERICK) composer to the court at Berlin, was a native of Dobitschen, in Altenburg. He studied music at Leipsic, under Sebastian Bach. He died in 1774. Agricola translated from the Italian, the *Elements of the Art of Singing*, by Tosi. He also composed much music both for the church and stage. Agricola's compositions of all kinds, exhibit in their character a happy union of genius and facility. He was one of the best organists of Germany.

AGRICOLA, (MARTINUS) a chorister in the cathedral of Magdeburg. He wrote several tracts on music, the principal of which were republished at Wittenburg, after his death, under the title of "*Duo Libri Musices continentis compendium Artis et illustria exempla.*" Agricola died in 1556.

AGRICOLA, (BENEDETTA EMILIA MOLteni) wife of J. F. Agricola, was a singer at the opera of Berlin, to which place she came in 1742. She had been a pupil of Porpora, Hasse, and Salimbeni. When

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fifty years of age, she still sang bravura airs in an astonishing manner.

AGRICOLA, (RODOLPH) an excellent painter, orator, poet, and musician. He was one of the builders of the organ at Groningen. He died at an early age at Heidelberg, in 1485. Erasmus places Agricola among the first of mortals.

AGRICOLA, (MARTIN) singer at Magdeburg, published several musical works, between the years 1512 and 1540. He died in 1556.

AGRIPPA, (H. C.) born at Cologne, in 1486, was renowned for his great erudition. In his work, "*De incertitudine Scientiarum,*" he treats on music.

AGTHE, (C. C.) organist to the prince of Anhalt Bamberg, was born in 1759. He composed several songs and operas. He died in 1797.

AGTHE, (A.) composer of some music for the piano and violin. (Wessel and Stodart's Catalogue, 1822.) We believe he is now resident at Dresden.

AGUJARI, (LUCREZIA) a celebrated female singer. She married Colla, an esteemed composer, and sang in London for some years at the Pantheon, where she was at one time engaged at the enormous salary of 100*l.* per night for singing only two songs. Agujari was a truly wonderful performer. She had two octaves of fair natural voice, from A on the fifth line in the bass, to A on the sixth line in the treble, and beyond that, in alt. she had in early youth more than another octave. Sacchini said he had heard her go up to B flat in altissimo. She died at Parma in 1783.

AGUILERA, (SEBASTIAN DE) composer and organist at Saragossa in the early part of the seventeenth century.

AGUS, a composer who resided for some years at Paris, and died there about 1798. He was scientific, but had little taste or genius. He published several instrumental works, also solfeggi, which were not much approved.

AHL, (C. Jun.) named in Wessel and Stodart's Catalogue for 1822, as composer of music for wind instruments.

AHLE, (JOHN GEORGE) organist at Mul-