TIMELINE
c1700-1767

collected by DAVID NELSON
I have attempted to place the careers of Zelenka and his musical contemporaries within the developing political, social, economic and cultural framework of their time and place.

The cover illustrates one of the sub-themes: the zenith of Saxony’s prestige under Augustus the Strong, and its ruin at the hands of Frederick the Great.

There is no original research and I have acted merely as a magpie, stealing gold nuggets, diamonds, tinsel and worthless glass indiscriminately as they caught my eye. Generalisations abound and are always suspect; nevertheless I have found the exercise enlightening and at times startling. I hope that you will, too.

I have drawn unashamedly and with deep gratitude from:

The Pursuit of Glory: Europe 1648-1815, by Tim Blanning
The Culture of Power and the Power of Culture, by Tim Blanning
A Companion to 18th Century Europe, edited by Peter Wilson
The Old European Order, by William Doyle
Music at German Courts 1715-60, edited by Samantha Owens, Barbara Reul and Janice Stockigt
Bohemian Baroque: Czech Musical Culture and Style, by Robert Rawson
The English and their History, by Robert Tombs
Music in the Baroque Era, by Manfred Bukofzer
The reviewers on that marvelous CD review website: www.musicweb-international.com
Numerous writers of scholarly notes to CDs of baroque music
Even more numerous authors of Wikipedia and other articles on the internet.

Illustrations are, as far as I am aware, in the public domain. If I have transgressed, I do apologise unreservedly and will remove one or more forthwith if required. This website itself is wholly a non-profit venture and my timeline will not be published elsewhere.

I do hope also that you will forgive the bias toward England; that is my nationality and language: thus research in that direction has come much more easily! Suggestions for additions to make the timeline more representative will always be most welcome to: david@dcnelson.demon.co.uk
INTRODUCTION

The layout of time and topics is vertical rather than horizontal. Thus the years [in 5-year blocks] flow down and each is divided in a standard manner.

Perhaps you will find it cumbersome to scroll down to a particular year: however in compensation I hope to engage your interest by means of narrative detail or commentary.

I begin [pages 4-16] with a long PROLOGUE generalising the European scene in the early 18th century.

Then, [in pages 17-23] I summarise the POLITICAL situation, again around 1700, in each of seven geographical areas. These are:

Austria/Bohemia/Hungary/South Germany;

Saxony/Poland/Russia;

North Germany/Netherlands/Scandinavia;

Italy;

France;

Spain/Portugal;

England.

That is also the order of entries under each year.

At last we reach the TIMELINE with the first 5-year block. I have found it best to cover the political events [the many wars and political changes] in a preliminary section for each block. Each year within the block then follows, divided into the 7 geographical areas with the entries colour coded: black for music and musicians; blue for other cultural and social events and individuals. Rulers and major political figures are in red.

At the end is an INDEX of over 400 cultural [not political] figures and the years in which they appear.
Society and Economics around 1700.

This was the so-called “Age of Absolutism” of Sun Kings and monarchs exercising supposedly absolute power through glittering courts of aristocrats, but I shall not begin this survey with monarchy and the upper levels of society, but with the weather. I am, after all, English. And almost unimaginably more than now, the actual weather at certain times of the year made all the difference between a tolerable life for the vast majority of the population or extended misery and sometimes death.

Weather

It seems clear that the last decades of the 17th century had been, across Europe, the very coldest of the “Little Ice Age” that lasted from the 14th to the 19th centuries. By contrast, on the whole, the early 18th century saw a slow, if faltering recovery in average temperatures. However this of course is only part of the story; the incidence of cold, wet springs or summers was just as important to the success or failures of harvests as the overall temperature, and, in the Mediterranean countries, the incidence of rainfall. Not merely the growth of crops was affected but also the spread of insect or fungus disease which could drastically reduce the yield.

At the best of times the labouring populations spent at least 65% of their income on food and were thus vulnerable to price increases. The rural and urban poor were always susceptible to malnutrition and disease and of being reduced still further down the social scale into beggary. In France there was a catastrophic winter in 1708/9 when it is estimated that 100,000 people died. In the 1740’s poor weather and disease caused death rates to rise by 20% across the whole of Europe. There were grain riots in England even though the impact of crop failure was less here than in France because, unlike the English, the French had not, to the same extent, diversified away from wheat to a mixed grain economy. In 1739/40 frost fairs were held not only on the frozen Thames but also on the river at Valladolid in Spain.

Disease.

Plague is mentioned several times in the Timeline, starting with Prague in 1709. However, after a major outbreak in Marseilles and southern France in 1720, the shadow of plague was lifting from most of Europe although it remained in the southeast and Russia, devastating Moscow in 1771/2. The deadliest disease was smallpox, the “speckled monster,” 80% of its casualties being under the age of 5, and leaving disfigurement and sometimes blindness as the price of recovery. The practice of inoculation was beginning but was still dangerous in itself; vaccination would not be introduced until later in the century. The other big killers were influenza pandemics [the greatest in 1729/30 and in 1732/33;] dysentery; typhus [especially in jails, slums and armies] and tuberculosis, whose greatest spread was just beginning. Syphilis, whose differentiation from gonorrhea was not established until the 1750’s, gripped the 18th century imagination but killed fewer than the others. Childbirth remained hazardous for the mother as well as the child, and royal families were not immune from losing most children in infancy.
Although diseases of poor nutrition, and debilitating illnesses abounded, there is an argument for saying that the 18th century population from day to day was more healthy than our own: life expectancy was not long enough for many diseases to appear to the same extent and the impact of accident or disease was often swift and fatal. Notwithstanding disease, war and economic and crop crises, the population of Europe increased substantially from the 1730’s onwards.

**Medicine.**

Medical theory remained, for the most part, based on the belief that illness was a disturbance of the balance between the four Humours: black bile, yellow bile, blood and phlegm. This theory was being further developed at the University of Leiden into concordance with Newtonian laws of mechanics and fluid balances. At the University of Halle however, theorists refused to accept that human beings were mere collections of mechanical parts and chemical substances, and believed that an anima or soul provided the element of life.

In practice however, the early 18th century patient and his family eagerly availed themselves of a huge variety of individuals with their own blend of methods: clergy; village experts; travelling quacks; trained physicians [often members of a medical guild;] surgeons; barber-surgeons and apothecaries, all calling on a mix of prayer, bleeding, purging; sweating and substances derived from folk medicine and/or quackery. The period was noted for the rapid growth of commercialism in this field as in others: Jean Ailhaud and his son made fortunes from their “purgative powders,” advertising in newspapers and distributing through networks across borders. Their main ingredients were simply resin of scammony [a member of the convulvulus family, known since ancient Greece for its purging and tapeworm killing properties] and soot.

**Rural Society**

Fairly recent research has shown that the generalisations that most of us have grown up with need drastic revision. Every countryside, every rural class, every type of land tenure, every crop, every type of cultivation, all showed huge variation within themselves. In particular, the assumption that the “peasant” economies were resistant to change is exaggerated: aided by the general improvement in climate, food production per capita generally increased during the first half of the century, well before the “agricultural revolution” pioneered in England could have widespread effect. However, this does not minimise the precarious nature of rural life.

Even in 1800 the majority of the population lived in the countryside, ranging from 70-80% in England and the Netherlands to 95% in eastern Europe. Apart from England and Sweden where land was mainly held freehold, in western and central Europe farmers and smallholders had hereditary rights to land but still paid dues in the form of customary rents to ancient landlords, whether nobles, church institutions or individual commoners. Their status as free individuals was unaffected. Everywhere, from England to most of central Europe, much common land remained where all had rights of pasturage or gathering;
this land would be a focus of dispute later as the larger landowners sought to enclose it. In parts of central and most of eastern Europe personal dependency, “bondage” or “serfdom,” existed, but even here the variation of type and severity was enormous.

The total burden of rent/dues seems to have increased from west to east especially if labour services are taken into consideration, but is generally thought to have been 1/3 of gross income. Tithes, or dues to the church [everywhere except in Russia] amounted usually to around 5-8% of produce or income and are included in this figure of one third. This seems to have been the proportion whether or not the farmer “owned” or rented or share-cropped the land: inheritance laws meant that over time peasant plots reduced in size and alternatives to ownership became necessary to survive. Pressures were such that the turnover rate of tenants was staggering.

There were two other burdens on peasant life: taxation and conscription. In Great Britain, there were no partial or total exemptions apart for those whose property was worth less than £20 a year. However, elsewhere in Europe, privileged groups were exempt, and towns were often able to reduce the dues of their inhabitants by negotiating favourable lump sums. There the peasant alone was unable to avoid or reduce the tax he had to pay to the state.

In eastern Europe, lords were responsible for collection and transmission of the peasants’ dues; in Austria they were known to charge the peasants interest on arrears and pocket those amounts; where royal officials or “private tax farmers” were involved, hardship or crop failure was no excuse. Unavoidable in most cases were also the indirect or sales taxes and altogether the total burden of taxation might have been from 5-10% in France to 15% in Hungary, on top of the one third in rents/dues.

There were two kinds of conscription by the state. The first, levied through local communities such as parishes, was by labour to build or maintain roads, bridges and other public works. The second was military service. In Prussia and Russia every male between 20 and 35 was liable, but because of exemptions once again the burden mainly fell on the peasantry. The liability could range from short seasonal training in the militia to drafting into the standing army - in Russia this could be for life. In France and Spain recruits to the militia and navy were chosen by lot from the pool of those who were not exempt. In England sailors were conscripted from the prisons but at least half were randomly pressed into service by violence.

In each rural community there were two sets of division: between those who had land and those with none; and between those who had enough land to survive natural calamities and those who had not. In northern France it was estimated that in contemporary conditions 65 acres was the minimum to survive a bad harvest, 30 acres to survive a good one. Less than 10% of peasants had more than 65 acres; more than 80% had less than 25 acres. Those better off were a defined élite. In Hungary, half a serf’s lot was notionally sufficient, but at the end of the century most held only quarter lots or less.
Clearly there had to be options other than sole dependence on the land. Of increasing importance was the taking in of hand work, especially weaving, from urban contractors, including woollen stuff for military uniforms. In Sedan, in eastern France, a consortium of 25 urban businessmen gave employment in this way to 15,000 peasants. A Warrington [England] sail maker claimed in 1750 to have given work to 5000 people. Textiles of all kinds featured in this way across the whole of Europe, as well as proto-iron and other metal industries. Semi-specialist production of plants for dyestuffs was also evident. Domestic work for the nobility or richer peasants was common everywhere.

However, the rural landless were becoming of increasing importance as the century progressed, dependent on paid work or descent into beggary. In England in the late 17th century they outnumbered the landed by 2 to one, and were also in a majority in southern Spain and southern Italy. In France they increased to around 40% of the total by 1789. In Hungary on the other hand the proportions were reversed, and in Russia periodic redistribution meant that every serf occupied at least some land.

The options for the landless were limited. Until around 1730, in some areas at least, wages were reasonable if work could be found; thereafter population pressure began to reduce wages. Many walked hundreds of miles in search of seasonal work. Many emigrated, to the emerging colonies abroad or as part of official schemes such as those of Frederick II to populate parts of Brandenburg or his new conquests in Silesia. Very many provided the ready source of population replacement in towns decimated by disease. Others turned to smuggling, banditry or wandering beggary. Authorities from England to Prussia passed laws, normally in vain, to compel them back home to be supported by whatever local poor relief was in operation. Many were forced by the authorities to accept conscription into the army or navy. In countries with a Mediterranean coastline, this meant rowing in the galleys.

Surprisingly, rural disturbances were rare, normally taking place at times of food shortage when landlords or the authorities were suspected of hoarding for later sale at higher prices or for export to the towns. Often the crowds would set their own fair price, hold a sale of seized goods and politely hand the proceeds to the landlord or merchant. The riots did not aim at social or political change. More serious disturbances had other causes, perhaps religious [as in Languedoc 1702-5] or nationalistic [as in Hungary led by Rackoczi 1703-11].

**Towns**

Towns were modest in size by modern standards. Even capital cities like London, Paris and Vienna held by the end of the 18th century no more than 900,000, 650,000 and 220,000 people respectively. The dominance of London [11% of the total population of England] was not replicated elsewhere: Paris for example never held more than 2.5% of the population of France. Towns were generally very small, often still circumscribed by city walls, serving as commercial and manufacturing centres for their rural hinterlands and of wider importance only if they were on major trade routes or the centre of other processes e.g courts of law. In central Europe the proliferation of small states brought on a smaller scale
to some towns the advantages of being a capital: the services and goods required by the court had their own spin-off of economic activity. However, among the nobility conspicuous consumption was a duty, and the most prestigious goods were imported from greater centres, most notably Paris, Rome or Venice.

Most trades in well established towns were still dominated by guilds of master craftsmen whose aim was to ensure high quality but also protect their members. Only in England and the United Netherlands were guilds declining during our period because their position had been undermined by the growing importance of trade and of rich merchants in the economy. In France the strength of the silkwirkers guild in Lyon [one quarter of the city’s workforce] was a major factor of the boom in the industry after 1730.

The growth in trade with the new colonies in the West Indies, the Americas, India and the Far East spurred the development of the following: new ports such as Cadiz, Barcelona, Bristol, Liverpool and Marseille; new industries such as sugar refining; old industries such as ship building and the massive importation of timber, of rope making, all far beyond the ability of guilds to cope and all creating the opportunity for vast new fortunes to be made - and lost. There was a huge trade in timber and mineral ores, especially copper, from the Baltic. The overall volume of sea-borne trade should not be underestimated, nor the rewards for carrying it, which until around 1700 were largely in the hands of the Dutch. Thereafter the French and especially the English took an ever larger share, re-exporting the produce from their own colonies. The fact that it was not only a capital city but also an ideally sited seaport made London a huge engine for economic growth. Across the western seaboard of Europe ports developed the golden triangle of trade: goods to West Africa; slaves to Virginia, the West Indies, Central America and Brazil; sugar, cotton and tobacco to Europe. Central to all this was the slave trade and the wealth of the West Indies was such that when in 1763 the island of Guadaloupe was returned to France in the peace settlement, many in England thought it would have been better to return Canada.

There was relative European peace between the death of Louis XIV in 1715 and the outbreak of the War of the Austrian Succession in 1740. Together with a general rise in population and a generally warmer climate, this gave a spur to economic growth and a rise, among some sectors, in disposable income. In the western areas trade was far reaching and profitable enough to produce a substantial surplus of capital; the municipal Banks of Amsterdam and Hamburg flourished and the first successful state bank, the Bank of England, geared entirely to the needs of the state, was founded in 1698, followed by the Bank of Austria in 1705. This encouraged the development of private banks, 25 existing in London by 1725 and 12 English “country banks” by 1750. By issuing notes these helped alleviate the shortage of bullion coins and stimulate the circulation of credit. Joint stock companies were founded and the period saw waves of speculation: the South Sea Bubble in 1720 and the contemporary disaster of the French government’s attempt through the Scot John Law to link the foundation of a national bank with the launch of the Louisiana Company. The crash nearly brought down the Bank of England itself, and in France kept the state finances in the hands of the “farmers-general,” vastly rich profiteers who collected taxes on
behalf of the state. Thousands of investors lost considerable sums: excluding Handel, who got out just in time. Nevertheless the English East India Company stock yielded a steady 7 or 8\% from 1722 to the 1760’s and the British government stock a fully guaranteed 3 or 4\%, enabling those with surplus capital and a cautious approach to live comfortably.

Land was the source of all prestige. The newly rich bought it, but not normally for investment as the returns were low. Investment for gain was in trade and manufacturing, areas avoided by the nobility from principle [in some countries it would result in loss of status] unless the returns would be huge, as in the coal mines of Durham or Silesia or the metal mines of the Ural Mountains in Russia. In France there was a further prestige investment, in official posts which were often hereditary and brought a title of minor nobility. Sale of such offices was a major source of income for the French state and a drain on surplus capital which could otherwise have been invested for economic growth.

The growth of the bourgeoisie.
Endless historical controversy surrounds this subject! But the key points are:

- Bourgeois fortunes were essentially urban, profiting from meeting urban needs; the bourgeoisie constituted the non-noble urban élite.
- Some continental towns had a legally defined group of burghers who enjoyed certain privileges and who qualified through heredity or exceptional wealth. Very few members of the bourgeoisie were able to aspire this far, but many nobles were included in the ranks of burghers and participated in their activities from their town houses.
- Yet a true bourgeois was not a nobleman nor a common artisan employee working with his hands. Rather he was a merchant, a banker, a lawyer or a master craftsman/employer. The variation of wealth was considerable but even the most humble was able, unlike the majority of the population, to afford more than the bare necessities.
- The bourgeoisie was social mobility in action: some rising, some falling [there was no concept of limited liability for much of the period] but, in the early 18th century, increasing in numbers, and in wealth, especially in western Europe as trade with the rest of the world and manufacturing both increased. Over the whole century, the English middle class increased in numbers by more than half but doubled its share of national income.
- The wars by and against Louis XIV for decade after decade at the end of the 17th century and the beginning of the next were increasingly funded on credit and bourgeois capital became an essential part of the machinery of government. This machinery became more complex, requiring administrators; the growth of trade expanded the bourgeoisie to meet its legal and administrative needs.
- As the bourgeoisie increased in numbers and in wealth, the ambition which was an essential part of its character was reflected in its adoption of social and cultural habits previously associated with its notional betters. Molière’s play Le Bourgeois Gentilhomme lampooned this trend to amuse the court, but equally Hogarth’s paintings mocked the interdependence of noble spendthrift display and bourgeois aspiration and wealth. Bourgeois education and ambition created a new market for all the fine arts including music. It has been argued that their virtues of sobriety and thrift and discretion drove the changing artistic fashions of the 18th century.
The nobility
Nobility was a hereditary and privileged status enjoyed by those born legitimately of noble parents or those ennobled by the monarch. Its privileges were social, political and legal, ranging from alone being able to carry a sword [the badge of their rôle as the fighting caste] to exemption from all or most forms of taxation. At law they were tried in separate courts before their peers, were subject to different punishments if found guilty, and had freedom from arrest in many circumstances and could not be tried for debt. They administered justice in their region, a source of income, social power and prestige.

The nobles followed a distinctive lifestyle where prestige was everything: conspicuous consumption and display beyond reason were paramount, whether in dress, buildings, musical and artistic patronage or number of animals killed by hunting; thus being a mirror to their superiors up the hierarchy of nobility culminating in the monarch. In the west, nobles were less than 2% of the population; in the east and south much more numerous with more gradations of wealth. Boswell [merely the son of a judge] remarked that while traveling in central Europe he should “style myself Baron as having the same right to it as the good gentry I see about me.”

Land was the source of both wealth and power, thus the laws of inheritance were of crucial importance. In the west primogeniture was the norm, often backed by a formal trust or entail determining the succession should the line fail. Younger sons would receive some income but be expected to make their careers in the church or the army. Daughters would take a dowry on marriage. The church came to be dominated by noble families and a very high proportion of daughters remained unmarried. An intimate knowledge of the wealth and connections of each and every noble family was essential to ensure the advancement of the Family, and each individual’s interests [marriage or career] were subordinate to the interest of the Family and often determined at a Family council where the mothers, grandmothers and aunts could have considerable influence.

The inevitable result of such ostentation was debt. Debt was also incurred in loans and mortgages to pay bequests or marriage portions. The Baron de Pollwitz in 1721 defined a great lord as a man who sees the King, speaks to ministers, has ancestors, debts and pensions. Normally noble debt bothered nobody [unlike commoners a noble could not be imprisoned for it] but the king would often relieve the debt by granting a pension - thus binding the family more closely to the royal interest. Occasionally in the Holy Roman Empire debt arising from ostentation and mismanagement of the estate finances was punished by enquiries by a commission of peers resulting in the estate being placed under the control of another member of the Family.

In much of central and eastern Europe however the division of estates between sons was much more common, so that even if agreement could be reached to minimise subdivision the overall result was that estates were much smaller. The largest estate in Brandenburg-Prussia for example controlled 100 farms, whereas in Bohemia alone 16 families had at least 2000 farms each.
Thus the nobility as a social group resembled a pyramid, the steepness of the sides dependent on the proportion of lesser nobles. Especially in Spain and in Poland/Lithuania, this proportion was huge, with some in such dire poverty that there was no way out through marriage alliance or any other advancement. Only service in the army remained. Some Lithuanian nobles could afford only wooden swords: nevertheless pride even increased with poverty - the hidalgos of Spain were notoriously touchy about their honour.

The wars of Louis XIV onwards required ever larger armies to be maintained by all the states, with increasingly sophisticated command structures. It was universally assumed that the officer caste would be noble; cadet schools for the training of sons of poor nobles were widely established from 1717 [Prussia] onwards.

The second area of state activity where nobles were crucial was government itself, not so much the grandees, but a new class of well educated, professional administrators who, if they rose high enough, were ennobled. On the other hand, diplomacy, which had hugely increased in importance given that alliances were crucial in the power politics from the reign of Louis XIV onwards, was firmly in the hands of the higher aristocracy as dignified servants of their monarch.

French was the universal language of diplomacy. Although most nobles from the upper and many from the middle ranks had undertaken the cultural Grand Tour of at least Paris, Rome and Venice, and although the manners and deportment appropriate to nobility had become almost standardised across Europe, this did not during our period result in a cohesive class consciousness across Europe. Divisions between the grades of wealth, of religion, of response to the new ideas in philosophy, science and culture, as well as loyalties to monarch, country or region were too great for such cohesion.

The state
Louis XIV is alleged to have said l’état, c’est moi, and indeed in theory in all states [except England and the Dutch Republic] the ruler, whether king, duke or prince-bishop, was regarded as the embodiment of that state, and as ruling by divine right. Louis XIV set the model for all to attempt to emulate. As the apex of their own pyramids of competing nobility, monarchs and princes competed amongst themselves to establish prestige and precedence in whatever way they could. Dynastic, family considerations were often regarded as the same as the interests of the state: territory was added through marriage as often as through war.

Louis XIV had established a system of paid officials to administer the provinces. For example the unruly city of Marseille found itself overawed by a new royal fort and with a governor who declared that he would rebuild the city with principles necessary to its service to its master, his grandeur and the repose of its inhabitants. Modern historians have rightly pointed to the limits in practice to royal absolutism in France and elsewhere, whether in the privileges of the nobility or of ancient legal assemblies or through poor communication and the dead weight of tradition. However as one has written Ritual, art and architecture
may all be seen as instruments of self assertion, as the continuation of diplomacy and war by other means.

All the states of Europe maintained standing armies which absorbed huge amounts of revenue, and the maritime states maintained navies to protect their coasts and commerce. I have not been able to find a succinct discussion of how the necessary vast sums were raised for this and for all the building projects and ostentatious display. Taxes and conscription have been mentioned above; customs dues on trade by land, river and sea were certainly significant; local or regional monopolies of mining ranging from silver to salt; or of manufacture e.g porcelain, were all important. As the century progressed the efficiency and cost of collecting taxes and especially of raising loans at low interest from efficient financial institutions became crucial factors and it was here above all that England had the advantage. This enabled her not only to support her own armed forces but to subsidise those of her allies, especially Prussia.

Currencies, wages and prices
To people today, eighteenth century currency was a bewildering mosaic of complicated relationships: perhaps only the English with active memories pre-decimalisation in 1971 can give a wry smile. I set out below some of the key features in the early part of the century although, especially in France, provincial difference could be found.

In the Holy Roman Empire, including Saxony, the most valuable coin in general circulation was the silver Thaler of standardised fineness and weight. Sometimes salaries were expressed as Gulden [worth 2 thalers] or Ducats [worth 5 thalers]. As a thaler could represent one week’s wage for a reasonably skilled workman, there was a plethora of smaller coins of varying value and these differed from state to state.

In France there was the gold Louis, worth 4 silver Écus and each écu was worth 6 Livres. In Spain and Portugal there was a variety of gold coins the most valuable being the Spanish Doubloon, worth 16 of the basic silver coin, the Piaster or Piece of Eight. This in turn was worth 8 Reals, the last silver coin before the copper.

In Britain, the currency was expressed as pounds sterling, although there was no coin of that denomination. I won’t go into the complexity of the denominations which could make up a pound! The biggest silver coin was the Crown, or 5 shilling piece, or ¼ of a pound.

Very very approximately, it would seem that £1 sterling was the equivalent of 5 pieces of eight, or 3 thalers or 2 écus.

In England for independent workers, i.e those not servants within a household where basic keep was provided, £15-£20 was a low wage [e.g agricultural labourers and teachers] and nearer to £40 was needed to keep a family. The “middling sort” needed £100 a year [e.g a clergyman] and anyone with £500 bordered on being rich. The First Lord of the Treasury enjoyed an annual salary of £4000 a year.

In the Holy Roman Empire, as stated above, 50 thalers a year was the rate for a reasonably skilled workman such as a carpenter. A civil servant in a small town would receive around
170 thalers. Under the CD Review part of this website I set out the progression of Ze-
lenka’s annual progression starting at 400 thalers in 1711, and details of the astronomical
payments to opera stars and the occasional kapellmeister are scattered throughout the pages
below. Bach himself as kapellmeister in Cöthen had a salary of 400 thalers.

A few prices: a calf, 1 thaler; a cow, 9 thaler; first edition of Bayle’s Dictionary, 8 thalers;
Bach’s Clavier-Übung part 1, 37 engraved pages, 2 thalers; Heinichen’s Der General-Bass in
der Composition, 994 typeset pages, 2 thalers; a harpsichord 50-80 thalers; a violin by
Stainer, 8 thalers.

Religion and reason
The 18th century has been called “the age of reason” yet during most of that periodrelig-
ion permeated the whole of life and thought across Europe. Central Europe had emerged
in 1648 from hugely devastating religious wars between Protestant and Catholic: the event-
tual settlement determined that the religion of a state should be that of its ruler. This was
enforced with greater or lesser severity, in some areas, for example Bohemia, this resulted
in wholesale dispossession and expulsion. In 1685 Louis XIV expelled the Protestant Hu-
guenots from France, and thousands emigrated to northern Germany, Holland and Eng-
land bringing valuable skills and trading connections.

The division expressed itself in vivid contrasts between: the Latin liturgy and ornate cere-
monial and art of the Catholic church and the more sober Protestant worship in the ver-
nacular; between celibate Catholic priests and the married Protestant clergy; between the
established orders such as the Jesuits and monasticism in Catholic countries and their ab-
sence from Protestant areas. In France there were 125,000 clergy: in England perhaps
14,000.

Catholicism imposed a relative uniformity of doctrine, achieved, outwardly at least by the
Index of banned books and the Inquisition. On the other hand Protestantism was marked
by diversity, with little connection and often great hostility between the Lutheranism of
Scandinavia and much of Germany on the one hand and the Calvinism of Scotland, Hol-
land and Geneva on the other. In Holland, parts of Germany and England there was also a
multiplicity of other Christian sects which, with the Jews, bore the hostility and suspicion
of everyone else.

Most people believed in a supernatural world with which the idea of God could be identi-
fied. It has been said that this did not necessarily mean that they knew clearly what this
implied, and that the accusation of “superstition,” while unfair to scholars, saints and
mystics, described the faith of the majority with much justice. Belief in witches remained
strong until the end of the 18th century although the authorities became less keen to im-
pose the penalties demanded of them.

Both Catholic and Protestant churches were undergoing a process of internal debate and
renewal. In England the dissenters and Puritans, so powerful under Cromwell’s Com-
monwealth, were excluded from public office; within the Church of England there was controversy over that hoary old issue - the nature of the Trinity. Lutheranism was affected by the Pietist movement, an emphasis on personal religious practice and good works. In Catholic Europe various strands of hostility to the power of the Jesuit order were lumped together under the name of Jansenism which waxed and waned in various guises until the final expulsion of the Jesuits in the mid 18th century.

In Russia, the Orthodox Church, similar in spirit to the Catholic and Greek Orthodox churches from which it had formally broken two centuries before, and with a strong monastic tradition, was in the throes of reform and violent opposition to reform for much of the 17th and 18th centuries. Thousands of Old Believers immolated themselves by fire or were executed; even in the best of times they were persecuted and subject to double taxation and to fines.

In all states, among the ruling classes there was the universal belief that the established church was a bulwark of order and tranquillity. All followed the principle propounded by St Paul: *Obey them that have rule over you, and submit yourselves.* The established churches and favoured religious orders controlled education, their parish organisation provided influence as well as administration at the most local level, and their structure provided employment for government supporters. Even in Catholic countries the Pope rarely intervened in the nomination of bishops and archbishops. Protestant churches enjoyed few tax privileges even where their wealth was in land. Catholic churches and monasteries owned vast areas of land; one tenth of all the land in France and \( \frac{3}{8} \) in Austria, but also huge tax exemptions and privileges. In Russia, bequeathing land to the church was forbidden; in 1701 Peter the Great took over the management of monastic revenues and in 1764 all ecclesiastical revenues were secularised.

The mid to late 17th century produced major developments in philosophy and science which undermined the traditional stance of the church, although not yet belief in the existence of God. In 1652, Descartes in his *Discourse on Method* provided a method of reasoning from self-evident propositions analogous to a geometrical proof and a philosophy which accepted God as the ordainer of a mechanistic universe and man as a blend of mechanical body and immortal soul. Spinoza believed that God created everything with a purpose, everything and everyone had a purpose and the idea of evil was simply imperfect human understanding. Both Spinoza and Simon published critical studies of the Bible. Leibnitz, like Descartes, was a mathematician; his views were constantly changing and subtle but unfortunately were popularly and unjustly summarised by a follower in the early 18th century as blind optimism that everything was for the best.

Scientific advances: Galileo’s microscope; confirmation of the circulation of blood; Boyle’s expansion of the chemistry of matter; the proof that a vacuum can exist; all these culminated in Newton’s scientific discoveries in the fields of gravitation and light. It seemed that Nature is simple and conforms to clear rules. God was still perhaps necessary, though only as First Cause.
In 1690 Locke published his Essay concerning Human Understanding. He agreed that God’s existence could be proved by reason and that the body of man is a machine, but he did not agree that man has any innate idea of God. Only experience is the touchstone of knowledge. Thus a true education, subject to reason rather than superstition, is the key to human development. And differences of custom and opinion are to be tolerated. [It should be noted that this toleration did not extend to non-Europeans: slavery was not condemned and Locke supported the ruthless expansion of settlers into native territory in North America.]

Thus the intellectual atmosphere of the late 17th and early 18th centuries was already changing. It is significant that one of the major literary appetites was for accounts of travel and exploration, which increasingly emphasised that other cultures, notably that of China, could be prosperous, peaceable and moral without being Christian. And literature itself had expanded exponentially through the printing press, through the Protestant emphasis on the vernacular, through the growth of the educated bourgeoisie, through the establishment of debating and scientific societies and academies, through salons presided over by intellectual ladies. England and Amsterdam were centres for the printing of “forbidden” books and pamphlets. Infrastructure which had grown up initially to service the Reformation and Counter-Reformation was now expanding far beyond vicious rival interpretations of the Bible.

The arts and culture

Through the ages those who exercise power have expressed it. In pre-modern times this was through insignia, clothing, gesture or rhetoric; then through building cathedrals or palaces; by the baroque era through parks, state apartments and stately homes, all decorated and furnished with art and music whose sole purpose was to represent the owner’s power and enhance his prestige. Drama, theatre, ballet, painting, sculpture, architecture and military uniforms were part of the ceremonial of power.

By 1700, because of the dominance of France, it was the French style that dominated; artists from elsewhere flocked to France and even, for example Lully, came to exemplify the French style. The French language was by 1715 the language of diplomacy and during the century became the lingua franca of Europe.

That principle, that art was there to glorify the ruler, lasted throughout the century and throughout Europe, expressing itself for example in Voltaire’s libretto and Rameau’s music of 1745 for Le Temple de la Gloire and in Mozart’s opera La Clemenza di Tito of 1790. This libretto by Metastasio had been set by 40 different composers before Mozart. Augustus the Strong of Saxony visited Versailles on his Grand Tour and copied much of what he found in his own creation of a dazzling court at Dresden.

Nor to be forgotten was the religious principle which underpinned secular power and which, too, was expressed in painting, sculpture, architecture and in music. In 1726 the French envoy calculated that in the 8 days from Palm Sunday to Easter Monday he had
spent 100 hours in church with the Imperial court in Vienna; this attitude was translated to Dresden in 1719 in the person of Maria Josepha. Non-monarchical authorities too used music and art to celebrate their power: the building of the Frauenkirche in Dresden by the Protestant town authorities; the celebratory odes to city corporations commissioned from Bach and Telemann.

Even though a [French!] architect wrote in 1765 that *Paris performs for Europe the rôle of Greece when arts triumphed there: it provides artists for all the rest of the world*, nevertheless the dominant *style*, especially in music, had by then become Italian. This will become evident in the timeline that follows. Its developments of the *concerto grosso*, *opera seria* and the use of *ritornello* form in concertos had become established there before 1700 and soon Italian composers or their influence spread all over Europe.

Even before 1700 concerted music and opera had become the focus of attention and attendance by audiences from outside the court. The rise of an educated middle class surely played its part here, encouraged, especially in Protestant countries, by the emphasis on vernacular chorale music in the church service and, in some places like Lübeck, by organ recitals and choral and orchestral music after the service. This trend developed apace as will be seen in the timeline, even though much research needs to be done. Even as early as 1720, Roger North commented: *But how, by what steps, Music shot up into such request as to crowd out from the stage even comedy itself, and to sit down in her place and become of such mighty value and price as we now know it to be, is worth inquiring about.*

The eighteenth century showed eventually a willingness to combine the characteristics deemed to be shown by the music of different countries and to incorporate such elements into composite suites e.g by Telemann and his predilection for Polish rhythms.

This should bring me on to a discussion of popular culture as expressed through dance, music, decorative arts, ritual, custom, socialisation etc, but the scope is far too vast and varied for a sketch such as this! Research is also changing previous preconceptions as academics dig into the wealth of contemporary material now being computerised for their benefit.

**Literacy**

There is a blinding truth in the statement that mass production must mean mass consumption. This was first stated in relation to the 18,000 symphonies written during the 18th century and the extent of the audience implied and its thirst for new [or more of the same] music. The same principle applies to the production of written material whether books, pamphlets, newspapers or journals on subscription, of all of which the volume expanded substantially from the late 17th century and throughout the whole of the 18th century. This was on account not merely of rapidity of circulation but also an increase in the overall level of literacy during the period.
All told, literacy rates in England grew from 30 percent of about 4 million people in 1641 to 47 percent of roughly 4.7 million in 1696. As wars, depressions and disease affected 18th century Europe, the pace of literacy growth slowed but continued upwards, reaching 62 percent among the English population of roughly 8 million by 1800. In France, the rate of literacy in 1686-90 was around 29 percent for men and 14 percent for women; it increased by 1800 to 48 percent for men and 27 percent for women. Of course there were regional variations: in France the northeast was the most literate area by far, and everywhere the urban and commercial population was the more literate. In German speaking Europe an overall adult literacy rate of 10% in 1700 increased to around 15% by 1770.

The Protestant churches took the lead in the educational initiatives leading to these improvements, but the Catholic church, especially the missionary orders, was not far behind. All this led to a reading revolution by the mid 18th century. Even in the 17th century there had been large numbers of pirated editions of well-known works; in the next century vast numbers were produced, both legitimate and pirated, all in the vernacular. One hundred years before, pornography and scientific works alike were in Latin, but by 1700 90% of titles in France were in French. The trend in Germany was more slow but still in the same direction: the titles in German rose from 33% in 1650 to 62% in 1700 and 72% in 1740. These were the “respectable” books: everywhere there was a vast underground of pamphlets, broadsheets, almanacs, all distributed by pedlars.

Parallel to these developments was the inexorable rise of places where people met to discuss what they had read. The inn had always been the centre of discussion, gossip and the carrying on of business. It was now joined by the coffee house. In 1739 there were 551 in London alone. By 1706 a French visitor to Vienna could report that: there is an incredible degree of liberty in these places where not only generals and ministers but even the emperor are torn to shreds.

Of course governments sent spies into these places and imposed censorship on official publications but there was a huge clandestine trade in books and pamphlets and much otherwise forbidden literature was published in the Dutch Republic or in England. The result, alongside the social and other cultural trends described above, was the development of what has been termed the “public sphere” which in due course led to the recognition of a “public opinion.”

Examples of all these developments will be found throughout the timeline which follows.
THE POLITICAL SITUATION circa 1700

Austria, Hungary, Bohemia, South Germany

A few words first about the Holy Roman Empire, of which the Hapsburgs of Austria provided the Emperor on account of their pre-eminent land holdings both within and outside the boundaries of the Empire itself which covered most of what we regard as Germany.

Within the Empire was a complex hierarchy of states of which the most senior was the group which had acquired the right to elect the Emperor: Bohemia, the Palatinate, Saxony, Brandenburg and, much more recently, Bavaria and Hanover. Three archbishops were also Electors. Below them was a complex system of inter-relationships between imperial and local power and governance expressed through courts. On occasion a ruler could be removed even at the request of the inhabitants. On the whole the situation worked very well “in the German manner” in reducing conflicts between the scores of minor states and later caricatures about its ineffectiveness are largely unjustified.

Of course secular politics would intervene as the more powerful states jockeyed for position, even to the extent of war. The Hapsburgs had direct control of 36% of the Empire and their lands outside, largely conquered from the Turks in the Balkans, amounted to a third as much again. The Hohenzollerns of Brandenburg were much smaller players on the stage in 1700, again with significant lands outside the Empire in Prussia, and Saxony and Hanover were smaller still in extent of land although Saxony had richer resources. The rulers of these three had ambitions on the European stage. Yet the Hapsburg Emperor could call upon the smallest statelings for material support, especially when it came to defending Imperial lands from France. 40,000 men a year were provided to the Austrian side during the War of the Spanish Succession from 1702, 34,000 a year during the War of the Polish Succession from 1733 and 25,000 a year during the Seven Years’ War from 1756 when there was an Imperial court verdict condemning Frederick of Prussia’s aggressive action.

Bohemia had been a constituent part of the Hapsburg monarchy since 1526; a period of religious toleration had ended in 1620 and the country had become the focus of such intense re-catholicisation that it was only in 1723 that a full coronation of the Emperor as King of Bohemia could be held without fear of major disturbances.

Hungary at the end of the 17th century had only very recently been reconquered from the Ottoman Turks and the Hapsburgs were having difficulty in establishing their rule over the whole area.

In 1700 the Hapsburg Emperor was LEOPOLD I who had ruled since 1659, waging war throughout his reign against Louis XIV of France and the Ottoman Turks. The Treaty of Karlowitz of 1699 signed by the latter ceded the whole of Hungary to the Hapsburgs; peace with France was always less durable!
Saxony/Poland/Russia

Although Martin Luther had been granted asylum in Saxony and both the area and the ruling family became strongly Protestant, considerations other than religion guided the Elector Johann Georg I [1611-1656]. In his attempts to safeguard his possessions he was lukewarm in his adherence to the cause of the Protestant princes in the Thirty Years’ War and on important occasions allied with the Emperor, even aiding him to secure control of Bohemia thus indirectly contributing to the forced elimination of Protestantism there. In the end he achieved little but the ravaging of his territories by both sides. Nevertheless, for its splendour, I show a Thaler of his, dated 1625; he is proudly bearing the single edged sword from which the Saxon tribe took its name.

Here on a ¾ Thaler coin of 1696 is Friedrich Augustus I of Saxony who had succeeded to the throne in 1694. Better known as AUGUSTUS the STRONG, his dynastic and artistic ambitions were boundless. During his Grand Tour as a young man, AUGUSTUS the STRONG had been most impressed by Versailles and all the elements of French high culture that he found there redounding to the glory of the monarch LOUIS XIV. He determined to create the most splendid court in Germany, and succeeded, using all the considerable resources of Saxony. After spending huge sums in bribery in Poland, and changing himself from Lutheran to Catholic, he was elected AUGUSTUS II King of Poland in 1697 with the support of Austria and Russia. He repaid the debt to Austria by defeating an Ottoman army; this compelled the Turks to sign the Treaty of Karlowitz in 1699, which also recovered areas for Poland.

Saxony was situated at a crossroads of Europe, straddling both north-south and east-west trade routes, and was thus able to extract a large income from customs dues. Mineral extraction too was highly important, including silver. As part of the 1719 celebrations [see that year below] Augustus organised a mining festival, where 1700 miners paraded in a demonstration of every aspect of their work.

Poland itself covered a huge area, covering much of modern Poland except for Eastern Prussia, plus much of the Ukraine, Lithuania and White Russia as far as Smolensk. It was...
ruled by a proud nobility comprising 6-7% of the population who elected their king and accepted yet despised their king’s powers of patronage in allocating land or political office. Their elected envoys to a central parliament could, by a single vote, block legislation proposed by king or the council of nobles.

Economically, the nobility was hugely disparate, ranging from the owners of vast estates consisting of dozens of towns and hundreds of villages to thousands who were landless. Half the nobility were illiterate. It was illegal for the king to attempt to ensure the succession of his heir; AUGUSTUS had ambitions to overcome this by securing for Poland new hereditary dukedoms which could provide a spring board.

Poland had suffered huge devastation through a wave of invasions especially between 1655 and 1660 known as the Deluge. The rôle of Poland under King JAN III SOBIESKI in relieving Vienna in 1683 from its siege by the Turks seemed to have revived its capabilities; would the rule of AUGUSTUS match his ambitions?

**Russia** in 1700 was geographically the largest state in Europe, albeit with scarcely an outlet to the sea [in the Baltic where Sweden was still powerful]. Attempts to penetrate south to the Black Sea against the Ottoman Turks were thwarted: to the east still lay the Mongol and Moslem Khanates and principalities. In the 17th century Tsar ALEKSEI [1645-1676] had consolidated personal rule by abandoning the rudimentary assemblies that had existed and reducing the role of the church in administering its courts and lands. However the economy, the administration and the army were wholly unequal to developing the potential of the huge state. The rule of his son PETER I the GREAT [sole rule 1696-1725] would be unequalled during the 18th century in its impact on his country’s fortunes.

**North Germany/Netherlands/Scandinavia:**

**Sweden** at this period was the dominant power in the Baltic, ruling Finland, Ingria, Estonia and Livonia in the east, Pomerania [controlling the mouth of the Oder and the port of Stettin] in the centre and Bremen and Verden at the mouth of the Elbe in the west. Its King Gustavus Adolphus had been the saviour of Lutheranism in Germany in 1630 [he is commemorated next to Bach in the stained glass windows of the Thomaskirche in Leipzig] but the Swedish empire now attracted the envy of the neighbouring states. In 1697 Charles XI was succeeded by CHARLES XII, aged 15.

His predecessors had created a formidable army and an efficient administration. The monarchy was strong although the Diet [unique in Europe at the time in having peasant representatives] still had some powers. The economy was strong. **Denmark** ruled Norway and the Duchies of Schleswig and Holstein, the last being part of the Holy Roman Empire. It also ruled Norway’s former Atlantic possessions of Iceland, Greenland and the Faroes. The monarchy was absolutist and the nobility’s rights over land in Denmark itself markedly feudal, but the nobility was less entrenched in government than elsewhere in Europe. The armed forces were relatively very strong in relation to its size and remained so during the 18th century.
Brandenburg -Prussia
Brandenburg was the weakest of the electoral states, its territories scattered for 600 miles in bits across the north German plain from near the Dutch border to Tilsit [now in Russia]. The eastern province of Prussia was outside the Holy Roman Empire. The state suffered severely from rampaging Swedish and Hapsburg armies during the 30 Years’ War. Frederick William [the Great Elector, 1640-88] managed to raise a sufficient army to gain territories from the settlement of 1648; increased revenues enabled him to keep his standing army, overcome the powers of reluctant Diets and to lay the administrative foundations of a more modern state. His successor Frederick I founded the university of Halle and the Academies of Art and Sciences and thus began his state’s reputation for some culture at least; more importantly he realised that in terms of political prestige he was being left far behind, with Augustus of Saxony now King of Poland and the elector of Hanover likely to be King of England. Frederick therefore in 1701 crowned himself King in Prussia [not of, for complex reasons] and thus “had his feet under Europe’s top table, even if he was seated below the salt,” in Blannings’ phrase.

Hanover had been a collection of duchies situated around the lower reaches of the River Elbe and near the southern edge of the North European Plain. The ducal brothers decided to unite the duchies and the favourable position on trade routes increased prosperity. However the access to the sea could be prevented by Sweden through the Duchy of Bremen/Verden and Swedish territory also blocked access to the Baltic. Assistance was provided to the Emperor in the wars against the Turks and Hanover was granted Electoral status in 1697. Electress Sophia’s descent from James I of England made her the nearest Protestant claimant to the throne of England following the 1701 Act of Settlement which excluded all Catholics.

The Dutch Republic had had a golden age in the 17th century, and by 1700 still appeared to be the dominant economic force in Europe through its command of the carrying trade from the Baltic and its colonial possessions especially in the Far East. The financial structure was of unprecedented strength, the cultural achievements the subject of contemporary admiration and the tolerant society and institutions enabled many aspects of new thinking to flourish. The fleet was matched only by the English and the army only by the French, the constant enemy. The intervention in England in 1688 which placed the Prince of Orange on that throne as William III would enable the Republic to survive and win the Wars which ended in 1713. The Dutch decline thereafter was not as swift as used to be maintained, but was a decline nevertheless.

Italy
Modern Italy was in 1700 a conglomeration of secular and ecclesiastical states which had for centuries been the battleground between more powerful forces from Spain and central Europe. In the conflicts of the late 17th and early 18th centuries the Italian states were unwilling participants; where their territories were parcelled out between the victors this did not change any of the traditional social or administrative structures - just the direction of the tax revenues! Otherwise the importance of Italy in this period could be said to be cul-
tural, providing the rival influence to the domination of France. This arose from the attraction of Italy to the cognoscenti of all countries able to afford the Grand Tour and return home with works of art and memories of musical events, especially opera and instrumental music. Italian musicians and their music began to penetrate north of the Alps and northern musicians in their turn to seek training and experience in Italy.

The Venetian Republic had long been a major European and Mediterranean power but was now on the point of losing its territories in Greece to the Ottomans. Power was in the hands of the great aristocratic families; the economy gradually stagnated through the 18th century but the Republic remained stable and its cultural importance will appear throughout this timeline.

The Dukedom of Piedmont and Savoy was the most powerful of the states with a standing army and a monarchical style based on Louis XIV. Culturally Turin was significantly developed and embellished during this period and the court maintained a musical establishment.

The Papal Monarchy covered Rome and much of central Italy - a secular power ruled by ecclesiastics. Until 1692 each Pope had put the administration and patronage into the hands of his nephew who immediately became cardinal, enriching himself and his relatives in the process before losing all power on the accession of a new Pope. Rome had become a modern, hugely embellished city with many cultural centres in the mini-courts of the ecclesiastics.

The Principalities of Tuscany, Parma, Modena and Mantua: generally the great families each ruled their Principality from the mid sixteenth century onwards, legitimising themselves by marrying into both Bourbon and Hapsburg families. They had pioneered courtly life and ritual and established the international norm for the representation of power through display. Thus music and the arts were an essential part of that display.

The Hapsburg lands of Milan, Naples and Sicily: in 1700 these were ruled by the Spanish branch by viceroys working through local aristocracies. Various changes of control during the next century between the now Bourbon rulers of Spain and Austrian Hapsburgs did not alter this essential fact: a viceregal court supported by the same local aristocrats provided the cultural focus.

France was in 1688 the dominant state in Europe. Louis XIV had ruled in person since 1661 leaving behind a cultural and political legacy which would dominate the reigns of his successors until 1789. He had with some success applied the theories of absolute [but not capricious] monarchy but worked within the framework of vested interests of parlements or courts of appeal and various provincial assemblies and of the nobility. Further, the venality of the administrative and especially of the tax collection system militated against the development of an efficient state. Yet he did achieve a political and coercive monopoly in
his kingdom and a cultural dominance which was explicitly an extension of his own power and prestige.

Nevertheless by 1700 Louis’ thirst for glory and outrageous manipulation of dynastic claims had disastrously involved him in his penultimate war [1689-97] and would shortly embroil him and his country in his last, the War of the Spanish Succession [1702-13].

In the first occurred the famine of 1693/4 which reduced the population by 10% and the second the vicious winter of 1708/9 which reduced it by 4%. The burden of taxation was increased by desperate expedients: in 1694 parts of the coinage were restruck without even going to the expense of melting down and re-minting. A decree had simply increased the value of the new in relation to the old.

As the 18th century progressed to around 1760 France would no longer be the cultural leader of Europe; the dominant influence would be Italian. The timeline shows the debates between the various styles in music and the attempts even by French composers after the death of Louis XIV to reconcile the two.

Spain and Portugal

Spain had lost Portugal in 1668 and from 1665-1700 was ruled by the last of the Spanish Hapsburgs CHARLES II, a pitiful product of generations of interbreeding. The result was rule by councils of grandees and a lack of firm response to many of the challenges of running a vast empire in the Americas and of defending the Spanish Netherlands [modern Belgium] against the French. As Charles was childless and so weak that he was for ever expected to die soon, the perennial question was that of succession. Louis XIV declared an interest through his Spanish queen and the Hapsburgs of Austria their rights as cousins.

The Dutch and the English were concerned that either solution would upset the balance of power. Louis was prepared to negotiate until it became clear that Charles’ will had left everything to Louis’ nephew Philip, the Duc d’Anjou. Louis eventually decided to go for broke, declaring that Anjou could not be ruled out of the French succession as well, sending French troops to occupy the Spanish Netherlands, thus threatening the Dutch Republic and also declaring support for James II’s son as Catholic King of England.

Of course the other main factors in Spanish politics and culture were the fervent Catholicism of both people and rulers, and the distinctive characters of the various provinces.

Portugal

Independence from Spain was followed by attempted reforms and state-building, but the country remained weak despite its colonies in Brazil and Africa; financial help from England and the Dutch Republic had to be repaid in commercial concessions. England valued Lisbon as an anchorage on the way to and from the Mediterranean as well as developing a taste for “port” wine. In 1703 Portugal signed the treaty which confirmed both. However
the weakness was dramatically overturned by the discovery in Brazil of vast deposits of gold and later of diamonds which enabled **JOHN V** [1706-50] to rule without dependence on assemblies for taxes. Nevertheless much of the potential wealth leaked away through smuggling, especially by English merchants.

**England**

In the words of the historian Robert Tombs, by 1700 England had emerged, one of the last countries in Europe to do so, “from two centuries of religious and political turmoil, after a unique succession of religious reformation and counter-reformation, conspiracies, civil war, regicide, republic, military dictatorship, restoration, renewed civil conflict, invasion and a second revolution.”

The last Stuart king, **James II**, had clumsily attempted to impose Catholicism, thus provoking respectable upholders of the Anglican church to invite the Dutch William of Orange, married to James’s Protestant daughter Mary, to invade in 1688. **WILLIAM** and **MARY** became joint rulers, James fled to France and England joined the coalition against France. William insisted on religious toleration, although restrictions were placed on holding office and a Catholic would never be tolerated on the throne. The Bill of Rights in 1689 and other legislation enshrined free debate in parliament, free election, trial by jury, frequency of general elections; forbade extra-legal royal action and made the existence of the army dependent on Parliamentary consent.

The succeeding wars transformed England. France supported James and his Catholic successors in their pretensions to return, thus doubly ensuring their lack of general support in the country. The need for money made the pursuit of war dependent on taxation and this required Parliamentary consent. Taxation as a proportion of the national income nearly tripled between 1688 and 1713; it was in the form of customs and excise dues and the land tax which reached nearly 20% of the income of landowners except those whose land was worth less than £20 a year.

Parliament would grant funds only a year at a time and so, to quote Tombs again, “by comparison with states where taxation was arbitrary and unequal, expenditure was shrouded in secrecy, and war, peace and strategy were questions for monarchs alone, the English tax burden was generally regarded as fair and compliance was remarkably high” - even though the Prime minister Walpole in the 1730’s was complicit in the smuggling in of his fine wines!

Yet taxation was not enough. During the 1690’s the government made detailed studies of Dutch and Venetian financial and commercial methods and in 1694 the Bank of England was founded, its credit underpinned by Parliament, which publicly voted taxation earmarked for interest on state borrowing. Interest rates fell from 14% in 1693 to 3% in 1731. London became a leading financial centre. All this funded Britain’s rise to world power, as it was able to borrow much more for the same annual outlay than any of its rivals.
TIMELINE 1700-4

POLITICAL SUMMARY

1700

AUGUSTUS the STRONG of Saxony/Poland, PETER the GREAT of Russia and FREDERICK IV of Denmark/Norway declared war on Sweden aiming to dismantle its Baltic empire. CHARLES XII of Sweden defeated both Denmark [forcing its withdrawal from the war.] and Russia.

Death of CHARLES II of Spain after naming PHILIP Duc d'ANJOU, nephew of LOUIS XIV, sole heir.

1701

The English Parliament passed the ACT of SETTLEMENT by which sovereigns must be Protestant.

PHILIP V arrived to take control of Spain. His rule was resisted in several areas of the country.

Ex King JAMES II died; his son was recognised by LOUIS XIV as King of England.

LOUIS XIV provoked the Dutch Republic and England by occupying the Spanish Netherlands. French and Austrian troops clashed in Italy.

FREDERICK I declared himself King In Prussia.

1702

WILLIAM III of England died and was succeeded by ANNE, younger daughter of JAMES II but a Protestant.

England declared war on France, allied with the Dutch Republic, Austria and Prussia.

1703

In the Great Northern War, CHARLES XII defeated the Saxon/Polish army.

The Hapsburg claimant to Spain invaded and gained support in Catalonia.

Major Hungarian revolt against Austrian rule led by Rackoczi.

1704

Major victory by the Duke of Marlborough with English and Austrian forces over the French and Bavarians at Blenheim.

Gibraltar captured by English from Spain.

AUGUSTUS dethroned from Poland by Sweden and replaced by Stanislaw LESZCZYN-ISKI.

1700 Saxony/Poland/Russia

KUHNAU, who next year would be appointed cantor of the Thomaskirche in Leipzig, published his Six Biblical Sonatas for keyboard, narrating in considerable detail scenes from the Old Testament. He provided information not only on the episodes but also on the
musical elements used to produce the *affekts* or emotional responses. These sonatas achieved considerable commercial success, being reprinted several times. **KUHNAU** had already adopted the Italian style to his organ pieces in his *Clavierfructe* of 1696; he now in his keyboard works adopted and expanded the French narrative style, drawing at the same time on all instrumental forms from the dance to the chorale prelude.

1700 North Germany/Netherlands/Scandinavia

**BACH** had a potentially excellent education in Latin, Greek and theology, and in music thanks to his brother with whom he had lived following the death of both his parents, and from singing in the church choir. He now found a position in the choir of the wealthy Michaelis monastery at Lüneburg, which was known to provide a free place for boys who were poor but with musical talent. His experiences here for the next couple of years were varied and valuable: choral; as a violinist or harpsichordist; and to study in the extensive music library. He seems to have been befriended by **BÖHM**, organist of the Johanniskirche at Lüneburg, himself a former pupil of **REINCKEN** in Hamburg, and he perhaps visited that city. He also gained experience of French instrumental music by playing violin at the Court of Celle, 50 miles south of Lüneburg.

For an alternative and most enlightening view of **BACH**’s formative experiences, including the valuable rôle played by his cousin once removed **Johann Christoph BACH** [died 1703] see **John Eliot GARDINER**’s book *Music in the Castle of Heaven - A portrait of J. S. Bach*. In his account of his musical ancestors, researched when he himself was 50 years of age, **BACH** described **Johann Christoph BACH** as a profound composer, a verdict also justified by recordings of his music, including his complete motets. Additionally, the impression of deep and constant seriousness is belied by his beautiful, moving, amusing and deeply human wedding dialogue *Mein Freundin, du bist schön*, with manuscript annotations by Ambrosius, **BACH**’s father.

1700 Italy

Death of **Giovanni LULIER**, one of **CORELLI**’s circle, active in Rome and possible composer of a cello concerto collected by **PISENDEL** and stored in Dresden’s Schrank 2. **LU-LIER** made a career from playing the cello but shortly before his death composed a sestina *La Gloria, Roma et Valore* which effectively declared that a city’s glory rested not on decaying monuments but on its famous men, contemporaries indeed such as Cardinal Ottoboni and the Venetian ambassador both of whom happened to be present at the performance! One of the arias has as obbligato either an oboe or a transverse flute, both of which were very new to Italy at that time.

1700 France

Death of **Monsieur de SAINTE-COLOMBE**, whose first name and career details remain unknown but who was an eminent player of the viol and who developed the instrument so that it was able to come to its peak in the hands of his pupil, **Marin MARAIS**. The viol
had long been popular in England as in France, although in the former it had begun to be
displaced by the violin family during the reign of CHARLES II. SAINTE-COLOMBE
added a seventh string to the instrument, extending its range, and brightened the tone by
adding a metal winding to the gut bass strings. He also composed Concerts à deux violes
esgales, a volume of over 60 pieces.

1700 England
A group of aristocratic connoisseurs tried to kick-start opera in England by holding a
competition to set a libretto by the playwright CONGREVE: The Judgement of Paris. Four
composers entered and were placed in the following order by an audience who listened to
all four entries at one sitting! Last was FINGER, a Moravian virtuoso on the viol who had
worked at the court of James II before becoming a freelance composer and teacher. He left
England after this failure. Third was Daniel PURCELL, cousin to the deceased Henry;
second came John ECCLES while the winner was the much less well established John
WELDON, whose work remained unpublished despite this success. He later devoted
himself to work in the Chapel Royal. Overall, this attempt to establish opera was not a
success.

1701 North Germany/Netherlands/Scandinavia
Death of Carolus HACQUART, probably the most important Dutch composer of the late
17th century. He was a freelance player and composer who seems not to have obtained
court or church positions. However his music, especially his motets and chamber works,
show him confident in the Italian stile moderno and he wrote the first opera in the Dutch
language: De Triomfeerende Min [Love triumphant] in 1678. Much religious music in Hol-
land was for performance at home, and his motets, based on The Imitation of Christ by
THOMAS à KEMPIS, [a work popular in Latin with both Catholics and Protestants] were
flexibly written for domestic use.

1701 Italy
The 16 year old Domenico SCARLATTI, as organist to the court chapel of Naples, joined
the same musical establishment as his father Alessandro SCARLATTI. Soon his father
moved him on and wrote to the Medici family as follows: I have forcibly moved him from
Naples where, though there was scope for his talent, it was not the talent for such a place. I am re-
moving him from Rome as well, because Rome has no shelter for music, which lives here as a beggar.
This son of mine is an eagle, whose wings are grown; he must not remain in the nest and I must not
hinder his flight.
However, Domenico's first independent employment was indeed in Rome where he was
appointed in 1709 to the court of the former Queen of Poland, widow of John Sobieski the
saviour of Vienna from siege by the Turks in 1683. He then composed several operas for
performance in her private theatre.
1701 Saxony/Poland

TELEMANN arrived in Leipzig from Magdeburg under instruction from his mother to study law and, in his own words, to entirely forgo his musical activities. However a fellow student discovered one of his scores amongst his linen and arranged to have it performed; the mayor then commissioned from TELEMANN for a handsome sum a church work every fortnight.

A new era of public concert activity began in Leipzig when musically enthusiastic university students were organized by TELEMANN to meet more regularly than in the past. He recalled: This collegium, despite the fact that it consisted mainly of university students, often reaching a total of 40 musicians, nevertheless could be listened to with great appreciation and pleasure. He recalled also that he had had the pleasure of entertaining AUGUSTUS the STRONG and other nobility.

Death of Johann SCHELLE. He had trained as a choirboy in Dresden under SCHÜTZ, then in Leipzig at the Thomasschule and was appointed at the age of 28 to the post of Thomaskantor. He held the post for almost 25 years until his death. Although his successor KUHNAU paid him warm tributes, and a contemporary reported: listeners flew like bees to the warm honey of his music, this did not prevent most of his works from being lost. About 60 cantatas have survived and show him to have combined the austere polyphony of his predecessors with a new warmth, melodic strength and easily comprehensible structures. They range from a 25-part setting of Lobe den Herrn to one voice and five part instrumental ensemble pieces. Also notable is a simple and touching funeral motet Komm, Jesu komm which BACH clearly knew and admired.

1702 France

The Abbé RAGUENET published his controversial Parallèle des Italiens et des Français, en ce qui regarde la Musique et les opéras. It was controversial because it was a balanced contribution to the often intemperate debate about the respective merits of French and Italian music. He wrote: The French, in their airs, aim at the soft, the easy, the flowing and the coherent; the whole air is of the same tone or, if they sometimes venture to vary it, they do so with many preparations, they so qualify it that still the air seems to be natural and consistent....... But the Italians pass boldly and in an instant from major to minor and minor to major; they venture the boldest cadences and the most irregular dissonance; and their airs are so out of the way that they resemble the compositions of no other nation in the world.

1703 Saxony/Poland/Russia

In July 1703 the Arnstadt Town Council invited the 18 year old BACH to try out the newly finished and relatively large organ [2 manuals and 23 speaking stops] in the 'New Church' so-called as it had been almost totally rebuilt having been seriously damaged by fire. He so impressed the authorities of Arnstadt with his brilliant playing at the dedication that he was immediately offered the post of organist with responsibility for music for the congregation.

...
The earliest extant sacred music by **TELEMANN** is on a text taken from Psalm 150, and its quality shows why he had become principal composer of the Leipzig opera and by 1704 director of music at the Neukirche in that city.

**PETER the GREAT** of Russia for strategic reasons built the Peter and Paul fortress on the site which became the centre of the city of St Petersburg. The original clay walls and bastions of the fortress were completed by the end of summer 1703 under the careful supervision of the Tsar himself and his close associates. The builders of the fortress (mostly soldiers and peasants) worked in very primitive conditions, since the climate was very damp, good housing nonexistent and food in very short supply. Peter ordered a yearly conscription of 40,000 serfs, one conscript for every nine to sixteen households. Conscripts had to provide their own tools and food for the journey of hundreds of kilometers, on foot, in gangs, often escorted by military guards and shackled to prevent desertion, yet many escaped, others died in great numbers from disease and exposure under the harsh conditions. The war with Sweden still continued and the fort had to be completed as soon as possible. By August 1703 the new settlers in Peter’s city had already encountered the infamous St. Peters-burg floods. Due to the boggy nature of the terrain, the area was considered unhealthy for a town, but it had tremendous strategic importance, so **PETER** continued constructing the city despite all the losses and extra expenditure. For its first few years the settlement was limited to a small town around the fortress, but by 1712 it had grown enough for him to declare it the new Russian capital.

**1703 North Germany/Netherlands/Scandinavia**

**HANDEL** came to the Hamburg opera as violinist and keyboard player. The opera had been founded in 1678 and was run by a Board of Directors for the purpose of public performance. Here he composed two operas which **MATTHESON** declared to be weak on melody but strong on counterpoint and harmony. **HANDEL** determined to go to Italy to remedy the deficiency. The opera was situated on the corner of the Goosemarket and is shown in this contemporary engraving.
Hamburg had for centuries been a free city within the Holy Roman Empire, long prosperous because of its trade not only with Scandinavia but also across the North Sea with England and the Netherlands. It embraced Lutheranism in the 16th century and the city council appointed the Cantor who controlled the music across the various churches. The city council in the early 18th century persecuted Catholics to the extent that the Hapsburg Emperor intervened to force the council to provide residential facilities and privileges to the Jesuits.

Prosperity in trade and industry encouraged the growth of a wealthy mercantile class who became enthusiastic amateurs in the arts, especially in music, and supporters of the opera which became the focus of all opera in Germany especially under the leadership of Reinhard KEISER from 1696.

KEISER wrote over seventy [not over 100 as previously thought] operas before his death in 1739, developing a style which mixed German with Italian [and sometimes even French] lyrics, rhythmic vitality and grand drama. His management of the opera house however was extravagant and he eventually had to flee to Gotha, Eisenach and Suttgart; however he returned later to present several more of his own operas.

KEISER was not merely an opera composer. He was a pioneer of the passion-oratorio from 1710, when the words of the Gospels were mixed with newly written text. This aroused much condemnation from the authorities, but the tide eventually turned with his Brockes Passion [see 1712]. KEISER’s example in Hamburg was followed by KUHNAU in Leipzig and thus later by BACH. In 1728 KEISER became music director of Hamburg cathedral in succession to MATTHESON who had become deaf; KEISER’s tradition of performing a new Passion each year was continued by his successor TELEMANN during his occupation of the post for 46 years and, after him, by C P E BACH for a further twenty.

1703 Italy

VIVALDI was engaged as a violin teacher at the Pio Ospedale della Pièta for orphan girls in Venice. Concerts there attracted favourable comment from foreign visitors. ROUSSEAU wrote in 1741: “One can conceive of nothing as voluptuous, as moving, as this music.”
by Gabriele BELLA]. There were four such ospedale in Venice, and they catered not only for foundlings off the street but also for the illegitimate children of the nobility who were therefore encouraged to ensure that these institutions were well endowed above the basic funding from the state. VIVALDI was, with some breaks, employed by the Pieta until 1718 and even then he was engaged to provide two concerti a month, payments for which continued until 1733.

MELANI died in Rome. He was a member of a distinguished musical family who had served the Pope; he had written 10 oratorios, some 15 operas and intermezzi, and some 34 cantatas. His attractive motets are for a variety of voices, solo or in combination, accompanied by organ and/or theorbo.

1703 England
Death of Samuel PEPYS. In his own time known as an industrious official at various levels, rising to the highest as Secretary to the Admiralty, his fame now rests on his detailed, lively and revealing diary, begun in 1660 when he was living in poverty, covering the Plague and Great Fire of London and then continuing until 1669.

Death of Robert HOOKE, key member of the Royal Society, inventor of a practicable pocket watch, publisher of the first major work on microscopy with detailed and scientifically accurate drawings of minuscule creatures [many drawn by Sir Christopher WREN, the architect of much of the reconstruction of London after the great Fire of 1666, including St Paul’s Cathedral]. HOOKE correctly identified fossils as the remains of long dead creatures rather than mere stones. He developed a wave theory of light and came close the discovery of oxygen. It is unfortunate that HOOKE’s relationships with NEWTON were poor and that posterity has largely taken NEWTON at his own face value to the detriment of HOOKE’s reputation.

1704 Austria/Bohemia/Hungary/South Germany
ZELENKA’s first known composition [music now lost] was Via Laureata ZWV 245 for a school drama at a Jesuit college in Prague. One of the musicians explicitly mentioned on the synopsis of the libretto was later a member of Count Wenzel Morzin’s famous orches-
tra in Prague. This musician died in 1718 in Bologna as part of the entourage of the Count’s visit to Italy where the Count may have met VIVALDI for the first time. By now ZELENKA had changed his middle name from Lukáš to Dismas, from the name of the Gospel writer to that of the penitent thief on the Cross.

Death of Georg MUFFAT, an Alsatian trained with LULLY in the specifics of the French style of orchestration, bowing, refined use of ornamentation and complex inequality of rhythm, all of which he described at length with examples in the preface to his second set of orchestral suites in 1698. However he had also studied in Rome with PASQUINI and was impressed by early versions of CORELLI’s concerti da camera. MUFFAT’s own 5 Sonatas Armonico Tributo of 1682 were expanded in his set of 12 concerti grossi of 1701. He wrote a treatise on continuo practice in 1699. Although his output is relatively small, it was the first German attempt to combine the German, French and Italian styles in the spirit of COUPERIN’s goûts réunis.

Death of Heinrich von BIBER in Salzburg where he had served the Prince-Bishop since 1670 as violinist then finally as conductor of the court orchestra. His works for violin were widely circulated over several decades [QUANTZ played some of them in his early days before concentrating on the flute] and he enjoyed a reputation as the foremost virtuoso of his time. His compositions demonstrate the ultimate in technique at the time, and were regarded as freaks from the 19th century until the modern revival of appropriate instruments, bows and techniques. My personal view equates the passacaglia which ends his Rosary Sonatas with BACH’s Chaconne and BRITTEN’s from Peter Grimes as the most powerful and gripping examples of that form. Modern scholarship now recognises BIBER’s works, not as unique freaks, but as the summation to that date of Austro-German works for the violin and equal to the Italian tradition on the instrument. The two perhaps come together in LONATI’s violin sonatas, published in 1701 which include an equally prominent Passacaglia. PISENDEL owned a luxury copy of LONATI’s sonatas, which he may have shown to BACH when he visited Dresden in 1717. BACH’s Sonatas and Partitas seem to have been written around 1720. BIBER also wrote substantial religious works, especially masses, which deliberately reflected the glory of both Salzburg Cathedral and of its Prince-Bishop, taking full advantage of the building’s layout to create a sumptuous sound which harks back to the glories of Venice at the time of MONTEVERDI and the GABRIELIs.
1704 Saxony/Poland
TELEMANN accepted the post of organist and music director at the New Church in Leipzig. He stayed for only a year as a result of the imprisonment of his patron the mayor. Both his roles, at the church and at the Leipzig Collegium were then assumed by HOFFMAN whose newspaper obituary in 1716 said: *Mr. Melchior Hoffmann, a famous composer, organist at the New Church, had assumed the leadership of a wonderful Collegium musicum under whose direction this ensemble consisting of 50 to 60 members flourished considerably and met twice a week on Wednesdays and Fridays from 8 to 10pm and from which organization there arose many virtuosi who eventually assumed positions of importance as cantors and organists at various important courts and cities such as those located in Dresden, Darmstadt, Eisenach, Weißenfels, Merseburg, Zeitz, etc.* It is now known that HOFFMANN was the composer of the charming aria Schlage doch, gewünschte Stunde previously ascribed to BACH as BWV53. Also previously credited to BACH as BWV189 is the solo cantata *Meine Seele rühmt und preist.*

1704 North Germany/Netherlands/Scandinavia
HANDEL and MATTHESON fought a duel in Hamburg over the accompaniment to the latter’s opera Cleopâtre. Handel’s life was saved by his coat button. Thereafter they were great friends. MATTHESON became tutor to the son of the English ambassador to Hamburg and later private secretary to the ambassador himself, in which capacity he gained considerable social standing.

1704 Italy
Gaetano VENEZIANO was appointed maestro di capella to the court of Naples, Alessandro SCARLATTI having left the previous year. VENEZIANO’s known compositions amount to over 120 works, mainly sacred vocal works, including lamentations and responses for Easter. However he was dismissed following the Austrian conquest of the territory from Spain in 1707 and died in 1716.

1704 France
Death of CHARPENTIER, second only to LULLY as a composer in France during the latter years of the 17th century. For an extended period he was under the protection of Marie-Louise, Duchesse de Guise, and this enabled him and her ensembles at times to ignore the monopolies and stranglehold established by LULLY over French musical life and style. CHARPENTIER wrote prolifically in all genres, incorporating some Italian influences.

1704 England
John RAY published the third and final volume of his monumental *History of Plants* which covered 18,000 plants, classifying them in terms of family relationships, morphology, distribution and habitats, as well as listing their pharmacological uses and describing features of plant life such as seed germination.
He established the concept of species in that members of one are never born from the seed of another species. His History of Insects appeared posthumously in 1710. He puzzled over the paradox that fossil and apparently extinct species were clearly much older than the novelty of the world, the age thereof, according to the usual account, is not yet 5600 years. He had earlier co-operated with Francis Willughby on History of Fishes and Ornithology.

RAY, more than anyone else, made the study of biology and zoology a scientific pursuit, inventing a taxonomic system which paved the way for the much more famous work of LINNAEUS. In 1662 RAY had lost his academic posts because he refused to conform to the Church of England, being a committed Puritan. Thereafter he was supported in his scientific work by prosperous friends. In the 1690s he published three volumes on religion: The Wisdom of God Manifested in the Works of the Creation (1691) was his most popular and influential book. It argued that the correlation of form and function in organic nature demonstrates the necessity of an omniscient creator. This argument from design was common to most of the leading scientists of the 17th century.

Death of John Locke, as influential in the field of practical philosophy as was Newton in science. Johnson’s Dictionary of 1755 used more quotations from Locke than from any other author. A physician and Fellow of the Royal Society, in 1665 he had become political adviser to a Presbyterian peer, the First Earl of Shaftesbury, once a minister of Cromwell and now of Charles II. Both were forced into exile in 1682/3 having attempted to force Charles to debar his Catholic-leaning son from succession to the throne. Locke then drafted his Treatises of Government which were published only in 1690 after their return: the Treatises proposed a contract theory of government [nothing new in this] but one which declared that the original state of nature was not anarchy - from which people sought protection - but one which was free, equal and governed by natural law. Thus, when people joined together they did so voluntarily, choosing their form of government but retaining in the People a Supream Power to remove or alter the Legislative. This theory of government became especially influential in the American colonies during their later disputes with England which led to the Declaration of Independence.

As important were his Essay concerning Human Understanding and Letters on Toleration. These gave a comprehensive account - in plain English rather than Latin - of how human beings know and understand. He agreed with Descartes that God’s existence could be logically proved, that human existence is proved by thought, that reason is the essential guide to thinking and that the body is essentially a machine. But he rejected the notion that men had any innate ideas, even of God.
The human mind at birth is empty: white paper void of all characters, without any ideas. How comes it to be furnished? Whence comes it by that vast store which the busy and boundless fancy of man has painted on it with an almost endless variety? Whence has it all the materials of reason and knowledge? To this I answer in one word, from experience.

Men are therefore born equal, with minds equally blank, therefore are moulded by experiences and accordingly differences of custom and opinion are to be tolerated. Those who wish to mould men should therefore mould their circumstances: in Some Thoughts concerning Education he argued that education is the key to human behaviour.

LOCKE’s views, like those of NEWTON, had to await VOLTAIRE’s summary of them in his Lettres Philosophiques of 1734 before they reached a wider, European audience, but then combined to help shape new approaches to religion and politics. LOCKE’s influence on MONTESQUIEU was especially powerful [see 1748].

TIMELINE 1705-1709

POLITICAL SUMMARY

1705
Continuing French reverses in Spain and Italy.
Death of Emperor LEOPOLD I, succeeded by JOSEPH I

1706
Marlborough and allies defeated French at Ramilles.
Portuguese captured and held Madrid for four months.
French defeats in Italy.
Swedes invaded, defeated and occupied Saxony. AUGUSTUS forced to renounce claims to Poland and to end alliance with Russia.

1707
Act of Union united crowns of England and Scotland as Great Britain with one Parliament and one flag.
Austrians occupied Naples
PETER the GREAT offered peace negotiations to CHARLES XII but these were refused.

1708
Marlborough and Prince Eugène defeated French at Oudenarde and occupied most of Spanish Netherlands
CHARLES XII invaded Russia
James Stuart [the Old Pretender] landed an army in Scotland to reclaim the English throne but was forced to return after a supporting French fleet was forced to withdraw.

1709
Swedish invasion of Russia defeated by severe winter and Russian scorched earth strategy.
Swedish army crushed at Poltava and CHARLES XII fled to Ottoman territory.
Saxony, Russia and Denmark reformed alliance against Sweden and AUGUSTUS regained the Polish throne. English and Austrians defeated French at Malplaquet but at such huge cost it scarcely counted as a victory.

1705 North Germany/Netherlands/Scandinavia

GRAUPNER, having studied at the Thomasschule at Leipzig under KUHNAU came to the Hamburg opera as a harpsichordist. Here he composed six operas.

HANDEL produced Almira, his first opera, to great success in Hamburg. Recitatives were in German, arias in Italian.

Johann Philipp FÖRTSCH, physician, court adviser and administrator, and musician to the Dukes and Prince-Bishops of Gottorf, Schleswig and Lübeck, previously operator of a brickyard which supplied bricks for the extension of Gottorf Castle, retired into private medical practice. Earlier in his life he had been a tenor at the Hamburg Opera and written 12 operas for that house; as kappelmeister at Gottorf he produced 82 sacred cantatas which, in combining operatic drama with biblical and poetic texts and chorales, prepared the way for the grand sacred cantata of the 18th century. They are splendid works which must have resounded dramatically in the close confines of the magnificent Protestant chapel of Gottorf [see below] for which they were written.
1705 Austria, Bohemia, Hungary
Death in Switzerland of Jacob BERNOULLI, one of an incredible family of gifted mathematicians which took forward the work of NEWTON and LEIBNITZ. Jacob’s treatise on probability is still the foundation of practical applications; his work on the ways in which uniform or loaded chains hang [very difficult to calculate at the time] are the engineering basis for suspension bridges and overhead power lines. The work of a nephew, Daniel BERNOULLI is the foundation of hydrodynamics.

1705 France
Death of GILLES, aged 37, in post at Saint-Etienne in Toulouse. He was just beginning what promised to be an illustrious career as composer especially of grands motets, and his Requiem of about 1697 became famous throughout France, being performed during the funeral ceremonies of RAMEAU in 1760 and of LOUIS XV in 1775. It and his grand motet Diligam Te were regularly performed at the Concert Spirituel in Paris, the Requiem 15 times and the motet 48 times by 1770.

1706 Austria/Bohemia/Hungary/Bavaria
PACHELBEL died in Nuremberg where he was organist at St Sebald’s, the most important Protestant church in southern Germany where much of the liturgy was still sung in Latin and the musical settings were sumptuous. PACHELBEL was much more than a one trick pony [the now ubiquitous Canon, composed simply as a technical exercise for the difficult combination of 3 violins and basso continuo]: his Vesper settings were dramatic as well as spiritual and he was one of the first to include, in Lutheran sacred music, elements of French style and instrumentation. Further, in his keyboard music, especially for the organ, he incorporated Italian style virtuosity and cantabile writing with an emphasis on technical clarity. His influential compositions circulated widely in manuscript copies made by his pupils.
1706 Saxony/Poland
BACH had overstayed his leave while visiting BUXTEHUDE at Lübeck and other disputes arose with the Arnstadt Church Council when he began to put his new skills and ideas into practice. The Council objected to the surprising variations and irrelevant ornaments which obliterate the melody and confuse the congregation; insisted that he work with the undisciplined boys’ choir and complained that he had been entertaining a strange damsel to music in the organ loft of the church. The young lady was probably his cousin, Maria Barbara, whom he was later to marry. BACH therefore successfully applied for the post of organist to the town of Mühlhausen.

1706 Italy
HANDEL arrived in Rome to be employed as a house musician for Marquis Ruspoli. However he was able to travel around Italy and to meet scores of musicians active in that hive of artistic activity and influence. Between 1706 and 1710 he wrote a hundred chamber cantatas in which he was able to try a huge variety of techniques, vocal, instrumental and in combination.

1706 North Germany, Netherlands, Scandinavia
Pierre BAYLE died, a French exile in Rotterdam on account of his religious views, but equally controversial there. Whether he wished it or not, his work became the leading philosophical basis for the later Enlightenment attack on religion. BAYLE’s life, and the subsequent course of intellectual history, were dramatically altered by the publication of his Dictionnaire historique et critique, which began appearing in 1696 and became the philosophical best-seller of the eighteenth century. It is not a dictionary in the usual sense; rather it is a hodge-podge encyclopedia of intellectual curiosities, serious argument on a variety of topics, salacious stories, exacting textual scholarship, and much more that drew a readership hardly less diverse than its contents. Its entries are alphabetically arranged, but perhaps ninety-five percent of the work is to be found in the footnotes that often bear little relation to the main text. Readers obviously dipped here and there into this massive work of nine million words, and had a wonderful time!

BAYLE’s views have been an enigma from his own time on. BAYLE himself distinguished between two kinds of philosophers: the lawyers, who represent their case in the best light possible and their opponents’ in the worst, and the reporters, who tell it as it is, respecting all views. BAYLE might be a reporter, equitably relating all views, even those that are mutu-
Church over the obscenities alleged to be found, he claimed not to be producing obscenities but only to be relating, as a good historian must, what others had produced. Even so, some of the views that he clearly purports to relate as a reporter are his own, both in the *Dictionnaire* and especially in the whole rest of his work, which deals almost exclusively with religious topics. And here there is a special problem of interpretation. A case can be made that the logic of BAYLE’s various positions on toleration, evil, truth, substance and accident, lead inevitably to atheism; yet BAYLE constantly asserted his belief in the tenets of the Calvinist faith in which he was raised, and for which, not incidentally, he made the sacrifice of exile. We are thus faced with an inconsistent triad: BAYLE’s clearly articulated and acknowledged principles entail atheism; BAYLE does not accept atheism; BAYLE is neither stupid nor dishonest. He sees the incompatibility of the first two claims, but nonetheless makes them. Whatever his intentions, this impulse toward modern atheism was BAYLE’s greatest single influence.

Andreas Heinrich SCHULTZE was appointed organist in Hildesheim at the age of 25 and seems to have remained there until his death in 1742. He is known to have published, very early in the century, two sets of sonatas: one for oboe and basso continuo [now lost] and the other for recorder and bc. The *recorder sonatas* are important not only for their musical interest but also because they seem to be the first sonatas for the instrument with a professional rather than an amateur player in mind.

**1706 France**

RAMEAU published his first book of *keyboard pieces*, eventually followed in 1724-30 by almost 60 others which he later grouped by key [major and minor] as was the custom.

**1707 Austria/Bohemia/Hungary/Bavaria**

The Margrave of Baden had been an illustrious general against the French and the Turks but had had to relocate to Bohemia when his lands were devastated by French armies. In 1700 he was able to return to Baden and decided to build a new
capital at Rastatt. When he died in 1707 his wife took the regency for their young son and completed the work of making Rastatt a notable baroque residence, now one of the best preserved of all. The palace, the grounds, the town and the nearby hunting lodge were designed as a whole by the Italian architect Domenico Egidio Rossi who had previously worked mainly in Vienna. The photos here show the main reception hall, the hunting lodge and portraits of the Margrave and his wife. [See also 1738, J.C.F. Fischer].
1707 Saxony/Poland

Financial exigencies arising from the Great Northern War led to the dismissal of the entire Dresden and Royal Polish Hofcappellen. Note that in 1706 Saxony had been invaded and occupied by Swedish forces [mainly encamped outside Leipzig] and Augustus had been forced to renounce all claims to Poland.

BACH took up his post at Mühlhausen, a free city of which unfortunately a quarter had recently been destroyed by fire. He was responsible for the music at 6 services a week and had progressed from being organist at the third church of a small town to municipal organist in the main church of a city almost twice its size, one of a handful of free cities like Lübeck and Hamburg. He married his cousin Maria Barbara and began reorganizing the local facilities by beginning a collection of music, including some of his own, and by training the choir and creating an orchestra. The first result of these efforts was his cantata Gott ist mein König (BWV 71), given to celebrate the inauguration of the Town Council in February 1708. This success gave Bach the courage to submit a long and detailed report, proposing a complete renovation and improvement of the organ in the main church. This was agreed and Bach given the task of supervising the work. However, a religious controversy then came to the fore in Mühlhausen between the orthodox Lutherans, and the more puritanical Pietists whose influence BACH may have felt would restrict his scope for musical development. However his letter to the council seeking release emphasised the better pay available elsewhere and, as important, his disappointment at the low quality of musicians made available to him. In his letter BACH also set out his artistic vision as it had been at Mühlhausen and would be again at Leipzig: namely, a well-regulated or orderly church music to the Glory of God and in conformity with your wishes. Although he left for Weimar late in 1708 he returned to Mühlhausen the following year to ensure that the organ rebuilding was successfully completed.

1707 North Germany/Netherlands/Scandinavia

BUXTEHUDE died in Lübeck after 40 years’ service in the church of St Mary. Lübeck in the Middle Ages was the greatest and richest trading city of the Hanseatic League on the Baltic; the Marienkirche was begun in 1300 and constructed entirely of brick, an amazing technical feat considering that at 125 feet it has the highest brick vault in the world. There were two organs before the church’s destruction by the RAF in 1942, one of which had a case 80 feet high set in a gallery 40 feet above the floor.
Today BUXTEHUDE is more widely known as the organist to hear, and to learn from whom, that BACH journeyed 250 miles [did he actually walk all the way?] Or perhaps as the organist who advertised his succession on condition that the successful applicant married his eldest daughter. HANDEL and MATTHESON both presented themselves but after due consideration sought their careers elsewhere! BACH especially admired BUXTEHUDE’s wide ranging skills at improvisation and became himself renowned for this. Improvisation in a “fantastic style” could be virtuosic, expressive, not subject to restrictions as to form; however technical disciplines such as fugues, canons etc were usually incorporated. BUXTEHUDE’s organ works include preludes, chorale variations and a passacaglia, all of which profoundly influenced Bach.

BUXTEHUDE’s also produced music for the liturgy; Hamburg was not too far away and its rich musical life [including opera] combined with that of Lübeck to encourage the development in both cities of regular concerts. BUXTEHUDE produced large scale oratorio-like works [now lost] and 90 religious cantatas for one or more voices plus a range of instruments. Today perhaps his most often performed vocal works are the seven cantatas forming a cycle Membra Jesu Nostri, poems on the body of the suffering Christ. He also produced a set of virtuosic and expressive chamber sonatas for violin, harpsichord and viola da gamba, the latter instrument preferred at that time in north Germany to the Italian violone or cello.

One of the three male foreground figures in this 1674 painting “A Musical Party” by Voorhout is Buxtehude, but exactly which is the subject of controversy!
BUXTHEUDE’s successor as organist in the church of St Mary was Johann Christian SCHIEFERDECKER another former pupil of the Thomasschule in Leipzig who had been with KEISER, MATTHESON and HANDEL in Hamburg where several of his operas had been performed. He took his time considering the possibilities in Lübeck which included the offer of citizenship and a steady job as well as marriage to Anna Margareta. He became assistant organist there in 1706, was confirmed to succeed a month after BUXTHEUDE’s death and was married three months after that. She was then 32, he 28; they had a daughter but Anna Margarita died in 1709. Few of SCHIEFERDECKER’s works survive, but he continued the Lübeck tradition of public evening concerts in the church during Advent. The subjects were religious, but the language operatic. Some attractive cantatas do survive, and a set of 13 orchestral concerto/suites was published in 1713. He died in 1732.

Freidrich Nikolaus BRUHNS, the director of music at Hamburg Cathedral, composed a St Mark Passion, long attributed to KAISER but now re-attributed following the discovery of the original libretto. It was subsequently performed by BACH at Weimar and, with some amendments in 1726 and 1748 in Leipzig. Although in practice succeeded by MATTHESON a couple of years earlier, BRUHNS held his position until his death in 1718.

GRAUPNER accepted a post at the court of the Landgrave of Hesse-Darmstadt, a Protestant territory to the south of Frankfurt am Main. He became Kapellmeister 2 years later with a salary of 500 gulden i.e 1000 thalers, extraordinarily large payments in kind and the right to dine at high table, a privilege which cost the court a further 150 gulden annually. The Landgrave had high ambitions for music, especially opera; however his plans to build an opera house were vetoed by the court treasury. Instead a former riding school was re-modeled, the orchestra expanded and Italian singers recruited. PISENDEL was appointed director of the orchestra.

GRAUPNER composed five, possibly six, operas for the Landgrave up to 1719, and, with his assistant, had the responsibility to produce a new cantata every Sunday as well as a constant stream of other works. In the early years of the century had been built a special feature described in 1760 by a Swedish diplomat: next to the palace is a small garden and in it a lusthaus where the landgravia family dines during the summer and in the middle of which, where the table is set up there is a small round hole that leads to a basement, out of which music is meant to sound very beautifully; to that end in each of the four corners there is also an opening through which the sound can come. Surround sound! The pavilion has now been demolished but
plans show that the basement was connected to the palace by a tunnel. In 1715 a severe fire destroyed the Landgrave’s living quarters and many other parts of the palace, compelling him to reside until the 1730’s in a house on the market square [see above].

1707 Italy

HANDEL composed in Rome the psalm settings Dixit Dominus [now recognised as his first great choral masterpiece] and Nisi Dominus; these are elaborate works in the most up-to-date style for lavish ceremonial, but, to suit Roman sensibilities, they use the appropriate plainsong tone in the opening and closing choruses. HANDEL’s first opera was produced in Florence.

1707 France

Jacques-Martin HOTTETERRE published Principes de la Flûte traversière, the first complete book of instructions for the instrument. It included the D# key, the first to be added to the basic instrument and introduced at the very end of the previous century. A contemporary said of HOTTETERRE in 1702: he taught the instrument to lament in so affecting a manner in mournful airs, and to sigh so amorously in those that are tender, that all are moved by them.

He came from a family of wood-turners who specialised in making, and also playing musical instruments: not only the flute, but also the pipes for the musette, or French version of the bagpipe. This was a popular instrument especially for dancing, and many members even of the aristocracy took lessons on playing it.

One of the characteristics of French as opposed to Italian music towards the end of the 17th century was the emphasis on woodwind instruments: the recorder family; now the transverse flute; the musette; the oboe family and the bassoon. All of these seem to have been modified and improved by the makers centred around the HOTTETERRE family, experimenting with the bore and with keys, and improving the method of construction and tuning. For example this portrait of HOTTETERRE shows a transverse flute now in 3 sections rather than one. In 1708 HOTTETERRE published three long suites for the flute [or solo on other instruments] which on re-publication in 1715 were divided into five suites. From 1726 all subsequent improvements to the instrument during our period are associated with QUANTZ: changes for example to the head piece and the addition of further keys.
1707 Spain and Portugal

Coronation of Dom João V of Portugal. His aim was to bring Portugal out of isolation and develop it politically and economically through a combination of church and state on the model of Louis XIV of France. He was fortunate in being able to develop the huge wealth of Brazil in the interest of the royal revenues. Keenly interested in music as an adjunct to his piety [he even gained permission from the Pope to say mass] he began to employ foreign musicians to raise local standards including in due course Domenico SCARLATTI to tutor his daughter into a highly gifted keyboard player.

1707 England

John ECCLES produced his Semele to a libretto by CONGREVE; it was more of a music drama than an opera and a deliberate attempt to stem the tide of Italian opera, using the popular singing actress Anne Bracegirdle. However, her star was on the wane and the attempt took place too late. HANDEL was later to adapt the libretto in his own opera of the same title: CONGREVE gave up the theatre and ECCLES confined himself to writing courtly trifles and his favourite pursuit of fishing.

1708 Saxony/Poland

Re-establishment [with many of the same musicians] of the Hofcappelle in Dresden plus an opera troupe from France.

Dresden palace theatre remodeled in renaissance style as a Catholic royal chapel.

BACH took up his post in the small town of Weimar as member of the chamber orchestra and as organist to the court of the Duke of Saxe-Weimar. The orchestra consisted of about 22 players: a compact string ensemble, a bassoon player, 6 or 7 trumpeters and a timpanist. BACH’s function in the orchestra was mainly as a violinist; however he also played the harpsichord and occasionally wrote or arranged some of the music, gradually assuming the rôle of Kapellmeister.

The organ was rebuilt according to his plans: BACH was increasingly recognised as an expert on organ construction and he was to become friendly with several of the great builders of the period. He was asked to test or dedicate many organs in various towns usually improvising a prelude and fugue: the prelude to test the organ’s power, the fugue to test its clarity for counterpoint. His playing (during a visit to Kassel) was described thus: His feet seemed to fly across the pedals as if they were winged, and mighty sounds filled the church.
1708 Saxony and Poland

Johann Melchior DINGLINGER and his two brothers, court jewellers, completed their most famous masterpiece for AUGUSTUS. The court of the Grand Mogul AurengZeb on his birthday; on a gold and silver base about 1 metre square they depicted a ceremony by which 136 figures pay homage to the Grand Mogul [the contemporary ruler of most of India]. The princes of this enormous empire are advancing with great reverence to present their gifts. This masterpiece of European jewellers’ art, which comprises 4909 diamonds, 160 rubies, 164 emeralds, a sapphire, 16 pearls and two cameos, set out to be the most extraordinary work of its kind ever completed - and surely succeeded!

1708 Italy

HANDEL and Domenico SCARLATTI were prevailed upon by Cardinal Ottoboni, Scarlatti’s patron, to contest on the harpsichord and the organ. Scarlatti was judged to have won on the former [or, according to some, it was a draw] and Handel on the organ.

Alessandro SCARLATTI composed his oratorio Il Martiro di Santa Cecilia to inaugurate an oratorio festival in Rome, with text by Cardinal Ottoboni. The score was rediscovered only in 1985. With St Cecilia and the other main character martyred and insane respectively, the oratorio ends simply and abruptly with two subordinate characters wondering what to do next! There is no chorus, also absent in HANDEL’s oratorio La Resurrezione, performed at the same festival. The orchestra was directed by CORELLI. These oratorios should not be compared to Handel’s later work: they were large scale, but in form a struc-
tured sequence of recitatives and arias [operatic in style] which developed the theme.

Ottoboni was CORELLI’s friend and extremely generous patron. CORELLI’s career and contribution to Baroque music are covered in the entry for his death in 1713.

ALBINONI produced his comic *intermezzi* [3 interlinked episodes] *Pimpinone*, one of the earliest Venetian such settings to survive. The operatic reforms of the poet/librettist ZENO, followed by METASTASIO, were purging the hitherto normal comic elements from *opera seria* but for the moment comic intermezzi were performed between the acts of the opera itself.

ALBINONI came from a rich family of Venetian paper merchants and remained financially independent for most of his life; accordingly he would on occasions sign himself as a *musico di violino dilettante Veneto*. Although unknown today his *operas* were popular throughout Italy and in 1703 he married an opera singer and travelled with her as she pursued her career.

Today his musical reputation rests on his melodic gifts, his rôle in the development of the *concerto* and the use of the *oboe* as a concerto instrument in its own right as opposed to merely an alternative to the violin as in VIVALDI. [see 1715 and 1722]

1708 England

Death of Edward TYSON, founding father of comparative anatomy; his dissection of a young chimpanzee showed him that it had more attributes akin to a human being than it did to a monkey, thus firmly establishing that human beings have a place in the animal kingdom. He was also a pioneer in the more humane treatment of inmates of lunatic asylums.

1709 Austria/Bohemia/Hungary/South Germany

ZELENKA lived in the Prague household of Count Hartig. Here he composed and directed for the Jesuit Clementinium college [shown on the next page and at one time the third largest Jesuit college in the world] the sepulchre cantata *Immisit Dominus pestilentiam* ZWV58. Count Hartig was one of the prominent Bohemian nobles who fostered and supported musical talent, and his younger brother was ZELENKA’s patron until ZELENKA went to Dresden - and perhaps beyond. As indicated in the title, plague was threatening, culminating in a mass evacuation of Prague in 1713 and great loss of life. By this time ZELENKA had trans-
ferred to Dresden.

1709 Saxony/Poland

PISENDEL, after lessons with TORELLI in Ansbach went to Leipzig where he joined the Collegium Musicum. HILLER in 1784 recounted that shortly after his arrival a cellist assumed from PISENDEL’s poor quality of clothing that not much could be expected from him. PISENDEL then began to play a concerto by TORELLI. According to HILLER the cellist tore his wig from his head and threw it on the floor in amazement. The anecdote does reveal some details about the atmosphere that must have prevailed at the weekly concerts. In the spaces provided by the various coffee houses, the musicians performed contemporary music without having a fixed programme and as a general rule the music was performed at sight without any prior rehearsals. The audience, consisting of visitors to Leipzig as well as residents and musically interested university students, would be offered the newest instrumental concerti, ouverture suites, solo cantatas as well as regular chamber music compositions, in short, all such musical literature that could easily be obtained. Printed lists of compositions, which were at one time performed there, were offered for sale to the public by 1761 and had been derived from the estate of GERLACH, BACH’s successor as director of the Collegium musicum. They include 10 ouvertures by FASCH, 6 string sinfonias by HOFFMANN, several chamber cantatas by PORPORA and HANDEL’S chamber cantata “Armida Abbandonata”.

Also in Leipzig, HEINICHEN, newly graduated, was appointed principal composer of the opera and director of a collegium musicum. His scores in all genres were most imaginative and showed in practice the principles that he set out in his 1711 basso continuo tutor: O how it delights the ear when one perceives, in a delicate piece of sacred music, how a knowledgeable virtuoso has striven here and there to move the spirits of the listeners by means of his elegant expression, closely related to the emotions inherent in the text, and thereby pursuing the true and ultimate purpose of music.

In Dresden, reflecting the tastes of AUGUSTUS II, WOULMYER [or VOLUMIER] was appointed from the French court as Concertmaster. In the same year the administrative director [a prominent noble] of all court musical activities, ranging from the chapel to the dance, was titled Directeur des Plaisirs.

Johann Freidrich BÖTTGER informed AUGUSTUS II, who had kidnapped him and held him as his captive since 1701, that good white porcelain could be made. The whole of royal and noble Europe had been enthralled for a couple of centuries by Chinese and Japanese porcelain, obtainable only at great expense through the Dutch East India trading company. BÖTTGER was originally an alchemist in search of the fabled tincture that could turn base material into gold. AUGUSTUS was reputed to have spent 40,000 thalers on BÖTTGER’s experiments before he was persuaded by another scientist, TSCHIRNHAUS, to order BÖTTGER to turn his attention to porcelain.
It was realised that the china clay used in the Far East was of a slightly different composition from that available in Europe, and many hundreds of meticulously measured and observed variations in materials and temperatures of firing had to be carried out before BÖTTGER was able to make his declaration.

AUGUSTUS ordered a factory to be set up in Meissen: production problems and problems over glaze and decoration were still serious when BÖTTGER died in 1719. When these had been overcome, and the best artists attracted to Meissen, this porcelain would be a huge source of income and prestige to AUGUSTUS and indeed his successors.

1709 Italy

HANDEL, in Rome, was invited by STEFFANI to be his successor as kapellmeister to the elector of Hanover. Before taking up the post HANDEL was in Venice, where the performances of his opera Agrippina marked the successful conclusion of his time in Italy. According to Handel’s first biographer John Mainwaring: This opera drew over all the best singers from the other houses. Although the score is full of borrowings from his earlier works, they were modified in such a way as to contribute to the success of the work as a whole: the freshness of the melodic invention and the deliberately playful manner in which Handel seized upon conventional ideas [Bukofzer]

TORELLI [portrait left] died in Bologna, having played an essential rôle in the development of the concerto grosso and solo concerto forms. He published seven collections which, although difficult to date exactly, were chronological and chart the progress of his ideas. He established the typical three movement form of the concerto allegro-adagio-allegro and his posthumous 1709 Op 8 collection contrasts 6 concetti grossi with 6 fully
fledged concertos. He had earlier produced works for trumpet[s] and strings which were intended for church rather than for brash outdoor use.

Domenico SCARLATTI first met Thomas ROSEINGRAVE [see England 1739] and the Portuguese ambassador who eventually persuaded him to Lisbon.

1709 France;

Antoine-Joseph Dezallier d'ARGENVILLE (1680–1765) secretary to the king, was a connoisseur of gardening who laid out two gardens for himself and his family before writing La théorie et la pratique du jardinage (published anonymously, 1709; second edition, 1713), based on his experience and his reading. As the work of a gentleman rather than a gardener, as previous French books on gardening had all been, this work was set out like a treatise of architecture, addressed as much to the architect and the patron as to the practicing gardener.

As its title suggests, the treatise is composed of two parts: the theoretical principles of the art of fine gardening and its practical applications. The first section considers the principles of siting the house relative to its gardens, techniques of laying out geometric figures, avenues and formal tree plantations and the planning of garden pavilions and the siting of sculpture, an essential element in the jardin français. The second part applies the principles to earth works, terraces and stairs, and the hydraulics necessary for constructing jeux d'eau: fountains, cascades, pools and canals. Contrary to English prejudice that it was an English invention, it also set out the principle of the ha ha, or invisible ditch which could separate the formal garden from pasture or deer park without interrupting the view.

His rational principles could adapt the formal gardening of the nobility to the simplified programmes available to the upper middle class and it was republished in 17 editions during the century. The book was translated into English in 1712 and reissued twice. Dezallier d'ARGENVILLE was eventually invited to edit or contribute more than 600 articles to DIDEROT’s Encyclopédie.

1710-1714

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POLITICAL SUMMARY

1710

PHILIP V restored by French forces in Madrid.
Queen ANNE asserted her authority against Marlborough and his domineering wife, and called a general election which resulted in a government favourable to peace.
LOUIS XIV recognised French exhaustion and was willing to negotiate from a weak position. Birth of future LOUIS XV of France
1711
Death of Emperor FRANCIS I childless. Succeeded by the Hapsburg candidate to Spain, LEOPOLD; the British and the Dutch had no wish to see Hapsburgs in both Spain and the Empire. Protracted negotiations began.

1712
PHILIP V persuaded to renounce all claims to the throne of France. Deaths 1711/12 of LOUIS XIV’s son, grandson and eldest great-grandson, leaving just one legitimate heir.

1713
Peace of Utrecht signed by France, Britain, the Dutch Republic, Savoy, Philip V of Spain, Portugal and Prussia. Austria fought on but was defeated by French forces in two battles and signed a year later. Austria gained the Spanish Netherlands, the Duchy of Milan and the Kingdom of Naples. Britain gained Gibraltar, Minorca, the lucrative access to the slave trade in the Spanish colonies, Britain’s possession of Hudsons Bay, Nova Scotia and Newfoundland recognised, and the expulsion of the Old Pretender to the British throne from France.

1714
After attempts to form an Ottoman-Swedish alliance against Russia, CHARLES XII returned to Sweden. Russia conquered Finland. Death of Queen ANNE and accession of Elector of Hanover as GEORGE I

1710 Saxony/Poland
Work began in 1710 on the Zwinger complex of orangery, pavilions, art galleries and open space for entertainments and celebrations in Dresden. The opera house was located here until its destruction in the [failed] 1848 revolutions. The architect was PÖPELMANN and the principal sculptor PERMOSER. The painting above is of the Zwinger around 1750, painted by BELLOTTO.

The complex was a decorative shell with colonnades at the time of the 1719 celebrations [see that year] and was fully complete on three sides by the time of the death of AUGUSTUS the STRONG. Work was then halted because of differing financial priorities after 1733 and the fourth side was left open until the 1840's.
It was all, of course, designed to redound to the glory of AUGUSTUS II himself. The gateway on the right of BELLOTTO’s painting and shown below symbolises the king with his crown of Poland:
Both **AUGUSTUS the STRONG** and his son **AUGUSTUS III** were serious collectors of works of art in all forms. In 1745 **AUGUSTUS III** bought the 100 best works from the collection of the Duke of Mantua and during our period his galleries housed hundreds of paintings, including works by Raphael, Correggio, Titian, Rubens, Rembrandt, Vermeer and Vandyck, plus what is still the world’s largest collection of the works by Cranach the Elder and the Younger.

**Birth of Wilhelm Friedmann BACH**

**1710 North Germany, Netherlands, Scandinavia**

**HANDEL** was appointed *Kapellmeister* to the **Elector of Hanover** in Hamburg at a salary of 1,000 thalers. The Electress described him in a letter as: *quite a handsome man and gossip says he may have been in love with Victoria* [a famous singer who had performed in *Agrippina* in Venice]. He composed the dramatic cantata for 2 voices *Apollo e Daphne*. He was however allowed to travel, arriving in London later the same year.

**MATTHESON** composed the very first opera on the subject of *Boris Godunov*.

Death in Copenhagen of **Ole RØMER**, Danish Astronomer Royal, whose work with **Christian HUYGENS** had established that light does not travel at infinite speed, as previously assumed. Then, based on observed differences in the timings of eclipses of moons of Jupiter, **RØMER** calculated the speed of light at [in modern units] 298,000 km per second, only about 2000 km/sec short of the modern figure.

**1710/1 Saxony/Poland**

Having joined the *Hofcapelle* as a violone player, **ZELENKA** composed his first work specifically for Dresden, the *St Cecilia Mass* ZWV1

**1710 Italy**

Death of **PASQUINI**, a keyboard virtuoso and one of the most important Italian composers for the harpsichord between **FRESCOBALDI** and **Domenico SCARLATTI**. He also wrote operas and cantatas, especially for Rome. Towards the end of his life he was, with **CORELLI** and **Alessandro SCARLATTI**, a member of the *Academia di Arcadia*. This was a group of literary, artistic and musical figures who had the aim of purifying Italian culture through an emphasis on the innocence of the pastoral and ancient virtues of Greece and Rome.

**Giuseppe VALENTINI** from 1710 to 1727 served as ‘*Suonator di Violino, e Compositore di Musica*’ to Prince Caetani and also succeeded **CORELLI** as director of the concertino at the
church of San Luigi dei Francesi in Rome from 1710 to 1741. His works, in the Corelli mould, are most attractive.

1710 England
Completion [except for some external statuary] of the building of St Paul’s Cathedral in London to replace that burned down in the Great Fire of 1666. The Architect, Sir Christopher WREN had previously been put in charge of rebuilding London’ churches [more than 50 are attributable to him or to his supervision]. The design process took several years and even after the final design was approved by Royal Warrant WREN was allowed to make very significant changes, which he did.

The building was financed by a tax on coal. WREN decided to make a dome rather than a tower the key feature of his design. A major problem was to build such a large structure on relatively weak subsoil: this was solved by building the largest crypt in Europe, extending under and supporting the whole church, and by holding the dome on eight piers rather than the usual four.

The result is indeed a masterpiece of restrained baroque style. The dome has two clearly defined storeys, as has the façade.

The overall concept cannot however be recovered today, as the surroundings of the City of London are dominated by modern high-rise development. The Cathedral was intended to be surrounded by and dominate the spires of all the rebuilt churches. Below is a painting from around 1820.
For WREN himself, see 1723

1711 Austria/Bohemia/Hungary/Bavaria;

Death of the Emperor JOSEPH I. The new emperor, CHARLES VI, who would rule until 1740, dismissed the entire Hofmusikkapelle which at the time numbered more than 100 musicians and composers. He ordered the vice kapellmeister ZIANI, the court composer FUX and the concertmaster REINHARD to evaluate the musicians and choose the most talented for the newly constituted musical establishment which in 1712 would then comprise 86 musicians. However the music loving emperor had by 1715 agreed its expansion to over 100 and by 1723 to 123 musicians. One of the distinguishing features of the Austrian court’s taste in music was an emphasis in sacred works on a ripieno group of cornetti, trombones and bassoon which would often double the tutti vocal lines or even take on an obbligato rôle. One or two of these instruments also featured in the Easter sepulcro oratorios which were played [and until 1705 acted out] in front of a replica of the Holy Sepulchre. In the reconstituted Hofkapelle after 1711 no less than four members of the CHRISTIAN family were the virtuoso trombone players.

Above is a thaler of Charles VI in 1721. The pronounced lower jaw was the result of generations of Hapsburg inter-breeding.
Sepulcro oratorios and works in honour of royal personages also continued to feature violas da gamba as obbligato instruments and as essential ingredients in the rich orchestral colour beloved of the Austrian taste. Even composers who otherwise favoured the violin and cello in the Italian manner, such as Baldassari, Bononcini and Ariosti - let alone Fux himself - continued to appreciate and use the viol family to add colour and emotion to much of their compositions with the voice.

1711 Saxony/Poland/Russia

AUGUSTUS II, obsessed with porcelain, traded 151 pieces of Chinese porcelain, including 18 blue and white vases 4 feet high, for 600 of his best cavalry soldiers - what they thought of the deal is not recorded. The recipient of the soldiers was FREDERICK I of Brandenburg-Prussia, and in Berlin they were formed into the Dragoon Guard. FREDERICK I had obtained the porcelain from his ally the Stadtholder of the Dutch Republic; Dutch ships monopolised trade with China.

Eleven years later, AUGUSTUS was able to present to FREDERICK WILLIAM I of Prussia and Queen Sophia an exquisite dinner service of Meissen porcelain, decorated not merely with blue and white but with red and green and blue and black and with gold edging and gold chasing, shown on the next page. Note that the decoration still contains Chinese figures but with the eagle of Prussia in the centre. The exchange of gifts between kings and princes was itself part of the ritual of aggrandisement; each side tried to present the other with something which the recipient could not reciprocate.

Here AUGUSTUS was glorifying himself through his unique Meissen porcelain. The Prussian monarchs would reciprocate with vessels made from their own monopoly - amber, the fossilised resin from ancient drowned forests fished from the Baltic Sea. This was carved into ornate and impossibly impractical drinking tankards and even more ostentatious objects. Amber panelling for a whole room and sumptuous objects to fill it, weighing several tons and dubbed the eighth wonder of the world were presented in 1716 by FREDERICK WILLIAM I to PETER the GREAT but unfortunately did not survive World War II.
The Meissen painter during this time was Johann HÖROLDT who had worked in Vienna; he was granted a contract as a “free” artist [i.e not a servant of the king] whose skill and style set the pattern until the death of AUGUSTUS II. The studio artists were rigorously organised into specialists and not allowed to sign their work.

1711 North Germany, Netherlands, Scandinavia
Death of the bubonic plague, with his third wife and all their children in Copenhagen, of Christian GEIST, organist at the Helligaandskirke since 1684 when he had married his predecessors’s widow - a not uncommon practice!

He had previously served in the Swedish court orchestra and as organist of the German Church in Gothenburg, Sweden but left because that organ was of very poor quality and his salary was often unpaid. About 60, mostly vocal, works survive, some written for royal occasions. They are related in form and style to the contemporary Italian concerted motet; indeed, he called them motetti. They are generally in sections which alternate in texture and scoring, and include ariosos or arias for solo voice. The simple counterpoint and expressive harmonic and melodic nature of these works is typically Italian, while his extravagant use of the violin and viol is rooted in the German tradition. He set both Latin and German texts.

1711 Italy
VIVALDI published *L’estro armonico, op 3*, the first and perhaps the most influential of his 9 sets of concertos from 1711 to 1739. BACH probably saw most of the set whilst he was at Weimar and transcribed three for solo harpsichord, two for organ and, much later, one for four harpsichords and strings. The set was dedicated to Ferdinand, the Grand Duke of Tuscany, a great patron of composers, including HANDEL and Alessandro SCARLATTI. VIVALDI also wrote three concertos said to be for the clarinet [if so, by far the earliest] although his instrument could well have been a chalumeau. In any case, the clarinet was developing at this time as a result of attempts to increase the range and power of the chalumeau.

1711 England

HANDEL produced *Rinaldo* and took London by storm. There had been earlier attempts to revive PURCELL’s *Dido*, and some weak more recent operas in English, but visits by Italian singers, including VALENTINI, one of the first star castrati, had aroused the taste for these wonderful and exotic voices and the music in which they specialised. HANDEL would write 36 operas for England between 1711 and 1741. He had critics, including ADDISON in the *Spectator*. Later the same year HANDEL returned to Hanover and struck up a close friendship with one of his royal pupils, Princess CAROLINE of ANSBACH, later the consort of George II of England and a major figure in England’s cultural and political life.

John SHORE, Sergeant trumpeter and lutenist to the court, invented the tuning fork, with A=423.5 Hz. The Paris opera standard in 1699 was about A=404; the modern standard established in 1939 is A=440. Most “period” performances today are at A=414 Hz. The tuning fork used in Dresden during the time of HASSE gave A=417 Hz.

1711 France

Death of Elisabeth-Sophie CHÉRON. At 22 she was admitted to the Académie Royale de Peinture et de Sculpture as a portrait painter under the sponsorship of the influential artist LE BRUN. She was the fourth woman painter to enter the academy. She exhibited regularly, and at the same time produced poetry and translations being fluent in Hebrew, Greek, and Latin. She published her book of Psalm paraphrases in 1694. Her literary talent was recognized in 1699 when she was named a member of the Accademia dei Ricovrati, in Padua, under the academician name of Erato. Her Psalms were later set to music by BOUSSET and by BEMBO, a Venetian noblewoman [see 1720]. She was indifferent to
proposals of marriage throughout her life, many from brilliant men in her intellectual circle. In 1692, at age 60, and to the surprise of her friends she married Jacques Le Hay, the King’s engineer, after which she was known as Madame Le Hay. Her self portrait is shown on the right.

By 1711 LOUIS XIV had lost his eldest son, grandson and great-grandson to illness within less than 2 years. A major famine had hit the country in 1709-10 and the incessant warfare in pursuit of LOUIS XIV’s foreign policy had begun to go very badly indeed. The King’s own health was failing and his long-time mistress and probable second and secret wife Mme de MAINTENON, [shown left] exercised a pious influence, restraining the former pomp and circumstance. The musical emphasis began to change as well, with a flowering of the more modest compositions which could be performed in small, more intimate gatherings. The trend was continued during the Regency which followed the death of LOUIS XIV. Chamber works for viols by MARAIS, for harpsichord and small ensemble by COUPERIN, and chamber cantatas by CLÉRAMBAULT and MONTÉCLAIR became as important as opera [which remained ossified in the LULLY style] and the grands motets of DELALANDE.

1712 Austria/Bohemia/Hungary/South Germany
Duke Friedrich-Karl of Württemberg [see 1725] sent artisans to France to learn the latest techniques and began a series of sumptuary ordinances which set out in great detail what his citizens should wear, all based on their social standing. “French” attire was confined to the top five social groups and certain luxury fabrics confined to the Duke himself. Sleigh riding was confined to the nobility.

1712 Saxony/Poland
ZELENKA, in Dresden, composed the sepulchre cantata Attendite et videte ZWV59 to a commission from his Bohemian patron for performance at the Prague Clementinium. Parts were reworked from his St Cecilia Mass.
PISENDEL joined the Dresden court orchestra.

AUGUSTUS the STRONG offered TELEMANN an annual salary of 600 thaler to come to Dresden, He refused and went to the free city of Frankfurt because: “at court one is worked too hard, the masters are not all music lovers and one can all too easily fall into disfavour.”
1712 North Germany, Netherlands, Scandinavia

The Hamburg politician and writer Brockes wrote a poetic sacred drama based on the Passion of Christ. Almost immediately it was set by Keiser, in 1716 by Telemann, in 1718 by Mattheson and in 1719 by Handel, his only large-scale work with a German text. It forms a Passion-oratorio [an oratorio that deals with the Passion in paraphrases of the Gospel texts, as distinct from an oratorio Passion which is a direct setting of texts from one or other of the four Gospels]. In 1739 Mattheson went so far as to call Passion-oratorios sacred operas. In Hamburg the enthusiasm for the text [a mixture of elevated tone with a harshly brutal depiction of acts of cruelty] was such that in 1719, during the 1720’s and last noted in 1730, all four of these settings were given over the space of a few days during Lent. Brockes was on friendly terms with all four of these composers. In 1725 the text was also set by Stölzel.

1712 Italy

Vivaldi composed Stabat Mater to a commission from a church in Brescia with stipulations that the setting should be concise, moderate in tempo and for the alto voice.

1712 France

François Couperin composed his Leçons des Ténèbres, one of his most famous vocal works. Delalande specialised in the ceremonial grands motets whereas Couperin preferred the smaller, more intimate form of church music. Although it appears that he may have completed all nine Leçons, only three have survived. Louis XIV disliked the High Mass, preferring instead the Low Mass in which the celebrant would speak the words quietly while the choir and orchestra would perform three motets from the gallery. The grand motet would run from the beginning of the mass until the Elevation; the petit motet from then until perhaps the post communion. Delalande wrote 77 grands motets, some very extended, so that in due course they became concert pieces.

1712 England

The debate over who had first invented calculus, Newton or Leibnitz, developed from curiosity to a matter of huge controversy and national pride, accompanied by bitter allegations of dishonesty. Mathematicians in England, out of loyalty to Newton, refused to have anything to do with Leibnitz’s better way of actually writing the calculus and thus fell well behind their continental counterparts over the next century.

John Dennis published Essay on the Genius and Writings of Shakespear, the first reference to Shakespeare as a genius. Under the Commonwealth plays had been forbidden: under the Restoration England had politically been subject to France and to French culture. Even to aristocratic enemies of France and French culture like the Earl of Shaftesbury whose collected essays Characterisics of Men, Manners, Opinions, Times were published in 1711, Shakespeare was too “rude.” In 1733 however, Lord Cobham in-
cluded him in the Gardens at Stowe [see 1733] as one of the British Worthies of Liberty and supported the project of 1737 to place a memorial to him in Westminster Abbey. Because Shakespeare had broken all the classical rules adumbrated by Aristotle and enshrined in the great French playwrights under Louis XIV, Shakespeare became linked to the struggle with France and to the principles of political liberty under which the English believed themselves to live [while objecting to the corruption of some of their politicians]. This vicarious dispute became especially virulent during the 1750’s and 1760’s between Voltaire and Garrick, rumbling on until Voltaire’s death. Garrick organised a great Shakespeare Jubilee in 1769 in which he proclaimed the poet to have been an astounding genius and the greatest dramatic poet in the world.

As a side comment, Frederick II in 1780 acknowledged that popularity of Shakespeare had spread to German theatres but railed: there you will see the abominable plays of Shakespeare being performed in German translations and the audiences deriving great pleasure from these ridiculous farces which merit only to be performed in front of savages in Canada ...

1713 North Germany, Netherlands, Scandinavia
Upon his accession Frederick William II of Prussia disbanded his predecessor Frederick I’s hofkapelle of 29 musicians, mostly of German origin, which had included the Flemish concert master Volumier until he was recruited to Dresden in 1709. Retained were only one chamber trumpeter and Pepusch [reputedly because of his great height] who directed functional music played by 4 or 6 pickup musicians from the bodyguard. This Pepusch appears to be a relative of the better known one who had gone to England.

1713 England
Handel, once more in London, composed the Ode for the Birthday of Queen Anne [or perhaps this was in the previous year] and the Utrecht Te Deum and Jubilate. The Utrecht pieces were the first religious works of Handel in English and mark a turning point in his career. He had learned from the ceremonial odes of Purcell and others the English taste for choral music and its style. The Te Deum was performed in St Paul’s Cathedral every alternate year [with Purcell’s Te Deum] until 1743 when it was replaced by Handel’s Dettingen Te Deum. Queen Anne awarded Handel a pension of £200 a year for life.

1713 France
Rebel published his second set of violin sonatas with basso continuo. The first set, published a year earlier, had actually been written in the early 1690s and predated the works of Clérambault and of Leclair in assimilating Italianate style into French chamber and virtuosic violin writing. Rameau, in Lyon, wrote the grand motet Deus noster refugium. The dates of his other pieces in this vein are not known but seem to be contemporary. None of the organist posts that he held required him to compose, and it could be that his motets were intended to rehearse ideas for his 1722 treatise on harmony.
The grand motet was a setting of a psalm using weighty techniques: choral; solo vocal; orchestral as found in the operas of LULLY. Those by LULLY himself, du MONT and ROBERT had formed part of the masses performed in the Chapelle Royale of LOUIS XIV; in provincial courts DESMAREST and GILLES provided similar music. CHARPENTIER and DELALANDE were to develop the genre further, giving greater harmonic richness and expanding the sections and instrumental flexibility. Those of RAMEAU equally stand at the high point of the genre.

1713 Italy
CORELLI died. It has been said that few of history’s élite composers have so little music to their name. Much was written before 1700. Yet it was published and republished many times, widely disseminated and hugely influential. Many other composers found it to be the perfect model for their own compositions. He was a violin virtuoso [who could sometimes give in so much to what he is doing that he does not look like the same man].

It is said that he was the great codifier of baroque music and intended himself to be so, through the measured and calculated care of his six published collections, a concentrated 72 compositions.

He took the long established form of the trio sonata [2 melody instruments and basso continuo] and, in his op1-4 [1681-94] gave it formal definition in either da chiesa or da camera plan. In the op 5 set [1700] he set out the ideals of the violin sonata with continuo. In his valedictory op 6 [published 1714] he built on work by STRADELLA and TORELLI to establish what would become the classic character of the concerto grosso: a concertino of 2 violins and continuo against a ripieno of four part string ensemble.

On the printed page the music seems balanced and urbane; however an edition in 1710 included copious ornaments and embellishments to the slow movements “just as Corelli played them.” It is generally considered that ornamentation was the rule except where he specifically indicated otherwise, as in the slow movement of his Christmas Concerto Op 6/8. His Trio Sonatas Opp 2&4 were unusually conceived for 3 instruments rather than four [as in Opp 1&3]. Perhaps his greatest influence was through his Concerti Grossi Op 6, first published posthumously in 1714, which contrast a small “trio sonata” group with the full string orchestra of ripieno players. That is how they were published and how they are usually played, sometimes with very few players to a part. However, the account books of Cardinal Ottoboni and eye witness descriptions show that on occasions Corelli himself directed performances of his works using very large orchestras including trumpets and drums.
He was succeeded as director of the orchestra by MONTENARI, for whom see 1730.

CORELLI did not break with tradition in terms of form, continuing to differentiate between church and chamber forms, but his music gave a huge push forward to the establishment of tonality as the basis of all Western music for the next two centuries [and, to most listeners’ ears, still today].

Domenico SCARLATTI was appointed maestro di capella of the Capella Giulia in the Vatican where he remained until his departure for Lisbon in 1719. He composed his Stabat Mater, very original in its scoring for 10 solo voices and their use in different combinations. It survives in many copies in different places, witness to its wide popularity. HEINICHEN was in Venice and had great success at the Carnival with his operas.

1714 Saxony/Poland

BACH became the leader of the court orchestra in Weimar with an obligation to compose monthly church cantatas. It was probably during his Weimar period that he composed most of his music for organ; one of the purposes of the Preludes and Fugues has already been described, as has his renown for improvisation. It would seem that the works for organ and other keyboards were written down as teaching materials; they were not intended for publication. Most of the copies that survive were transmitted by his pupils. There was no point in collating them in collections; most players capable of such flamboyance [especially the organ works] would have produced examples of their own.

Birth of Carl Philip Emmanuel [CPE] BACH.

Completion of the new organ in Freiberg Cathedral Saxony. After training in Strasbourg and Paris, Gottfried SILBERMANN set up shop as an organ builder in Saxony. His first commission was for a small, one manual and pedal, 15-stop organ for his home town of Frauenstein, which Silbermann built “at cost,” waiving his personal fee and thus displaying a business sense which would become a feature of his career. So well-received was this first instrument, completed in 1711, that in the same year Freiberg Cathedral invited the young builder, then only 28 years old, to construct a new organ of three manuals and pedal with 44 registers. This was completed in 1714 and is illustrated on the next page.

Business moved briskly thereafter, and SILBERMANN’s instruments would finally total 45, all within the relatively narrow area of Saxony. 31 survive. Such did his reputation grow, that SILBERMANN was sufficiently confident to request an official title from AUGUSTUS the STRONG. His request is dated 10th June 1723 and on the
30th June he was granted the privilege: Honorary Court and State Organ Builder to the King of Poland and Duke of Saxony. A remarkable swiftness of response by AUGUSTUS, and one not normally experienced by petitioners from his own household and musical establishment!

1714 North Germany, Netherlands, Scandinavia

Death of Philip Heinrich ERLEBACH, who had been since 1681, when he was 24 years of age, Kapellmeister of the small court at Rudolstadt, where he composed over 1000 works including at least 6 cycles of music for the Lutheran church, operas, orchestral suites in the French style and moral and political arias. The vast majority were destroyed in a fire in 1734 but those that do survive and have been recorded reveal him as a fine composer aware of all the current trends in music although he seems not to have ventured far from his home area. CPE BACH described many of his own ancestors in the same vein: They gladly preferred the approval of their rulers in whose domains they were born and that of a throng of their faithful countrymen who were at hand, to the uncertain manifestations of praise that they might gather, at great pains and expense, from a few [perhaps even envious] foreigners.

1714 England

Accession of GEORGE I of Hanover as the nearest Protestant successor to Queen Anne. Was this awkward for HANDEL who had exceeded his leave of absence? The usual story is that the king became reconciled to his errant kapellmeister on hearing the Water Music; whatever the truth, HANDEL was awarded an annual pension of £200 in addition to that from QUEEN ANNE.

CORELLI’s Concerti Grossi Op 6 arrived in England which are to musicians like the bread of life [Roger North]. Hawkins in 1776 described their arrival: Mr Prevost, a bookseller, received a large consignment from Amsterdam and amongst them the concertos of Corelli; on looking at them he thought of Mr Needler and immediately went with them in his house, but being informed that Mr Needler was then in the concert at Mr Loeillet’s he went with them thither. Mr Needler was transported with the sight of such a treasure; the books were immediately laid out, and he and the rest of the performers played the whole 12 concertos through without rising from their seats.

LOEILLET was a musician who held concerts every week at his home: NEEDLER was Accountant-General of the Excise Office by day but by night was one of London’s finest violinists.

Francisco GEMINIANI [1687-1762] also arrived in London and stayed there for most of the rest of his life. A pupil of CORELLI, he proved to be his master’s respectful advocate as well as commercially astute for himself. His own violin sonatas of 1716 showed his personal credentials, played by himself to King George I with HANDEL on the keyboard.

Death of Thomas BRITTON. Who? I make no apology for devoting space to this “unknown” who was famous in his own time not only for his significance in musical circles but also as an exemplar of an increasingly important sociological development. In brief, he was a London street-pedlar of “small coal” i.e. charcoal for domestic fuel. However, for the
money that he made, this must have been the tip of an entrepreneurial enterprise from raw materials to finished product.

Musically, for 40 years he ran public concerts in the room above his coal depot. By the early eighteenth century these had developed so far that they must be ranked among the earliest successful initiatives in the history of professional concert culture in London. They figured high in public opinion as can, for instance, be seen from the title-page of the Sale Catalogue of Britton's large collection of music and instruments, which was published only a few months after his death in 1714: [Britton] at his own charge kept up so excellent a consort forty odd years at his dwelling-house, that the best masters were at all times proud to exert themselves therein; and persons of the highest quality desirous of honouring his humble cottage with their presence and attention.

The high standard of Britton's concerts was guaranteed by the many "capital" performers that Britton brought together in his loft. His consort consisted partly of professionals, partly of able amateur musicians. PEPUSCH, professor of music and composer, presided at the harpsichord and HANDEL played the organ. Thomas BRITTON himself was not only a committed organizer and manager, but also an able musician, who had a good command of the recorder and who "frequently played the viol da gamba in his own concert." John HAWKINS in his 1776 History of Music was among the first to point out the historic importance of Britton's "musical club" and to underline that this form of public concert was an innovation in London public life HAWKINS contrasted BRITTON'S concerts with musical entertainments given to the people in Music-houses, [...] the performers in which consisted of fiddlers and others, hired by the master of the house; such as in the night season were wont to parade the city and suburbs [...]. The music of these men could scarcely be called a concert, for this obvious reason that it had no variety of parts, nor commixture of different instruments: half a dozen of fiddlers would scrape Sellenger's Round, or John come kiss me, or Old Simon the King with divisions, till themselves and their audience were tired, after which as many players on the hautboy would in the most harsh and discordant tones grate forth Green Sleeves, Yellow Stockings, Gillian of Croydon, or some such common dance-tune, and the people thought it fine music. The typical visitor of Britton's concerts would be dedicated to contemporary chamber music. Listening to the compositions of British and French, Italian and German masters would give him pleasure, excitement, and emotional enrichment.

From the sociological viewpoint, it is clear that his concerts were not reserved to the privileged, well-to-do and leisured groups of society. Nevertheless, Men of the best Wit, as well as some of the best Quality, very often honoured his musical Society with their good Company. From about the end of the seventeenth century onwards people were increasingly taking delight in social gatherings in clubs and coffee houses, at the theatre and the opera, at balls and races. "The small-coal man's Musick Club" must be seen in this context. In addition, it shows the increased interest in elevated public entertainment, as well as the greater dedication to the arts. Finally, it reveals that the communication between the burgeoning middle class and the aristocratic "betters" had become remarkably unproblematic. So, it is not...
surprising that the *British Mercury* took notice of the musical small-coal man[']s death in September 1714, and reminded readers that **BRITTON** had kept his consort at his own Ex- pense, [...] for the Entertainment of his Friends and his own Satisfaction but also for all Lovers of Musick irrespective of their station in society.

**BRITTON**'s concert initiative is indicative of the increased self-assurance of middle-class society, accompanied by its wish for more knowledge and better education, and its conviction of being a match intellectually for the hitherto dominating educated social groups. In this respect, too, **BRITTON** must be regarded as an outstanding example: For - though a "self-made man" without any academic education - he was renowned as a serious bibliophile and antiquary, as well as a competent collector.

His posthumous sale catalogue of the year 1715 draws up a curious Collection of very Ancient and Uncommon Books, in DIVINITY, HISTORY, PHYSICK, CHYMISTRY, MAGICK, &c. in all Volumes. Also a Collection of MSS. chiefly on Vellum. In his collecting activities **BRITTON** was in contact with other bibliophiles such as Robert Harley (1661-1724), the first Earl of Oxford, the founder of the "Harleian Library"; Charles Spencer (1674-1722), the third Earl of Sunderland, who instituted the library at Althorp; Thomas Herbert (1656-1733), the eighth Earl of Pembroke; Charles Finch (1672-1712), the third Earl of Winchelsea and with William Cavendish (1640-1707), the first Duke of Devonshire: These noblemen in the winter season, on Saturdays, the parliament not sitting on that day, used to resort to the city, and dividing themselves, took different routes, some to Little Britain, some to Moorfields, and others to different parts of the town inhabited by booksellers. There they would inquire in the several shops as they passed along for old books and manuscripts; and some time before noon would assemble at the shop of Christopher Bateman, a bookseller at the corner of Ave Maria Lane, in Paternoster-row, where they were frequently met by other persons engaged in the same pursuits. A conversation on the subject of their inquiries ensued, and while they were thus engaged and as near as possible to the hour of twelve by St. Paul's clock, Britton, who by that time had finished his round, arrived clad in his blue frock, and pitching his sack of small coal on the bulk of Mr. Bateman's shop window, would go in and join them.

The old social criteria had begun to lose their preeminence about the turn of the eighteenth century. [They would return later.] It is characteristic of the changed view that members of higher social groups noticed Britton's exceptional abilities and skills, and that they respected his outstanding achievements as a self-made man, with regard both to his scholarly activities and to his musical commitments, and that **BRITTON** [portrait below] himself became an object of sociological speculation, particularly in the context of the then topical ideas concerning the positive evaluation of human individuality. In the *Guardian* of Wednesday, August 26, 1713 **RICHARD STEELE** considered the peculiarities of the British national character and then added one important new aspect: the variety of original and odd characters in England is not at all accompanied by irrational thinking or behaviour; on the contrary, although the English tend to be original and odd characters, they are led by their common sense and that this variety is the cause of the fact that the number of shining geniuses is so high in England: *We have a small-coal man, [Mr. Thomas Breton.] who from beginning with*
two plain notes, which made up his daily cry, has made himself master of the whole compass of the gamut, and has frequently concerts of music at his own house, for the entertainment of himself and his friends. For his contemporaries and for the succeeding generations BRITTON was considered an example of the strengthened self-assurance of the middle class and of its confidence in its natural dispositions, its abilities, and skills. In a still broader sense he was viewed, by Englishmen, as a paragon of Englishness.

Death of Nicola MATTEIS, the first known Italian violin virtuoso to come to London [in the 1670s] to make a career there. Roger NORTH, who knew him, wrote: I remember no Italians till Nicola came... He was very poor but inexpugnably proud and hardly prevailed with to play to anybody. At length .... Good council and starving brought the man over, and he became the most debonair and easy person living, he came to little meetings and did just what they would have him. He soon began to feel himself grow rich and then of course luxurious. He took a great house and lived there as one that was married ...... Contracted bad diseases ..... Excess of pleasures threw him into a dropsie and he became very poore ... And dyed miserable.

MATTEIS is credited with changing the English taste for violin playing from the French style to a newer, Italian one. Contemporaries described him as using a longer bow, with a new bow hold (closer to that used by modern players).

His reputation grew through his lifetime and resulted in high praise for his live performances (in concert, audiences were often certain that more than one violin was being played) and widespread popularity for his music. Knowing many of his customers were amateurs, MATTEIS tended to give precise instructions in the prefaces to his published Ayres, providing detailed notes on bowing, explanations of ornaments, tempos, and other directions. These notes have proved valuable resources for scholars reconstructing the performance practices of the time.
1715-1719

POLITICAL SUMMARY

1715
Death of LOUIS XIV and accession of infant LOUIS XV under a Regency headed by the Duc D’ORLÉANS.
James the Old Pretender to the British throne had landed in Scotland with some support in England but the rebellion fizzled out and James returned to France in 1716.
Prussia declared war on Sweden.

1716
Austrian conquests of Turkish territory including Belgrade.
Russian troops stationed next to Hanover as part of the war against Sweden.
CHARLES XII invaded Norway and negotiated with Scottish Jacobites.

1717
Spanish troops conquered Sardinia from Austria as part of Queen Elizabeth Farnese’s ambitions for her young sons by PHILIP V
Britain declared war on Sweden
AUGUSTUS stationed 25,000 troops in Poland and was in armed conflict with many of the nobles. PETER imposed a settlement, including the reduction of Saxon troops in the kingdom to a token force. Poland was now effectively out of the power equation. Nevertheless it remained a source of prestige for its king.

1718
Spanish troops conquered Sicily. British/Hanoverian and French interests combined over the next few years to attempt a settlement in Italy.
CHARLES XII killed while besieging a Norwegian fortress. Sweden refused PETER’s terms for peace

1719
Spanish troops sent to Scotland but little support materialised and the outcome was decided by one battle.
Russian fleets raided the Swedish coasts.

1715 Saxony/Poland
BUFFARDIN joined the Dresden orchestra. He brought expertise on the transverse flute which had been adopted in France but not yet in Germany. He later converted his pupil QUANTZ from oboe and violin to this instrument. QUANTZ later commented that: he only played fast pieces, for in that my master excelled.

Death of cancer of JOHANN ERNST, Prince of Saxe-Weimar, aged 18. He was a gifted performer and composer, champion of the latest Italian styles and of the Italian concerto.
form, and himself composing 6 violin concertos. Several of these were transcribed for harpsichord by BACH who was the court music director at the time. Publication of the concertos after the Prince’s death was supervised by TELEMANN. Clearly the talent of the Prince was well respected and it is possible that he may have been influential in enhancing the prestige of the Italian style especially in Saxony where AUGUSTUS II preferred the French.

1715 North Germany/Netherlands/Scandinavia

The principality of Anhalt-Zerbst, some 90km north-west of Leipzig, appointed its first Hofkappellmeister, KUCH, from Hamburg. The principality is noted especially as the birthplace of the Princess Sophie, the future CATHERINE II the Great of Russia, but it serves as a good example of one of the smaller north German courts and its music.

Between 1715 and 1722 KUCH oversaw a substantial increase in musical activity at the court including the recruitment of musicians, the purchase of instruments and the expansion of the library into a substantial collection. The musicians were expected to be able to play several instruments [in one case violin, viola da gamba, oboe, transverse flute and recorder]! Another was required to play the violin and to teach fencing to the court pages. From 1719 premièred or repeated cantata cycles were performed, plus all the secular ceremonial and celebratory music expected in court life. In the spring of 1722 when KUCH suddenly left, BACH stepped in from nearby Cöthen to provide a birthday cantata for the prince.

MATTHESON was appointed director of music at Hamburg Cathedral. Indicative of the situation in Germany at the time, the chapter of the Cathedral was in the political control of Sweden until 1719, when it came under the English. MATTHESON was therefore free from the control of the city authorities and, for example, introduced female singers from the opera into his oratorios for the cathedral. He was required to produce new music for the afternoon service six times a year [a relatively light load] and wrote 26 oratorios [each divided into two parts to flank the sermon] during his tenure 1715-1728.

1715 Italy

ALBINONI published [in Amsterdam] his Op 7 set of 12 Concerti a Cinque with parts for one or two oboes. [See 1722 ROGER]

Domenico SCARLATTI was appointed Maestro di Capella at St Giulia’s in the Vatican, where he stayed until 1719 to take up a post in Lisbon. During this time he composed his Stabat Mater in 10 parts and probably most of his surviving church music, including a Te Deum and Missa Breve.
1715 France

Death of LOUIS XIV.

LOUIS XIV was buried, as was customary, in the Cathedral of St Denis near Paris. Part of the elaborate funeral service was the performance of *De Profundis* by de LALANDE, in nine sections and long celebrated as one of the finest settings of this text.

1715 Spain

Domenico Francisco VALLS composed his unaccompanied *Missa scala arentina* whose *Gloria* includes an unprepared soprano entry on A against a B flat of the first sopranos and a G of the tenors and basses. The 10 year controversy caused by this hardly shocking dissonance demonstrated the conservatism that governed musical life in Spain.

1715 England

GEMINIANI played at the court of George I in London with HANDEL at the keyboard. Born in Lucca and a violin pupil of CORELLI, he was 27 when he came to the attention of the Earl of Essex. From 1714 to his death in 1762 he seems to have spent all his life in England or Ireland, apparently writing nothing but instrumental music. He published sets of *sonatas*, *concerti grossi* and *violin concertos*, some of the latter [in 1746] being arrangements of CORELLI’s concerti grossi. In 1751, he wrote an influential treatise *The Art of Playing the Violin*.

The *Three Choirs Festival* was formally founded by the choirs and organists of the Cathedrals of Hereford, Worcester and Gloucester, to come together annually in rotation,
later with charitable purpose. In 1729 its origins were described thus: that the Society may subsist unto many years, yea, generations, tendering to the furtherance of God’s glory, in the exaltation of His holy worship, to the improvement of our choirs, the credit of our foundations; to the benefit of our cities, the comfort of the fatherless; to the delight of mankind, of ourselves, and all that come nigh us. Upon these grounds it commenced, and upon these let our brotherly love continue. And so it has. Originally only liturgical works were performed within the cathedrals; secular works were located in other venues within the host city. In 1759 however, Handel’s Messiah was performed in Hereford Cathedral and subsequently in whole or in part at every festival until 1963 and, of course, many times since.

1716 Saxony/Poland

Zelenka, in Dresden, composed the sepulchre cantata Deus Dux fortissime ZWV60 to a commission from his Bohemian patron for performance at the Prague Clementinium. It is thought by some that PisenDEL wrote his unaccompanied Violin Sonata in this year.

1716 North Germany/Netherlands/Scandinavia

Telemann in Frankfurt put on 2 performances of his setting of the Brockes Passion. His resources were limited however and he borrowed the entire orchestra and vocal resources available to Graupner in Hesse-Darmstadt.

1716 Italy

The peripatetic and eccentric Veracini [see also 1722] was violinist and composer at St Mark’s in Venice. He composed 6 Overtures which, together with a set of violin/recorder sonatas impressed the Saxon Electoral Prince in Vienna, leading to his appointment to Dresden the following year. It was said that the future virtuoso Tartini was so dismayed at the virtuosic level of Veracini’s technique that he retreated from Venice to Ascona in order quietly [i.e without wife and pupils] to study the use of the bow.

Vivaldi composed the Sacred military Oratorio Juditha Triumphans to commemorate a victory of Venice over the Turks and the recapture of Corfu. Commissioned by thePieta, it was a showcase for the vocal and instrumental virtuosity of the girls. Vivaldi had for some time been the impresario of the Teatro San Angelo in Venice and had begun to write his own operas. This lucrative line of activity would continue through the rest of his career, amounting to around 50 works. Vivaldi himself claimed 94, although this may have meant those for which he had been responsible as impresario. The following year, Vivaldi left Venice to assume the post of maestro di capella to the Austrian governor of Mantua, staying for 3 years and writing several operas including Tito Manlio.
VIVALDI struck up a significant friendship with PISENDEL who was travelling with the Electoral prince of Saxony [see also 1717]. Not only did PISENDEL take lessons with VIVALDI, but he also copied out several of the latter’s chamber and concerto scores, beginning such a productive relationship that Dresden is the most significant repository of VIVALDI’s scores outside Italy. Many were dedicated to PISENDEL or intended for performance by the virtuoso court orchestra. PISENDEL re-orchestrated several of the scores to take account of the Saxon liking for wind and brass, especially horns.

1716 France
The Comédie Italienne was able to return to work, having been banished from Paris in 1697 for offending the King’s mistress, Madame de Maintenon. It evolved essentially a new form of theatrical art combining ebullience with wit and elegance, revolving around the works of MARIVAUX. These were all on the theme of young people in love whose difficulties, often of their own making, are universally applicable!

1717 Austria, Bohemia, Hungary
Courtship in Vienna of the Austrian Princess Maria Josepha by the Saxon Electoral Prince required the presence from the autumn of a large entourage of all ranks from Dresden, including musicians of whom ZELENKA was one. While in Vienna, until 1719, ZELENKA took lessons from FUX especially in counterpoint which later came to fruition in all his own compositions in stile antico, perhaps especially in his 27 Responses to the Lamentations which became perhaps his most famous work during or shortly after his lifetime. ZELENKA in turn gave lessons to the young QUANTZ. ZELENKA copied out a Sonata à quattro by FUX, scored for violin, cornetto, trombone and bassoon - a combination unique among FUX’s sonatas but belonging to a century old Viennese tradition and a perfect vehicle for a contrapuntal style yet capable of melting together in the central movement.

While in Vienna, the electoral Prince engaged the first of three groups of singers for Dresden, to be led by LOTTI, plus HEINICHEN as his personal Kappellmeister. He had heard some cantatas of HEINICHEN in Venice a year earlier performed by a society hostess at her house on the Grand Canal. He also engaged the violin virtuoso/composer VERACINI for Dresden although by express order of AUGUSTUS II he was not to play in the court orchestra, probably out of consideration for the leader VOLUMIER.

1717 Saxony/Poland
This was the year of the famous keyboard contest in Dresden between BACH and MAR-CHAND. I have seen it said that CPE BACH attested the story; however it seems that the tale may be apocryphal. It says that MARCHAND, a French virtuoso of overwhelming arrogance who even bandied words with Louis XIV, arrived in Dresden and was offered a court position. VOLUMIER, the leader of the orchestra, feared for his influence and engineered a public contest between Marchand and a German player, without revealing that...
he had invited BACH. MARCHAND “fled” that very morning, returning, said French sources, because of homesickness.

Later that year matters in Weimar began to become difficult for BACH. During 1717 a feud broke out between the Duke of Weimar and his nephew Ernst August and musicians of the first household were forbidden to fraternize with those of the second. The Kapellmeister died and BACH was not appointed to the post he had effectually filled for so long. Through the help of Duke’s nephew, Bach was introduced to the Court of Anhalt-Cöthen, and was offered the post of Kapellmeister, which he accepted. The Duke of Weimar refused to release BACH and jailed him for a month before sending him off in disgrace. It is said that in prison BACH prepared a cycle of organ chorale preludes for the whole year, published later as the Orgelbüchlein.

RISTORI [1692-1753] was appointed to direct the Capella Polacca, instrumentalists who travelled with the court on its visits to Poland. It eventually developed into the kapelle largely based in Poland. RISTORI had previously composed 4 operas which had been performed in Venice and Bologna. He was paid an annual salary of 600 thalers from Polish coffers until 1733, and his intermezzi and serenatas were being performed in Warsaw until the 1740’s at least. In the 1720’s he was to compose masses, litanies motets and chamber duets for the Dresden chapel almost equally to the rôles of HEINICHEN and ZELENKA and was listed as the organist of the kapelle. Unfortunately the bulk of his work was lost either in the bombardment of Dresden in 1760 or in WWII. For his later career see the entries in the Index.

HEINICHEN [portrait right] was now in Dresden. He had been educated at the Thomasschule in Leipzig under both SCHELLE and KUHNAU, had operas performed in Leipzig, Venice, Rome and at the court of Saxe-Weissenfels and in 1710 had produced the first version [substantially expanded in 1728] of his major theoretical work on the thoroughbass, Der General-Bass in der Composition. In the 12 years from his arrival in Dresden until his death in 1729, HEINICHEN composed one opera, 5 serenatas, 50 liturgical works, 60 Italian cantatas, several chamber works with oboe and a set of 12 orchestral concerti. His cantatas were intended for performance in the private chambers of the court, especially after the arrival of Maria Josepha, and were printed in two large volumes including some composed earlier in Italy. His music is always colourful and skilfully adapted to its purpose, whether the solemnity of the mass or entertainment after the hunt. Writing in 1745 SCHEIBE
observed that: *his works are new, pleasant and moving. Nature accompanies all his tones.*

**1717 Italy**

VIVALDI composed *Nisi Dominus* for alto voice and performance at the Ospedale della Pieta.

**1717 France**

François COUPERIN became court organist and composer to LOUIS XV, with the title *ordinaire de la musique de la chambre du Roi*. With his colleagues, COUPERIN gave a weekly concert, typically on Sunday. Between 1713 and 1730 he published 4 volumes of keyboard music containing 230 individual pieces which can also be played as small chamber works. They are in 27 *ordres*, his version of suites, in which the first and last are in the same key but the intervening ones can be in different but related keys. Often they are pictorial, with adventurous harmonies, *pièces de caractère* rather than simply dances.

Concerned that, in spite of the careful annotations made in the editions, his *pièces* might not be properly performed, COUPERIN published *L’art de toucher le clavecin* (1716) to elucidate the fingering, his use of ornaments (whose notation he standardized) and dotted rhythms or *notes inégales*; he also included eight *preludes* that could serve as introductions to the eight ordres of the first and second books. A manuscript treatise, *Règle pour l’accompagnement*, offered rules for realizing figured bass and the treatment of dissonance.

Antoine WATTEAU [1684-1721] finally submitted to the French Academy his reception piece *Pilgrimage to the Island of Cythera* [see next page]. His style and subject matter were so original as not to fit into any of the Academy’s categories that he was given the title of “*peintre des fêtes galantes.*”

WATTEAU had an impact on the development of Rococo art in France and throughout Europe lasting well beyond his lifetime. Living only thirty-six years, and plagued by frequent illness, WATTEAU nonetheless rose from an obscure provincial background to achieve fame in the French capital during the Regency of the duc d’Orléans.

Reflecting the reaction from the dour last decade of the reign of LOUIS XIV, his paintings feature figures in aristocratic and theatrical dress in lush imaginary landscapes. Their amorous and wistful encounters create a mood but do not employ narrative in the traditional sense. During WATTEAU’s lifetime, a new term, *fête galante*, was coined to describe them. Watteau was also a gifted draughtsman whose sparkling chalk drawings capture
subtle nuances of deportment and expression. His art is totally different from the representative, official art of the court.

1717 Spain
ZIPOLI reached Argentina as a Jesuit missionary. After early training with Alessandro SCARLATTI and PASQUINI he had been appointed organist at the main Jesuit church in Rome in 1715. At the very beginning of the following year, he finished his best known work, a collection of keyboard pieces titled Sonate d’intavolatura per organo e cimbalo. In South America he composed masses and psalms which eventually became popular as teaching and performing materials in Jesuit missions to native peoples from Argentina to Bolivia and Peru. ZIPOLI died in 1726.

1717 England
HANDEL [portrait on the next page] was in the service of James Brydges, later Duke of Chandos and lived for 18 months as a kind of composer in residence at the great house of Cannons north of London. Brydges had made a huge fortune as Paymaster General of the English forces abroad during the War of the Spanish Succession. [Such use of public funds was expected!] During this time, HANDEL composed his oratorio Esther, his pastoral opera Acis and Galatea, and the 12 Chandos Anthems for his patron; they were first performed at the local parish church of St Lawrence. The Duke maintained an excellent musical establishment of up to thirty first-class players among whom were Francesco Scarlatti, brother of Alessandro, and Johann Christoph Bach, a cousin of J.S. BACH. The Director of music at Cannons for 20 years was PEPUSCH. In these Anthems HANDEL honed his art...
as a virtuoso composer yet distinctly adapting to English taste. He borrowed extensively from them in later years. This portrait of HANDEL was painted around 1726.

HANDEL sold his investments in the South Sea Company, purchased in 1715, thus getting out before the crash of 1720.

From obscure origins, the first Masonic Lodge was founded in London. Its Rules were codified in 1723. By 1740 Freemasonry was a well established feature of English life and from there spread to the continent. The movement had a cloak of mystery and secret rituals but, in England at least, published the dates and locations of its meetings and lists of members. It was devoted to mutual self-help, philanthropy, conviviality and toleration under a banner of vague deism. The Pope condemned it for that reason but [despite doctrinal bickerings] its members came from all religions and were certainly no threat to the established order, being joined by several leading monarchs, innumerable nobles and statesmen in self recruiting clubs. If it believed in brotherhood and equality it was an equality for equals!

1718 Austria, Bohemia, Hungary
Johann KANOLD set up a network of corresponding observers of the weather and published quarterly reports until 1726.

FUX wrote his Missa Sancti Caroli entirely in canon and belied his reputation in history books as an arid theorist by achieving expressive intensity, not for the first time. More balanced modern opinion has acknowledged him as perhaps the greatest Austrian composer before the rise of the symphony to combine imagination with profoundly learned musicianship.

1718 Saxony/Poland/Russia
ZELENKA composed, for entertainments as part of the wooing process in Vienna, the four Capriccios ZWV182-4 with prominent and highly virtuosic parts for hunting horns.
BACH arrived at Cöthen, a very small court which was Calvinist and thus there was no church music. However Prince Leopold, aged 25, enjoyed secular cantatas and instrumental music. From 1710-13 he had undertaken the Grand Tour of Europe by way of Holland, England, through Germany to Italy, returning by Vienna, and had been particularly taken by the developments in Italian instrumental music.

Leopold stretched the limited budget of his Court to provide an orchestra of eighteen players, all chosen for their high musical standards; some had been recruited from Berlin in 1713 when FREDERICK WILLIAM of Prussia had dismissed his father’s hofkapelle. Leopold was himself a proficient player of the harpsichord, the violin and the viola da gamba, and would play informally with his musicians. During this period BACH wrote his Violin Sonatas and Partitas, Suites for solo Cello, Violin sonatas with obbligato harpsichord, and the keyboard Inventions, Sinfonias and the First Book of the Well-tempered Clavier.

This last was intended for the profit and use of musical youth desiring instruction, as well as for the pastime of those who are already skilled in this study. It was also intended to show that with a suitable modification of the natural acoustic intervals all possible keys could be brought into play. Opinion remains divided as to whether BACH had in mind exactly equal temperament or a system where intervals were tolerable but some individuality of tuning was retained. BACH was not the first; J.C.F. FISCHER’s Ariadne Musica had presented 20 preludes and fugues in 1702, but he had avoided the keys with the most sharps and flats.

PETER the GREAT ordered the construction of a straight highway between Moscow and St Petersburg. Like all roads in Russia it was constructed of logs covered in sand and gravel: on good days wheeled vehicles proceeded at less than walking pace and not at all in the rainy season.

1718 Italy

Giovanni ZAMBONI published his collection Sonate d ‘intavolatura de leute. Until this was discovered in the 1930’s it was assumed that by this time the use of the lute was dead in Italy. Here moreover was shown the performers’ ability to read from tablature. The sonatas are basically dance suites but show the influence of Corelli’s shaping of sonatas from suites. ZAMBONI also composed expressive 4 voice madrigals, equally harking back to older forms. He also had a side career as a jeweller.
1718 England
While still at Cannons, HANDEL composed *Acis and Galatea*, a pastoral masque [or kind of miniature opera but with dance - and originally speech - against an elaborate stage set].

Stephen SWITZER (1682–1745) after work on the gardens of Castle Howard and Blenheim Palace, published his *Ichnographia rustica; or, The nobleman, gentleman, and gardener’s recreation. Containing directions for the general distribution of a country seat into rural and extensive gardens, parks, paddocks, &c., and a general system of agriculture; illus. from the author’s drawings.* He later published *The Practical Husbandman and Planter* (1733) and *An Introduction to a General System of Hydrostaticks and Hydraulicks* (1729).

SWITZER was an early exponent of the English landscape garden whose design principles parallel the views on "natural" gardening expressed in essays by ADDISON. SWITZER contrasted the formal designer and his unnatural obsession with straight lines with the natural gardener who makes his Design submit to Nature and not Nature to his Design.

These principles were followed in practice by the landscaping of Charles BRIDGEMAN, for example at Stowe, and by “Capability” BROWN at over 200 country estates. They designed for the future, planting vast woods that could not possibly mature before a couple of hundred years. They had a political agenda too, not only contrasting English freedom with French tyranny, but also nearer at home, where the landscaping of Stowe Garden [below] by Lord Cobham was set out and illustrated by sculpture all directed against the tyranny deemed to be exercised by the prime minister Sir Robert Walpole. Supposed history was quoted in support: Saxon Britain was equated with freedom and trial by jury; Magna Carta with the beginnings of Parliamentary democracy. The gardens were punctuated by pavilions, pseudo-temples, arches and other features all with the same theme. To ram the message home, Lord Cobham published a guide book for visitors - perhaps the very first to be provided to a stately home - or at least to its garden!
1719 Austria, Bohemia, Hungary, Bavaria
Leopold MOZART born in Augsburg.

1719 Saxony/Poland
The Electoral Prince married Maria Josepha in Vienna 20-22 August and the couple arrived in Dresden in September - by way of the River Elbe on a replica of the Venetian state gondola. HEINICHEN composed a Serenata Diana sull'Elba, a LOTTI opera was performed [the first of several in Dresden] and the festivities, organised by AUGUSTUS the STRONG himself were incredibly lavish and colourful. Janice Stockigt summarises the impact thus: The resultant exoticism — a feature underpinning the entire culture of this era of Saxony’s history — came to be reflected musically in the selection, use and combinations of instrumental colours, in melodic inflections, harmonic and dynamic details, and especially in rhythmic elements of music composed for Dresden. AUGUSTUS ensured that each detail was recorded in word and image so that brochures and engravings could broadcast his magnificence t
the world.

Maria Josepha upon her marriage and the royal couple after 30 years of marriage and 14 children.

In fact this union seems to have been one of those relatively rare dynastic marriages which resulted in lifelong affection. Her arrival initiated at Dresden a round of intense Catholic devotions and ritual as had been developed in Austria, and thus the blossoming of the liturgical music which sparked all the latent ability in ZELENKA. The royal chapel services, with all their fervour and splendour, physical as well as musical, were open to the public and, as such, often attended by Lutheran music lovers.

It is important to appreciate that AUGUSTUS the STRONG had never tried, foolish as it would have been, to impose his change of religion [as a condition of being King of Poland] on the strongly Lutheran people of Saxony. Indeed his wife remained Lutheran and he subsidised [modestly] the Lutheran churches in Dresden.
The annual salaries of the instrumentalists of the royal court and chapel are available for this year. The Kapellmeisters and leaders were on 1200 thalers; WEISS [the last great virtuoso of the lute before Julian Bream] earned 1000, and ZELENKA was on 400, an average figure for other players. Around this time a rural parson would earn 175 thalers per annum. It should also be noted that 400 thalers was in fact the sum earned by kapellmeisters to some of the smaller German courts; for example, 90 km to the NW of Leipzig, in the Principality of Anhalt-Zerbst, FASCH was appointed Kapellmeister in 1722 at an annual salary of 350 thalers. A year later he refused an offer to succeed KUHNAU as Kantor of Thomaskirche in Leipzig. See BACH 1723.

A new opera house had been built near the Zwinger to a design by PÖPELMANN, the same builder who had designed that lavish complex [see earlier illustration]. The 2000-seat building, the largest north of the Alps, was erected at the huge cost of 150,000 thaler and extravagantly decorated by the designer Alessandro Mauro, one of the party recruited from Venice. The audience for the LOTTI opera Teofane [on the highly relevant subject of the marriage of the great Saxon Emperor Otto II to the daughter of the Byzantine emperor] included not only the cream of European royalty and nobility but also TELEMANN and HANDEL. It appears that HANDEL wrote three trio sonatas on this occasion for PIENSENDEL.

LOTTI had already begun a promising career as an opera composer in Venice; in Dresden his group of singers and instrumentalists performed at High Mass in the royal chapel and, according to the official Jesuit diary brought our church to life when they embellished a high Mass which lasted almost 3 hours with such abundant artistic skill both in terms of the voices as well s the instruments, such as one has never before heard in Dresden.

Although he stayed for only two years, LOTTI left behind in Dresden a Requiem, some Vespers and some separate mass movements. It seems that in Venice in LOTTI’s time it was common for movements by separate composers to be used for the Kyrie, Gloria and Credo and for the remaining sections of a mass to be sung in plainsong.

In 1730 ZELENKA elaborated three of LOTTI’s movements for performance purposes in the Dresden style, including additional wind parts, creating himself a Sanctus, Benedictus and Agnus Dei from material in these movements. ZELENKA named the compilation Missa Sapientiae. BACH copied this Mass as amended by ZELENKA. Did BACH use this style as a model for his 1733 submission of his Kyrie and Gloria?
It is also now said that ZELENKA “created” two other masses in this way. Today LOTTI is known largely for two settings of the *Crucifixus in 8 parts* but these were originally parts of Credo movements, being abstracted for unaccompanied choir in 1838. These Credo movements also appear in compiled/completed masses to be found in Dresden probably also due to ZELENKA.

It seems probable that ZELENKA did not go to Venice with PISENDEL in 1716 although expenses for his journey were approved. LOTTI’s two years in Dresden would therefore have given ZELENKA the opportunity to study this Italian style closely, whether or not he actually took lessons from LOTTI.

After a public altercation with HEINICHEN, the Italian singers were dismissed and the opera closed. Augustus needed to retrench after his vast civil and military expenditure. HANDEL may have been behind the quarrel for he immediately recruited these “proper voices” for London; they appeared in *Radamisto* in 1720. LOTTI returned to Venice where in 1736 he became maestro di capella at St Mark’s Cathedral. He died in 1740.

It is from a pen and ink wash of one of the celebrations in 1719 that we have the only possible portrayal of ZELENKA. Tucked in the corner of a huge dining room with scores of guests and even more servants [all the lackeys in Turkish dress] is a group of musicians, also in Turkish dress. The violone player on the left could possibly be he.

However, this identification is probably and regretfully fanciful. Augustus maintained a Kapelle in Warsaw; this had been ordered to Dresden for the marriage festivities and took centre stage at the “Turkish Feast” on 17th September.

The Warsaw kapelle was very much the second best establishment, the highest salaries being at the lowest Dresden level, and their living conditions poor. Yet they had to be extraordinarily versatile, as lists of works they performed in the mid 1720’s include ballet divertissements from French operas and comedies [including REBEL’s *Les caractères de la danse*] Italian theatrical, Latin church, German instrumental and Polish dance music.

1719 **North Germany/Netherlands/Scandinavia**

Death of Arp SCHNITGER, the most prolific organ builder in the baroque period, active mainly in northern Germany and the Netherlands but with examples of his work being found in Portugal and in Brazil. The most famous to survive is that in St Jacobi Church in Hamburg, built in 1693 but incorporating some pipes from 1591. 80% of the 4000 pipes are
from 1693 or earlier: they were removed for safety in WW2 but the original case was destroyed. It has now been meticulously restored - see left. He and his workshops completed over 150 instruments, using standardised construction so that the cost was within the reach of smaller church congregations.

1719 Spain/Portugal;
Domenico SCARLATTI became harpsichordist to John V, King of Portugal and teacher of Princess Maria Magdalen Barbara, a first cousin of MARIA THERESA and Maria Josepha of Austria. The job had first been offered to FACCO, court musician in Madrid [see 1721]. SCARLATTI had written about 50 sonatas for harpsichord before arriving in Lisbon. The Princess became his pupil at the age of 9 or 10, and was extraordinarily talented. At the age of 18 she married the future FERDINAND VI of Spain, two years her junior and her father insisted that SCARLATTI follow her to Spain. FERDINAND attained the throne in 1746. Throughout their lives they remained a devoted couple, so much so that on her death Ferdinand went into a serious mental decline. For later SCARLATTI see Spain and Portugal 1738

1719 England
The Royal Academy of Music for the performance of opera was formed under Royal Charter with 73 aristocratic subscribers and a capital of £17,600. HANDEL was responsible for the recruitment of singers and musicians, the adaptation of foreign operas and the composition of new ones. It operated in His Majesty’s Theatre in Haymarket. The organisation paid only one dividend, of 7%, in 1723, and it was wound up in 1729. During that time, it had produced 461 performances; 13 operas by HANDEL had been premiered [including Radamisto, Giulio Cesare, Rodelinda] and there had been performances of 8 operas by BONONCINI and of 7 by ARIOSTI.
Joseph van AKEN painted this portrait of an English family taking tea. This beverage had become well established domestically amongst the fashionable, tea being just one of the many exotic goods becoming more widely available as world trade expanded and with it England’s rôle in that trade. Tea drinking did not reach the masses until the nineteenth century when in 1822 it attracted the diatribes of William COBBETT in his Cottage Economy.

1720-1724

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POLITICAL SUMMARY

1720
Treaty of The Hague: Spain renounced claims to Italy or the Southern Netherlands but the reversion of the Duchies of Parma and Tuscany was granted to the sons of PHILIP V by Elizabeth Farnese; Emperor CHARLES VI finally abandoned claim to Spanish throne but received Sicily; Savoy gave up Sicily in return for Sardinia and the title of king.

1721
Treaty of Nystadt finally ended the Great Northern War and the status of Sweden as a great power in Europe. Russia gained the provinces of Livonia, Estonia and a large part of Karelia: not so much a window on the west as a whole panorama! Denmark gained full sover-
eighty over Schleswig; Prussia most of Pomerania including Stettin and control of the River Oder; Hanover the substantial principalities of Bremen and Verden.

1723

Hungarian Parliament agreed that in due course the daughter of CHARLES VI, MARIA THERESA, would succeed him.

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1720 Austria/Bohemia/Hungary/Bavaria

BRENTNER published in Prague his elegant Op 4 concertos Horae Pomeridianae seu Concerus Cammerales, the first known instrumental music by a Czech composer published in Prague. Much of it reveals Italian as well as local influences. Most of his surviving music was vocal, again in the local tradition of arias with sacred texts but also including Vespers psalms. It was widely disseminated from Prague not only to Wroclaw and Dresden but as far as Bolivia whither selections were taken by Jesuit missionaries. Most of his published music seems to have been composed between 1716 and 1720, but he died in 1742 from drowning in the river in his native village near Plzeň in Bohemia.

The Venetian sculptor CORRADINI completed an altar in the crypt of the Romanesque cathedral of Gurk in Austria. The figure of Faith on the right below is one of the first of his famous veiled female figures which he had introduced in commissions for the gardens of PETER the GREAT in St Petersburg in 1717. His work thereafter was praised by MONTESQUIEU and TIEPOLO for his incredibly delicate effects and his ability to portray the human body in natural yet exquisite beauty. The sleeping Endymion below was commissioned by Peter the Great but never delivered because of the Tsar’s death in 1725; it has only recently been “rediscovered” and identified. For examples from the end of CORRADINI’s career see Italy 1752.
A thing of beauty is a joy forever wrote KEATS in 1818 as the first line in his lengthy poem about Endymion and his love for the moon, Silene, in the Greek myth. There the moon goddess secures the shepherd boy’s eternal sleep so that she can gaze forever upon his beauty.

FUX composed a Requiem for a member of the Imperial family: later known as the Kaiser- requiem it was subsequently used for several other members of the royal family including the Emperor CHARLES VI in 1740. It was also performed on All Saints’ Day in 1731, 1735, 1737 and 1739. It combined passages in the old contrapuntal style with modern concerto church music with rich harmonies, dissonance and instrumental effects.

1720 Saxony/Poland

ZELENKA began the composition of his Six Sonatas ZWV181, perhaps as an exercise following his lessons with FUX, perhaps as a calling card for commissions from Saxon or Bohemian nobility. As importantly, their rediscovery in the 1960’s sparked off the modern interest in the composer. A key feature of the sonatas is the way in which the bassoon departs from its normal rôle as a continuo instrument and offers a particularly ornate and virtuoso version of the bass line. As was the case with the other wind instruments: oboes, transverse flutes, recorders; the bassoon was being developed on French lines, with wider bore, an extended range upwards and a more homogenous sound yet with greater virtuoso possibilities. Like the viola da gamba and the cello, the bassoon now had a range of nearly 3 octaves, for which, for example, TELEMANN would write in 1728 in the 11th of his leaflets Der getreue Music-Meister.

Preparations were in hand for huge festivities in Prague to commemorate the coronation of the Emperor CHARLES VI of Austria as King of Bohemia. As his now brother-in-law, AUGUSTUS and his court would have a powerful presence in Prague.
ZELENKA also began to compose the four large scale instrumental works ZWV186-9: full of formal Italian influences yet with capricious and erratic sections and written for groups and pairs of instruments more akin to the later Sinfonia Concertante style. Again these were intended for the Prague festivities.

BACH in Cöthen had opportunities to travel with the Prince and this year returned from Karlsbad to find that his wife had suddenly died and been buried. BACH was asked to compose and perform cantatas for the Prince's birthday and the New Year; two each time, one sacred and one secular. To perform these works there were singers under contract from nearby Courts and one of these, Anna Magdalena, daughter of the Court and Field-Trumpeter at Weissenfels, attracted Bach's attention with her fine soprano voice. In December 1721, Anna Magdalena and BACH married, she at the age of 20, and he 36. A week after Bach's wedding, the Prince also married and his wife changed the court's favourable attitude to music. BACH wrote that she worked to make the musical inclination of the said Prince somewhat luke-warm.

Closure from bankruptcy of the Leipzig opera house where public performances had taken place since 1692. Of the 74 operas premièred there, TELEMAN claimed to composed more than 20. Although all have been lost in their entirety, a number of arias have been identified from Germanico, written in 1704 and revised in 1710.

Gottfried Heinrich STÖLZEL was appointed Kapellmeister at the court of Gotha, where he remained until his death in 1749. He had been a law and music student at Leipzig, spent some years in Italy followed by a period in Prague. He was unsuccessful in an application to the court in Sonderhausen but a subsequent duke became such an admirer of his music that from the 1730's STÖLZEL composed also for that court and much of his music for Gotha was also copied there, and much survives. This was fortunate because under his successor at Gotha, Georg BENDA, most of STÖLZEL's manuscripts were destroyed.

STÖLZEL was prolific: he is reputed to have composed 18 orchestral suites, 90 serenatas, 1358 cantatas [ie 12 annual cycles] plus 5 operas, one aria from which appears in Anna Magdalena's Notebook, Bist du bei mir, long attributed to BACH himself. In 1739 he wrote a treatise The Art of Recitative which remained unpublished until 1962; however his skill in this direction is shown in the way that he uses recitatives for modulation, or combining voices in one recitative.

In 1739 STÖLZEL was elected to MIZLER's Societät der Musikalischen Wissenschaften ahead of BACH and BACH clearly admired his music, using some pieces as study items for his sons.

1720 England

HANDEL published his first set of keyboard suites in response to an unauthorised version produced in the Netherlands. He published a second set in 1733. Regarded rightly as infe-
rior to those of BACH and the keyboard pieces of SCARLATTI, their purpose has been however misunderstood; they were rather teaching and experimental pieces, often unpolished and with no higher purpose.

HANDEL was one of the first investors in the Royal African Company of England, closely involved in the slave trade. He sold his stock on two occasions, making a profit on the first and a slight loss on the second.

Edmond HALLEY appointed Astronomer Royal, a post he held until his death in 1742. Aged 20, he had travelled to St Helena in the south Atlantic and mapped over 300 southern stars, earning membership of the Royal Society. He later encouraged NEWTON to publish his proof that the an inverse square law of gravity requires planets to be in elliptical or circular orbits, an idea which had been suggested by HUYGENS, HOOKE and others but they had failed to prove it. HALLEY later invented the first practicable [apart from its weight] diving bell, worked out the first actuarial tables of human mortality, tried to measure the size of atoms, studied comets, showing that many follow elliptical orbits round the sun and predicted that the one seen in 1682 would reappear 75 or 76 years later.

Although a landsman he officially captained a Royal Navy ship to map terrestrial magnetism as far as level with the tip of South America as an aid to navigation. He predicted that the transits of Venus [next occurring in 1761 and 1769] could, if viewed from different points on the globe, be used to calculate the distance between the earth and the sun. He compared in detail the star positions relative to each other as reported by Hippar- chus in about 130 BC with modern measurements and found that most were accurate but that some stars had moved substantially. This was the final blow to the idea that stars are fixed attachments to the globe of heaven.

Halley’s Comet dutifully reappeared on Christmas Day 1758. In 1761 and 1769, as a result of international co-operation between British, French and Austrian scientists, and in 1769 also involving Russian and American scientists, observations of the transits of Venus were made in Madagascar, the interior of Canada, Norway, 8 locations in Russia, Philadelphia and Tahiti. The eventual calculation was a distance between earth and sun of 153 million kilometres, impressively close to the best modern measurement of almost 150 million km.
1720 France
The probable year of the death of Antonia BEMBO. Born in Venice around 1640 she trained as a musician with CAVALLI, had a most difficult marriage into the patrician Bembo family, a particularly ugly divorce and fled to France where LOUIS XIV gave her a mansion and permission to settle within a community of Christian women outside Paris. She was a quite prolific composer of church music and of Sept Psaumes de David, mise en air par Mme Bembo, Noble Vene. These texts were French translations of the Latin Vulgate published in 1694 and reprinted in 1715 by Elisabeth-Sophie CHÉRON [see 1711]. BEMBO had a very personal style amalgamating the French style of COUPERIN and CHARPENTIER with her own Italian background.

1721 Austria, Bohemia, Hungary
From this year Count Morzin of Prague began to make regular payments to VIVALDI of 30 ducats per year in the form of around 135 florins [the Austrian currency] depending on the rate of exchange. These payments lasted until at least 1728. Previous payments could possibly have totalled 500 florins. The composer thus had the status of Kapellmeister von haus aus. While the sum was relatively modest, it was unusually regular for a musician of VIVALDI’s status. In return, the Count had a regular supply of music and a direct connection to Venice. His orchestra had high renown but little is known of its overall strength or the names of most of its participants other than its concertmasters, bassoonists, oboist and horn players. The Count’s musical establishment included no vocalists but could call upon its close links with several Prague churches.

Morzin actively circulated music to other courts in Central Europe and received scores from them in turn. [NB. It was a different branch of the Morzin family which first employed Joseph HAYDN and for whom his first symphonies were written.]

In 1725 I note that VIVALDI dedicated his famous Op 8 to the Count. Clearly several other compositions were written for the Count and his friends in Bohemia: a bassoon concerto; violin and lute sonata and a concerto for lute, two violins and basso continuo. Unusually, also a concerto for conch shell!! The fact that this is on Bohemian paper suggests that VIVALDI may have visited Morzin, and if they went to his country estate would have heard local peasants using conch shells [or clay copies] in rain making [or stopping!] ceremonies.

A mystery is VIVALDI’s grand total of 39 bassoon concertos when at the time no other such compositions were being written in Italy. However, Morzin’s chief composer in residence, Anton REICHENAUER, was also writing concertos with virtuoso bassoon parts, and it is known that in 1739 Anton Möser, Morzin’s bassoonist, joined the Dresden orchestra. He must therefore have been one of the foremost players of his time.

Bohemia, and its many churches and monasteries which were musically active in this period, is the unique source of several of VIVALDI’s church compositions: the first version
of the Magnificat RV610b, the unique Salve Regina RV617, important copies of Dixit Dominus RV595 and of Laudate Pueri RV600.

Johann Fischer von ERLACH, Austrian architect enobled by FRANCIS I for his work as court architect, published A Plan of Civil and Historical Architecture, a highly influential work which hugely expanded the scope of similar works by dealing, for the first time, with a few buildings by the Arabs and Turks and also new Persian, Siamese, Chinese and Japanese building.

Having been apprenticed in BERNINI's Italian studios he also studied Palladian architecture during wide ranging journeys across Europe; he then worked in Salzburg where his two churches with high domes and towers and convex façades have dominated the city ever since.

His masterpiece [above] is the Karlskirche in Vienna where he aimed to set in harmony those ideas he believed to underpin the most important churches in the western world, explicitly including pagan and Jewish allusions. The Temple of Solomon, the Pantheon, the Hagia Sophia, the Roman Baroque and St Paul’s cathedral are all here, framed by two columns of Trajan albeit depicting scenes from St Charles Borromeo rather than ancient Roman military triumph.
1721 Saxony/Poland
VERACINI published in Dresden his Violin Sonatas Op 1.

BENDA aged 11 was recruited to Dresden as a young chorister from Prague. He recalled: In Dresden ... I played the viola. I practised the violin and knew the concertos of VIVALDI by heart.

1721 North Germany/Netherlands/Scandinavia
After writing his first opera in Hamburg [where he had begun originally as a tenor] HASSE left the city for Italy - for exactly the same reasons as had HANDEL: to improve his command of melody. In Naples HASSE became a pupil of Alessandro SCARLATTI. Reviewing HASSE's career and music towards the end of the century, Charles BURNEY wrote that HASSE was always regarding the voice as the first object of attention in the theatre; he never suffocates it by the learned jargon of a multiplicity of instruments and subjects.

BACH revived an old invitation to produce what are now known as the Brandenburg Concertos. In his dedication to the Marquis of Brandenburg dated March 24th 1721, BACH states: Your Royal Highness; As I had a couple of years ago the pleasure of appearing before Your Royal Highness, by virtue of Your Highness’ commands, and as I noticed then that Your Highness took some pleasure in the small talents which Heaven has given me for Music, and as in taking leave of Your Royal Highness, Your Highness deigned to honor me with the command to send Your Highness some pieces of my Composition: I have then in accordance with Your Highness’ most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments.... For the rest, Sire, I beg Your Royal Highness very humbly to have the goodness to continue Your Highness’ gracious favor toward me, and to be assured that nothing is so close to my heart as the wish that I may be employed on occasions more worthy of Your Royal Highness and of Your Highness’ service.... Perhaps BACH was intending to visit Berlin to perform the works in person: he was noted for not allowing his performers to insert trills and elaborations; accordingly it is surmised that he would not have left the entire third movement of the third concerto to the whim of some distant performer about whose capabilities Bach knew nothing.

In these works BACH had taken the VIVALDI concerto model [he had come across L’estro armonico in 1713] and its insights into the nature of tonality as a means to experiment in all sorts of ways, in structure, in instrumentation, in dynamics. Clearly BACH had been able to use the resources and freedom at Cöthen to trial his ideas which went into the production of the Brandenburg Concertos.

1721 France
MONTESQUIEU published Lettres Persanes: to quote Doyle, Holding the attention of less steadfast readers with periodic snippets of sexual innuendo, this supposed correspondence of a Persian visitor to Paris scorned the volatile character of French public life, the church, the papacy and all pretensions of religious authorities.
The 11 year old LOUIS XV took part in his first hunt, which later became a passion. On this occasion he was accompanied by 80 horn players, 900 dogs and over 1000 persons on horseback.

1721 Spain and Portugal

FACCO, born in 1676 near Padua, was in Spain where he died in 1753 after various court positions. In 1721 he composed Amor es Todo Invencion [Love is a total fabrication] not only the first Spanish opera in the Italian style, but also the first in the Spanish language. Four years earlier he had published in Amsterdam a set of 12 concerti in Vivaldian style entitled Pensieri Adriarmonici [i.e Adriatic Thoughts] referring to Venice. These were several years before Vivaldi’s set containing the Four Seasons. In Spain FACCO was tutor to the three sons of PHILIP V and refused an invitation from Portugal to tutor the Princess Maria Barbara. It appears that she and the Portuguese court were deeply offended by this even though she secured Domenico SCARLATTI instead; after she became Queen of Spain, FACCO seems to have been demoted to simple violinist.

1721 England

Daniel DEFOE, former rebel against James II in 1685 [pardoned on pain of a fine of £60 whereas poor peasants were hanged after sentence at the “Bloody Assizes” by the infamous Judge Jeffries], merchant, regular prisoner for debt, political propagandist and journalist, published what is often known as the first character-driven novel The Fortunes and Misfortunes of the famous Moll Flanders. Previous novels, or rather romances, had archtypal heroes in a world of high adventure and recycled plots. Moll Flanders on the other hand was herself a thieving bigamist who moved among bankrupt merchants, transported felons and prostitution rings.

DEFOE had in 1719 published Robinson Crusoe, based on the real adventure of seaman Alexander Selkirk but transformed into vivid fiction presented as fact. It was immediately translated into many languages; ROUSSEAU later recommended it as the first book to be studied by a growing boy, COLERIDGE praised its evocation of the universal man and MARX used it to illustrate economic theory in action.

In many of his fictional writings, in order to create an illusion of reality, DEFOE omitted the names of characters or censored them with a dash: Major —, Justice Ba—r.

This technique was followed by RICHARDSON in Pamela in 1740, where the dastardly gentleman is known simply as Mr. B —. Later, the dash was used to censor expletives: for example in Tobias SMOLLETT’s Adventures of Peregrine Pickle in 1751 we find copious use of I’ll be d—d before......

DEFOE produced over 560 books, pamphlets and journals. For future historians one of the most valuable was the 3 volume Tour through the whole Island of Great Britain, published in 1724-6. As I live in Lewes, Sussex, I make no apology for quoting Defoe:
Here I had a sight, which indeed I never saw in any other part of England: Namely, that going to church at a country village, not far from Lewis, I saw an ancient lady, and a lady of very good quality, I assure you, drawn to church in her coach with six oxen; nor was it done in frolic or humour, but meer necessity, the way being so stiff and deep, that no horses could go in it. Lewis is a fine pleasant town, well built, agreeably situated in the middle of an open champaign country, and on the edge of the South Downs, the pleasantest, and most delightful of their kind in the nation; it lies on the bank of a little wholesome fresh river, within twelve miles of the sea; but that which adds to the character of this town, is, that both the town and the country adjacent, is full of gentlemen of good families and fortunes, of which the Pelhams may be named with the first.

Death of Jacques [James] PAISIBLE who had come to England in the 1670’s bringing with him the oboe which was then new to his new country of residence. He was also a virtuoso recorder player and, with DIEUPART, played often in interludes in London theatre productions. He also composed music for the Drury Lane Theatre. His sonatas and suites for recorder were written for his own use, not for amateurs, and were never published but are now becoming quite well known in the professional repertoire.

1722 Austria, Bohemia, Hungary, South Germany

The wedding took place between Emperor Joseph’s youngest daughter and the Crown Prince of Bavaria. The lutenist Silvius WEISS and the flautist Gabriel BUFFARDIN, both of the Dresden court orchestra, were invited to play during the festivities in Munich. WEISS’s right thumb was so badly bitten by a disgruntled violinist that he was out of action for several months.

PLATTI, an Italian oboist of unknown origin but trained in Venice, came to Würzburg together with a group of Italian musicians. Johann Philipp Franz von Schönborn who was Prince-Bishop of Bamberg and Würzburg was deeply preoccupied with Italian music and wanted to expand the music at court in order to enhance his own prestige. He also began to construct one of the greatest of all late baroque palaces, now a World Heritage site. [See 1740.] After the sudden death of the Prince-Bishop in 1724, the number of musicians was considerably reduced but the former Prince-Bishop’s brother assumed the throne two years later and the impetus began again.

PLATTI was Oboist, Violinist und Tenorist. A list of the court musicians from 1730 shows that Virtuos Platti was the best paid musician, and continued to be so, earning twice as much as the Kapellmeister. PLATTI’s position at court was unique. He was involved in chamber and church music and served as oboist and violinist plus other tasks for which he was paid extra. In a decree of 1730 it is stated that he was to teach: the daughter of the Dance Master; the castrato Busch; and (after Busch’s disappointing lack of development) the soprano Vogel. In a record from 1757 it is mentioned that two military band musicians were to stay at court in order to follow his tuition.

PLATTI also had a close musical relationship with the Prince-Bishop’s brother, the ruler of the neighbouring Weisentheid. This prince was a keen cellist [see also ZANI, 1734] and
**PLATTI** composed many concertos, sonatas and arrangements of CORELLI’s music for him to play, often duetting with **PLATTI** on the violin. Most [over 60 in all] of **PLATTI**’s surviving works are in Weisentheid and have distinct pre-classical features, associated with composers such as Haydn. His *cello sonatas* are especially fine. A couple of *masses* survive, and a most unusual truncated *Stabat Mater* in that the solo singer is a bass.

Some of **PLATTI**’s keyboard works composed in the 1740’s have recently been re-discovered and are now thought to be of considerable influence in the development of the genre in that they may have been conceived for CRISTOFORI’s *harpischord with hammers piano e forte*. Furthermore, they develop the baroque style well into one which clearly anticipates language and ethos not out of place some 40 years later. A letter by a contemporary includes a passage which says that **PLATTI** *composed celebrated sonatas for the Cembalo a martelletti with which he became acquainted in Siena*. Violante Beatrice di Baviera, widow of Grand Prince Ferdinand, was Governor of Siena from 1717 until her death in 1731. Violante was a cultured, intelligent and well-read woman who also played the harpsichord and the flute; it was thanks to her, who had known CRISTOFORI in Florence and probably possessed one of his instruments, that **PLATTI** was able to familiarise himself with the new instrument.

Moreover, **PLATTI**’s keyboard works never exceed the range of four octaves (C-c’’) which is the range of all extant CRISTOFORI instruments. Iesué, **PLATTI**’s modern cataloguer, suggests that Gottfried SILBERMANN, the first German to build fortepianos, may have become acquainted with CRISTOFORI instruments through **PLATTI**.

His melodious imagination and lively, elegant style are beginning to be appreciated once again today. He died in 1763 having served six Prince-Bishops of Wurzburg.

**1722 North Germany/Netherlands/Scandinavia**

Subscription concerts pioneered in Hamburg where the Goosemarket Theatre had been a public opera house since 1678.

**FASCH** appointed as *hofkappellmeister* to the court of Anhalt-Zerbst where he was to stay until his death in 1758. He had been a pupil at *Thomasschule* in Leipzig, founded a second collegium musicum there, taken lessons with GRAUPNER in Darmstadt and served in the famous orchestra of Count Morzin in Prague. He declined the offer of the post at the Thomasschule in 1723 and his Prince, in return for his loyalty, supported his travel to Prague, Berlin and especially to Dresden where he renewed friendship with former Leipzig friends PISENDEL and HEINICHEN.

**FASCH** continued to supply the Dresden orchestra with instrumental compositions until 1755: his own recruitment of an expert bassoonist and of virtuoso oboists over the next few years strongly influenced his concertos and suites which are very attractive works to modern ears. He specialised in Overtures with 3 movements, melding the French Ouverture with the Italian Sinfonia. **FASCH** was instrumental in the development of an exchange of
compositions between the courts of Dresden, Zerbst, Darstadt and elsewhere. The Zerbst court inventory of music, prepared in 1743, lists nearly 500 compositions including masses, overture suites [89 by FASCH are known], solo and ensemble concertos, sonatas and sinfonias, cantata cycles. Nearly 90 composers are represented, especially FASCH, VIVALDI and TELEMANN. These are lists only; just a fraction of the actual music has survived.

FASCH remained at his post in Zerbst until Prussian troops entered the town and the court fled. He died the following year.

Death in Amsterdam of Estienne ROGER, a Protestant refugee from France and founder of one of the most important music publishing firms in the early eighteenth century. In the course of 47 years (1696-1743), the ROGER firm printed over 600 titles. The editions were renowned for quality of engraving and accuracy of print and for this reason several composers, including VIVALDI and ALBINONI deserted local publishers in his favour. ROGER, however, was a notable pirate who mainly re-engraved the editions of others, instead of contacting composers directly. Thus, he had a very international stock, and distribution too with agents in Belgium, Germany, England (notably John Walsh) and France. ROGER was also the first music publisher to number his editions. This began in 1716 with numbering his stock randomly; thereafter all editions were numbered chronologically. He also printed catalogues from 1698 to 1716. Between these two factors, his publications are much easier to date than others of the era. His most famous editions include first editions of VIVALDI Opp.3-13 and the complete works of CORELLI, including the famous edition of the Op. 5 with ornaments written in.

1722 Saxony/Poland

ZELENKA was given 2 weeks’ notice to compose for the Easter ceremonies: the Miserere ZWV56; the six Lamentations ZWV53 and possibly the 27 Responses ZWV55. Nevertheless the Lamentations are some of his most beautiful works, and after his death the Responses were copied in 1749 by PISENDEL and sent to TELEMANN as the sweetest fruit of this almond tree.

ZELENKA spent some time in Prague in preparation for his commission from the Jesuits of the Clementinium College for the music for the Melodrama Sub olea pacis ZWV175 to be presented before the imperial couple after their coronation in Prague the following year.

Tension erupted at Dresden between PISENDEL and many of the other musicians on the one hand and VERACINI, the highly paid Court composer/violinist on the other. VERACINI leapt out of a window and left the court, although he appeared in Prague the following year at the Coronation celebrations. VERACINI’s arrogance was notorious and his
style of playing attracted as many critics as admirers. As early as 1714 Roger NORTH had ranted about him and other Italian violinists: not better than insane, for sometimes they run, then they start, then they chatter and not seldom fall into a whistling way of a high arpeggio, and then coming to themselves incline to sleep out a short adagio, after which stand clear; for triple comes and triple upon that, and devision upon that, which snappes upon snaps like a dog in distraction.

Death of KUHNAU, the cantor of Thomasschule in Leipzig. He had been organist at the Thomaskirche since 1684 and cantor since 1701, thus an influential figure in the musical life of Leipzig for very many years. He taught both HEINICHEN and GRAUPNER. His keyboard works were influential: he is credited with the composition of the first keyboard sonata [in 3 movements] and his 6 “Bible sonatas” are well known for their rhetorically rich descriptive technique. Much of his music for the church, in the form of cantatas and motets, has been lost, but his substantial Magnificat bears comparison with that written by BACH in 1723: the structure, instrumentation and treatment of words are very similar. Both are in contrast to the 3 movement settings of 1725 and 1727 by ZELENKA.

KUHNAU’s reputation among musicologists was for long distorted by his dispute with TELEMANN, HEINICHEN and FASCH whose glamorous activities at the Neukirche and opera house in Leipzig had drawn away his best students. Rather than the ultra conservative thus caricatured, KUHNAU had for long been an innovative and prolific master of a variety of styles. His obituary in the local yearbook read: The church pieces that he composed, especially from 1701, when he became cantor and music director, may well be difficult to count, considering that he never, or very rarely turned to compositions by others in his many musical performances; on the contrary he was often called upon to help others with compositions of his own. A new edition of the extant pieces is now in preparation, and they are proving to be attractive and exciting works. He also in 1700 wrote a satirical novel, The Musical Charlatan, in which he ridiculed many of the current attributes of musicians, especially of Germans pretending to be Italian virtuosi.

KUHNAU’s death created a golden opportunity for BACH, dissatisfied with recent developments in Cöthen and attracted by good educational opportunities for his sons, a thriving musical life outside court in a prosperous city, and many strong personal connections. However, three other candidates had priority. TELEMANN had been at the Neukirche earlier in his career and was having initial problems in Hamburg. He used his successful application to Leipzig to improve his situation at Hamburg, probably anticipating from his previous experience the problems that BACH would eventually face. FASCH was a former student of the Thomasschule, a pupil of GRAUPNER and now kapellmeister at Zerbst. He was offered the post which would have been promotion but preferred to remain at Zerbst because he was unwilling to teach Latin. GRAUPNER was in the most difficult position because his employer’s extravagances had come out into the open with a debt of 2 million gulden. The Landgrave on the one hand refused to pay his musician’s salaries; on the other he refused them permission to leave his service. Several absconded. GRAUP-
NER fabricated a request for holiday leave to conceal his application for the Leipzig post. He was successful: the Landgrave refused to release him but instead increased his salary and guaranteed that it would be paid before that of all other musicians.

The way was now clear for **BACH**.

1722 **Italy**

**ALBINONI** published his *Op 9 Concerti a Cinque* and dedicated them to the Elector of Bavaria who had 5 oboists on his payroll and whom the composer and his wife had met when she sang at the Munich opera.

**Bartolomeo CRISTOFORI**, instrument maker to the Grand Duke of Tuscany, had invented the pianoforte in its fundamental form in 1700 and by the 1720’s had for all practical purposes completed the basic design although refinements would be effected by makers such as **SILBERMANN** over the next decades. It differed in being of very light construction, lacking a metal frame; this meant that it could not produce an especially loud tone. This continued to be the rule for pianos until around 1820, when iron bracing was first introduced. The instrument illustrated was built in 1722 and is now in Leipzig. It seems that a similar instrument had already been taken to Wurzburg by **PLATTI**.
1722 France
RAMÉAU wrote his 450 page treatise *Traité de l’harmonie réduit à ses principes naturels*, which won him immediate recognition and remains the basis of much of harmony teaching. In 1726 it was followed by his *New System of Music Theory*. Now at the age of 40 and after a long series of provincial organist appointments, he went to Paris and married.

1722 Spain and Portugal
The Lisbon court gazette reported: *an office of Thanksgiving was celebrated in the church of Sao Roche in our city for all the benefits that God has granted in the course of the year to this kingdom and its inhabitants. During the office the hymn Te Deum Laudamus was sung, remarkably composed by the renowned Domenico SCARLATTI and divided up between several choirs of singers.*

1723 Austria/Bohemia/Hungary/Bavaria
The coronation in Prague of the Hapsburg Emperor Charles VI and his wife Elizabeth as King and Queen of Bohemia. The previous emperor had not been crowned in Bohemia because of a fear of disturbances during and following the brutal re-Catholicisation of the country. The main musical event, for the new Queen’s birthday, was a performance of the new opera *Costanza e Fortezza* by FUX. According to QUANTZ [one of the performers along with WEISS, BENDA, the GRAUN brothers and TARTINI] around 100 singers and 200 instrumentalists performed the work in a special arena seating 4000 people in the grounds of Prague castle. CALDARA had to conduct because FUX was ill with gout. The stage design was by GALLI-BIBIENI the Emperor’s “Theatrical Engineer” who invented for the challenge of the occasion scene changes through drops hinged at the side like leaves of a book. There were two huge towers from which trumpeters would sound stereophonically. The theme from ancient Rome was power and constancy.

With the message that Hapsburg supremacy was legitimate and that Wenceslas had promised the crown to the Hapsburgs [despite the foundation of that dynasty being 300 years into the future!] ZELENKA’s play with allegorical musical numbers “*Sub olea pacis et palma virtutis*” was itself on a very large scale - albeit not as colossal as FUX’s opera production. Performed in front of the royal couple, it was the greatest public triumph of ZELENKA’s career.
1723 Saxony/Poland

The Leipzig Collegium Musicum was refounded largely at the Café Zimmerman. Concerts were held outside on Wednesdays during the summer at Zimmermann’s garden from 4 to 6 o’clock in the afternoon and in winter on Fridays in his Coffee House from 8 to 10 o’clock in the evening. Concerts also took place at Helwig’s Coffee House on Thursday evenings from 8 to 10 o’clock. Zimmermann himself purchased large instruments such as the ones musicians would most likely not own and carry around with them: violoncellos, violones, harpsichords, bassoons etc. The inclusion of the bassoons and violones show that the orchestra would have been quite large. Zimmermann’s ownership of a set of instruments points towards his important role as a serious promoter of concert activity in the city.

No entrance fees were ever collected for these concerts and women were allowed to attend. As early as this year 1723 BACH must have had an arrangement for the use of these musicians and facilities for the performance of some of his secular and other cantatas.

The engraving on the left shows the Thomaskirche school where BACH lived - in the much improved format after 1732. In the engraving on the right Zimmermann’s coffee house is the slightly recessed building in the centre. The buildings are solid and elegant, the sidewalks are paved and there was street lighting at intersections.

The Electoral Prince commanded Count Emilio de Vilio to search for talented young singers in Italy to be trained at the expense of the Saxon court. Seven singers were recruited, including Domenico ANNIBALI [c1705-c1779] who, as an alto castrato, eventually became HASSE’s favourite male lead.

1723 North Germany/Netherlands/Scandinavia

FREDERICK WILLIAM I of Prussia famously gave Christian WOLFF, professor of philosophy at Halle University, 24 hours to leave his kingdom or be hanged. WOLFF, [1679-1754] had been unfairly reported to the King as having determinist views which meant that if a soldier deserted he was predetermined to do so and so could not be condemned.
WOLFF’s reputation was actually enhanced during his exile as the justification was examined and debated by intelligentsia across Germany and beyond. WOLFF took rationalist philosophy to extremes, attempting to apply mathematical principles and relentlessly strict logic across all branches of knowledge and thought. In German universities he was immensely influential; according to a contemporary by the mid 1730’s his followers occupied 112 university chairs and 232 had promoted his ideas in published form. WOLFF was the first philosopher to write in German as well as in Latin. WOLFF’s career shows the importance of the universities in German life, especially in Prussia. FREDERICK II on his accession restored WOLFF to favour; the philosopher explicitly favoured an active and controlling state which promoted common welfare [in all aspects] and security, and one which the subjects must willingly undertake whatever the rulers see fit to command. This dovetailed well into FREDERICK’s rational philosophy and his emphasis on building a professional civil service.

1723 Italy
Filippo BONANNI, a curator of the collection of antiquities in the Jesuit College in Rome, published a revised and expanded edition of his Gabinetto Armonico, 148 illustrations of musical instruments plus description and commentary. Although inaccurate and fanciful in places, it is remarkable for its scope, ranging from Pacific and African drums to paper and comb by way of the harpsichord. The title page quotes Psalm 150 and its call to Praise the Lord with brass and cymbal .... BONANNI had previously published illustrated works on natural and military history, and military and chivalric orders and their dress.

1723 France
Jean-Marie LECLAIR, a native of Lyon, returned to France after studying the violin in Turin and published his op 1, a set of violin sonatas. He went back to Turin in 1726 to continue his studies, and in 1730 published his Op 2. By this time he was becoming recognised as a violin virtuoso who was able to reconcile the French and Italian styles; indeed he is regarded as the founder of the French violin school through his later work for the nobility and his teaching. He was murdered in 1764, motive unknown.

1723 England
Death of Sir Christopher WREN aged 91. He had been much more than the architect of St Paul’s Cathedral [see 1710] Greenwich Observatory and the Royal Naval Hospital. In 1657 he had been Professor of Astronomy in London and similarly in 1660 in Oxford. He was a member of the group of scientists who eventually formed the Royal Society. His scientific
works ranged from astronomy, optics, the problem of finding longitude at sea, cosmology, mechanics, microscopy, surveying, to medicine and meteorology.

He observed, measured, dissected, built models and employed, invented and improved a variety of instruments. Robert HOOKE said of him: *Since the time of Archimedes there scarce ever met in one man in so great perfection such a mechanical hand and so philosophical mind.* Making a trip to Paris in 1665, WREN studied the architecture of the city and the drawings of BERNINI the great Italian sculptor and architect, who himself was visiting Paris at the time. Returning from Paris, WREN made his first design to remodel the old St Paul's which was destroyed in the Great Fire a year later and presented WREN with his opportunity.

![British £50 banknote 1981-94](image)

*Reader, if you seek his monument, look around you.*

1724 Saxony/Poland

ZELENKA composed a Requiem Mass for his father; only the *De Profundis ZWV50* survives.

BACH presented his first version of the *St John Passion* in the Nikolaikirche in Leipzig. Some modifications and 3 substitute arias were produced the following year at the Thomaskirche. In 1732 the 1725 movements were discarded. A performance in 1739 was cancelled because the city council was objecting to elements of the text where parts of St Matthew had been interpolated. BACH responded: *Has it not been performed with this text 2 or 3*
times?) whilst in 1749 BACH returned to the 1724 original albeit with some expanded instrumentation.

It must be remembered that strict Lutherans were aghast at figured music being used to represent the Passion within a church service. At least BACH was using the text of the Gospels and not the lurid paraphrases of BROCKE, which, if acceptable in Hamburg, would not have been so in the more conservative Leipzig.

The Thomaskirche is shown on the left, the Nikolaikirche on the right.

1724 Italy

Benedetto MARCELLO, a rich Venetian politician and statesman, began his *Estro-poetico Armonico*, a choral setting of the first 50 Psalms of David. They rapidly became a major international success on account of their melodic freshness and subtlety, being highly praised by TELEMAN and MATTHESON. They were translated into several languages including Swedish, Russian and English [see England 1757]. He also wrote oratorios, chamber cantatas, sonatas and concertos. Although he composed one opera, he was out of sympathy with much of the contemporary operatic scene.

His satirical pamphlet *Il Teatro alla moda* of 1720 castigates all aspects of opera seria: the artificiality of plots, the stereotyped format of the music, the extravagant scenography and machinery, the inability and venality of composers and poets, the vanity and vulgarity of singers, the avidity of impresarios, the ineptitude of musicians.

The full title reads "THE FASHIONABLE THEATRE – OR – safe and easy METHOD for correctly composing and performing Italian OPERAS in the modern style, – In which – useful and necessary Advice is given to Librettists, Composers, Musicians of both sexes, Impresarios, Perform-
ers, Engineers, and Scene Painters, comic Characters, Tailors, Pages, Dancers, Prompters, Copyists, Protectors, and MOTHERS of female Virtuoso singers, & other People belonging to Theatre."

1724 England

HANDEL composed and produced Giulio Cesare, in modern times perhaps the most popular of his operas in terms of the number of productions although certainly not the boldest in musical terms. His most original in this year was Tamerlano which broke convention by making the rôle of the defeated Bajazet not only for tenor voice but almost equal in importance to the title rôle for castrato. The so-called happy end and resolution became one which was inescapably coloured by tragedy. Although opera seria conventions were not yet dead, Tamerlano presaged the future of the art form.

Attilio ARIOSTI, who had arrived in London in 1716 and died there in 1729, sold by subscription an engraved volume of his compositions for viola d’amore which he had transcribed for violin and dedicated to King GEORGE I. The subscription list was such that he possibly enjoyed the largest sale of music by this means in the entire 18th century, perhaps ten time more than similar sales by HANDEL and BO-NONCINI.

Although scarcely known today ARIOSTI had an outstanding reputation in his time as a singer and composer as well as virtuoso on the viola d’amore. Like the viola da gamba, this instrument had 6 or 7 strings but its range extended up into violin range, and it was played like a violin. It also had sympathetic strings which added greater resonance. It was a rare instrument in England but its use continued in Austria and central Europe until well into the 18th century.

ARIOSTI wrote a further set of pieces for his instrument which survive in Stockholm because they were copied by his pupil ROMAN.

Few realise that the famous Pastoral Symphony in HANDEL’s Messiah derives in part from an aria in an ARIOSTI opera, and an aria from a further opera was quoted in 1737 by RAMEAU as an outstanding example of enharmonic composition. ARIOSTI shared with HANDEL and BONONCINI the directorship of the Royal Academy of Music.
William CROFT, organist and composer of the Chapel Royal, three years before his death published by subscription his *Musica Sacra* or *Select Anthems*. Unusually it was printed in score rather than in separate part books. At the time and since, the most popular in the collection has been: *God is gone up with a merry noise*. In the 1750’s William HAYES, professor of music at Oxford wrote: although he kept in view the Solemnity and Gravity of the old masters, yet he has thrown in many new lights, that have added great Lustre to that Solemnity. One of CROFT’s most enduring pieces is the hymn tune *St Anne* to the words *O God our Help in Ages Past*.

Francesco MANCINI, a Neapolitan composer arranged to be published in London, with a reprint a couple of years later, his 12 *solos for violin or flute with thorough bass*. These are his best known works today. He was assistant maestro di capella to the Royal Chapel in Naples, fretting because he had temporarily held the senior position in the absence of Alessandro SCARLATTI. Hoping to follow many of his compatriots to London he had cultivated the English Consul General, John Fleetwood, who was a connoisseur especially of recorder and flute. However, the deaths of his patron and of his senior finally encouraged him to stay in Naples until his death 10 years later. MANCINI’s music is typically Neapolitan, full of the sudden and unpredictable harmonic shifts which made early 18th century Neapolitan music sound so dramatic. His works include 29 *operas*, 7 *serenatas*, 12 *oratorios*, and more than 200 hundred *secular cantatas* in addition to assorted sacred music and a small amount of instrumental music.

1725-1729

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**POLITICAL SUMMARY**

1725

**LOUIS XV** married the daughter of Stanislaw Leszczynski, former King of Poland. Death of **PETER the GREAT** to be succeeded by his second wife **CATHERINE I**. He had judicially murdered his own son but transformed his state into one which was western looking but expansionist in any direction possible.

1726

**LOUIS XV** dismissed his advisers declaring that henceforth he would rule himself, but appointed the able and subtle Cardinal Fleury as his first minister.

1727

Death of **GEORGE I** of Britain, succeeded by his son **GEORGE II**. Unusually the First Minister, Sir Robert Walpole, remained in power through his combination not only of royal favour but also his management of Parliament and his manipulation of the electorate.
Death of Catherine I of Russia, succeeded by Peter II, a grandson of Peter the Great.

1725 Austria/Bohemia/Hungary/South Germany

Duke Eberhard Ludwig of Württemberg-Stuttgart ordered his court to transfer to the huge new palace of Ludwigsburg and new town for its service requirements that he had caused to be built some 15 miles north of Stuttgart. Although rulers of one of the weaker middle-ranking territories, the Dukes made considerable effort and paid huge sums to be abreast of the latest trends in magnificence and the arts. The palace is one of the largest baroque constructions in Germany and houses one of the few theatres which retain both original design and much of the original stage machinery.

The theatre was opened in 1758 and is designed with the stage at one end and the ducal box at the other. The stage machinery is worked by a drive drum which pulls the scenery cart and enables a change of backdrop within seconds. The is a moveable upper stage, moving side scenery and a complex lighting system with open flames. The original backdrops have also survived.

The illustrations below show: the palace; the somewhat later theatre [4] and the nearby summer palace.
To encourage settlers to his new town, the Duke offered free building materials, exemption from taxes and religious freedom; to this day Protestant and Catholic churches face each other across the town square. His court was interdenominational: he himself was a strict Lutheran as were the majority of the nobility; his daughter in law a Calvinist; his cousin a
Catholic. As his musical establishment expanded the proportion of musicians of foreign and Catholic birth increased. The kapellmeister was Guiseppe BRESCIANELLO, possibly from Venice and who had previously served the court in Bavaria.

Before his position was confirmed in 1721, BRESCIANELLO and KEISER fought an extended struggle for ducal favour, with the hofkapelle split largely on national lines. However the Italian was the first to realise that the Duke was tending to more economic artistic priorities than grand opera and the affair ended with KEISER scandalously insulting that damned Italian in front of the ducal family and being briefly imprisoned for his insolence. BRESCIANELLO's only published compositions are an expert set [1738, Amsterdam] of overtures, concertos and sinfonias in 3 movements.

BRESCIANELLO remained kapellmeister until his retirement in 1751 apart from a break from 1737 to 1744 when nearly all the musicians were dismissed because the court's finances were in a catastrophic state. The new Duke Carl Eugen attained his majority in 1744 having been educated at the Prussian court and taken keyboard lessons with CPE BACH [who that year dedicated the Württemberg Sonatas to him]. The hofkapelle was now re-established, Italian singers engaged [including the by now rather mature CUZZONI] and the new theatre was built to be the scene of large scale operas and ballets. Musical leadership was eventually taken over by JOMMELLI [see 1753].

Also during the period 1725-8 the Stuttgart musical establishment was joined by Sebastian BODINUS [1700-1759] an unstable but promising oboist and composer. While here in Stuttgart, BODINUS was allowed by the Duke to publish several collections of violin sonatas and an ambitious collection, Musicalisches Divertissement, including sinfonias and chamber works, including trios for two oboes and basso continuo. His music shows refinement, grace and charm. He had had a chequered career, avoiding military service in Karlsruhe by apparently abandoning the oboe for alleged breathing difficulties. After a few years in Stuttgart he returned to Karlsruhe where he continued to have the support of kapellmeister MOLTER through many difficulties before he disappeared without trace for several years after 1752 and then dying in an asylum.

Duke Carl Eugen was also responsible for critical developments in the art of ballet. For 8 years he employed NOVERRE [portrait right] as leader of a corps of a hundred dancers, with 20 principals. NOVERRE had choreographed Fêtes Chinoises in Marseille with backdrops by BOUCHER, worked with GARRICK in London and was esteemed across Europe; in 1760 he published Lettres sur la Danse which set out his approach: The well-composed ballet should be a living painting of the drama, character and customs of mankind; it must be acted, as moving in its effect as a declamation, so that it can speak through the eyes to the soul. It should have an introduction, a development and a climax. Ballet had become no more than a
stereotyped spectacle. His own ballets were regarded by some critics as heavy and uninspired, requiring written programme notes in explanation rather than being self explanatory. Nevertheless the greatest dancers of the day, including HEINEL, GARDEL and VESTRIS flocked to Stuttgart for the honour of performing under NOVERRE and there perfected several movements which have formed the basis of ballet ever since. They also abolished the customary mask, allowing greater naturalism in the expression of emotion.

1725 Saxony/Poland/Russia
Death of PETER the GREAT. By prodigious energy he had accelerated processes already in train to increase the latent power of Russia, centralise its bureaucracy, assert the secular over the spiritual authority, and make the nature of tsardom more military, more power-orientated and more European than ever before. He had also created in some respects a new society. The thin élite at the top looked to the west; the privileged landowning group in return for its land and privileges was compelled to serve the state in the armed forces and bureaucracy while the huge mass of the population, the peasantry, was more and more composed of serfs subject to increasing burdens. There was little in the middle to bridge the gap. Yet, as an unknown peasant said at the time: That was a tsar, what a tsar! He did not eat his bread for nothing, but worked like a peasant.

It seems clear that in the mid to late 1720’s ZELENKA had considerable responsibility for organising, for the Dresden royal chapel, the musical requirements of Vespers, the principal evening Office. To this end he composed over 40 Psalms of varying types, from the most simple to the most solemn and virtuosic using the full panoply of forces and including 3 cycles for Vespers. He also composed, mainly in these years, over 20 antiphons as well as compiling a collection of over 80 settings by other composers. The most significant of his own works in this regard are perhaps: Dixit Dominus, ZWV66 and 68, 1725 and 1726; Laudate Pueri ZWV82, 1725; and Laetatus Sum ZWV122, 1730. He also composed in 1725 the Magnificat ZWV108. His collection furthermore included over 80 psalm compositions by others, mainly Italian and Bohemian composers.

Also around this time a copyist at the Dresden hofkapelle, named Johann Jacob LINDNER, made the sole surviving copy of a Chaconne by Tomaso Antonio VITALI. Son of a well known violinist and composer of instrumental works in both Italian and French styles [he worked at Modena where the court admired French music for dancing] VITALI published 4 volumes of trio sonatas between 1693 and 1701. From then until his death in 1745 he appears to have composed little but travelled as a virtuoso.

His Chaconne for violin and keyboard has usually been regarded as inauthentic since it was taken up by 19th century romantic virtuosi [often with organ as keyboard] from the time of Ferdinand DAVID [who gave the first performance of MENDELSOHN’s Concerto in E minor]. HEIFETZ opened his New York debut recital with it.
in 1920 and **RESPIGHI** arranged it for violin and orchestra. However, the identification of **LINDNER**’s script and recent research pointing to similarities with aspects of the works of **VITALI**’s father and of contemporaries such as **VERACINI** seems to have resolved these doubts. The *Chaconne* could well have been played by **VERACINI** whilst at Dresden or by **PISENDEL**.

As for **LINDNER**, he had first been engaged by the court in 1677 and was still listed in 1730. In 1717 he was paid an annual sum of 50 thaler [**HEINICHEN** 1200 thaler, **ZELENKA** 400]. In terms of years of service, he was by far the most senior member of the *hofkapelle* in 1730.

**1725 North Germany/Netherlands/Scandinavia**

**TELEMANN** in Hamburg produced his semi-comic opera *Pimpinone*, with the libretto half in German, half in Italian. **TELEMANN** also published possibly his most popular and useful work, judging by the number of copies found all over Germany and elsewhere. This was *Harmonischer Gottesdienst*: 72 poetic *church cantatas* covering the entire liturgical year and scored for one voice, one obbligato instrument [variously violin, recorder, transverse flute, oboe] and continuo. Popular because it was incredibly useful to the working and pressured church musician: even **BACH** copied one out for use in Leipzig.

**1725 Italy**

**HASSE**, commissioned by a rich Neapolitan banker, produced his serenata *Marc Antonio e Cleopatra*. At this time a *serenata* fell somewhere between a solo cantata and an *opera seria*, was often a gift to an important patron, and usually given in concert performance although simple costumes and staging might be used, Usually again the basic subject was a well known love story, although the length and number of characters could vary widely.

**VIVALDI** published his collection of 12 concertos *Il cimento dell’armonia e dell’inventione* op8, which includes *The Four Seasons*. They were probably written while in Mantua from 1717/18 as *Maestro di Capella*. However they were dedicated to Count **MORZIN** of Prague who it seems had heard and appreciated *The Four Seasons* during his visit to Italy in 1718.

In Mantua **VIVALDI** also produced several operas, including *Tito Manlio*. In 1725 he received several commissions from the French ambassador for works to commemorate the marriage of **Louis XV** and the birth of royal princesses. Here is the famous caricature portrait of **VIVALDI** by **GHEZZI**.

**CANALETTO** painted one of his first masterpieces, “*The stonemason’s yard,*” his transfiguration of mundane material through a rich chiascuro of vibrant colour.
1725 France

COUPERIN published in 1724 and 1725 his two great tributes to the French and Italian musical traditions: the brilliantly assimilated *Apothéose de Corelli* within a collection of concerts, aptly entitled *Les goûts-réunis*, in which the French and Italian elements are so subtly blended as to be barely extricable. The *Concert instrumental à la mémoire de Monsieur de Lully* (1725) allegorized the synthesis: LULLY and CORELLI are received by Apollo on Mount Parnassus, where together they conceive *La paix du Parnasse* in the form of an integrated sonate en trio. COUPERIN died in 1733, having merited the title *Le Grand* through his important contribution to all aspects of music except opera.

Around this time Giovanni GUIDO [c1675-after 1728], an Italian in the service of the Duc d’Orléans, published his own *Four Seasons* as his op2. These were not however violin concertos but suites of many movements. Like VIVALDI’s work, they have poems attached which are also divided into sections so that the pictorialism can be readily recognised. There are marching warriors, laughing lovers, chirping birds and dancing shepherds.
The first advertisements for public concerts appeared in Paris newspapers, twenty five years after London.

**1725 England**

Born in Bath, a fervent believer in the Palladian style of architecture and already in his early 20’s experienced in the processes of speculative building in London, the architect John WOOD the Elder set out his grand plan for Bath. Already the place was beginning to become fashionable following the example of European spas and favourable reports of medicinal benefits of taking the waters. Furthermore, Bath still had the original Roman public bath house! WOOD’s grandiose plans were blocked by a variety of vested interests so he approached the owner of land outside the city walls. He leased the land for £137 per annum, designed the frontages, and divided the ground into the individual building plots which he sub-let to other individual builders or masons. They had two years’ grace in which to get the walls up and the roof on, after which they had to pay a more substantial rent.

As Bath was booming, most plots were reserved before the two years were up, providing the builder with the necessary income to complete the house. Ultimately this meant less work and risk for Wood; in addition he received £305 per annum in rents, leaving him a healthy profit of £168 – the equivalent today (in terms of average earnings) of over £300,000.

WOOD’s first public building in Bath was the St John’s Hospital almshouses, [see below] and he went on to become one of England’s greatest architects designing for both the private and public spheres.

His son, WOOD the Younger, developed Royal Crescent, Bath, in the 1760’s on the speculative basis developed by his father. He designed the overall sweeping public façade but the owners of the plots engaged their own architects for the rest of
their property. The uncoordinated result at the rear can be seen in the second photograph!

For later comments on BATH, see 1759 and GAINSBOUROUGH

1726 Saxony/Poland

RISTORI wrote Calandro, the first opera buffa in German, for Maria Josepha to celebrate her husband’s return from Warsaw. The company and opera were lent in 1731 to the Empress ANN of Russia for her coronation festivities, and it was the first opera ever performed in Russia. ZELENKA composed Missa Paschalis ZWV7 and Missa Nativitatis Domini ZWV8.

The Lutheran civic authorities in Dresden, not to be outdone by the Catholic court, began work in 1726 on a replacement for the old medieval Frauenkirche. Its huge dome was designed to affirm Protestant faith and civic pride. The church was consecrated in 1734 and a new organ by SILBERMANN ordered. The final touch was the placing of the cross on the spire in 1743. Below is the church as restored after its destruction in WWII. The
cross survived, twisted and burnt, and is now placed within the building. A new silver cross was donated by the people of Coventry.

1726 Italy
TARTINI founded a violin school in Padua which attracted students from across Europe. TARTINI would spend up to seven hours a day at his teaching, giving some free lessons to students whom he felt to be especially deserving. His pupils included NARDINI and J.G. GRAUN. Between 1726 and his death in 1770 he wrote around 135 violin concertos, a couple of cello concertos, and about 200 violin sonatas, solo and otherwise, including the infamous Devil’s Trill, around which so many fanciful stories accumulated. Unfortunately he did not date his works and many were revised several time so that it is difficult to place them in the development of the genre. He also wrote extensively on both the theory of string sound and on the practicalities of playing. The photo is of his statue in Piran, Slovenia.

Around this time, Giacomo CERUTI was active in Brescia on an extended series of portraits of poor and middle class people, all looking directly and without apology at the viewer. These are a necessary antidote to the grandiose and arrogant portraits of nobility, intellectuals and eminent musicians that otherwise dominate these pages. I make no apology for including a selection here. CERUTI’s religious works are flat and mediocre by comparison with these moving portraits of the destitute and scratchers of a living.
The young alto castrato Domenico ANNIBALI, recruited for Dresden, was sent to Venice to study with leading voice coaches and had special boxes reserved for him at leading opera houses so that he could study the castrato stars of the day. By 1727 he was himself appearing in supporting rôles and in 1728 appeared on the same stage as the leading castrato SENESINO.

1726 France

Concert Spirituel was established in the Tuileries Palace in Paris as one the first ever public concert series, inspiring similar series in London, Vienna and elsewhere. The programmes were a mixture of instrumental and choral works. The first two consisted entirely of works by de LALANDE including Cantate Domino which became his most popular composition and was performed in these concerts at least 65
times.

The ballet dancer **La Camargo** caused a scandal by raising her skirt a few inches above the floor, beginning the first attempt by female dancers to gain greater freedom of movement. Their long and heavy costumes had previously restricted them to geometrical patterns based on the minuet and pavane. She is shown in this 1730 painting by **Lancret**.

She had made her début in *Les Caractères de la Danse* with music by **Rebel** and soon became so famous that she set the dress fashion for the whole of moneyed society, including the court. In her career she appeared in 78 different ballets and became intimately associated with many aristocrats each of whom she nearly ruined through her extravagances.

The following appears in **Casanova**’s *History of my life* [1792]: An admirer, a very old man, who was on my left, said that when she was young she did the saut de basque and even the gargouillade and that he had never seen her thighs even though she danced without drawers.

"But if you never saw her thighs how can you swear that she did not have on drawers?"

"Oh, that sort of thing is easy to find out. I see that Monsieur is a foreigner."

"You are right about that."

Although **Lancret** [died 1743] painted portraits, his favourite subjects were fairs, balls, village weddings, family gatherings etc, all in an easy, informal style which appealed not only to French patrons but also to **Frederick II**. His style is that of **Watteau**, and influenced **Boucher** and **Fragonard** who, slightly later, became associated with the “frivolous and flirtatious eloquence and agreeable fantasy” of **Louis XV**’s court and **Madame de Pompadour**.
1726 England

The Academy of Ancient Music was renamed from the Academy of Vocal Music” founded in 1710 to revive music which was seen as obsolete i.e composed before 1600. PE-PUSCH and GEMINIANI were founder members. STEFFANI was appointed President for Life and in 1727 sent them: a madrigal; a Marian motet; and, especially, his Stabat Mater, which he described as his best, and last, composition. STEFFANI had been a most distinguished composer of church music and operas at the court of the Elector of Bavaria in Munich. In 1688 he had become kapellmeister to the Duke of Brunswick in Hamburg and opened the new opera house there with a sumptuous production of his new opera Henric Leone, followed by 7 further operas by 1696.

In 1692 he had been an ambassador of the Duke [now Elector of Hanover] and impressed the Pope also in these missions, so much so that [having already been ordained in 1680} he was appointed apostolic vicar of North Germany in 1709. He could not now respectfully continue to write operas under his own name so he did so anonymously or under the name of his secretary. He had early recognised the talent of HANDEL, encouraging him in 1709 to apply for his own former post at Hanover. STEFFANI wrote largely in the French style and many of the Overtures to his operas were published together with dances from his operas. The success of these orchestral pieces had a significant impact in Germany leading to a vogue for orchestral suites preceded by an Ouverture in the French style.

GEMINIANI published his concerti grossi, explorations and expansions of CORELLI’s op 5 violin sonatas, skilfully transforming them from works which few could play into orchestral works in which many could participate. See also 1751.

SWIFT published Gulliver’s Travels, a satirical commentary on current human affairs and obsessions. In the first book Gulliver visits Lilliput where the inhabitants are 6 inches high thus rendering their feuds, wars and fashions absurd. Then to Brodingnag whose inhabitants are huge and whose king, after interrogating Gulliver declares: your natives must be the most pernicious race of little odious vermin... Then to Laputa where he finds men of science and philosophy obsessed with the most ridiculous questions of no practical use to anyone. Finally to the land of the Huoyhnhnms, clean living, rational horses whose simple society is contrasted with that of beasts in human shape. An immediate success, Gulliver’s Travels was read from cabinet council to nursery to quote Alexander POPE, but many were appalled and repelled at its bleak view of human beings and society.
1727 Saxony/Poland

BACH presented the *St Matthew Passion* for the first time, repeated in 1729, 1736 and twice in the 1740s. Some of the words are taken from BROCKE’s Passion libretto.

ZELENKA composed the extended *Litaniae de Venerabili Sacramento* ZWV147 and the *Litaniae Xaverianae* ZWV155, the latter commemorating the Jesuit missionary so dear to the heart of Maria Josepha that she gave his name [amongst others!] to every one of her children regardless of sex.

BACH composed his motet *Singet dem Herrn ein neus Lied*, one of those few of his compositions which have had a continuous performance history from then to the present day. In the Thomaskirche in 1789, MOZART was amazed by it and after the performance spread all the parts around him on the floor to study. The motet has been described as BACH’s version of the mediaeval *danced religion*.

Death of Christiane Eberhardine, wife of AUGUSTUS II. She was immensely popular because she had steadfastly refused to change her Lutheran faith after her husband had changed his in order to be eligible for the Polish throne. Despite considerable pressure she refused ever to set foot in Poland. The birth of her son was her only pregnancy. Upon her death an individual noble/student commissioned a text from a local university teacher and BACH to write the music. The occasion became a powerful political ceremony in which all elements in Leipzig were involved. BACH’s contribution was his wonderful *Mourning Ode Lass, Furstin, lass noch einen strahl*, BWV198. Engravings of her death scene circulated widely amidst rumours that she had been poisoned.

1727 Italy

The Pope lifted the long standing ban on the liturgical use of the text of the *Stabat Mater*, which was probably the spur to the spate of settings by PERGOLESI, STEFFANI and others in the years that followed.
1727 England

For the coronation of George II and Queen Caroline at Westminster Abbey HANDEL was put in charge of the music. Newspapers announced that: Mr Hendel, the famous Composer to the opera, is appointed by the King to compose the Anthem which is to be sung at the coronation. It seems that he was commissioned to write four, the now famous Coronation Anthems of which Zadok The Priest has been performed at every coronation since. The others are: Let thy hand be strengthened; The King shall rejoice; My heart is inditing. The instructions to HANDEL for the ceremony as a whole were vague and in the event the Archbishop of Canterbury was angered over many details. However the whole event proved to be a most magnificent occasion, including 16th and 17th century music by TALLIS, GIBBONS, PURCELL and BLOW. In 1761 BOYCE looked back on the 1727 Coronation Service as the First Grand Musical Performance.

Death of Sir Isaac NEWTON, referred to by Professor Stephen Hawking as a colossus without parallel in the history of Science. Where his theories have been superseded or amended it has been only as a result of experimental facts that became available only long after his death. His Principia of 1687 set out his three laws of motion; he devised the law of gravity which explained the motions of heavenly bodies; invented calculus; proved that white light is composed of light of all the colours; showed how the mass of the sun can be calculated; calculated the lunar and solar tides and from them the mass of the moon.

To the end of his life his contemporaries BERNOULLI and LEIBNIZ sought to set him mathematical problems he could not solve: in vain, for he did so in the space of a few hours of concentrated thought. Even when the solution was circulated anonymously BERNOULLI recognised the lion by his paw.
In his spirit of enquiry, **NEWTON** wrote more than 2 million words on alchemy, the chronology of the Bible and theology. Nevertheless he moved reason into the limelight and became its champion for the rest of Europe.

The early spread of his influence was mainly due to the French: **VOLTAIRE** [with help from a scientist whom he later denied and denigrated] in 1738 wrote *Éléments de la philosophie de Neuton* [sic] realising that his rejection of dogma unsupported by facts was a model for an attack on the Church.

One of **VOLTAIRE**’s lovers, the **MARQUISE de CHATELET**, produced the only French translation of the *Principia*. In Germany **LESSING** compared **NEWTON** to **HOMER**. In Italy in 1727 was written *Il Newtonianismo per le dame*, itself translated in 1739 into English as *Sir Isaac Newton’s philosophy explaine’d for the use of Ladies*.

In England **David HUME** proclaimed him the greatest and rarest genius that ever arose. The astronomer **HALLEY** declared: *Nearer the Gods no mortal may approach*. And of course **Alexander POPE** wrote: *Nature and Nature’s laws lay hid in night. Then God said: “Let Newton be!” and all was light*.

**NEWTON** and Newtonianism became part of European culture to an extent previously exceeded only by **ARISTOTLE**. Previous civilisations had meticulously observed the heavens. **PTOLEMY**, **BRAHE**, **KEPLER** and **COPERNICUS** had documented and systematised the movement of the heavenly bodies, but only **NEWTON** had unified the heavens in one great scheme, extending the rule of physical law to the solar system and, by implication, to the whole universe.

He was the first scientist to be knighted, and the first to be buried in Westminster Abbey
Tregonwell FRAMPTON died in post as keeper of the royal running [i.e racing] horses, a position he had held for four English sovereigns, WILLIAM III, ANNE, GEORGE I, GEORGE II. Disreputable in reputation and appearance, he was vulgar and familiar with his sovereigns, but a successful race horse breeder, trainer and gambler. The sport of horse racing developed naturally from hunting but was first institutionalised in England. By 1714 there were 11 racecourses with the status of a royal silver plate as a prize for one of the races. Every one of the countless thorough-breeds racing across the world today is descended from one of three Arab stallions imported to England in 1688, 1704 and 1729.

Also in 1727 the first calendar of horse racing in England was published; it also included major cock fights. This blood sport is of very ancient origin indeed and is still prevalent in Asia; it was banned in England in 1835 although clandestine fights are still held. As both horse racing and cock fighting attract large scale gambling, the two events were often part of the same meet. This portrait of FRAMPTON shows his hound, his cock and the royal horse Dragon. There were cockpits throughout the country, some elaborate and in the royal parks, others mere pits next to the village inn. Attendance was not socially exclusive. An advertisement from 1700 declared that At the Royal Cockpit on the south side of St James’s Park, on Tuesday the 11th of instant February will begin a very great cock match, and will continue all the week, wherein most of the most considerable Cockers of England are concerned. The two contemporary illustrations below show the versatility of location of the sport: note the passionate old gentleman with his foot bandaged from gout [traditionally caused by imbibing too much port wine] and, in the second, that the gentleman in the middle will leave without
his money whether or not his cock wins!

1728 Saxony/Poland
PISENDEL appointed leader of the Dresden orchestra.

ZELENKA composed Missa Circumcisionis ZWV11

In February FREDERICK WILLIAM I of Prussia and his court paid a state visit to Dresden. The Prussian Crown Prince FREDERICK was intended by his father to stay at home and continue to learn his military drill but was specifically sent for by AUGUSTUS. The splendour, gaiety and licentious attitude in Dresden made a great impression on FREDERICK after the gloom and oppression of his father’s court. He was 16; he was ogled by an illegitimate daughter of AUGUSTUS whom AUGUSTUS was having [so rumour said] for himself, so AUGUSTUS successfully diverted him with the naked display and offer of a beautiful opera singer. This story is attested by FREDERICK’s sister Wilhelmine.

AUGUSTUS the STRONG with 500 members of his court then in the summer visited Potsdam on a return state visit. Dresden musicians on the visit included PISENDEL, WEISS [described by Prussian Crown Prince FREDERICK as the best artist at court] and QUANTZ.

Also apparently traveling with them was LOCATELLI [see Amsterdam 1733] the violin virtuoso of whom a Prussian court record described his self assurance and diamond-studded clothes. However local taste preferred the playing of the German GRAUN who had studied with TARTINI and PISENDEL.
1728 North Germany, Netherlands, Scandinavia;

Legendary joint recital at the court of Kassel by LOCATELLI and LECLAIR, the former described as playing like a devil with grimaces and a screeching violin and the latter as playing like an angel with clear and sweet tone. Other sources do describe LOCATELLI’s attack on the strings as unpleasant if you were sitting too close! The recital was no doubt to illustrate the debate that raged for decades across Europe over the Italian and the French styles: [see 1702 France]. LECLAIR [1697-1764] in his own music however, like most composers by this time, had adopted elements of both styles to appeal to a wider market.

TELEMANN, as director of the Hamburg Opera, produced his *singspiel* in 3 acts [to all practical purposes an Italianate opera] *Miriways*. Most unusually it was an adaptation [with romantic interest] of almost contemporary, albeit exotic, events: the liberation of Kandahar from Persian rule by Amir Wais, an Afghan chieftain.

Almost one third of the city was destroyed in the Great Fire of Copenhagen, one fifth of the population made homeless and the entire library of the University destroyed along with other important collections of books and manuscripts. The extent of the damage is shown on the map coloured yellow inside the city walls. Psychologically the fire caused a reversion to the stricter forms of Protestantism.

1728 France;

Death of Marin MARAIS, foremost viol player and composer for the instrument of his generation. Although his *operas, trio sonatas,* and other compositions were widely performed during his lifetime, the most significant part of his musical output is represented by the five books of *Pièces de Violes* that he produced over a period of forty years, between 1686 and 1725. These collections include more than 550 compositions for one, two, and three bass viols and figured bass. All volumes were originally published by the composer. The *Pièces de Violes* represent an accomplishment of great scope and originality. Historically, they constitute the full flowering of an established French musical tradition, the culmination of an art that had its origins in the 16th century. In sheer numbers the books surpass the production of any other composer for the bass viol and in musical variety and range of
instrumental expression for that instrument, they stand alone. Clearly they were intended for students and performers to select from as they vary in difficulty from piece to piece; the general skill of his purchasers must have been high for in the 1717 volume he commented that he had written some especially for those who were complaining that his previous works were too easy!

1728 England
Publication of Cyclopaedia by Ephraim CHAMBERS, of which DIDEROT was originally commissioned to provide a translation but produced his Encyclopédie instead. Its subtitle read:

Cyclopaedia, or, an Universal Dictionary of Arts and Sciences: Containing the Definitions of the Terms, and Accounts of the Things Signify’d Thereby, in the Several Arts, both Liberal and Mechanical, and the Several Sciences, Human and Divine: the Figures, Kinds, Properties, Productions, Preparations, and Uses, of Things Natural and Artificial; the Rise, Progress, and State of Things Ecclesiastical, Civil, Military, and Commercial: with the Several Systems, Sects, Opinions, etc; among Philosophers, Divines, Mathematicians, Physicians, Antiquaries, Criticks, etc.: The Whole Intended as a Course of Ancient and Modern Learning.

CHAMBERS devoted much of his life to producing and revising his work, which went through several editions and was reprinted many times. The preface gives an analysis of forty-seven divisions of knowledge, with classed lists of the articles belonging to each, intended to serve as both a table of contents and as a directory indicating the order in which the articles should be read. The second edition of 1738 had almost 2500 pages. He had prepared a supplement by the time of his death in 1740 and this was eventually published in 1753 comprising a further 3300 pages.

The Beggar’s Opera was performed in London to huge success running for an unprecedented sixty two consecutive performances. The libretto was by John GAY and the music selected by PEPUSCH from ballads, popular melodies, operatic arias and hymns. It was in mock-operatic form, shorn of recitatives. Its plot was racy and politically subversive, depicting the government as the underworld, the Prime...
Minister as the highwayman, in and out of jail and finally reprieved by royal decree, with wife and mistress modeled after the real persons. It thus appealed to audiences outside the aristocratic and intelligenstia circles. WEILL and BRECHT paid tribute to it 200 years later in The Threepenny Opera. Dr. JOHNSON declared: there is in it such a labefactation of all principles as may be injurious to public morality.

Above is HOGARTH’s representation of a scene in Newgate Jail. The initiator of the idea, Jonathan SWIFT, had told Gay that a: Newgate pastoral might make a pretty odd sort of thing. A year later, GAY and PEPUSCH wrote Polly, and this was banned in advance by the theatrical censor on direct instruction from Prime Minister Sir Robert WALPOLE. GAY managed to get the text printed and distributed with the help of an aristocratic supporter, but the ballad opera was not presented until 1772 with many new words and much new music by Samuel ARNOLD.

1729 Austria/Bohemia/Hungary/Bavaria;
CALDARA, vice-kapellmeister to the Emperor, requested, and received, a salary raise of 1400 florins a year, taking him to a total of 3900 florins, more than the kapellmeister FUX received! CALDARA then immediately requested a pension benefit of 120 florins a year [granted] and in 1730 asked for a disbursement of 12,000 florins as a lump sum - again granted. To be fair, this last may have been related to copying costs. Florins were somewhat smaller in value than thalers, so that 3900 florins equated to around 3400 thalers.

1729 Saxony/Poland
HEINICHEN died, raising ZELENKA’S hopes of succeeding him. ZELENKA’s Sinfonia ZWV90, formerly known as Capriccio 5, was written for a grand celebration of the birthday of AUGUSTUS II. At the end of the year ZELENKA composed the Missa Diva Xaverii ZWV12 and the Litaniae de Sancto Xaverio ZWV156 to support Maria Josepha’s devotions in aid of the conception and successful delivery of a healthy boy to replace a son who had died of smallpox the previous year.

BACH assumed leadership of the Leipzig Collegium Musicum. New perspectives were opened for Bach: it was now possible to have larger orchestrations than before such as those in the double-chorus version of the St Matthew Passion. He would also be able to use in church performances the instruments made available through Zimmermann’s instrument acquisitions.

BACH began to use his family members for copy work to a greater extent than hitherto to help prepare parts from his own and other composer’s compositions for secular cantatas and instrumental works that the Collegium musicum would perform. Among works prepared at this time were the two Violin Concerti BWV 1041 and BWV 1043 and the Orchestral Suite BWV 1068.
1729 France

Death of Élisabeth JACQUET de la GUERRE, born in 1665. She was one of the very few well-known women virtuoso harpsichordists and composers. As a child prodigy she had become a favourite at the court of LOUIS XIV; after her marriage to a court organist she became a teacher and gave recitals at home. The celebrant of French artistic culture, TITON du TILLET [see 1732] wrote of her marvelous facility for playing preludes and fantasies off the cuff. Sometimes she improvises one or another for a whole half hour with tunes and harmonies of great variety and in quite the best possible taste, quite charming her listeners. (Le Parnasse Français, 1732) Before 1707 most of her published works were for harpsichord or chamber works featuring that instrument. After that date she contributed volumes of vocal chamber works in French often called spiritual cantatas; for a single voice, obbligato instrument and continuo they set paraphrases of Bible stories or even Psalms. Other composers such as BOUSSET were drawn to the same market of music for the more religious nobility. Her portrait is shown above.

1729 England

Immediately after the failure of the Royal academy of Music, HANDEL created a Second Academy at the King’s Theatre. New singers were recruited from Italy, and he composed seven new operas, but the venture was not a success. From 1733 there was a rival in town, the Opera of the Nobility, with PORPORA as its musical director. It forced Handel’s Second Academy into bankruptcy, itself becoming bankrupt in 1737. The rivalry was not really about musical styles, values or quality of productions but a political issue deriving from the hatred between Frederick, Prince of Wales, and his father the King. Handel was derided as a foreigner by Frederick’s faction who in their fight engaged PORPORA and performed works by HASSE, himself an Italianised German like HANDEL!

Jonathan TYERS became the owner of what was later known as Vauxhall Gardens in London, of profound cultural importance for the next 100 years. From 1729, under the management of Jonathan Tyers, property developer, impresario, patron of the arts, the gardens grew into an extraordinary business, a cradle of modern painting and architecture, and music. A pioneer of mass entertainment, Tyers had to become also a pioneer of mass catering, of outdoor lighting, of advertising, and of all the logistics involved in running one of the most complex and profitable business ventures of the eighteenth century in Britain.[Barrell]

Music played a significant rôle in the pleasurable experience, with recitals in the organ and orchestral pavilions shown below, and various vocal works being composed for the occasion. Thomas ARNE’s wife Cecilia was often engaged as a soprano; his Six English Cantatas, together with many of his 200 songs and ballads, were composed for Vauxhall.
As a later commentator wrote: *There was in ARNE’s compositions a natural ease and elegance, a flow of melody that stole upon the senses, and a fullness and variety in the harmony. He had neither the vigour of PURCELL nor the grandeur, simplicity and magnificence of HANDEL; he apparently aimed to be pleasing and he fully succeeded.*

CANALETTO painted the view below of the Grand Walk, showing the orchestra pavilion and the organ pavilion.
There were rival pleasure gardens at Ranelagh House, near Chelsea. Here CANALETTO painted the Rotunda which is described below.

The Gentleman’s Magazine in 1742 reported a foreign visitor’s impressions of the Rotunda: Into this enchanted place we entered with more haste than ceremony; and, at the first glance, I, for my part, found myself dumb with surprise and astonishment, in the middle of a vast amphitheatre, for structure Roman; for decorations of paint and gildings, gay as the Asiatic; four grand portals, in the manner of the ancient triumphal arches, and four times twelve boxes, in a double row, with suitable pilasters between, form the whole interior of this wonderful fabric, save that, in the middle, a magnificent orchestra arises to the roof, from which depend several large branches, which contain a great number of candles enclosed in crystal-glasses, at once to light and adorn the spacious Rotund.

These pleasure grounds and their fantastical structures and fripperies were some of England’s response to the rococo trends in High Baroque art and craft, led from 1735 by HO-GARTH’s St Martin’s Lane Academy for the study of art and other artists. The various pavilions and dining alcoves in the Rotundas and elsewhere were highly decorated by some of the key artists of the day, for example Francis HAYMAN, whose “Milkmaid’s Garland” is shown below:
Also in this circle was the French engraver GRAVELOT whose meticulous but free designs provided 35 frontispieces for the complete works of Shakespeare and illustrations for the 6th edition [1742] of RICHARDSON’s 1740 novel Pamela. This too, was significant in its own field of literature: the development of the novel as a means to instruct through entertainment. Not only was it a best seller and discussion point of its time, with a cad nobleman and an innocent but sharp serving maid, it provoked censure for licentiousness yet encouraged the production of an even more licentious Shamela by FIELDING which reversed the motivations of the characters.

RICHARDSON’s novels became the by-word for romantic fiction, specifically referenced even as late as the libretto for TCHAIKOVSKY’s opera Eugen Onegin.

The atmosphere of the novel is well captured by Joseph HIGHERMORE who produced a series of paintings illustrating various scenes in the book. Here the cad lurks in the shadows whilst Pamela visits the housekeeper Mrs. Jewkes.

This brings us back to the spirit of Vauxhall Gardens: elegance; extravagance; high, middle and low-brow culture. It was Jonathan TYERS however who established the reputation of the French rococo sculptor ROUBILIAC by commissioning from him the full length statue of HANDEL now in the Victoria and Albert Museum. This aroused much comment because it was probably the first ever such statue of a commoner. It was originally placed in the Gardens against a background of green and under an arch, all of which allowed the light to play around the polished marble. It was completed in 1738.
It was ROUBILIAC who was chosen in 1761 to sculpt the much more formal statue of HANDEL to be placed in Westminster Abbey.

The following commentary on the Vauxhall Gardens statue is taken from the Victoria & Albert Museum website:

Handel has not dressed up to have his portrait taken. He sits comfortably in his indoor clothes, his shirt partially unbuttoned, his slippers off and dangling, and his soft cap pulled over his cropped hair. He is totally at ease with the little naked boy who writes down the music which the composer is striking on a rather fanciful lyre.

The boy has propped his paper against a viol, and an oboe and flute lie discarded beside him. Handel has crossed his legs and listens attentively to his own music, while his left elbow rests on leather-bound scores of his operas and oratorios, including ‘Alexander’s Feast,’ finished in 1737, just a year before Roubiliac signed his name on the plinth of this marble statue.

The sculptor has captured the lively, informal and friendly atmosphere of many 18th century novels and plays. He has achieved this not only through the pleasant attitude in which he has portrayed Handel, but also through the relaxed rhythm of the body, the soft curves of the clothes, and the rich textures wherever the light ripples over the crumpled surfaces. Yet the statue is carefully composed: the S curve of the body is framed on the left by the undulating line of the gown, and on the right the lyre and viol pick up the curves of the boy’s body and the composer’s arm and face.

The restful but transitory attitude of the figure must have given the strollers in the Gardens the feeling that the music they were hearing from the Rotunda, together with this statue of the musician, was filling the air with his Harmony (which) has so often charmed even the greatest Crowds into the profoundest Calm and most decent Behaviour (Daily Post, 18 April 1738).

1730-1734

1730

PETER II of Russia died, succeeded by ANNA. A group of nobles tried to impose conditions limiting her powers, but she managed to overcome these and ruled in the traditional manner albeit dominated by her German lover.
1731
A Spanish coastguard allegedly lopped off the ear of a British merchant ship captain, who kept it pickled in a jar.

1732
CHARLES VI had now obtained the agreement of all the states of the Holy Roman Empire except Saxony, Bavaria and the Palatinate that, despite the normal laws of inheritance his daughter MARIA THERESA would inherit the Hapsburg lands [the Pragmatic Sanction].

1733
Death of AUGUSTUS II. The War of the Polish Succession began with Austria and Russia supporting AUGUSTUS’ son and France and Spain supporting the father in law of LOUIS XV, the former King Stanislaw LESZCZYNSKI. The war was basically fought in the Rhineland and Italy, where the French were universally successful.

1734
Russian troops in Poland forced Stanislaw LESZCZYNSKI to flee.

1730 Austria/Bohemia/Hungary/Bavaria
VIVALDI visited Prague and wrote his Conça concerto RV163, ie a concerto for conch shell. Conches [either highly prized real ones, or copies from fired clay, were used by Bohemian peasants to summon [or contrariwise, to ward off] rain, and with a mouthpiece can produce the first four harmonics plus a variety of effects!

1730 Saxony/Poland
A group of young singers including four castrati, trained in Italy since 1724 at the court’s expense, arrived in Dresden in preparation for the revival of the opera. LOTTI and PORPORA had assisted in their education.

ZELENKA composed Missa Gratias Aginus Tibi ZVW13 and the Easter oratorio Il Serpente del Bronzo ZVW61. He also compiled and adapted LOTTI’s Missa Sapientiae for Dresden’s stronger string and wind ensembles: it was a copy of this amended version which was in BACH’s possession.

J.S.BACH wrote to Leipzig Town Council extolling the high standard and working conditions of the Dresden musicians.

Johann Gottlieb KIRCHNER, a modeller rather than a painter of porcelain won a huge reputation when he created the major set of figures for the Japanese Palace which AUGUSTUS intended to furnish entirely with porcelain. Perhaps his most famous piece is the Rhinoceros which, never having seen such an animal, he modeled on the famous engraving by Albrecht DÜRER of 1515. DÜRER had never seen one either! The model is impressively the size of a large dog.
In 1733 KIRCHNER was succeeded by Johann KAENDLER who modelled an astounding array of animal and bird sculptures in porcelain, including vulture, bird of paradise with tail displayed and goats. In due course the figures became smaller to exploit the commercial market and KAENDLER’s later work moved through courtly figures and commedia dell’arte to street vendors and musicians. Here is a selection:
By this time the secret was out and hard porcelain ware was being produced in Vienna, France, England and elsewhere in Germany, but the prestige of Meissen remained high even though foreign artists had to be imported to keep pace with changes in taste.

1730 Italy

Death of Leonardo VINCI at the age of 34, addicted to women and to gambling, composer of 37 known operas, both opera buffa [comic operas] of which he was a pioneer, and opera serie between 1719 and his death. He was reputed to have been poisoned with a cup of hot chocolate in retribution for an illicit love affair.

VINCI had dominated the opera scene in his native Naples and in Rome, and his works, noted for their emotional conviction and expressive variety, were performed as far afield as London, several by HANDEL. His last opera, Ataserse, was performed only 3 months before his death and became easily his most popular. This was no doubt partly because of the notoriety of his death, but also partly because of the strong libretto by METASTASIO, which was eventually set by the astonishing total of 90 more composers.

The mezzo-soprano FAUSTINA BORDONI married HASSE in Venice. Their portraits are on the next page. He was 31, she 33 and had been an admired artist for over 15 years, performing in opera houses all over Europe, including London where in 1727 she was involved with her rival CUZZONI in an infamous theatre riot. Modern research would suggest that newspaper and pamphlet reports of the actions on stage of the two ladies were vastly exaggerated and that it was their respective supporters who created the disturbance. The two continued to appear on stage together for several years.

QUANTZ later described her performances thus:

FAUSTINA had a mezzo-soprano voice, that was less clear than penetrating ... She possessed what the Italians call un cantar granito; her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful a shake that she put it in motion upon short notice, just when she would... She sang adagios with great passion and expression, but was not equally successful if such deep sorrow were to be impressed on the hearer as might require dragging, sliding, or notes of syncopation and tempo rubato. She had a very happy memory in arbitrary changes and embellishments, and a clear and
quick judgment in giving to words their full value and expression. In her action she was very happy; and as her performance possessed that flexibility of muscles and face-play which constitute expression, she succeeded equally well in furious, tender, and amorous parts. In short, she was born for singing and acting.

Antonio MONTENARI [1676-1737] had a collection of 8 violin concertos published in Amsterdam. Born in Bologna he had worked his way up through the ranks of violinists in Rome eventually to become leader, in succession to CORELLI of the orchestra which was recruited and maintained to perform for various patrons at functions around the city. He was also prominent as a teacher. QUANTZ met him in 1724 and admired his virtuosity but slightly disparaged his skill as a composer. VALENTINI, who had worked with MONTENARI, praised him in dedications of his own works. In 1716-17 PISENDEL had copied some of the concertos published later in Amsterdam and they survive in Dresden together with a violin sonata. Recently re-assessed, at least two have been said to be among the most significant violin concertos of the baroque era and a recent [2016] recording shows them to be remarkable, varied and adventurous works.

CANALETTO began to rejoice in the parade of rich detail to be found in Venice, for example in The feast of San Rocco shown below. I make no apology for giving some prominence to this painter, at one time thought to be merely the equivalent of a hack photographer but now recognised as an artist who subtly enlarged and distorted reality in order to express it all the more eloquently.
1730 France
Sebastien de BROSSARD died. Author of the first dictionary of music in French, he had six years earlier left his entire - and extensive - library to LOUIS XV in return for a pension. The annotated catalogue to this collection is a manuscript work of 393 pages accompanied by an alphabetical index of 253 pages and today constitutes an incomparable source of information on music bibliography, the quality of printings, aesthetics, and the musical theory of the era. BROSSARD also composed several motets, several chamber works and a collection of serious and drinking songs.

1730 England
HANDEL’s so-called 12 sonatas for transverse flute or violin, later opus 1, were published, supposedly in Amsterdam but actually by John Walsh in London. Five are now accepted as genuine; others may be.

An innovation in the English theatre: the orchestra at Potter’s Theatre in the Haymarket moved from the stage to a well in front. Travelling companies had by now established territories [“circuits”] and become training grounds for many fine actors - GARRICK began his career on the Ipswich circuit.

The actress Ann OLDFIELD was buried in Westminster Abbey near to CONGREVE. She had been the only actress in London whose speech VOLTAIRE could follow without difficulty. In this same year the French actress Adrienne LECOUVREUR died in VOLTAIRE’s
arms after a short but glorious career. The French church and authorities refused her a dignified burial in consecrated ground: actors were still excommunicate as rogues and vagabonds and actresses as whores. **Voltaire** was roused to publish a bitter attack on the Church. However **Ann Oldfield** was an exception even in England: until 1733 actors had legally the same status as beggars.

### 1731 Austria/Bohemia/Hungary/Bavaria

**Fux** composed his *German Passion Oratorio*, the last of his 13 surviving oratorios and the only one in German. It sets the Greek tale of Andromeda and Perseus as an allegory of the redemption of mankind through the love and suffering of Christ. It was still being performed in 1740, the year before **Fux**'s death.

### 1731 Saxony/Poland

**Zelenka** composed *Requiem Mass ZWV48*, ordered by **Mari Josepha** in commemoration of her father the Emperor **Joseph I**. Probably to commemorate the birth of a daughter to **Maria Josepha** he also produced the resplendent *Te Deum ZWV146*.

**Hasse** first arrived in Dresden and his opera *Cleofide* was performed with **Faustina** in the title rôle. The first performance was to **Augustus II**, a very few members of the royal family and very select courtiers only. It was more widely seen a month later. **Domenico Annibali**, recruited 9 years earlier in Italy and trained at Saxon court expense, also sang in this performance. He then left with the **Hasse** couple for Rome and appeared there in several performances of **Hasse** operas. The Jesuit records state that the music for the mass on August 15th 1731 was produced by **Hasse**, the new Kapellmeister. It seems that his appointment officially began on 1st December 1733.

**Bach** gave a recital on the Silbermann organ in the Sophienkirche in Dresden and attended a performance of *Cleofide*. He later described arias from **Hasse** operas as pretty, little songs.

Death of **Johann Ludwig Bach**, member of a collateral line of the family that had branched off in the 16th century. He had become kapellmeister in 1711 at the court of Saxe-Weingen where the Duke was a deeply religious man who had commissioned much pious writing, some of which was used by **J S Bach** as text in his cantatas. The Duke had prepared his own funeral service long before the actual event in 1724, and **Johann Ludwig Bach** composed an impressive *Trauermusik* for double choir using some of the Duke’s own poetry. **JL Bach**’s main activity at his court was in the composition and performance of orchestral music, but little survives other than a *Suite* from 1715, not unlike **Bach**’s Suite 3 apart from the lack of independent wind parts. The fugal section of the opening French *Ouverture* is lightly handled and the closing Bourrée suitably rustic.

**Johann Heinrich Zedler** began publication in Leipzig of his *Grosses Universal-Lexikon*, or Great Complete Encyclopaedia of All Sciences and Arts Which So Far Have Been Invented and
Improved by Human Mind and Wit: Including the Geographical and Political Description of the Whole World According to All Monarchies, Empires, Kingdoms, Principalities, Republics, Free Sovereignties, Countries, Towns, Sea Harbors, Fortresses, Castles, Areas, Authorities, Monasteries, Mountains, Passes, Woods, Seas, Lakes ... and also a Detailed Historical and Genealogical Description of the World’s Brightest and Most Famous Family Lines, the Life and Deeds of the Emperors, Kings, Electors and Princes, Great Heroes, Ministers of State, War Leaders...; Equally about All Policies of State, War and Law and Budgetary Business of the Nobility and the Bourgeois, Merchants, Traders, Arts.

It was the first anywhere to include biographies of living persons. Other booksellers and publishers sought over many years to block publication and/or circulation, causing legal and financial problems for ZEDLER. Eventually he was forced into bankruptcy but found a backer and new editors; by 1754 it was the largest printed encyclopaedia in the western world. It was originally supposed to be printed in about 12 volumes, an estimate later extended to 24, but its final printing was in 64 volumes plus four supplements, with about 284,000 articles on 63,000 two column pages.

**Johann Christoph GOTTSCHED** [1700-66] professor of poetry at Leipzig, began publication of *The Critical Art of Poetry for the Germans* followed by the 8 volume *Critical History of German Language, Poetry and Speech*. Although he later became a byword for pedantry and paradoxically declared that poetic ideals were the classical ones of the French Corneille and Racine, his insistence on linguistic purity and elimination of foreign words and local dialects in German gave a great boost to the restoration of German as a respectable language in Germany itself. In 1757 FREDERICK II sought him out while campaigning in Saxony and said that it was up to him, the “swan of Saxony” to “civilise the barbarous German language.” During his life FREDERICK refused to believe that the German language was yet part of a genuine culture, even setting out his views in 1780 in a public document which he wrote in French and had translated by an official. Yet his reign was already seeing encouraging signs: pride in his military achievements; growing prosperity; relative freedom of expression; lively intellectual debate in the universities; the strength of German music; the emergence of major literary talents such as KLOPSTOCK and LESSING and GOETHE. [see also 1741]

**1732 Austria/Bohemia/Hungary/Bavaria**

Birth of Joseph HAYDN to peasants, possibly of Croatian origin.
1732 Saxony/Poland

ZELENKA composed Missa Sancti Josephi ZWV14

Arcangelo CALIFANO seems to have joined the Dresden orchestra as fifth cellist at a salary of 350 thalers, increased to 450 by 1745. He appears still to have been active in 1756. KITTEL’s poem refers to him and two other cellists as giving great amusement by their playing! On occasion he went with sections of the orchestra to Poland. Nothing whatsoever else is known about his birth, life or death, except for manuscripts of sonatas for one or two oboes and bassoon found outside Dresden. Probably written in the 1720’s, these are fine works clearly influenced by ZELENKA’s sonatas composed a few years earlier; fine, but much less individual in style.

SILBERMANN built his first piano only a year after CRISTOFORI’s death in 1731. In 1709, the writer Scipione Maffei had researched the newly invented piano, including an interview with CRISTOFORI, and published his findings (with a ringing endorsement of the instrument) in a 1711 Italian journal article. In 1725, this article was translated into German by the Dresden court poet Johann Ulrich KÖNIG, who was almost certainly a personal acquaintance of SILBERMANN.

In his mature pianos, SILBERMANN scrupulously copied the complex action found in CRISTOFORI’s last instruments. In other respects (case construction, choice of wood species, string diameters and spacing, keyboard design), SILBERMANN relied on his own experience as a harpsichord builder.

During the 1740s, FREDERICK II of Prussia became acquainted with SILBERMANN pianos, bought a number of them and it was on one of these that BACH played for the king in 1750.

1732 North Germany/Netherlands/Scandinavia

TELEMANN composed the wedding oratorio Hochzeitsoratorium Mutzenbecher for an illustrious Hamburg 50th wedding anniversary celebration. It was in two parts: the first to be performed in the church as part of a presentation and blessing of the Golden couple; the second an allegorical serenata arguing the primacy of Love, Longevity, Wealth, Honour and Fertility in a happy marriage. The conclusion is, of course, that all are necessary; for TELEMANN this was a bitter message in due course, as in 1736 his wife, a compulsive gambler, disappeared with all their money.

Crown Prince FREDERICK of Prussia began clandestinely but with the support of his mother to recruit musicians who would form the basis of his future hofkapelle after his accession. Given the murderous character of the King and his detestation of everything he regarded as effeminate, including music, this could have been dangerous especially to the musicians; as it was, FREDERICK had almost been executed by his father for fleeing the
oppressive and authoritarian atmosphere of the court and was forced to watch the beheading of his companion in that escapade.

1732 Italy
Death of Pier Francesco TOSI, castrato soprano who gave lessons and recitals for many years in Italy, London, Vienna and again in London where he was a founder member of the Academy of Ancient Music. He published in 1723 Opinioni de’ cantori antichi, e moderni o sieno osservazioni sopra il canto figurato, translated in 1745 in English as Observations on the Florid Song. It is in fact much more than this implies, being instead a full set of instructions and advice to the singing teacher and detailed comments on ornamentation and virtuosity, making plain his own preference for the lyrical approach.

1732 France
TITON de TILLET, a nobleman and former soldier with strong connections at court and in the artistic world, had conceived in 1708 the notion of a gigantic monument celebrating the notables of French culture with LOUIS XIV at the centre. Over the years it progressed as far as a large model and painting presented to LOUIS XV. The cost however was proving prohibitive [2 million livres] and the project was mocked because distinctly minor characters were included.

TITON de TILLET then decided to produce his monument in written form: he published in 1727, a Description of the Parnasse François followed by an alphabetical List of the Poets and Musicians gathered on this monument. In 1732, he published a second edition and increased the notes on the lives of the poets and musicians. Two further supplements were published in 1743 and 1755. Together they form an invaluable source of information to modern historians, including for example most of the available information on the composer of important music for viols, SAINT-COLOMBE.

1733 Saxony/Poland
AUGUSTUS II died in Warsaw on February 1st and was buried in Kraków [see 1734] but his heart was brought back to Dresden for the ceremonies there. These would extend over 3 days and, at very short notice, ZELENKA produced an Invitation, 3 Lessons and 9 Responses ZW47 plus a full Requiem Mass ZWV46. Given the refusal by Augustus to recognise ZELENKA in any way following the death of HEINICHEN in 1729, this was a highly public opportunity for ZELENKA to bring his talents to the notice of his new employer and to reinforce the esteem in which Maria Josepha seemed already to hold him.

ZELENKA, perhaps encouraged by the Jesuits to hope for a split between responsibilities for church and secular music, petitioned his new ruler for recognition as Kapellmeister. He also composed eight operatic arias [Alcune Arie ZWV176]. ZELENKA also found himself compelled to plead to Maria Josepha for financial help.
J S BACH also petitioned the new Elector for a title of “court composer” attaching the Kyrie and Gloria which later became the first part of the great B minor Mass. Although he later sent other works to the Dresden court, his motive was almost certainly not to supersede ZELENKA but to strengthen his own position with the Leipzig council. The first of these other works was Cantata 213 telling of the choice Hercules had to make between a life of hard work and one of indolent pleasure. It was dedicated to the 11 year old Prince Friedrich, now heir to the Saxon dynasty! The second was Cantata 214, an ode to Maria Josepha. Parts of each work were a year later incorporated into the Christmas Oratorio.

ZELENKA composed Missa Purificationis ZWV16.

The Jesuits in Dresden were incensed by the dismissal of all but six [out of 17] choir boys and complained at the lack of co-operation by the royal musicians. The dismissal may have been an economy measure but it also showed that the new monarch’s priorities were focussed on the expensively trained opera vocalists. However these also had to earn their keep by singing in the chapel on important occasions.

RISTORI was demoted by AUGUSTUS III to the stus only of chamber organist with a salary of 450 thalers.

WF BACH was appointed organist to the Lutheran Sophienkirche in Dresden.

In Leipzig BACH’s musical activities with the Collegium musicum increased considerably after the young Elector of Saxony FREDERICK AUGUSTUS II [AUGUSTUS III King of Poland.] succeeded his father. Between August and December of 1733 BACH performed with the Collegium musicum three congratulatory cantatas for birthdays or name days of the ruler’s family. These would be the ‘extraordinaire’ concerts which were not part of the ‘ordinaire’ series which took place at a regular time and place. For the latter no programmes were printed; as a result, we know little about the content of these ‘ordinaire’ concerts.

The Polish kapelle was dissolved and was reconstituted, with some of the same musicians, only when the Elector was crowned as AUGUSTUS III in 1734.

1733 North Germany/Netherlands/Scandinavia

LOCATELLI had become permanently resident in Amsterdam in 1729 where he gave violin lessons to amateurs and revised and published his earlier works. It was alleged that professional violinists were excluded from his recitals as he feared that they would learn the secrets of his technique. His affluent pupils, his published music and a business supplying violin strings gave him the highest income of any musician in the city. This year he published his Op. 3 L’Arte del Violino; XII Concerti Cioè, Violino solo, con XXIV Capricci ad libitum: 12 violin concertos with extended cadenzas for interpolation into the allegro movements of each concerto. These highly virtuosic cadenzas influenced PA-
GANINI in the following century. They overwhelm the actual concerto and it is debatable whether they were intended for actual inclusion or as teaching exercises.

TELEMANN published by subscription [very expensive to the initial subscribers] his Musique de Table collection. The most copies were purchased by the Parisian flautist BLAVET, with PISENDEL second with six copies. QUANTZ also purchased a copy.

1733 France

RAMEAU staged his first opera, Hippolyte et Aricie. It, and its successors Les Indes Galantes [1735, an opéra ballet rather than an tragédie lyrique] Castor et Pollux [1737] and Dardanus [1739] affronted the followers of the long dead LULLY by their forcefulness, complexity and richness of invention. Vicious pamphlet wars took place between ramistes and lullistes: I am racked, flayed, dislocated wrote one lulliste. Eventually it became recognised that RAMEAU was sincere in his expressed admiration for LULLY and was seeking simply to extend rather than destroy the Lulliste tradition. Of course this eventually resulted in RAMEAU himself being attacked as a pillar of the establishment [see Guerre des bouffons 1752].

The CASSINI family began their great project, backed by LOUIS XV, to survey and to map the entire country of France by an enhanced triangulation method. The work would take 12 years before their 182 sheet Carte de France was published in 1745. The maps could be pasted together to form a collage some 11.5 metres square; they were also available as a bound atlas. The aim was to help establish a fiscal framework for the state. This magnificent pioneering work was to prove the eventual inspiration to the mapping in Scotland and eventually England by General William ROY from 1747 and by Prussian surveyors under the orders of FREDERICK II. Contrary to common prejudice, the most decorative of the eventual maps was the Prussian.

1733 England

HANDEL produced Esther, his first English oratorio in both language and form. In principle his oratorios differ from his Italian operas in the number and artistic weight given to the chorus. Presented with scenery and costume but no action the new form was not only cheaper to produce but presented an idealised action directed only towards the imagination of the audience. Contrary to the general impression, HANDEL did not immediately cast opera aside; only two other oratorios were composed by 1735 and were performed at intervals. He had produced 23 operas in England by this date; 14 more were composed between 1733 and 1741.

In this year began the ultimately disastrous rivalry with the Opera of the Nobility. In 1732 HANDEL had cashed in all his stocks and lodged £2300 with the Bank of England. By 1737 he had spent all but £50 as the expenses of his 5 opera seasons for the Royal Academy of Music had failed to be covered by ticket sales, subscriptions and support from the royal family.
1734 Austria/Bohemia/Hungary/Bavaria

Andrea ZANI [1696-1757] spent his early career as violinist and composer in Italy and his 1729 Op 2 Sei Sinfonie de Camera are said to be important as “the earliest symphonies that present no ambiguities of genre” [Wolf 2004]. In 1734 he dedicated an elaborately produced set of 12 concertos for cello and strings to PLATTI’s friend the Count of Schönborn [see 1722]. This seems to have gained him an introduction to CALDARA who invited him to Vienna where he remained active until CALDARA’s death in 1736. He then returned to Italy and died when his coach overturned.

1734 Saxony/Poland

Domenico ANNIBALI, [see 1723] by now a leading alto castrato by European reputation, worked almost full time from now on for the Saxon court [with one year’s leave in 1736/7 to sing for HANDEL in London] and until his retirement from the stage in 1752 appeared as lead singer in 18 opera productions plus numerous oratorios including those by ZELENKA. His range clearly extended from A to G” and his voice was described as both brilliant and flexible. Initially appointed at a salary of 792 thalers [said to be the equivalent of 58000 euros today] he eventually reached 2000 thalers [144,000 euros] in 1739. The HASSE couple had a combined salary of 6000 thalers plus travel expenses.

Performance in Leipzig of BACH’s Christmas Oratorio BWV248.

GORCZYCKI, arguably the greatest Polish composer of the late Baroque, died in Kraków, having been magister capella of the Cathedral since 1694. The Cathedral [shown below] was the traditional coronation and burial place of Polish kings, including AUGUSTUS the STRONG of Saxony. GORCZYCKI’s surviving works are almost entirely polyphonic settings of sacred texts.
It is unclear whether he was involved in the burial rites of that monarch or in the coronation of **AUGUSTUS III** in January 1734, although the tale was told that he caught pneumonia as a result of the latter ceremony. The accounts for the cathedral musicians suggest however that **GORCZYCKI** was already ill in 1733.

The Cathedral is of mediaeval origin but was much embellished in the 17th century; the Baroque high altar was installed in 1650 to the design of **Giovanni Battista GISLENI** (1600 – 1672) an Italian polymath: he was architect, stage designer, theatre director, singer, and musician at the Polish royal court!

### 1734 North Germany/Netherlands/Scandinavia

**TELEMANN** composed a cycle of sonatas, each for one day of the week, scored for violin, viola and continuo. Entitled *Scherzi Musichali*, they were designed to be played in the afternoon to clients taking the waters at *Bad Pyrmont*, as did the composer himself. Thus we have commercialised early therapeutic music forming part of a Pyrmont Cure-week!

**TELEMANN** was a firm believer in the usefulness of *gebrauchmusik*, entertainment music of wide appeal, strong melodic lines and no scholarly pretensions. The resort had become fashionable for princes and the aristocracy [even for **PETER the GREAT**] with bubbling springs of a high mineral content, hot mud baths and a vapour cave. It is still a flourishing resort.

### 1734 France

**VOLTAIRE** had visited England in 1726 and begun his enthusiasm for English philosophy and science. He now published his *Lettres sur les Anglais* which began to change the French assumption that England is merely a nation of uncouth louts. As he wrote: *It is inadvertently affirmed in the Christian countries of Europe that the English are Fools and Madmen.*

The French soprano **Marie FEL** made her début in a minor rôle at the Paris Opéra and in a **DELALANDE** grand motet at the Concert Spirituel where she was to sing regularly to huge acclaim until her retirement in 1769. In 1745 she took the major rôle of Folie in **RA-MEAU**’s *Platee* and from then on created nearly all the principal female rôles in new works and sang in the revivals and revisions of existing operas, by **ULLY, RAMEAU, De MONDONVILLE** and others.

**VOLTAIRE** waxed ecstatic over her, as did **Baron GRIMM** and **ROUSSEAU** who was so taken by her part in *Le Devin du Village* that he wrote a *Salve Regina* for her. At the Con-
cert Spirituel she was noted also for her performance of works by Italian composers such as FIOCCO whose *Laudate Pueri* she performed annually from 1750 to 1763. GRIMM described the transcendency of her singing and of the music in De MONDONVILLE’s grand motet *Venite exultemus* of 1740. Of her, VOLTAIRE wrote: *Those who have only ears admire you; those who have feeling as well as ears love you.* The portrait is by Quentin de la TOUR with whom she had a long relationship.

1734 Spain/Portugal

*Te Deum* by TEIXEIRA performed at the Italian Church in Lisbon. He had been sent to study in Rome with a Royal Grant and returned in 1728. He remained in Portugal for the rest of his life. [1707-1759] He composed 7 *operas* for large puppets and much sacred music, but his *Te Deum* is his largest work, calling for four x four part choirs plus soloists and large orchestra.

1734 England

Alexander POPE published *An Essay on Man*, a poetic attempt to vindicate the ways of God to man and to prove that the scheme of the universe is the best of all possible schemes. This was 25 years before the similar [but prosaic] attempt by the fictional Dr Pangloss lampooned in VOLTAIRE’s *Candide*. POPE had made himself financially independent through his poetic translations of the *Iliad* and the *Odyssey* [1715 and 1726]. Although these translations have appeared to be too genteel to future generations, POPE himself recognised how different HOMER is in his *Fire and Rapture* from, for example, VERGIL. His translations became the medium through which the English first began to appreciate the power of the pre-classical world. This portrait is from 1736.
POLITICAL SUMMARY

1735
End of fighting in the War of the Polish Succession. AUGUSTUS III of Saxony took control as King of Poland [albeit largely under the influence of Russia]. Overall diplomatic settlement took a further three years.

1736
Francis Stephen, Duke of Lorraine, married MARIA THERESA, heir to CHARLES VI of Austria.

1737
Death of last Grand Duke of Tuscany.

1738
Treaty of Vienna, the final diplomatic settlement following War of Polish Succession. AUGUSTUS III confirmed as King of Poland. Stanislas LESZCZYNSKI became Duke of Lorraine which on his death would pass to France. Don CARLOS of Spain relinquished Duchy of Milan to Hapsburgs but received Naples and Sicily as “King of the Two Sicilies.”

1739
Financial exhaustion forced CHARLES VI to accept French mediation after a series of victories by the Turks against Austria and Russia. Austria lost most of the gains since 1718 including Belgrade. Russia allowed to keep Azov but forbidden to build a Black Sea fleet.

Britain and Spain at war, the “War of Jenkins’ Ear” over commercial conflicts in the Caribbean and elsewhere.

1735 Saxony/Poland

HASSE was formally designated Kapellmeister at Dresden. ZELENKA and BUTZ were named in the Saxon State Calendar as “Church musicians.” Previously ZELENKA had been listed only as an instrumentalist.

In this his 50th year, BACH drew up his family tree Origin of the Bach family of musicians.
Birth of Johann Christian [JC] BACH.
1735 France
RAMEAU’s opera-ballet: *Les Indes Galantes*.

1735 England
HANDEL is first recorded as making an *organ concerto*, played by himself, an integral part of a performance of one of his oratorios. The concertos soon became a major attraction, especially HANDEL’s habit of beginning each with an improvisation. Published as a collection in 1738 as *Op 4*, the music of the concertos is full of *ad libitum* markings.

Perhaps an example of the excellent quality of the music being produced at this time in London by otherwise unknown composers is a *Set of 8 Chamber Airs for Violin and Thorough Bass* and an earlier *Setts of Lessons for Keyboard* by Richard JONES who was a member of the orchestra at Drury Lane. He is known to have composed a ballad opera *The Mock Doctor*, now lost, but all this instrumental music has a distinct character of its own while still being in the mainstream of all the great composers past and contemporary to him.

1736 Austria/Bohemia/Hungary/Bavaria
Death in Vienna of CALDARA, after 20 years as Vizkapellmeister to the Emperor’s court. He had composed over *forty oratorios* in addition to *32 operas*, over *100 masses* and *instrumental* pieces in the style of CORELLI. The Italian oratorio was a sacred but non-liturgical drama in which the Biblical subject was presented as recitative, aria and chorus, dispensing with the stage in principle but not always in practice. It had been developed early in the 17th century and remained a popular alternative to the increasingly secular and heroic themes of opera. Before he went to Vienna, CALDARA’s style in Rome and elsewhere had been florid and akin to the operas and chamber cantatas he was writing at the same time. In Vienna, where he was under intense pressure and where the imperial taste was reflected in the work of FUX, his vocal writing was less flamboyant yet the orchestral parts more contrapuntal.

Jean Michel MULLER [1683-1743] who had been since 1704 music director and organist at St Mary’s in Hanau, published his fourth book of *chorale settings* with a verse dedication by TELEMANN as delighting both old and new, the heart, eye and ear; one must laud the author’s industry, who has set it all in pleasant harmony. Between 1718 and 1741 he published 6 such books offering figured basses and some 4-part settings of all known church hymns [several thousand in all] and the 150 Psalms. During his early career he also composed *12 sonatas*. 
or suites for wind band of the type employed for entertainment at court and in town and countryside. MULLER’s examples are virtuosic, tuneful, varied and lively, of between 4 and 9 short movements in length.

1736 Saxony/Poland
ZELENKA appealed to his monarch for financial help, detailing vast expenditure he had incurred over the years on materials and copying for the royal chapel. He did not ask for a title and did receive an increase in salary from 500 to 800 thalers.
ZELENKA composed the Easter Oratorio *I Penitenti al Sepulchro del Redentore ZWV63* and *Missa Sanctae Trinitatis ZWV17.*

BACH named honorary non-resident composer to the Dresden court.

RISTORI composed *Componimento per musica* for Warsaw and the opera *Le Fate* for Dresden.

Gottfried SILBERMANN built a fine 3-manual, 43-stop instrument for the Frauenkirche, Dresden. The organ was dedicated on Sunday November 25. A week later, on December 1st, as the Dresdner Nachrichten reported: *the famous Capellmeister to the Prince of Saxe-Weissenfels and Director Musices at Leipzig, Mr. Johann Sebastian BACH, made himself heard from 2 to 4 o’clock on the new organ in the church of Our Lady, in the presence of the Russian Ambassador, Von Keyserlingk, and many Persons of Rank, also a large attendance of other persons and artists, with particular admiration, wherefore also His Royal Majesty most graciously named the same, because of his great ability in composing, to be His Majesty’s Composer.*

1736 Italy
Death of PERGOLESI aged 26. He must have shown precocious musical promise for aristocratic patrons to support his training in Naples where by the age of 19 he was the leader of the student orchestra and studying composition with DURANTE and VINCI. On graduation he began to receive commissions from Rome as well as Naples and to compose in all the genres of the day from *opera seria* and *commedia musicale* to sacred works by way of instrumental compositions. In 1730 he composed, as a recently discovered manuscript appears to confirm, *The Seven Words of Christ,* a series of seven short cantatas for solo voices, strings, two horns, trumpet and continuo. The style is quite operatic. Within 5 years he was dying of consumption in a monastery shortly after completing his *Stabat Mater,* his most famous work, commissioned to replace an 11 year old version by Alessandro SCARLATTI. Amongst his sacred works are several *psalm settings* and a *Salve Regina.*

In all his works, from the secular to the most sacred he brought the same balanced, singing style, direct in its emotion and using contrapuntal and harmonic techniques only to sup-
port that end. Accordingly it caused great controversy for years afterwards [see France 1752] and was condemned especially by one of the most influential writers later in the period, Padre MARTINI. However its appeal was shown by a scale of forgery so scandalous that the number of false attributions rapidly outstripped that of PERGOLESI’s genuine compositions, keeping 20th century scholarship happily occupied for a long time!

ALBINONI dedicated his last composition, *Concerti a cinque, op 10*, to the Marquis de Castelar, who had come to Italy as a Spanish commander in the wars which led to Spanish occupation and eventual possession of Naples. They had probably met in 1734 in neutral Venice during the première of ALBINONI’s opera *Candalide*. These works are highly attractive albeit less showy than the compositions of some of his contemporaries. The 11th of the set contains however a rare [for a non-resident Italian] reference to the flamenco style.

1737 Austria/Bohemia/Hungary/Bavaria

Birth of Michael HAYDN.

Count Morzin died; this branch of the family rapidly became bankrupt and his famous orchestra was disbanded. Although probably small in numbers, playing one or very few to a part, its virtuosity was renowned. Apart from its importance in disseminating the profound influence of VIVALDI, it had nourished its own composers.

Principal among these was Anton REICHENAUER who had worked for him from 1723 until just before his death in 1730 at the age of 34. In addition to sacred works for various Prague churches, REICHENAUER composed suites and concertos with his own take on the VIVALDI style and prominent parts for the bassoon. Most surviving copies are in the Dresden archive and may have been taken there by Möser the bassoonist when he joined the Dresden orchestra.

Another of Morzin’s composers was František JIRÁNEK, whom the Count paid to study in Venice, probably with VIVALDI. His own compositions are superior examples to many influenced by that composer. He played in the orchestra until its dissolution, went to Warsaw and then Dresden as one of the best paid members of the orchestra of Count BRÜHL, Prime Minister of the Saxon-Polish union. Presumably he shared the Count’s exile in Warsaw with AUGUSTUS III during the Seven Years’ War and retired on the Count’s death in 1763. He died aged 80 in Dresden in 1778.

A violinist in Morzin’s orchestra, Josef SEHLING, was subsequently associated with several church positions in Prague, including at St Vitus Metropolitan Cathedral, although he never reached the position of kapellmeister there. The Cathedral archives preserve his collection of 591 pieces of music, 93 of which are his own, including a requiem and various litanies. Some of his motets and offertories illustrate aspects of the Christmas story and include a processional element. They also include Italian influences as might be expected.
from a former member of Morzin’s orchestra and player for an Italian opera company alongside his church duties.

1737 Saxony/Poland

ZELENKA composed the Serenata Il Diamante ZWV177 for a wedding so prestigious and politically important that the expenses were paid by the court. HASSE was otherwise involved with a new opera and the Serenata’s libretto [in Italian] was written by the court poet and it would seem that its final aria was sung by FAUSTINA, HASSE’S formidable wife and internationally famous operatic diva.

1737 North Germany/Netherlands/Scandinavia

From his accession in 1713, FREDERICK WILLIAM I of Prussia maintained only the sketchiest of musical establishments consisting of one trumpeter and 4 to 6 tall soldiers able to provide functional music for festivities. This situation continued despite reciprocal visits between the Dresden and Berlin courts which as we have seen, had a profound effect upon the Crown Prince FREDERICK and his sister Wilhelmine.

In 1732 FREDERICK obtained his first military command, was able to establish his own residence and clandestinely, in cahoots with his mother and Wilhelmine who was by now Margravine at Bayreuth, to develop his own musical skills and establishment. By 1747 his hofcapelle was the equivalent of many others, and included GRAUN and František [Franz] BENDA on violin and QUANTZ and BUFFARDIN as visiting flautists.

JANITSCH had arrived in 1736 to play the double bass and remained until his death in 1763. He played a major rôle in developing a local music society. Gathering on Fridays in his own home, this enabled amateur and professional musicians and music lovers to meet, play and discuss musical developments. His chamber compositions continued to be played at the successor societies until the 19th century. He also composed for the annual carnival festivities.

FREDERICK composed himself, and exchanged chamber music scores with other courts at Dresden and Bayreuth until well into the 1750’s. He and Wilhelmine were agreed that: Once one has heard a good Italian voice the German ones don’t please so much .... Moreover the power of expression that constitutes one of the most beautiful parts of the voice is not possessed by Germans. On the other hand I would never seek instrumentalists in Italy despite all the fuss they make about their TARTINI. I am convinced that GRAUN and BENDA much surpass them in appeal.

1737 France

Although the French Academy of Painting and Sculpture had intermittently held exhibitions open to the public, it was in this year that they were placed on a firm biennial footing, eventually by the 1750’s attracting 15,000 visitors. 8000 detailed brochures were printed that year and the exhibitions became the subject of lively debate. Art had moved out of the aristocratic salon into the public sphere; in 1747 it was stated: It is only in the
mouths of those firm and equitable men who form the PUBLIC, who have no links whatever with the artist .... That we can find the language of truth.

1737 Italy

Death of Antonio STRADIVARI, born in the year 1644 (by some sources also in 1649 or 1650) in Cremona, Italy. A luthier by profession (maker of violins and other stringed instruments), he set the standard for the design of violins and cellos although comparative listening tests suggest that modern instruments made with the same exacting attention to detail cannot be distinguished from even the most famous “Strad.”

From 1667 to 1679 he probably served as a pupil in Amati’s workshop. In 1680 STRADIVARI set up for himself and now began to show his originality, making alterations in Amati’s model. The arching was improved, the various degrees of thickness in the wood were more exactly determined, the formation of the scroll altered, and the varnish more highly coloured.

It is generally acknowledged that his finest instruments were manufactured from 1698 to 1725 (peaking around 1715), exceeding in quality those manufactured between 1725 and 1730. After 1730, some of the instruments are signed sub disciplina Stradivarii, and were probably made by his sons, Omobono and Francesco.

Apart from violins, STRADIVARI also made harps, guitars, violas, and cellos: more than 1,100 instruments in all, by current estimate. About 650 of these instruments survive today.

1737 England

HANDEL fell seriously ill. When he recovered he accepted that his Academy of Music opera venture had failed and he accepted commissions [Faramondo and Serse] from the rival theatre. ANNIBALI, Dresden’s star alto castrato had at HANDEL’s invitation, been allowed to appear for one season in London, and had starred in several of HANDEL’s productions in that season, including Poro, Arminio, Giustino, Berenice, Partenope, the oratorios Esther and Alexander’s Feast.

HANDEL’s long term patron and friend, Queen Caroline, whose portrait is on the next page, died of an umbilical hernia, horrendously mistreated. For her HANDEL wrote the anthem The Ways of Zion do Mourn, which the following year he incorporated into Israel in Egypt. He had been music tutor to her daughters after her arrival in London as wife to the Crown Prince and future GEORGE II. She was widely regarded as an accomplished musician and intellectual, having been tutored by LEIBNIZ whom she described as: a learned man who knew how to behave and did not stink. Her letters to her former tutor initi-
ated the LEIBNIZ-Clarke correspondence of 1715-16 on the nature of the universe and free will; when published the letters aroused considerable interest especially in England as it was widely believed that Sir Isaac NEWTON helped to draft Clarke’s replies. Caroline brought elegance and civilisation to the boorishness of the Georgian court [suffering domestic problems from the antics of her own son the Prince of Wales whom she on occasion publicly wished dead] and exercised considerable political influence through the Prime Minister Sir Robert WALPOLE. As this was always in the interests of moderation, she was widely mourned.

1737 Spain and Portugal

FARINELLI, the virtuoso castrato who had been triumphant in London, was summoned to Madrid where the Queen believed that his singing would relieve King PHILIP V’s melancholia. The King was in thrall to two powerful passions: sex and religion. So powerful was his priapism but so awful was his fear of God that all that both his first and second wives had to do to get their own way was to banish him from the marital bed for a single night. The tension in PHILIP led to periodic breakdowns when he took to his bed for days and even weeks, refusing to rise, wash or even attend to his bodily functions.

FARINELLI never performed in public again, reserving his recitals to the intimate royal court and allegedly singing every night in the King’s bedchamber arias by PORPORA and HASSE. His therapy proving successful, he became very influential at court and in 1738 arranged for the visit of an entire Italian opera troupe, beginning a fashion for opera seria in Madrid.

Unlike many such favourites, he seems to have used his influence discreetly and wisely.

1738 Austria/Bohemia/Hungary/Bavaria

HAYDN at the age of 6, at school in Hainburg, was able to stand up “like a man” and sing masses in the church choir and play a little on the clavier and violin. He later expressed gratitude to the schoolmaster “for keeping me so hard at work, though I used to get more flogging than food.” In 1740, REUTTER, organist of St Stephen’s Cathedral in Vienna, scouting for talent, heard HAYDN sing and carried him off to Vienna.
REUTTER was appointed *kapellmeister* at the Cathedral in 1738, succeeding his father. Earlier attempts at musical posts had been blocked by FUX; REUTTER then spent time in Italy before being appointed a court musician in Vienna in 1731. He progressed to *vice-kappellmeister* and finally in 1751 to *Kapellmeister* to the Empress MARIA THERESA. In the 1730s and 1740s he was regarded as the pre-eminent Austrian composer. Some of REUTTER’s compositions, *motets* as well as *arias*, feature the pantaleon as an obbligato instrument. ZELENKA enthusiasts will recognise the first name of the following contemporary member of the Dresden *hofkapelle* where he appears in the court lists from 1717 to 1745.

**Pantaleon HEBENSTREIT** (1667-1750) was an eminent violinist [TELEMANN had to practise hard in order to play with him] who considerably enlarged the size of the rustic type of hammered dulcimer and turned the diatonic instrument into a chromatic one. He achieved such skill on his perfected dulcimer that he was to become one of the most popular virtuosos of his time on any instrument. In 1705 he performed at Versailles before LOUIS XIV, in 1708 for the Emperor in Vienna and in 1714 was appointed pantaleonist to the Hofkapelle of Dresden at the large salary of 1200 thalers plus a further 200 for the upkeep of his instrument. The main surviving works for the instrument are *motets, arias* and *cantatas* by CALDARA as well as by REUTTER.

The instrument had declined in popularity by mid-century possibly because of the expense and difficulty of construction and difficulty to play. In 1772, BURNEY described one: …it is 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 ever been thought a court instrument in former reigns, and was kept in order at the expense of the prince.

However, it seems likely that the popularity of the pantaleon prepared the ground for the later triumphant progress of the pianoforte. The organ builder SILBERMANN who was involved in the early development of the pianoforte had earlier produced pantaleons to its inventor’s specification. Different string materials and the choice of hammers, which could be covered with different materials, lent the pantaleon a considerable range, a richness of sounds and colours which raised it to the rank of an instrument, *which from a miserable dulcimer has become the most complete of instruments, even more perfect than the clavecin* (Jacob von Stählin in HILLER, Musikalische Nachrichten und Anmerkungen, Leipzig 1770),

J.C.F. FISCHER published Musikalischer Parnassus (*Musical Parnassus, nine dance suites for harpsichord*), each named after one of the Muses. The suites represent a fusion of Ger-
man and French styles, updating the old Froberger model [(Allemande - Courante - Sarabande - Gigue] by inserting many additional movements, making use of the latest dance forms of the time and using new ideas such as double minuets and double rigaudons. As a result, some of the suites include as many as nine parts: the longest movement of all is the Passacaglia from the Uranie suite, which some experts believe may recount the tragedy of Orpheus and Eurydice.

FISCHER had as early as 1702 published Ariadne musica, a collection of pipe organ pieces containing twenty preludes and fugues in nineteen different keys and one in the Phrygian mode based on E. It is considered a significant precursor to BACH’s The Well-Tempered Clavier. BACH held FISCHER’s work in high regard.

Of Bohemian origin, FISCHER spent most of his career [until his death in 1746] in the service of the Margrave of Baden, who had been an illustrious general in the wars against Turkey and France. FISCHER also wrote orchestral suites in the French style and retained strong connections with the Knights of the Cross of the Red Star in Prague, for whom he wrote masses and rich concertante motets. [See also the castle of Rastatt, 1707].

Death of Count Franz Anton von Sporck, one of the more colourful of the aristocrats whose families had been brought in by the Hapsburgs to displace/replace the defeated Protestant nobles of Bohemia. Sporck’s own religious sympathies were probably Catholic, possibly Jansenist, but he had become interested in commonalities between religions and translated and published many works, some in Czech and many printed on his own estate in an attempt to avoid the censors. This was in vain and he was summoned to the archbishopric court; eventually cleared of heresy he nevertheless had his entire library confiscated. However, his printing of hymns, sacred part songs and simple litanies in Czech was within the Jesuit tradition in Bohemia; Sporck financed and distributed at no cost to rural cantors a massive compilation of such works: BOŽNAN’s Slaviček Rajský [1719].

From 1724 to 1732 Sporck enabled an Italian opera company to give performances at his newly renovated summer residence at Kuks and in his palace in Prague. In the end this failed financially but may well have helped spread the influence of Italian music in Bohemia and influence the young GLUCK and STAMITZ, both of whom were then students in Prague. It also played its part in probably bringing VIVALDI to Bohemia in 1730. In those 8 years almost 60 operas were produced.

Sporck’s residence at Kuks is remarkable. Much was swept away in floods later in the century but a hospital, established by a trust he set up in 1711 but operational only in 1743, still survives. The whole complex was garnished with monumental allegorical statues of Virtues and Vices by Matthias BRAUN who became very popular in Bohemia after his first visit from Austria in 1710. His works adorn bridges and palaces in Prague, while at Kuks he [or apprentices from his studio] provided also a huge nativity scene in the forest carved directly from the rock plus forty statues of dwarves at the racecourse. Like his patron, BRAUN also died in 1738.
The architect of the whole complex at Kuks was Giovanni Baptista ALLIPRANDI who had worked in Bohemia since 1690, was chiefly influenced by current works in Vienna and who had become expert in bold curved frontages and dominant central features as can be seen in the church which fronts the Kuks hospital. Before his death in 1720 he had become chief fortifications engineer in Prague and in Cheb.
1738 Saxony/Poland

In 1738-1740, the Electoral Prince Frederick Christian followed in his father and grandfathers’ footsteps by visiting Italy. In 1738 he accompanied his sister Maria Amalia to her wedding in Naples to King CHARLES VII. There had been musical contacts before between Neapolitan musicians and Dresden but it seems that they now increased. RISTORI was a member of the Saxon party sent to Italy. See 1739 for SARRI’s music in Dresden.

On March 21st 1740 the Electoral Prince visited the Ospedale della Pieta and heard a performance of VIVALDI’s music. A volume containing three concerti and a sinfonia entitled “Concertos with many instruments played by the girls of the merciful Ospedale della Pieta in the presence of His Royal Highness, the most serene Friedrich Christian, the Royal Prince of Poland and Elector of Saxony. Music by A.Vivaldi conductor at the aforementioned hospital. Venice 1740” resides in the Saxon State Library. It is surely due to PISENDEL that the Library in Dresden is the second largest repository in the world of VIVALDI’s work.

Lorenz MIZLER von Koloff, philosophical scholar, writer, mathematician, physician [to Augustus III in Poland where he settled in 1743], book printer and dealer, composer and musicologist, had begun lecturing in music at Leipzig University in 1737. He advocated the establishment of a musical science based firmly on mathematics, philosophy, and the imitation of nature in music. He translated FUX’s Gradus ad Parnassum into German (the original was in Latin) on the basis that this methodical guide to musical composition [is] among all such works the best book that we have for practical music and its composition.

The monthly Neu-eröffnete Musikalische Bibliothek [A musical Library newly-revealed] which he published between 1736 and 1754, is an important document of the musical life in Germany at the time, and includes reviews of books on music written from 1650 up to its publication. MIZLER’s essays were detailed and perceptive and offer a useful musicological resource for present-day scholars of Baroque music.

He founded a Corresponding Society of the Musical Sciences in 1738. Its aim was to enable musical scholars to circulate theoretical papers and to further musical science by encouraging discussion of the papers via correspondence.

The entry requirements of this society resulted in both the famous 1746/1748 HAUSSMANN portrait of BACH and BACH’s Canonic Variations on “Vom Himmel hoch da komm’ ich her” for organ, BWV 769.
Membership was limited to twenty. Belonging to the society were: **TELEMANN** [1739,] **STÖLZEL** [1739,] **HANDEL** [1745,] **GRAUN** [1746,] **J.S. BACH** [1747] **J.C.F. FISCHER** [1748,] but not **Leopold MOZART** [1755, invitation declined].

**MIZLER** claimed to have invented a machine that would produce the bass line of a composition using mathematical considerations. In Poland he published the country’s first scientific journals and became there the chief proponent of Enlightenment ideas.

Work began on a **new royal Catholic church in Dresden** to counterbalance the Frauenkirche, now almost complete. Finished in 1751, it too would have an organ by **SILBERMANN**, his last. Unlike his organ at the Frauenkirche, this one would survive the bombing of Dresden in WWII.

The engraving below shows the Catholic church in 1840, with the tower of the Royal Residenz alongside.

**BACH** was listed in the Saxon State Calendar as **church composer** alongside **ZELENKA** and **BUTZ**.

**1738 North Germany, Netherlands, Scandinavia**

The commander of Akershus Castle in Oslo wrote to **BACH** announcing the imminent publication of his **24 Trio Sonatas** in different keys. This was **Georg von BERTOUCH**, a man who had had a remarkable career which is worth quoting in detail as it illustrates his contemporary world in so many ways.
He was born in 1668 to a noble Protestant family of northern French origin who had moved his family, originally from Brabant, to a Protestant German area to avoid Catholic dominance. At fifteen he studied violin and composition with the Kapellmeister Daniel EBERLIN (1647–c. 1713) – TELEMANN’s father-in-law – first in Kassel and later in Eisenach. He then studied law in Jena where he became well acquainted with Johann Nicolaus Bach, BACH’s second cousin, a contact which seems to have been sustained. In 1693 he ended his law studies in Kiel with a dissertation justifying modern opera and plays.

His military career was launched almost by accident. On a Grand Tour to Italy with Johann Nicolaus Bach, he encountered the sons of a Danish general whose steward had died. Assuming the vacant position, BERTOUCH travelled to Denmark and began a career in the Danish army. In the ensuing years he seems to have distinguished himself both militarily and musically; he is among the 13 famous musicians (along with HANDEL) to whom MATTHESON dedicated his Das beschützte Orchestre of 1717. BERTOUCH’s acknowledgement of this dedication was delayed by war and is dated 28 February 1719 from Akershus Castle in Oslo of which he had just been made commandant in recognition of his long and faithful service. Norway was at that time ruled by Denmark. By then, he could already look back on an active military career, having taken part in 22 battles in Denmark, Germany and France.

As a musician he was active as a conductor, violinist and composer of cantatas and sonatas. MATTHESON also published Something New under the Sun! or The Subterranean Cave Concert in Norway, [Hamburg, 1740], based on his exchange of letters with BERTOUCH – it is an article about a supernatural ‘concert’ supposedly performed by underworld creatures outside Bergen in 1695; it also contains a halling, the first recorded publication of a Norwegian folk-tune.

The manuscript containing BERTOUCH’s XXIV Sonates is dated 1738; the first six of the sonatas are missing. The intention of the collection seems to have been two-fold: to demonstrate, first, how one composes canons, fugues, ‘contre points’, etc., in trio form and, second, that one can play in all 24 keys in a well-tempered system. He may well have had the idea for a sonata collection using all the keys from BACH and his Wohltempierte Klavier of 1722. BERTOUCH retired from his post in 1740 and died in 1745.

See also Northern Germany, Netherlands and Scandinavia 1744.
1738 France

CORRETTET published the first of his 15 instrumental methods to instruct amateurs on the rudiments of virtually all the common instruments, including hurdy-gurdy and voice. Clarity and progression are at the core of each; also humour: Those who find these lessons too difficult may simply wager the page number on the Royal Lottery until they have mastered the lesson; in this way they will be double winners.

CORRETTET was a significant publisher not only of French music but also of works by Domenico SCARLATTI and QUANTZ. In 1765 he tried, but failed, to strengthen the French law on copyright.

CORRETTET was also a prolific and highly popular composer, noted especially for his 25 concertos comiques based on stage characters and published between 1733 and 1760, and for his concertos on French and foreign Noëls. His music is important as it became part of the rehabilitation of popular culture that was part of the Enlightenment philosophy; he also declared it to be: of comfort to the melancholy.

Jean-Joseph de MONDONVILLE, from an impoverished aristocratic family, published his op 4 Violin Sonatas; his preface gave the earliest description of playing harmonics on the violin. Later works explored the possibility of writing sonatas where the harpsichord was obbligato rather than a rôle in the basso continuo. This meant writing a simpler line for the violin. He gained the patronage of the King’s mistress Mme. De POMPADOURE, gained a post in the Chapelle Royale where by 1740 he had become maître de musique. By 1755 he had written 17 grands motets, again extending their colour and dramatic intensity in the manner of RA- MEAU’s operas. He later turned to opera himself, being especially successful in the lighter vein. This portrait is by Quentin de la TOUR the lover of Marie FEL, the leading French soprano from1745 onwards.

1738 Spain and Portugal

Domenico SCARLATTI published 30 sonatas entitled Essercizi per Gravicembalo which became popular throughout Europe. In the last few years before his death in 1757 he organised the 550 sonatas that he had written, mainly for his patroness, in manuscript, in two sets each of 15 volumes. Although they are all in a single movement and usually in binary form they contain a huge variety of effects, sentiment and virtuosity. He had been profoundly influenced by the life of Spain that he heard all around: hoof beats; street music; court pageantry; guitar sounds; all are there in these 3 minute miniatures of dazzling vividness. CHOPIN wrote: Those of my dear colleagues who teach the piano are unhappy that I
make my colleagues work on Scarlatti. but I am surprised that they are so blinkered. His music contains finger exercises in plenty and more than a touch of the most elevated spirituality. Sometimes he is even a match for Mozart. If I were not afraid of incurring the disapproval of numerous fools, I would play Scarlatti at my concerts. I maintain that the time will come when Scarlatti’s music will often be played and that audiences will appreciate and enjoy it. This portrait was painted by Velasco in 1738.

1738 England

Thomas Barker of Rutland began a daily record of the weather and continued to maintain it until 1800. It is now a remarkable source for climatologists.

Handel composed Saul, an English oratorio with powerful choruses (my favourite is the condemnation of Envy, the vice central to the work and the King’s descent into madness) and elaborate orchestration. He commissioned a vastly expensive new organ and a keyed carillon he used in one item only; he secured three players of the obsolete [in England] trombone; he hired military kettledrums from the Tower of London.

1739 Saxony/Poland

Zelenka composed Missa Votiva ZWV18 to celebrate his recovery from a clearly serious illness. From this time onwards he appears to have been in declining health. A Kyrie and Gloria Mass by the Neapolitan Sari [also known as Sarro] dated 1739 is in the Saxon State Library. It has been suggested that this may have influenced Zelenka’s Missa Dei Filii not just because of its truncated form [two others by Sari in that Library are also truncated] but also because of the greater emphasis than usual on embellished solo writing interposed into the usual block and choral writing.

Weiss and a pupil visited Leipzig from Dresden together with Wilhelm Friedmann Bach, met Bach and played at his house on four occasions. One, possibly two of Bach’s suites for solo lute may have resulted from this visit.

1739 North Germany/Netherlands/Scandinavia

Graupner’s employer died, but despite a continuing financial crisis the new Landgrave pursued an extravagant lifestyle of hunting and of establishing a second musical establishment at his expanded and refurbished hunting lodge. Once again salary payments were in arrears and the quality of the musicians, which Telemann had once admired,
seems to have been in serious decline. GRAUPNER went blind in 1754 and died six years later, still regarded with great respect by his peers.

He was prolific. There are about 2,000 surviving works in his catalogue, including 113 sinfonias, 85 overtures (suites), 44 concertos, 8 operas, 1,418 religious and 24 secular cantatas, 66 sonatas and 40 keyboard partitas. He often wrote for exotic combinations of instruments; half his sinfonias require brass and timpani, many with multiple timpani [up to 6]. Posterity is fortunate [if it has time] to sort the wheat from the chaff in that nearly all his works have survived the ravages of time and of war in one place: the archive at Darmstadt.

Death of KEISER after a period of insanity. For his career see 1703. Tributes to his outstanding abilities and originality were paid by MATTHESON, TELEMANN, SCHEIBE and HASSE.

1739 England.
HANDEL signed a Declaration of Trust which officially launched the Fund for the support of Decayed Musicians and their Families.

He composed the Ode for St Cecilia’s Day and the “Twelve Grand Concertos in 7 Parts, i.e his Concerti Grossi op 6 which have been described as one of the twin peaks of the Baroque concerto, the other being BACH’s Brandenburgs. Both their composition and their reception were gestures of respect to CORELLI’s Op 6 which were especially appreciated in England as “the bread of life” [Roger North.] HANDEL’s were available on subscription for 2 guineas, half to be paid in advance, half on delivery of the books. 100 subscriptions were received from members of the aristocracy as well as professional musicians and music societies in Lincoln and Dublin.

HANDEL also composed and produced Israel in Egypt where choruses so far outweighed solo pieces that in later oratorios [16 between 1739 and 1749, taking on average a week to compose each one] HANDEL retreated to a more balanced form while yet retaining a clear distinction from the style and function of the operatic chorus.

ROSEINGRAVE, who was himself a noted improviser on the harpsichord and composer of keyboard music, albeit in a somewhat severe and old fashioned-style, had met DOMENICO SCARLATTI in Rome in 1709. He now published SCARLATTI’s Essercizi in London, which rapidly led to a “Scarlatti cult” in England.

The legendary highwayman Dick TURPIN was hanged outside York. His exploits, and those of his horse Black Bess, is said to have illustrated the new career opportunities available for opportunists to exploit the increased traffic and ready cash traveling along the new toll roads. However, although the real TURPIN did indulge in highway robbery, his career consisted mainly of membership of gangs which broke into houses, threatened,
robbed and raped. Progressively they were caught and hanged until TURPIN, on the run, killed a man trying to arrest him. This resulted in the following report in The Gentleman’s Magazine of 1737:

It having been represented to the King, that Richard Turpin did on Wednesday the 4th of May last, barbarously murder Thomas Morris, Servant to Henry Tomson, one of the Keepers of Epping-Forest, and commit other notorious Felonies and Robberies near London, his Majesty is pleased to promise his most gracious Pardon to any of his Accomplices, and a Reward of 200l. to any Person or Persons that shall discover him, so as he may be apprehended and convicted. Turpin was born at Thacksted in Essex, is about Thirty, by Trade a Butcher, about 5 Feet 9 Inches high, brown Complexion, very much mark’d with the Small Pox, his Cheek-bones broad, his Face thinner towards the Bottom, his Visage short, pretty upright, and broad about the Shoulders.

Eventually TURPIN was caught and hanged specifically for the capital crime of horse thieving. The city of York had no regular executioner and followed a custom of pardoning one of the condemned men who agreed to be in charge of the deaths of the others. Little skill was involved as the method was by small drop so that the victim died of slow strangulation - In TURPIN’s case the process taking 5 minutes. The reward of £200 [about £25,000 at 2015 values] was awarded to his former schoolmaster who identified him from his handwriting.

Ballads were written about TURPIN immediately, facts were increasingly embellished and fictionalised accounts of his life began to appear at the turn of the 19th century, most notably by HARRISON AINSWORTH in 1834. It was in these that he became a Robin Hood type figure, robbing the rich and giving to the poor. The legend of the highwayman riding to York to establish an alibi had first appeared in DEFOE’s 1727 work A Tour thro’ the Whole Island of Great Britain, referring to an event in 1676. TURPIN’s alleged and impossible overnight ride from London to York on his faithful unto death horse Black Bess is clearly based on this.

1740-1744

POLITICAL SUMMARY

1740

Death of FREDERICK WILLIAM I of Prussia leaving his son, FREDERICK II an army of 81,000 men, the best in Europe, and a huge treasure chest. Death of ANNA of Russia, succeeded by an infant. Death of CHARLES VI of Austria and Holy Roman Emperor.
This coin of **AUGUSTUS III** of Saxony/Poland shows the vacant throne of the Holy Roman Empire after the death of **CHARLES VI**. The prancing king seems to symbolise the urgent dynastic and state calculations that instantly took effect across Europe! **FREDERICK II** invaded the rich Austrian province of Silesia.

**1741**
Prussia occupied Silesia.
France, Bavaria and Saxony entered the war against Austria and invaded Bohemia.

**1742**
Elector **CHARLES ALBERT** of Bavaria crowned King of Bohemia and Holy Roman Emperor.
Austria regained Bohemia and conquered Bavaria.
**WALPOLE** replaced as British Prime Minister after naval failures.

**1743**
Britain financed a “Pragmatic German Army” centered on Hanover to support **MARIA THERESA** of Austria.
**GEORGE II** was the last British king to command his army in battle, a victory over the French at Dettingen.

**1744**
**LOUIS XV** present at victory at Fontenoy over Austrians and British in the Netherlands.
France and Britain at war, spreading to North America and India.

**1740** **Austria/Bohemia/Hungary/Bavaria**;
The Prince-Bishop of Wurzburg, having won a huge sum in a court case the year before his accession in 1720, had begun the construction of a prestigious palace. Over the next 20 years construction was halted several times by his successors but by 1740 a main part of the shell was complete and work on the interior and grounds could begin, although it would take another 30 years for all sections to be finished. The principal architect was **Balthazar NEUMANN**, a German military artillery engineer and architect who developed a refined brand of architecture for the late baroque and designed some of the most impressive buildings of the period. The illustrations below show: the rear and front façades; the
chapel; the garden façade; the vast staircase with plain walls but ceiling by TIEPOLO; the overall layout; some of the stucco work by BOSSI, and one of the garden statues.
The ceiling to the vaulted staircase is decorated by TIEPOLO’s frescos of the four continents - from very much a euro-centric viewpoint! Here are parts of Asia and Africa.
And here is the head of the stairs showing the civilisation of Europe, with Neumann reclining at his ease by the dog after labouring on his architectural masterpiece. The rather chaotic musical scene possibly contains the only extant portrait of Platti on the violone. He would have been in his 50’s at this time. The palace along with over 90% of the town was almost completely and deliberately destroyed by wanton British bombing in March 1945; the staircase survived and the frescos were saved from the weather by the rapid and forthright action of a US army lieutenant just a few weeks later. The stunning reconstruction of Wurzburg and its treasures is a tribute to everyone concerned and must be visited if at all possible by anyone who is interested in this period and who wishes to see whether they agree with David Hume when he visited in 1745 [even before Tiepolo created some of the finest frescos ever painted]: “I do not think the King of France has such a house - a prodigious magnificent Palace.” Tiepolo had been given by Neumann’s structure 400 m² and he responded with “the most optimistic of all philosophies, a complete harmony of mankind and nature and art, on a stupendous scale and with a confidence and exhilaration that he never surpassed.” [Michael Levey]

1740 Saxony/Poland

Johann Gottlob Kittel, Dresden writer and poet, published an imaginary dream in which Apollo calls to Parnassus all the musical giants of Europe for a competition. His poem pays warm tribute [in order] to: Hasse the Kapellmeister, Faustina his wife and the four castrati at the Dresden court who form the heavenly choir, followed by ZeLENKA, the perfect virtuoso ... whose music is a foretaste of heavenly pleasure. The remainder of the poem goes through the Dresden orchestra, praising all the instrumentalists by name except the viola players! Plus ça change .......!
ZELENKA composed *Missa Dei Patris* ZWV19 and *Missa Dei Filii* ZWV20. The latter has caused some speculation as it comprises the *Kyrie* and *Gloria* only and some have wondered whether it was intended to be acceptable to Lutherans. More likely, given its dedication to the Son of God and the current popularity of Neapolitan operatic models, is the influence of Neapolitan Christmas masses which had the same structure.

ZELENKA composed *Missa Omnium Sanctorum* ZWV21, the final one of his “ultimate” masses.

MATTHESON published the detailed autobiography of Gottfried STÖLZEL [1690-1749] since 1719 the *kapellmeister* to the Saxon court of Gotha. MATTHESON described him as a *level headed, learned and great music master*, and only recently is his music being rediscovered as much was destroyed by BENDA, his successor at Gotha. It is fortunate that he was well regarded in the neighbouring court at Sonderhausen and the works which do survive have come from there. In 1725 he composed a setting of the *Brockes Passion*, and in all *1100 cantatas* plus instrumental *concertos* and indeed music in all genres. MIZLER invited him to join his corresponding society alongside TELEMANN in the second year of its existence, and well before invitations were sent to HANDEL and BACH.

1740 North Germany, Netherlands, Scandinavia.

FREDERICK II succeeded to the throne of Prussia. [portrait below].

He was now able to develop his musical establishment entirely as he wished. As king he took personal responsibility for all aspects of public affairs and ensured that he alone had the overall view. He micro-managed even on the creative level, hiring and firing musicians, setting their contracts, training singers, sketching librettos, sketching and overseeing theatrical and architectural design.

When all types of payment are taken into account, rather than just one, CPE BACH was paid the same as BENDA. Only QUANTZ and the two GRAUN brothers received more. CH GRAUN was *kapellmeister*, JG GRAUN the concertmaster.

BENDA, after lessons with the GRAUN brothers, began writing violin concertos, about 20 in all and noted for their forceful melodic lines rather than any innovative features. BENDA sent several of them to PISENDEL in Dresden who copied them and incorporated them into his repertoire.
In 1742 a brand new opera house was opened on the site of the present Berlin Staatsoper. The Hofoper employed only Italian singers, either mature ones lured by high salaries or very young castrati of promise purchased and brought to Berlin to be trained by AGRICOLA and by FREDERICK himself.

Chamber concerts were organised for the king by QUANTZ and included BENDA and CPE BACH. From 1746 SILBERMANN'S fortepiano replaced the harpsichord. Concertos were performed with one player per part. Foreign visitors were very rare and, although they did not admit as much in their subsequent accounts, were allowed to listen only from an adjoining room. The public however was sometimes allowed to attend grand court concerts which began with a sinfonia and continued with concertos, cantatas or arias. QUANTZ, as flute virtuoso and the King’s teacher on the instrument, carved for himself a favoured position at court; indeed it was alleged that Prussia was ruled by Mrs Quantz’s poodle, the line of authority running in succession thus: poodle ➔ Mrs Quantz ➔ Quantz ➔ the King.

In the Hague was published a set of unascribed Six Concerti Armonici presented by an Italian violinist to a fellow member of a long established musical society where professionals and amateurs met and played together. Walsh in London then published the set ascribing it to the violinist, while in the 19th century it was claimed that PERGOLESI was the composer and they were included in his complete works as Concertini. However in 1979 the original manuscript was discovered at the home of Count Unico Wilhelm van WASSENAER, a distinguished Dutch diplomat, member of the Dutch Admiralty and director of the Dutch East India Company. Despite the composer’s own view of the works [which led to his refusal to endorse their publication] they are expert, varied and in many ways original works. Believing them to be the work of PERGOLESI, STRAVINSKY used one of the movements as the basis of the Tarantella in his Pulcinella ballet.

1740 Italy

VIVALDI in Venice showed off the skills of his pupils at the Piéta in a concert of colourful concerti to the visiting Prince Frederick Christian of Saxony. The only surviving scores are in manuscript in Dresden.

Death in Rome of Domenico ALBERTI at the age of only 30, during which time he had been Venetian ambassador to Spain [where he impressed FARINELLI as a singer, albeit an amateur] and published sets of keyboard sonatas. These are entertaining works which often cast a humorous look at Domenico SCARLATTI’s style, and became influential by emphasising the left handed arpeggiated accompaniment now known as the Alberti Bass.

CANALETTO painted The Basin of St Mark with the Isle of St. George, a wonderfully enlarged panorama which idealises Venice and all that it stood for.
OLIVERO painted a performance of Arscace by FEO in the Royal Theatre in Turin. This is a vivid depiction not only of the splendid costumes and sets but also of the varying attitudes and levels of attention of the audience, including those waiting for drinks from the circulating waiter.

Every prince of whatever rank, with one major exception, wanted and many built his own opera house, the largest being San Carlo in Naples, completed in 1737.

The lavishness of its productions became legendary. SARRI’s opera Ezio in 1741 featured on stage 8 horses, 4 camels, a lion or two, 64 extras dressed as Romans, 16 freed slaves in multicoloured silks, 6 slaves as soldiers of Attila the Hun, a stage band of 8, 32 swordsmen representing the Roman people, 24 soldiers of the emperor, plus 14 maids and pages attending the principal singers. Yet only one year later, CHARLES VI of Naples was humiliated when a British naval squadron dropped anchor close inshore and gave him half an hour unconditionally to with-
draw from the war he was fighting on the side of Spain, on pain of seeing his capital reduced to rubble. He duly obliged. The King of England had no opera house. [Blanning]

1740 England

HANDEL’s large [indeed huge] scale ode, L’Allegro, il Penseroso ed il Moderato was first performed in a hall with several fires burning [the Thames was frozen for several weeks]. It became popular and was performed widely for several years. Milton’s verse for the two main sections was based on the ancient idea of four main human temperaments, of which we have here the joyful and the melancholy, reconciled [in true English manner?] by moderation. It is a work of great diversity and lyricism. This painting on the same theme is by REYNOLDS [1784]. The concept was continued in Carl NIELSEN’s Symphony 2 [The Four Temperaments] in 1901 and in HINDEMITH’s Theme and Variations “The Four Temperaments” performed as a ballet in 1946.

1741 Austria/Bohemia/Hungary/Bavaria;

VIVALDI died in poverty in Vienna having moved there in hope of preferment from the Emperor CHARLES VI who however died soon afterwards. Less than a year later VIVALDI himself was dead and his music lapsed into obscurity until its remarkable revival in modern times. In his later years he had found that his music had become so popular that it paid him to sell manuscript copies rather than have it published.

The widow of CHARLES VI, Elizabeth Christine, founded her own private musical establishment and appointed Ignaz TŮMA as her kapellmeister. Of Bohemian origin, he had composed church music in Vienna in the 1720’s and then appointed as kapellmeister and composer to Count Kinsky, High Chancellor of Bohemia. Thanks to his patronage, TŮMA had been trained by FUX. His new responsibilities were over an establishment of 3 tenors, 2 basses, 6 violinists, one cellist, one cornettist, 2 trombonists, one bassoonist and an organist. His sacred works, which were known to both HAYDN and MOZART, were noted by his contemporaries for their solidity of texture and their sensitive treatment of the text as well as for their chromaticism. His instrumental music includes trio and quartet sonatas, sinfonias and partitas, mostly for strings and
continuo; some of them were clearly intended for orchestral use. Among his sacred works were some 65 *masses*, 29 *psalms* and 5 settings of the *Stabat Mater*.

Death of **FUX**, *kapellmeister* to the Emperor since 1715, and, as we have seen, a major influence on composition and musical theory through his treatise *Gradus ad Parnassum* [1725] which was known to **BACH**, **HAYDN**, **MOZART** and **BEETHOVEN** as well as to his pupils including **ZELENKA**.

**1741 Saxony/Poland**

Zimmerman died; **BACH** in 1741, or at the latest in 1744, relinquished control of the *Collegium musicum* to **GERLACH**. Apparently this change affected only the ‘ordinaire’ concerts; **BACH** was now approaching old age and possibly this rigorous schedule of performances was demanding too much preparation time. However, it would seem that **BACH** could still count on the support given by the *Collegium musicum* to large-scale music in the main churches of Leipzig.

**1741 North Germany/Netherlands/Scandinavia;**

An attempt to reform the German theatrical tradition was made by the literary critic and dramatist **Johann GOTTSCHED** and the actress and theatre manager **Carolina NEUBER**. Disastrously they produced his play *Der Sterbende Cato* in classical dress. The German tradition was of low comedy based around the comic figure Hanswurst or, more recently, derring-do in high places. Although many of the courts now had opera house/theatres, there was little serious native theatrical writing until **NEUBER**’s company put on **LESSING**’s comedies [in the style of **MOLIÈRE**] and *Miss Sara Sampson*, based on a novel by **RICHARDSON**. In 1765 **LESSING** was involved in the attempt to establish the first German theatre in Hamburg.

**Johann STAMITZ** at the age of 24 was appointed to direct the orchestra of the Elector of Mannheim.

**BACH**’s *Goldberg Variations* were played for the supposedly insomniac **Count Keyserlingk** by the 14 year old **GOLDBERG**, later a pupil of **W. Friedmann BACH** in Dresden and sometimes of **BACH** himself. In his short life [1727-56] **GOLDBERG** wrote chamber works but few survived his perfectionism.

**BACH** visited Berlin and wrote the *Flute Sonata* BWV1035 for **FREDERICK II**.

**Lambert DARCHIS**, a wealthy resident of Liège had in 1699 established in his will a Foundation [which still exists and is active today!] to send talented Belgian students of science and the arts to Italy to further their experience and education. During the 18th century over 200 such young people benefited from this support. The best known musician today is **GRÉTRY** who went in 1760, but more within our time scale was **François DE-LANGE** who, on his return in 1745 published *flute and trio sonatas* which are full of galant touches and are excellent representatives of that transitional period.
Death in Brussels of Joseph-Hector FIOCCO, probably the most important Flemish composer in the first half of the century, whose work, mostly of sacred music, offers a synthesis of French and Italian styles, albeit with features harking back to the Flemish polyphonic tradition and accepting of harsh dissonances.

Johann Daniel BERLIN [[1714-87] was appointed organist at the cathedral in Trondheim in the kingdom of Denmark/Norway. Born in what is now Lithuania he had received musical training in Copenhagen before moving to Trondheim in 1737 as stadtmusikant, involved in all musical activities in the city. His extant works are few but lively, including sinfonias, a violin concerto and a concerto for cornetto.

Otherwise known as the zink and generally made of wood and leather this had been one of the most popular instruments of the Renaissance, had had a revival in the 17th century and was used for specific colouring by BACH, TELEMANN, HANDEL and FUX. However by the 1740’s it had generally disappeared throughout most of Europe except as a crude instrument in peasant music. It is indeed very hard to play skilfully with good, trumpet-like tone. An expert modern player has written:

Still further to the north, in Norway, the cornett enjoyed an even later flowering. In 1744, the Stadtpfeiffer and organist Johann Daniel BERLIN published, in Trondheim, a treatise on instruments in which he speaks of the cornett:

It is generally used in loud and splendid music accompanied by or together with the trombone .... It is employed in the highest register [and] can play with grace. One will find only a few that can manage to play it well [because] it requires great strength to meet the demands of the instrument properly.

BERLIN must have found such players because his own concerto is extremely demanding on the player, who must play to the very top of the instrument’s range and negotiate difficult leaps in a thoroughly Rococo manner."
BERLIN’s treatise quoted above was the first music theory text book published in Norway and not only provides an introduction to elementary music theory but also technical instructions to wind and string players. He was a polymath who conducted scientific experiments and made worthwhile practical inventions as a result of which he was appointed chief fire station officer of the city in 1763 and inspector of the water supply in 1777. Towards the end of his life he invented a grain threshing machine. He was one of the founders of the Norwegian Society of Sciences and Letters, in which he was an active member for nearly 40 years.

The Swiss Leonhard EULER, one of the greatest mathematicians ever, joined the Berlin Academy of Sciences after several years in St Petersburg. Consolidating and developing the work of NEWTON, LEIBNIZ and the BERNOULLI family, he made important discoveries in fields as diverse as infinitesimal calculus and graph theory. He also introduced much of the modern mathematical terminology and notation, particularly for mathematical analysis, such as the notion of a mathematical function. He is also renowned for his work in mechanics, fluid dynamics, optics, astronomy, and music theory. He was also one of the most prolific of mathematicians; his collected works fill 60–80 quarto volumes.

Those of us who taught or who were educated in the 1960’s and 1970’s will recall the “new” emphasis on “set theory”: this was in fact invented by EULER!

FREDERICK II eventually tired of EULER who returned to the St Petersburg of CATHERINE II. Here he was warmly welcomed and remained for the rest of his life, performing complex calculations in his head as he was by now completely blind. From 1760 to 1762 he wrote over 200 letters to a niece of FREDERICK which in 1768 were published as Letters to a German Princess, On Different Subjects in Physics and Philosophy. They were very widely read and translated during the rest of the century as an introduction to popular science. EULER [portrait above] was also, unusually for that time, generous to younger geniuses in the same field, acknowledging in print his debt to the work of the 23 year old Joseph-Louis LAGRANGE, and securing his admission to the Berlin Academy.
1741 Italy
GUARNERI made the violin now called the *Vieuxtemps Guarneri del Gesu* and renowned as one of the very finest sounding instruments that have survived. Its use by PAGANINI restored the fame of its maker.

1741 France;
RAMEAU published his *Pièces de clavecin en concert*, 5 suites of ensemble music, each of 3 to 5 movements in the same major or tonic minor key. Some were later transcribed for harpsichord alone. Sometime after 1734 he had become the director of music for one of the richest men in France, *Le Riche de la Pouplinière*, for whose ensemble these pieces were clearly first intended.

1741 England
David GARRICK, actor, made his London début in SHAKESPEARE’s *Richard III*; he later wrote successful comedies and became the most famous English actor/impresario of his and subsequent centuries. Keen crowds flocked to an unfashionable East End playhouse at Goodman’s Fields to see him: the managers of Covent Garden and Drury Lane Theatres held the only two patents for theatrical production and were so outraged at their rival’s success they used their influence to close it down. GARRICK wanted to work so was forced to settle at one of the two. In 1747 he became joint patentee at Drury Lane and from 1747 to 1776 was the greatest attraction of the London stage. Equally at home in tragedy, comedy or farce he raised the status of an actor and made the profession respectable. He adopted a much more natural style of acting than the bombastic manner previously in vogue, although he too would be criticised for exaggeration. He was also influential in improving the behaviour of audiences to serious plays.
He corresponded with all the leading literary and artistic figures and was painted by many of his contemporaries including HOGARTH, REYNOLDS and GAINSBOROUGH. Above are HOGARTH’s portrayal of GARRICK as Richard III the night before his defeat and death, and, before that, REYNOLDS showing GARRICK between Tragedy and Comedy.

GARRICK’s only rival on stage was Charles MACKLIN who in 1741 rescued Shylock from the caricatures of comic theatre and portrayed him as a tragic and dignified character. Comedy was not far away in that production however, as Kitty CLIVE, in playing Portia, mimicked well known lawyers of the time.

CLIVE herself had been discovered through her singing while cleaning the steps of a house where she was employed as a young servant. She went on to become the highest paid actress of her time and had a career on stage of over 40 years excelling in both tragedy and comedy. Eventually married and widowed, her respectable life did much to counter the common assumption that actresses in particular were women of low morals and class. She campaigned for equal pay for equivalent rôles and wrote some successful farces.
Edmund CURLL (c. 1675-1747) an English publisher and bookseller, published *A History of the English Stage*, largely devoted to the lives of actors and actresses.

CURLL was often associated with unscrupulous publications, representing the mercenary side of the profession. He was known to cash in on scandals, erotic literature, medical materials, and controversial topics in politics. Known for manufacturing quarrels and printing opposing views, he sought controversy to sell pamphlets and books.

The image on the right shows an auctioneer with books left after a condemned doctor’s hanging around 1700 in London. Publishing both high and low quality works, CURLL began his career selling books at auction. After taking over a bookshop, he produced inexpensive and often unauthorized issues of works originally published by other houses. He walked a fine line between legal and illegal activities. He commissioned “hack” biographies and what were considered indecent publications that came to be known as “Curllicisms”.

Richard SAVAGE was a poet sometimes employed by CURLL and was quoted as saying: *Sometimes I was Mr. John Gay, at others Burnet or Addison; I abridged histories and travels, translated from the French what they never wrote, and was expert in finding out new titles for old books. When a notorious thief was hanged, I was the Plutarch to preserve his memory, and mine the account of his last will and testament.*

SAVAGE himself was the subject of an article by JOHNSON because of his claim to be of noble birth. Whether or not that were true, SAVAGE created sufficient fuss to be granted an annual allowance from his alleged family; his best poetry is satirical and he supplied POPE with petty gossip for use in attacks on fellow literary figures. SAVAGE in 1727 murdered a man in a drunken quarrel and was saved from the death penalty only by intercession of friends in high places. Eventually all his friends deserted him and he died in a debtor’s prison.
**1742 France**

François BOUCHER, having become a member of the French Academy for his paintings was also designing tapestries for the Beauvais workshops. This side of his work culminated in his appointment in 1755 as the director of the rival GOBELINS workshops supported by Madame de POMPADOUR whose favourite painter BOUCHER was. The Beauvais design, *La Danse Chinoise* shown above, shows the current taste for the exotic yet also the beginning of an acceptance that far-off cultures possessed a validity and a vigour of their own,

**1742 England**

The rôle of women in Society was complex. They were not allowed to own property as anything they had was held in trust and could be controlled by a husband. Thus many men hunted their fortunes or aristocratic links in the marriage market. [see HOGARTH’s *Marriage Contract* of 1743 below]. Many men however bemoaned a bachelor state regardless of money; having a home and family was equally a source of prestige. For women there was a total dread of spinsterhood for then, if they were poor, they were the miserable dependents of a brother or a cousin.

Somewhat later, rainy Nottingham was depicted as: *far famed for its eminent exposure to high winds, and its rich production of OLD MAIDS, who are in many respects a very harmless race of beings, remarkably partial to stiff stays, umbrellas, and striped great coats, and in general make a tolerable old-fashioned appearance*. That is, unless they are playing at cards with the local parsons, in which case a trip to the milliner’s shop is imperative. *Cards, (that universal bane to rational conversation) engrosses the time of two-thirds of the inhabitants, and is the subject of their daily thoughts, and midnight slumbers!*
In 1742 was published an alleged guide to the unmarried women of the kingdom and their fortunes:

**HOGARTH’s Marriage Contract** of 1743 is one of his masterpieces in social commentary and depth of detail. I make no apology for covering this painting in such depth as so much can be learned from it and so easily!

The plot of the painting is the unmitigated greed of the two fathers; the Alderman, a rich merchant, and the Earl. The Alderman is wealthy to excess, and the Earl is heavily in debt but still retains his ancient title. The Alderman wishes to be the grandfather to a noble son, and the Earl wants to ensure his line is carried on, and is willing to put up with the common Alderman for the sake of his money.

Meanwhile, the soon to be married couple are completely ignoring each other, and the bride is being courted by the lawyer!
Myriad details show the true natures of the characters present, especially the Earl and his son.

- The Earl sits with a bandaged foot resting on a low foot-stool, indicating he is suffering from gout, associated with over-indulgence in alcohol and rich food.
- The Earl is sumptuously dressed and sits under a coroneted canopy in a posture of stereotypical arrogance. There are coronets everywhere, on his foot-stool, crutches, picture frames, and, ludicrously, in the engraved version of this painting, on the side of one of the dogs.
- The Earl proudly points to himself and his family tree that begins with William the Conqueror. About twenty fruit shaped medals, each with a coronet, hang from the branches.
- Visible through the window is the cause of the Earl's present financial pressure; he is having an extravagant new home built.
- The new house is intentionally in the neo-Palladian style which Hogarth despised. In this case the architecture is muddled, with three Corinthian pillars supporting four Ionic ones. The windows in the basement are triangular.
- The stable entrance is in the front facade.
- The architect, holding the plans, is staring out the window at the unfinished house, waiting patiently for sufficient funds to allow work to restart. On the table in front of the Earl is a pile of gold and bills of exchange – the bride’s dowry just handed to him by the bespectacled alderman, who is scrutinising the marriage contract.
- Between the merchant and the Earl stands an emaciated and threadbare money lender’s clerk, who is returning mortgage papers to the Earl with one hand while
picking up valuable bills of exchange provided by the merchant as part of the dowry with the other.

- The Earl’s son, the Viscount and the future groom, has obviously just returned from the Continent and is dressed in the French style, with a giant black bow in his wig and red raised heels to his shoes [Hogarth hated the French.] He is quite indifferent to the proceedings and has his back to his future wife, admiring himself vapidly in the mirror. He has a glittering ring and is taking snuff from his gold snuffbox.

- The Viscount’s health is clearly unsound; his legs are spindly and weak, while the black patch on his neck is a sign of taking mercury for either syphilis or scrofula.

- The bride is plainly dressed and looks bored, discontented and resigned to her fate. She listlessly fidgets with her wedding ring, which she has threaded on her handkerchief. She has as much interest in the viscount as he has in her.

- Silvertongue, the lawyer, is sharpening a quill and ingratiating himself with the bride by way of a whispered conversation.

- The forced, ill-matched and loveless marriage is mirrored bluntly by the bitch and dog chained together and equally uninterested in each other.

- The room is filled with evidence and forewarnings of the Earl’s nature and the result of the marriage. The painting to the left of the window shows the Earl as a young Jupiter, surrounded by pictorial references to warfare. Jupiter is the Roman god of oaths and treaties and so Hogarth is using this as a deliberate irony as the portrait shows the Earl looking away from the proceedings right under his frame.

- The portrait is filled with impossible or ridiculous details that prove the artist’s incompetence or flattering nature and the Earl’s vanity or stupidity in accepting it: the young Earl is shown wearing the French Order of the Golden Fleece, which no Englishman had ever been awarded at that date. A cannon that the Earl appears to be sitting on, indecorously fires grape shot. The painting is rife with other contradictions: the wind is blowing the clothes one way but the Earl’s wig the other; and one hand holds pagan symbols while the other a Christian emblem. In the top corner is a zephyr puffing the wind. Hogarth disliked such cherubs and is recorded as saying, ...an infant’s head about two years old with a pair of duck’s wings placed under its chin, supposed always to be flying about singing psalms.

- The other paintings on the walls all are of catastrophe, disaster or martyrdom while on the ceiling the Red Sea closes over Pharoah’s armies.

Controversial and quarrelsome, HOGARTH was one of the most attractive and innovative British artists. Born in London, he trained as an engraver, later studying painting at a private academy, but was frustrated in his ambition to become an English ‘history painter’. He blamed this on the vogue for Old Masters and competition from Continental contemporaries. His vociferous patriotism, however, cannot disguise his own indebtedness to French art; nor did he hesitate to advertise his use of the best Masters in Paris to engrave the series Marriage à la Mode, of which this picture is the first.

Since he could not earn a living as a portraitist or monumental painter, HOGARTH conceived the notion of ‘modern moral subjects’ to be sold as engravings on subscription, as
well as in their original painted state. In the spirit of the 'comic epics' of Henry Fielding, whom he influenced and was later to influence him, these 'comic history paintings' are the works by which we best remember the artist and which most clearly express his own moral certitudes. *Marriage à la Mode, representing a Variety of Modern Occurrences in High-Life* was advertised for subscription in April 1743. The theme was suggested by current events but also indebted to Dryden's comedy of the same name, and by a recent play of Garrick. The pictures were designed to be engraved, each print a mirror image of the composition incised on a copper plate.

**HANDEL** gave the first performance of *Messiah* in Dublin and the proceeds were shared by: The Society for Relieving Prisoners; The Charitable Infirmary and Mercer’s Hospital. The final rehearsal was in public and such interest shown by a *most grand, polite and crowded audience* that for the main event the organisers requested that: *ladies should not wear hooped dresses nor gentlemen swords in order to make more room.*

**1743 Austria, Bohemia, Hungary, Bavaria**

Leopold Mozart appointed fourth violinist in the orchestra of the Prince Bishop of Salzburg.

**1743 Saxony/Poland**

Maria Josepha fell ill, and Zelenka composed two Litanies of Loreto addressed to the Virgin Mary. One was for Maria Joseph’s welfare [*Consolatrix Afflictorum* ZWV151] and the other to celebrate her recovery [*Salus Infirmorum* ZWV152.] These were his last major works.

**1743 Italy**

Birth of Luigi Boccherini in Lucca to a musical family which nevertheless lived in dire poverty. However the boy’s gifts on the cello were soon apparent; with the support of patrons he appeared in public for the first time at the age of 13 and was sent to Rome for tuition in the instrument and in composition by the *maestro di capella* at the Vatican.

**1743 England.**

William Boyce first came to prominence with the publication of his *Serenata “Solomon,”* a pastoral idyll based upon the Song of Solomon. It remained popular during the remainder of the century, being performed by amateur music societies, clubs and at William Barton’s enterprising concert series at Ruckholt House in Essex - a forerunner of the country house concert and opera tradition. Handel’s *Alexander’s Feast* was performed there in 1743 but the season must have had its problems as the publicity for the following summer promised: *As desired by several gentlemen the last season, not one of those who performed then will be engaged this. Proper cooks are provided every day in the week and plenty of fish.*
The London Magazine reported on The Miseries of a Stage Coach [from London to York]: starting at 3 am; bumping and jolting; fellow passengers smelling of garlic, belching, farting, snoring, complaining, incessantly talking, blaspheming - better to walk, even with a crutch.

HANDEL composed the Dettingen Te Deum to celebrate the victory in Bavaria by English, Hanoverian and Austrian forces over a French army in the War of the Austrian Succession. Rejoicing was appropriate as this was the last occasion on which an English monarch [George II] put themselves in personal danger of death or capture on the battlefield.

1744 Austria/Bohemia/Hungary/Bavaria
The new Elector of the Palatinate, Carl Theodor, appointed the 26 year old violin virtuoso Johann STAMITZ as acting concert master and as concertmaster a year later. Of Moravian origin and Prague education, STAMITZ’s career is unknown before he came to the attention of the Palatinate court. However both Carl Theodor and his wife were amongst the most musically expert and educated rulers of their time. Initially the strength of the musical forces available to STAMITZ was limited both in quantity and quality, but a process of recruitment of expert skills in key sections of the ensemble took place over the next decade. Steps were taken at the same time to establish a home grown training system to ensure a future supply of musicians imbued with the same skills. There thus developed a close knit and often inter-related community of musicians all serving this same court of MANNHEIM.

1744 North Germany, Netherlands, Scandinavia
Publication by Abraham TREMBLEY, a Swiss scientist and tutor to the sons of a Dutch nobleman, of Mémoires pour servir à l’histoire d’un genre de polypes d’eau douce, translated into German in 1791 as Abhandlungen zur Geschichte einer Polypenart des süssen Wassers.
By experimental method he discovered that this minute freshwater hydra possesses powers of regenerating damaged parts of its body. His discoveries led to his membership of the Royal Academy in London and acceptance as a correspondent member of the French Academy of Sciences. This diagram is from his book, regarded by some as the foundation of the science of biology.
HOLBERG founded in Copenhagen Det musicalske societet which he ran until 1749 in association with a famous German-born musician, Johann A. SCHEIBE.

This was part of a trend that had emerged among the enlightened Scandinavian bourgeoisie whereby proficient amateur musicians began to form a series of musical societies, probably modelled on the music clubs in England and Germany. The repertoire consisted of sonatas, cantatas and similar pieces on Italian and German patterns by composers such as Johan Henrik FREITHOFF (1713–67) from Kristiansand (later he settled in Copenhagen), who studied in Italy; Johan Daniel BERLIN (1714–87) in Trondheim (educated in Copenhagen), Georg von BERTOUCH (1668–1743) in Oslo and others.

SCHEIBE himself had come to Denmark in 1740, having already composed many chamber sinfonias, flute concertos and violin concertos. He came as court composer and kapellmeister to King CHRISTIAN VI and remained to serve FREDERICK V and CHRISTIAN VII, writing mourning cantatas for the first two and also for Frederick’s popular Queen LOUISE, daughter of George II of England and Caroline of Anspach.

HOLBERG had studied theology at the University of Copenhagen and later taught himself law and history. In his adolescence, he undertook a Grand Tour to Holland, Italy and France, and lived in Rome and in Oxford. His rich output of comedies was shaped by his role as house dramatist at Denmark’s first public theatre, opened in Copenhagen in 1721. These comedies are the works on which his fame rests today, and they were an immediate and immense success. However the poverty caused by the Copenhagen Fire of 1728 brought a wave of depression and puritanism inimical to HOLBERG’s satirical works, and as a consequence he switched to philosophical and historical writings in 1731. His only novel, the satirical science fiction/fantasy Niels Klim’s Underground Travels was originally published in Germany, in Latin, in 1741.

HOLBERG argued that children must be made into men, before they can become Christians and If one learns Theology, before learning to become a man, one will never become a man. He believed in people’s inner divine light of reason, and to him it was important that the first goal of education was to teach students to use their senses and intellect, instead of uselessly memorising school books. His concept for science was that it should be based on experience built on observations and practical to use. One example is his Memorandum on the prevalent cattle disease (1745) where he reasoned that murrain of cattle is caused by micro-organisms.

He was formally appointed assistant professor at the University after having first worked as one without pay. Later, he became a professor and taught rhetoric and Latin. Finally, he was given a professorship in the subject which he prized most and was most productive in; history. His works were prescribed reading for a couple of centuries. He is commemorated in GRIEG’s Holberg Suite.
In Sweden, Johan Helmich ROMAN composed the music for the Drottingholm wedding of the Crown Prince and a princess of Prussia. ROMAN, the son of a court composer in Stockholm, had studied at the expense of CHARLES XII for six years in London, where HANDEL became a significant influence upon him. He was employed as a violinist with the opera orchestra of the King’s Theatre in the Haymarket, London and probably received lessons from PEPU SCH. In 1727 he became Chief Master of the Royal Stockholm orchestra where he achieved a significant improvement in standards. In 1731 he inaugurated the first series of public concerts to be held in Sweden. A further extended trip abroad enabled him to acquire a significant collection of music for performance at the court and its chapel. In 1740 ROMAN was elected a member of the newly established Royal Swedish Academy of Sciences. Increasing deafness caused him to resign from various musical appointments after 1745 and until his death in 1758 he devoted himself mostly to academic work except for directing the music for the funeral of the Crown Prince’s father and his accession to the throne. ROMAN’s works include a Jubilate, a Te Deum and a Mass, all in Swedish, extended suites of music for festivities [such as the Drottingholm and Golovin suites], flute sonatas and sinfonias and violin concertos. Although HANDEL’s influence is often apparent, ROMAN’s music adopts a wide variety of form and often has a galant quality.

1744 England

VERACINI, who had had other operas performed during several stays in London, now presented Roselinda, based on As You Like It, and it ran for 12 nights, incorporating, most unusually, a Scottish ballad tune. This was roundly condemned by BURNEY [published 1789] as an attempt at flattery that failed because few of the North Britons, or admirers of this national and natural Music, frequent the opera, or mean to give half a guinea to hear a Scots tune, which perhaps their cook-maid Peggy can sing better than any foreigner. More importantly, VERACINI published, in London and Florence, his 12 Sonate Accademiche. These were regarded by his contemporaries as an encyclopaedia of the most advanced violin technique. It would seem from various accounts that he had moderated some of his earlier excessive mannerisms; BURNEY reported that by travelling all over Europe he had formed a style of playing peculiar to himself, the main strengths of which were a firm bow hand, rapid trills and a tone so loud and clear that it could be distinctly heard through the most numerous band of a church or theatre.

AVIS ON, a Newcastle musician and one time pupil of GEMINIANI in London and who had already published a set of accompanied keyboard sonatas and organ concertos, published a set of 12 concertos “done from the Lessons of Sig Domenico Scarlatti.” He had tried out the market a year earlier, stipulating that the full set would be published only if he received 100 subscriptions. In fact he received 160, including from the composers GEM-
INIANI and GREENE. The edition was quite luxurious, the frontispiece being engraved by GRAVELOT. AVISON’s main sponsor for many years was George Bowes, who had made his fortune from the coal industry. AVISON described his approach in orchestrating Scarlatti’s work as concerti grossi: many delightful Passages have been entirely disguised. Because he used manuscript sources as well as ROSEINGRAVE’s edition the original sources have often been hard to trace. The work of the two composers is fused together so successfully that it is difficult to appreciate that these pieces were not originally written as concertos.

AVISON’s life was extraordinarily busy. In addition to co-operating with GARTH [composer of 6 cello concertos published in 1760] in promoting subscription concerts in Durham, AVISON was so busy during the week that it is amazing he had any time to compose at all. Mondays and Fridays were spent teaching; Tuesdays were for Durham concerts; Wednesdays for theatre productions in Durham and Newcastle; Thursday was dedicated to Newcastle concerts; and on Sundays musical evenings were held at the vicarage of St. Nicholas. All this was on top of his formal church duties as organist. He was invited to take up posts in London but refused.

In 1752 he wrote: An Essay on Musical Expression which maintained that music should be beautiful, noble and sophisticated and thus lead to moral improvement. VIVALDI was one of those flashy composers he castigated as producing music fit only for children, and not even that, if the aim is to educate them in good taste.

AVISON produced five further sets of concertos between 1751 and 1769. One of his Scarlatti concertos found its way into Lawrence STERN’s The Life and Opinions of Tristram Shandy, Gentleman”[1759-67]. Referring to Tristram’s birth: the whole piece, Madam, must have been played like the sixth of Avison’s Scarlatti - con furia - like mad. The portrait shown above was painted in 1761.

1744 Italy
Death of Leonardo LEO. One of the most prominent of Neapolitan composers especially of opera, he was however overshadowed in his home city by VINCI, DURANTE and HASSE until in the 1730s when the former died and HASSE left town for his wider career, including Dresden. LEO wrote 43 operas, 28 of which were comic works. It has been said that he was the first of the Neapolitan school to obtain a complete mastery over modern harmonic counterpoint; that his sacred music is masterly and dignified, logical rather than
passionate, and free from the sentimentality which “is present in the work of DURANTE and PERGOLESI.”

His long Miserere a 8 voci of 1739 gradually integrates a plainsong tone into the full choral texture and impressed WAGNER when he heard it in Naples in 1880: *It is built like a mighty cathedral - strongly constructed, sublime and significant - each modulation extraordinarily effective.* LEO’s serious operas are said to have shown a coldness and severity of style, but in his comic operas he revealed a keen sense of humour. He was chosen to compose the music for the celebration in Naples of the marriage of CHARLES III of Spain to Maria Amalia of Saxony and for the wedding in Spain of the Infante Philip. Within his sacred music, composed mostly in the last years of his life, music for Easter [including Lamentazioni] and a Salve Regina are prominent and demonstrate a masterly synthesis of polyphonic and operatic styles to create works of great emotional depth.

1745-1750

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POLITICAL SUMMARY

1745
Prussian victories in Silesia, conquest of Saxony.
Jacobite rebellion in Scotland and invasion of England; few English supporters thus forcing a retreat.
Death of Emperor CHARLES VII of Bavaria and French unable to prevent election of MARIA THERESA’s husband as FRANCIS I
Treaty of Dresden; Silesia to Prussia; 1 million thaler from Saxony to Prussia; Prussia recognised FRANCIS I

1746
Jacobite rebellion crushed at Culloden; savage reprisals throughout Scottish Highlands.
French conquest of the Austrian Netherlands.
Austrian conquests in Italy.

1747
British naval victories over the French; colonial wars mixed fortunes for both.

1748
Peace of Aix la Chapelle: Prussia has Silesia; all parties recognised FRANCIS I and MARIA THERESA and the Hanoverian succession in Britain; French restored conquered lands to Austria and Dutch; LOUIS XV’s Spanish son in law gained Duchy of Parma; France and Britain exchanged colonial conquests.

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1745 Austria/Bohemia/Hungary/Bavaria;

The authorities at St Stephen’s Cathedral in Vienna must have thought well of HAYDN because this year his brother Michael HAYDN joined him there. Apart from singing, HAYDN said that he learned the clavier and violin from “good masters.” There was however no tuition in music theory or counterpoint. The personal qualities of the brothers and of their home upbringing [much folk music performance in their house and village] are shown by the fact that both became major composers.

1745 Saxony/Poland

After the battle of Kesselsdorff outside the city, Frederick II of Prussia and his troops entered Dresden and then Leipzig, victorious in the second Silesian War.

AUGUSTUS had bequeathed his son a superlative cultural centre but a mountain of debt. FREDERICK WILLIAM I of Prussia had left his son a culture so austere as to be hardly worth the name but an army three times as strong, [moreover the best trained and equipped in Europe] and a treasure chest of 8 million thalers in hard cash, packed in barrels in the palace cellars.

As commemorated in this medal, peace between Saxony and Prussia was declared on Christmas Day and BACH composed a Gloria in excelsis Deo for a ceremony of thanksgiving at Leipzig University Church where Latin was still in common use. BACH probably had no more than 2 days to compose the piece, so he adapted the Gloria from the B minor Mass, itself an adaptation of part of the Missa he had presented to Augustus the Strong in 1733.

Death of ZELENKA of dropsy, just before Christmas and 8 days after the occupation of Dresden by Prussian forces. He was buried on Christmas Eve in the Catholic cemetery just outside the old town. Searches for his grave were made in 1923, but in vain.
1745 North Germany/Netherlands/Scandinavia

Princess Sophie of Anhalt-Zerbst, the future CATHERINE THE GREAT of Russia, married Grand Duke Peter of Russia. The marriage, in Zerbst, was celebrated in style and FASCH composed a *serenata* of 32 movements. The libretto has survived but not the music. Her birthday was celebrated in music at Zerbst every year although in the end the marriage had disastrous consequences for the Principality [see 1758].

A composition pupil of ZELENKA, Johann Georg RÖLLIG, a gambist, cellist, organist, copyist and composer had been appointed to the court in 1737. BACH apparently performed RÖLLIG’s *St Matthew Passion* and kept 65 of his cantatas in the library of the Thomasschule. RÖLLIG soon became court organist and then perhaps *vice-hofkapellmeister* in Zerbst; by 1756 he had composed two full cantata cycles and complained that he was constantly having to step in for sick colleagues, and to sing and play instruments on which he was not proficient. Eventually his own health collapsed for extended periods of time.

FREDERICK II of Prussia determined on the construction of a new, informal palace in Potsdam which he would call Sans Souci. He had made quite specific sketches of what he desired, and had KNOBELSDORFF take care of the realization. They specified a single storey building resting on the ground of vineyard terraces. KNOBELSDORFF raised objections; he wanted to increase the height of the building by adding a souterrain level to serve as a pedestal, plus a basement, and to move it forward to the edge of the terraces since it would otherwise look as if it had sunk into the ground if viewed from the foot of the vineyard hill. FREDERICK however insisted on his version. Even the suggestion that his plan increased the possibility of suffering from gout and catching cold did not cause FREDERICK to change his mind. Later he ran into these very difficulties, but bore them without complaint!

After only two years of construction, Sansoussi Palace ("my little vineyard house") was how Frederick referred to it) was dedicated on May 1, 1747. FREDERICK usually resided there from May to September; the winter months he spent in the Potsdam City Palace.

Sanssouci was the location for FREDERICK’s informal concerts and his gatherings of philosophers and regular guests with whom he felt comfortable. VOLTAIRE resided there for 3 years in the 1750’s.
KNOBELSDORFF was a former officer of artistic temperament who had been ordered by Frederick’s father to associate with the Crown Prince in the hope that a moderating influence could be applied to the young prince. FREDERICK paid for KNOBELSDORFF to study abroad to pursue his interests in art and architecture and on his return involved him in all FREDERICK’s building projects and schemes of interior design, so much so that their combined efforts became known as their version of rococo.

In addition to the Sanssouci Palace, KNOBELSDORFF’s principal projects were the Opera House, St Hedwig’s Cathedral and the Tiergarten, the first park in Germany open to the public from the outset. For large projects the technical work was turned over to experienced architects but there is no evidence that KNOBELSDORFF’s designs caused problems. FREDERICK presented the Catholic community with complete building plans for St. Hedwig’s Cathedral, which were probably primarily his ideas [based on the Pantheon] which were then realized by KNOBELSDORFF. The opera house, by contrast, was completely designed by KNOBELSDORFF and is considered to be one of his most important works. His portrait is shown alongside. For the frontage of this externally modestly structured building the architect followed the model of two views from Colen CAMPBELL’s Vitruvius Britannicus, published in 3 volumes 1715-1725, and one of the most important collections of architectonic engravings, which included works of English Palladianism.

For the interior he designed a series of three prominent rooms with different functions, which were at different levels, and were decorated differently: the Apollo Hall, the spectator viewing area, and the stage. By technical means they could be turned into one large room for major festivities. KNOBELSDORFF described the technical features in a Berlin newspaper, proudly commenting: this theatre is one of the longest and widest in the world. In 1843 the building burned down to the foundation. In World War II it suffered several times from bombing. Each time the rebuilding followed KNOBELSDORFF’s intentions. The engraving above shows the Opera House with St Hedwig’s cathedral behind. In contrast to the classical simplicity of much of his exterior design, KNOBELSDORFF favoured elaborate interiors.
Both he and his employer were men of strong wills and inevitably fell out in due course. **Knobelsdorff** was banished from the court but continued to be given projects. He died in 1754 after a debilitating liver complaint and **Frederick** paid him a generous compliment in a statement to the French Academy of Sciences of which the architect had been an honorary member: Knobelsdorff was on the whole held in high esteem because of his sincere and upright character. He loved the truth and believed it could not harm anyone. Agreeableness he considered to be a constraint and he avoided everything that seemed to restrict his freedom. One had to know him well to fully appreciate his merit. He encouraged young talents, loved artists, and preferred being sought out to putting himself in the forefront. Above all it must be said in his praise that he never confused competition with jealousy, two very different feelings.

The paintings below show an informal concert with **Frederick** on the flute and probably his sister **Wilhelmine** on the fortepiano, and, on the following page, one of the gatherings with **Frederick** at the far head of table. Interpolated is a coin [½ thaler] of 1752 which shows the other side of his talent: drums, banners, cannon and a fierce, crowned eagle.
1745 France

RAMEAU produced his [unusually for him] comedy Platée in the palace at Versailles in celebration of the marriage between the Dauphin and the Spanish Infanta Maria Teresa. It contains a wicked parody of all the worst in the Italianate virtuoso style: the castrato TOSI commented about it in the 1743 English translation of his treatise on singing [see Italy 1732]: On the last cadence the Throat is set a going, like a weather-cock in a whirlwind, and the Orchestra yawns.

The success of this and other commissions from the court earned RAMEAU a generous pension from LOUIS XV and the title compositeur du cabinet du roi.

Dance was the lifeblood of the court and RAMEAU was expert in weaving dance into all his operas and his librettist De CAHUSAC was also an authority on dance. They were thus able to integrate these instrumental pieces into the development of the plot rather than, as tended to be the case before, isolated and detached.

It was also the custom to collect and publish the dance movements from each opera as suites, preceded by the appropriate overture. RAMEAU’s astonishing imagination, orchestration and determination to avoid stereotypical depictions of scene and mood, are very evident in all of these suites. A later ballet master, GARDEL, declared: RAMEAU perceived what the dancers themselves were unaware of; we thus rightly regard him as our first master.

The woman later entitled Madame de POMPADOUR, dressed as a nymph, was introduced at a ball to LOUIS XV, dressed as a tree. That night she became his mistress.

Born Jeanne-Antoinette Poisson in 1721, her father François Poisson made his fortune working for a family of powerful financiers. It was rumoured that her real father was a tax collector called Charles Le Normant de Tournehem who paid for her education, grooming her for success in high circles. A convent school education was complemented by voice and elocution lessons from stars of the Parisian opera and theatre.

In 1741, Tournehem arranged her marriage to his wealthy young nephew and she moved to the Château d’Etoilles, just outside Paris. There she cultivated a salon - a circle of writers, artists and philosophers.

She was now determined that her success with the King would last. Unlike other mistresses she was careful to maintain good relations with the Queen [of whom LOUIS was very fond and by whom he had 10 children]. Her rooms were decorated with paintings by her favourite artists: the mood was light and pretty and most importantly of all, private. Time with Pompadour was time away from the formal rituals of court where the King was constantly on display.

Everything with her was luxurious. Everyday objects were made in precious materials, so that the King and his mistress could play at ordinary life whilst still inhabiting a world of splendid display. She had a particular passion for porcelain and bought hundreds of ob-
jects in all sorts of shapes, styles and colours, some of which became associated with her, in particular the ornate, swirling forms and a certain shade of deep pink known as Pompadour Pink. She was witty, cultivated and admired by the intellectuals of the age.

Mme de Pompadour 1750 by Boucher
1745 England

Having been composed for Frederick, Prince of Wales [shown with his sisters] and performed in 1740 at his house at Cliveden, ARNE’s masque *Alfred* was performed in London and became a huge hit, especially the rousing finale, *Rule Britannia*. It was such a popular song, sung during the Jacobite Rebellion, that the Jacobites themselves purloined the tune and set it to different words.

GLUCK was invited to the Haymarket Theatre and travelled to London with his patron Prince Lobkowitz. For the time being opera was forbidden in case of demonstrations against Catholic musicians during the climate of fear caused by the Jacobite rebellion. Either he or Lobkowitz purchased a copy of HANDEL’s *Messiah*: although HANDEL seems not to have been too impressed by the newcomer’s music, GLUCK himself regarded his introduction to the music of HANDEL as the greatest formative experience of his life.

William FLEETWOOD, Bishop of Ely, published *Chronicon Precioson or, an Account of English gold and Silver Money; the Price of Corn and other commodities; and of Stipends, Salaries, Wages, Jointures, Portions, Day-labour etc in England, for Six Hundred Years last past*: This was one of the first studies of changes in prices and wages and its data was used by many later writers on the subject.

1746 Saxony/Poland

RISTORI and BREUNICH were named as church composers to the Hofkapelle; in 1750 RISTORI became vice-kapellmeister but died in 1753. Most of RISTORI’s church music was destroyed in WW2 but a *Missa per il Santissimo Natale* survives from 1744 and successfully unites a modern treatment of the orchestra and techniques derived from the opera with traditional vocal writing.

1746 North Germany/Netherlands/Scandinavia

CPE BACH was appointed to the post of chamber musician to FREDERICK II. By this time, from 1731, he had composed many sonatas and concert pieces for harpsichord and clavichord and these continued to be his focus, as well as supporting his reputation as the foremost keyboard player of his time. He became increasingly frustrated by the controlled conditions at court and by the turmoil caused during the Seven Years’ War, being unable to leave the royal service before 1768.
1746 England

GLUCK presented several performances at the Haymarket of La Caduta dei Giganti, or “Fall of the Giants,” a pasticcio or compilation with a new plot of excerpts from his own previous works. The Giants were of course the Jacobites. He then presented a second pasticcio, Artamene, plus two concerts soloing on the Verrillon or glass harmonica, his instrument composed of 26 glasses filled with spring water. The production of musical tones by rubbing a moistened finger around the rim of a wine glass had been known since the Renaissance [Galileo discussed the phenomenon] and the technique of playing music on a set of glasses tuned with varying amounts of water had been introduced to London in 1741 by Richard POEKRICRH, an Irish musician and inventor.

POEKRICRH’s brewery in Dublin ran into debt: when bailiffs came to arrest him he entranced them with an impromptu performance on his ‘angelick organ’ or glass harmonica. His subsequent pardon is given as the earliest example of a belief in the psychological effect of the instrument, although later in the century, long term exposure to it was believed to be harmful. POEKRICRH’s fund-raising schemes included: raising geese on barren terrain; an observatory to pursue his interest in astrology; an orchestra of various sized drums, arranged to be played by one person; planting vineyards by draining the Irish bogs; the development of metal hulled ships, some 100 years before their eventual introduction.

An enthusiast of blood transfusion, POEKRICRH believed that disease could be cured and life extended by using young, healthy donors. Anticipating the problems of immortality that might result, he proposed an Act of Parliament decreeing that anyone attaining the age of 999 years shall be deemed ... dead in law.

While staying at a coffee house, near the Royal Exchange, he was suffocated in a fire that destroyed part of the street in 1759.

The glass harmonica as an instrument was radically redesigned by Benjamin FRANKLIN by 1761 and it was this later version that was known to MOZART and to Marie-Antoinette who learned to play it.

Dr Samuel JOHNSON began work on his Dictionary. In the early 17th century there had been two attempts to produce lists of words with definitions, but French and Italian academies were far more advanced in their work on language and words. Yet England was a country of voracious readers where such a work would produce a lucrative return for its publishers. A consortium of backers approached JOHNSON, known as a prodigiously productive hack writer on any topic and paid him 1500 guineas. In contrast to the estimated 3 years it took him nine.

This was because he decided that he could define words only through their actual usage, for which he need to read, and quote, voraciously. He consumed over 2000 novels, plays, books of poetry, political pamphlets and religious tracts in his search. He was also meticulous in seeking out shades of meaning: 134 for the word put, twenty for time etc. He employed assistants to collate the thousands of words and passages he marked up: the two
volumes published in 1755 had 2300 pages covering 42,773 words for many of which he listed multiple meanings.

Some of his definitions are elegant: **Dotard; one whose age has impaired his intellect.**

Others are witty: **Oats; a grain, which in England is generally given to horses, but in Scotland supports the people.**

Of course the **Dictionary** is flawed; it is the work of but one man. While recognising that language is a living thing it was the prevailing authority on the language of its time. So it is still consulted by American lawyers when they debate what was actually meant by those who drew up the US Constitution! The unfinished portrait above was painted by **REYNOLDS** around 1756.

**CANALETTO** went to England and stayed for most of the years 1746-53. Rather than any of the more famous views of the Thames I have chosen **Alnwick Castle, London and the Thames from Richmond House** and **Walton Bridge** to show how the English landscape stimulated him to a more simple style. Indeed this simplicity gave rise to the rumour that this was a different artist, which he had to deny by taking out a newspaper advertisement inviting all and sundry to come to his studio to watch him at work.
1746 Spain and Portugal

Accession of FERDINAND VI to the throne of Spain, with his wife the Portuguese Barbara of Braganza. Both were ardent music lovers who were determined to enhance the pomp of the court with suitable music, especially for the church festivals. This was pro-
vided by Francisco COURCELLE [CORSELLI] who had progressed through the courts and chapels of Parma to Madrid where he became tutor to the royal children and eventually in 1738 maestro di capilla, a post he held until his death in a carriage accident in 1778.

COURCELLE was also involved in providing works for the theatre. The 1730-1745 had seen the opening of two major theatres in Madrid in addition to the opera house at court. Visiting Italian companies provided a major stimulus to opera: in 1747 COURCELLE wrote his version of METASTASIO’s La Clemenza Di Tito.

FARINELLI [shown right] continued his central position at court. The relationship between singer and monarchs was personally close: he and the Queen sang duets together, and the King accompanied them on the harpsichord. FARINELLI took charge of all spectacles and court entertainments. He was himself also officially received into the ranks of the nobility, being made a Knight in 1750, an honour of which he was enormously proud. Although much courted by diplomats, he seems to have kept out of politics.

The most long lasting development, however was the stimulus given to the Spanish zarzuela, a form of drama where the spoken word is interspersed with arias, recitatives, duos and choruses. It has flourished from its courtly origins in the 17th century until the present day. From 1724 a Spanish musician José de NEBRA was court organist and composed over 50 zarzuelas; in 1751 he became vice maestro di capilla and increasingly turned his attention to composing music for the church.

The portrait is of FARINELLI in his knightly robes posing in front of a painting of Ferdinand VI and his Queen.

1747 Austria/Bohemia/Hungary/Bavaria

HAYDN, reminiscing about this time of his life, as a chorister at St Stephen’s Cathedral in Vienna, stated that he was told that a little snip would preserve his beautiful soprano voice for ever. He agreed, and was saved in the nick of time only by the intervention of his father.

Leopold MOZART married in Salzburg Cathedral and rented a 3rd floor apartment where the couple lived for the next 26 years while seven children were born of whom 5 died in extreme infancy. Their landlord, Johan Hagenauer, was a prosperous merchant with a wide range of international contacts and was of inestimable help in arranging recital tours and banking arrangements.
Johann Melchior MOLTER [1696-1765] Kapellmeister at the court of Durlach [Karlsruhe] composed the first three clarinet concertos in northern Europe, perhaps the first anywhere if VIVALDI’s of 1711 were for the chalumeau. MOLTER composed a further two a few years later, clearly for the new 3-keyed instrument. Although he composed over 140 symphonies [perhaps the most of any composer in the century] MOLTER is now remembered mainly for his clarinet and trumpet concertos.

1747 Saxony/Poland
Dresden saw most lavish celebrations since 1719, marking the wedding of the Prince Elector FREDERICK CHRISTIAN and MARIA ANTONIA, the daughter of Charles Albert of Bavaria who had briefly been Holy Roman Emperor Charles VII in the early stages of the War of the Austrian Succession. He was then exiled by order of MARIA THERESA.

The festivities lasted for almost a month, including a performance of HASSE’S opera La Spartana genorosa. A less glamorous opera was performed for the citizens of Dresden by the Mingotti opera company that included the young GLUCK. A week later further celebrations included GLUCK’S Le Nozze d’Ercole e d’Ebe.

MARIA ANTONIA Walpurgis Symphorosa was a remarkable and highly educated woman of 24, already a member of the Accademia dell’Arcadia in Rome. Opera was a prominent feature throughout her life: she had been well tutored by FERRANDINI in composition and at the keyboard and after her arrival in Dresden took lessons from PORPORA.

Her own opera compositions Il trionfo della fedeltà and Talestri, regina delle amazons were performed in Dresden and Munich in 1754 and 1760 respectively and she wrote librettos to a serenade by HASSE and a cantata by RISTORI. She also performed actively as a singer and keyboard player in court performances, including leading roles in both of her operas. In addition to her two operas, a number of arias, a pastorale, intermezzi, meditations and motets are attributed to her.

Her husband, the Prince Elector FREDERICK CHRISTIAN, was the eldest surviving but third son of AUGUSTUS III and Maria Josepha. Despite being such a sickly child that on his majority his mother tried to persuade him to go into the church so that his younger broth-
ers would be promoted in the line of succession, he sired 9 children by **MARIA ANTONIA**, six of whom survived infancy.

It was in this year, probably as part of the wedding celebrations, that **AUGUSTUS III** had 414 foxes, 281 hares, 39 badgers and 9 wildcats tossed to death. Although by no means confined to Saxony, this sport/entertainment was especially popular there; **AUGUSTUS the STRONG** had been especially proud of his ability to hold his end of the net with his little finger while the two strongest men of his court held the other. Ladies also took part. Terrified animals were let loose in an enclosed space where nets had been laid on the ground; at the exact moment an animal ran across the net its ends would be jerked upwards and the animal tossed up to 7.5 metres into the air. Stunned or exhausted animals were clubbed to death and the sport continued until none was left.
This was part of the cult of hunting which was widespread across Europe throughout the century amongst the nobility and royalty, where it was an essential component of court ritual and as carefully choreographed as any. It was also reflected in music and art, ranging as widely as BACH’s *Hunting Cantata* of 1713 BWV 208 [including *Sheep may safely graze!!!*] to the gently erotic *Halt during the Chase* by WATTEAU in 1720 shown below:

Bernardo BELLOTTO, nephew of CANALETTO, arrived in Dresden at the invitation of AUGUSTUS III. Born in Venice in 1720, and trained at his uncle's workshop, by the age of 18 BELLOTTO was already a member of the Venetian Painters Guild, a club which only accepted the most skilled of artisans - including his contemporary, the great fresco painter Giambattista TIEPOLO (1696-1770). Between 1742 and 1747 BELLOTTO moved around Northern Italy, studying architectural and topographical paintings. His individual style began to emerge around 1744. He abandoned the sunlit pastel palette characteristic of his uncle's work, for a cooler, more intense colour key. He chose saturated browns and greens, his skies became cool blue and he introduced stronger areas of shadow.

In Dresden, he was commissioned to paint 29 paintings of the city and the surrounding areas. These paintings were as important as his later ones of Warsaw in aiding the restoration of the most important monuments after their destruction in World War II. The canvases are huge, some 2.5 metres wide and were originally hung in the gallery of the Stallhof palace. Examples include: *View of Dresden; The Old Market Square in Dresden*; and *The New Market Square in Dresden* all c.1747-55 and shown below. The first of these paintings is shown as cleaned and restored in 2006. The new Catholic Church on the right was not yet finished, and BELLOTTI worked from the architect’s...
plans. The unusually wide side aisles you can see were to allow for elaborate processional Litanies to take place within the privacy of the church. Normally set to simple music, in Dresden they were composed, especially by ZELENKA, with the same forces as used for his greatest masses.

It was here in Dresden that BELLOTTO's artistic style fully developed. His landscapes and cityscapes demonstrate a mastery of topographical precision, linear perspective, and
control of light and clarity of execution. His brushstroke is unhurried, highly detailed to the point of being severe. In his handling of light, he is unconcerned with building atmosphere; in fact an unnatural calm pervades all his works.

1747 North Germany/Netherlands/Scandinavia

BACH visited FREDERICK II at Sanssoucis and later in the year dedicated to him The Musical offering BWV1079.

1747 France

BOISMORTIER produced his pastorale Daphnis et Chloé, direct, tuneful and less heavy than the contemporary operas of RAMEAU. BOISMORTIER had in 1727 composed the first concertos in the Italian style by a French composer, followed in 1728 by CORETTE and LECLAIR. BOISMORTIER was one of the first composers to have no patrons: having obtained a royal licence for engraving music in 1724, he made enormous sums of money by publishing his music for sale to the public. He composed the first French set of flute sonatas with a keyboard part fully realised for both hands [BACH had been the very first anywhere.] By the time of his death in 1755 he had composed over 100 works in a great variety of instrumentations and all geared to the taste of either amateur musicians or the audience of the Concerts Spirituels in Paris. To the criticism that his style was too easy, his response was simply that he was making money. He did appear after 1747 to be moving
towards further work for the stage but voluntarily withdrew because of the vitriolic guerre des bouffons that erupted in 1752.

1747 Italy

Death of Alessandro MARCELLO whose oboe concerto Op 1 is his only work well known today, although it is sometimes ascribed to his younger brother Benedetto MARCELLO [see 1724 and 1757]. It was transcribed by BACH for solo harpsichord [BWV 974].

1748 Austria, Bohemia, Hungary, Russia

Where does one put Switzerland in this geographical scheme of things, especially regarding chamber music? Genevan composer Gaspard FRITZ (1716-83) published a set of flute sonatas op. 2 in 1748, probably in Geneva, and dedicated it to the later Duke Friedrich III of Saxe-Gotha-Altenburg who was an enthusiastic and avid flute player. Originally, these works specified either violin or flute, but the parts are so idiomatic for the latter that it would be difficult to achieve the same results with a stringed instrument.

FRITZ was not only praised by HANDEL and LOCATELLI but also by Charles BURNEY, who noted that FRITZ and a group of Englishmen formed the Common Room of Geneva. He conducted the orchestra there, and audience members included VOLTAIRE. FRITZ had trained in Turin as a violinist and although he toured infrequently he was praised for his technical ability, although there were concerns expressed about his rather free interpretation of rhythm. In 1756 his works began to be performed at the Concerts Spirituels in Paris, a necessary step to international fame.

1748 Saxony/Poland/Russia

Only now [in 2015] returned to Leipzig is the finest portrait of BACH, one of two painted by the court painter HAUSSMANN. The extended account which follows is taken from the “Guardian” newspaper. The first, badly damaged partly due to poor restorations, is already in Leipzig, in the Stadtgeschichtliches Museum. This second, 1748, image was part of Bach’s second eldest son Carl Philipp Emanuel’s share of the inheritance. A 1790 catalogue of the estate of the “Hamburg Bach” shows it still in his family’s possession. In the early 19th century the painting was bought in a curiosity shop by the Jenke family from Breslau (now Wroclaw). Several generations later, Walter Jenke fled Germany for England in the 1930s, and, to protect his family’s painting from air raids, he kept the portrait at the country home of his friends, the Gardiners, in Dorset.
And it’s one of those astonishing flukes of music history that this very image was the painting that arguably our greatest-living Bach scholar and performer, John Eliot GARDINER, grew up with at his childhood home in Dorset. After the war, Jenke sold the portrait at auction in 1952, when it was bought by the Bach scholar William Scheide, in whose care it has been until 29 April 2015 when – in a private ceremony at the Scheide’s home – it was officially donated to the Leipzig Bach Archive.
In his book, *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*, GARDINER (also president of the Leipzig Bach Archive) frames the narrative with reflections on this likeness of the composer. He writes of his memory of the sternness he remembered as a child in the forbidding gaze of the Cantor of Leipzig, but when he encounters the image again in Princeton, where Scheide had the portrait, he is struck by the combination of “the serious and the sensual” in HAUSSMANN’s painting. GARDINER continues:

His gaze is intense but far livelier than I remembered it … In the lower half of his face one’s attention is drawn to the flared right nostril, the distinctive shape of his mouth creased at the corners, the fleshy lips and jowls that suggest a fondness for food and wine, as the records imply. The overall impression is of someone a lot more complex, nuanced and, above all, human than the formal posture of a public figure would seem to allow, and infinitely more approachable than the man in HAUSSMANN’s earlier portrait, where the stare is more that of a bland and corpulent politician."

All of which would be significant enough, but this is a portrait of something else too: not just BACH, but his music. In his right hand, BACH is offering us a complete compositional kit, a musical riddle that’s called “Canon triplex à 6 voc”, a six-voice perpetual canon, which loops back on itself, again and again.

The riddle takes some solving, as GARDINER does in his book. To generate the six voices, you have to read the three parts in the clefs that Bach is presenting, but then you need to read backwards from his perspective in different clefs, and there is even a “double mirror canon” there too, “if we reflect the notes along the middle line of each stave” as GARDINER says.
BACH wrote this canon as one of 14 that he transcribed on the back of his copy of the Goldberg Variations. In his submission for admission to MIZLER’s Society of Musical Sciences in 1747, the work was included along with the first HAUSMANN portrait (the musical riddle is in that picture too), plus his Canonic Variations on “Von Himmel hoch”. BACH became the 14th member of MIZLER’s society, and those 14s are significant: if you add up the letters of B-a-c-h numerologically, you get 14 (2+1+3+8), a numerological quirk that Bach was fond of, especially since if you add up J-S-B-a-c-h, you get 41, which is of course 14 backwards.

PORPORA [portrait right] was appointed as vice kapellmeister to HASSE in Dresden. PISENDEL complained in a letter to TELEMANN that he is all talk and no action; he is and does nothing at all here, for which he receives a salary of 1200 thaler. PISENDEL was also at this period scathing about HASSE whom he called Herr Hass [Mr Hatred] who favoured Italian players who lacked polish and orchestral discipline. He also generalised that Italian players are by nature untrustworthy, malicious, false, cowardly and self interested as witnessed by their dissembling flattery. Elsewhere in this timeline are other examples of this professional jealousy between German and Italian musicians. HASSE was regarded as Italian by default because of his earlier career. However, differences between PORPORA and HASSE compelled the former to leave Dresden in 1752.

In Russia musical concerts had begun when the Tsarina ANNA formed a court orchestra in the 1730’s. Some nobles developed their own orchestras of serfs, who worked on the land by day and played in the evening. Some punished poor playing with physical brutality; others developed their skills and then sold them on. Prince Gagarin in St Petersburg now advertised weekly concerts in his palace for the public; a concert in the Italian, English and Dutch manner, songs in Russian, Italian, English and German; tickets would cost one rouble each; anyone decently dressed would be admitted, only drunks, servants and loose women excluded.

1748 France

MONTESQUIEU [1689-1755] wrote L’Esprit des Lois, an analysis of how various types of society order their politics. He adopted entirely LOCKE’s views of psychology: thus socie-
ties and their laws are moulded entirely by circumstances and laws are not abstract rules but the necessary relationships which derive from the nature of things. His is the founding work of political sociology. His copious examples were drawn from all over the known world and from all periods of history, promoting the first serious investigation of how customs come to be established in the first place.

He defined government into three forms: republics, monarchies and despotisms. In modern times republics were viable only when small and were then usually too weak to defend themselves. The Dutch Republic was really a federation of small republics. As for despotisms, if there is in the State only the momentary and capricious will of a single person there can be nothing fixed and consequently no fundamental law. Unlike later historians who coined the term absolute monarchy which was too often unthinkingly applied to this period, MONTESQUIEU was quite clear that the monarchies of the eighteenth century were restrained by the nobility, by intermediary powers such as parliaments, by fundamental laws. England is at present the only country in the world where there is the greatest freedom. I do not make exception for any republic. He decided that England did not fit into any of his categories but preserved political liberty by the separation of the three powers of executive, legislative and judiciary. This was not really true, but MONTESQUIEU’s assessment of the separation of powers as the defining characteristic of a free government certainly influenced the framers of the constitution of the United States of America forty years later followed by the French Constitutional Assembly in 1791.

1748 England

Said to be the first purpose-built separate concert hall in Europe [others had been incorporated in the framework of palaces or other large buildings], the Holywell Hall was opened in the centre of Oxford. It seats 250 persons, has U-shaped raked seating and an organ. It has hosted performances by HANDEL and HAYDN in person and is today the headquarters of the Oxford Chamber Music Society.

An edition of RICHARDSON’s second epistolatory novel Clarissa introduced for the first time the now standard method [in England] of indicating dialogue by means of opening and closing quotation marks: previously one mark had been placed at the beginning of each such line.

1749 Austria, Bohemia, Hungary, Bavaria

HAYDN, just expelled from choir school in Vienna, wrote a Missa Brevis which became popular across Austria and Bohemia but which the composer had totally forgotten when it
was brought to his attention in 1805. What especially pleases me said HAYDN in conversation with Albert Dies, is the melody and a certain youthful fire.

As a freelance musician, HAYDN worked wherever he could: as a music teacher; as a street serenader; as a supplementary player in various orchestras; and eventually, in 1752, as valet–accompanist for PORPORA, from whom he later said he learned the true fundamentals of composition despite many digs in the ribs and insults. He worked his way through the exercises in Gradus ad Parnassum by FUX and carefully studied works by CPE BACH, whom he later acknowledged as an important influence.

Appointment of EBERLIN as kapellmeister to both the Salzburg court and to the Cathedral. Over his career he also produced more than ninety works for the stage including school plays. Among the most successful of these efforts was Sigismundus, rex Burgundiae (1753), a colorful work whose lavish 1761 performance featured the participation of the young Wolfgang Amadeus MOZART, who would later express great admiration for EBERLIN’s vocal writing. Although he produced over 300 church compositions, including 58 masses, psalm settings and hymns, as well as numerous organ pieces and other works, his only compositions to be published in his lifetime were his keyboard fugues. Many of his works were written for double choir and orchestra to exploit the acoustics of the Cathedral.

1749 Saxony/Poland
Death of Johann Bernhard BACH, second cousin of BACH and since 1703 organist and court harpsichordist at Eisenach. In his first years there the overall body of musicians had been under the direction of Pantaleon HEBENSTREIT and then of TELEMANN. After the departure of the latter after four years, JB BACH’s salary was regularly increased presumably because of enlarged duties including the composition of orchestral music of which 4 Suites for strings survive. These clearly impressed BACH himself who had them copied and performed them in Leipzig around 1730. JB BACH’s salary continued to be paid even after the court orchestra was disbanded in 1741 following the absorption of Eisenach into the principality of Weimar.

1749 North Germany/Netherlands/Scandinavia
GLUCK was in Copenhagen with the Italian opera troupe he had joined the previous year in Dresden. Although ill, he gave two concerts on the glass harmonica and composed La Contesa dei Numi. In the previous year he had appeared briefly in Vienna with his greatest success to date, Semiramide Riconosciuta.

In Berlin CPE BACH composed his Magnificat, his first large scale work. He had become increasingly discontented with his role as harpsichordist and accompanist at the court of FREDERICK II and the very varied styles he showed in this Magnificat suggest that it may have been intended as an audition piece for elsewhere, perhaps for Leipzig. He thought so highly of it that he included it in a major concert in 1786 in Hamburg towards the end of his life. Here he surveyed the achievements of music over the course of the cen-
tury to date; the first half contained the Credo from his father’s B minor Mass followed by the two most popular pieces from HANDEL’s Messiah: I know that my Redeemer liveth and the Hallelujah Chorus. The second half consisted of his own works: a Symphony from op 183, this Magnificat and his great Heilig for double choir of 1776.

1749 Italy

GOLDONI began to write comic opera libretti which were as clever and as literate and as superbly constructed as METASTASIO’s libretti for opera seria. Further, he widened the class of characters upwards to include the nobility who had been hitherto excluded from operas buffa. Opera seria presented noble figures in heroic situations while comic opera had dealt with characters no higher than gentlemen. With the widening of characters to include the full social sphere came the dilemma: can a serving maid marry the master? RICHARDSON’s Pamela resists until marriage and thus crosses the social barriers. GOLDONI’s adaptation of the novel however, La buona Figliola, set by PICCINNI, allows the marriage only when it turns out that the girl, unknown to herself, is actually of noble birth.

1749 France

Georges-Louis Leclerc, later Comte de BUF FON, director of the Jardin des Plantes in Paris, published the first volume of his Histoire naturelle, générale et particulière [1749–1788] in 36 volumes; an extra 8 volumes based on his notes appeared up to 1804. It was originally intended to cover all three “kingdoms” of nature but the Histoire naturelle ended up being limited to the animal and mineral kingdoms. BUFFON’s Histoire naturelle was translated into many different languages, making him one of the most widely read authors of the day. His writing style was so clear and elegant that he was elected to the Académie Française where he declared Style is the man. Although of wholly independent means, he had a punishing daily work schedule incorporating not only his studies and writings, but also taking charge of the Jardins du Roi, the French equivalent of Kew Gardens, for many years during which time he doubled both the area and the number of plant species represented. He saw the natural world as ever changing and thus objected to the rigid classifications of LIN-
NAEUS; he also saw that the animal world was involved in a competition for resources. But, as said under LINNAEUS, it needed DARWIN to bring all the strands together.

BUFFON was also an accomplished mathematician, undertaking studies on the tensile strength of differing types and sizes of wood and introducing integral and differential calculus into probability theory. He translated NEWTON but rejected the notion that the planets and their motions were a direct consequence of God’s intervention. Buffon proposed a method of creation of the planets which involved the collision of a comet with the sun. Although we now know that such a model will not work, it was important in proposing a model which followed the laws of mechanics. His views of geology and the structure of the earth was similarly based on natural events. He wrote:

*In order to judge what has happened, or even what will happen, one need only examine what is happening.... Events which occur every day, movements which succeed each other and repeat themselves without interruption, constant and constantly reiterated operations, these are our causes and our reasons.*

ROUSSEAU experienced an almost religious conversion during a very hot and tiring walk when pondering an essay question posed by the Dijon Academy: *Has the progress of the sciences and the arts done more to corrupt morals or to improve them?* ROUSSEAU’s new vision was that it was civilisation, not ignorance or superstition that had corrupted Man. He thus deplored everything that had deprived Man of his primeval innocence and ignorance. This was the first reaction against the increasingly common view among the educated élites that the March of the Culture of Reason was inexorable and would *diffuse over the people of Europe a pure and steady light* [CONDORCET]

François-André Danican PHILIDOR published his revolutionary *L’analyse du jeu d’Échecs*. It was revolutionary in that previously pawns were little regarded in chess: the aim was to open up lines and diagonals and begin an immediate attack upon the king. PHILIDOR was much more subtle; he had begun to play chess in Paris around 1740 [including games against Benjamin FRANKLIN], and then spent much time in England honing his skills against the best players there. In 1754 he returned to Paris and in a series of matches against his former teacher became acknowledged as the best player in the world, and recognised as such until his death in 1795. PHILIDOR came from a long line of musicians and it was as such, as singer, teacher and copyist that he originally went to London. For his later musical career see France 1759.
1749 England

Henry FIELDING published *Tom Jones - History of a Foundling*. FIELDING had been a playwright originally until censorship banned political satire from the stage; he then turned to journalism as political interference with the press was much harder to sustain. The success of RICHARD-SON’s *Pamela*, as we have seen, incensed him to write a satire novel *Shamela*. *Tom Jones* however, deals with a whole range of social and moral issues of the time and of the human condition and does deserve its ranking as one of the first, great novels. FIELDING had also trained as a lawyer and was appointed with his brother as one of the two Chief Magistrates of London. In this capacity the brothers did a great deal to enhance the cause of judicial reform and improve prison conditions. FIELDING’s influential pamphlets and enquiries included a proposal for the abolition of public hangings. This did not, however, imply opposition to capital punishment as such. Working out of the Magistrate’s office in Bow Street, the FIELDING brothers set up London’s first organised group of law enforcement officers, the Bow Street Runners who were salaried and trained rather than just ad hoc thief takers or bounty hunters.

HANDEL gave money for the completion of the chapel of the Foundling Hospital and arranged a concert there attended by the Prince of Wales and 1000 guests. There were 100 performers. For the concert Handel composed the Foundling Hospital Anthem, including the Hallelujah Chorus from Messiah, not yet a popular work. The following year he presented Messiah in full to commemorate his presentation of the organ for the chapel. Messiah was in a performing edition which now forms the basis of many modern performances.

To commemorate the 1748 Treaty of Aix-la-Chapelle and the end of the War of the Austrian Succession, George II decided to promote himself as the architect of European peace with a lavish firework display in Green Park.
HANDEL was commissioned to write the music. The King insisted on no violins, but Handel used them anyway to double the 24 oboes, 12 bassoons, 9 trumpets, 9 horns and 3 sets of timpani. The rehearsal [without fireworks] and played to 12,000 people [tickets 2s 6d] caused such a stoppage on London Bridge that: *no carriage could pass for 3 hours.*

Handel’s *Royal Fireworks Music* was a triumph. The actual event however was a fiasco, with injuries and a death, accidental burning of part of the huge and elaborate set [see picture left] and paltry fireworks apart from the rockets.

John Walsh in London published *Sixty [yes, 60] Overtures* by HANDEL [arranged for organ or harpsichord] followed by *Six Overtures* by GREENE and *Eight Overtures* by ARNE.
HOGARTH, virulently Francophile, took revenge upon the French for an incident the previous year when he and HAYMAN visited Paris and Calais upon the signing of peace. Seen sketching the fortifications of Calais he was detained in his lodgings until being escorted in a humiliating fashion to his ship the next day. Not only did he not object to the myth which eventually arose [that he had been clapt into the Bastille] he produced The Gate of Calais [above] which contrasted two emaciated refugees from the Jacobite rebellion and poor Frenchmen and women with a fat friar [representing the parasitic church] and a huge side of beef just delivered from England for the Inn for English travellers.

Roast Beef had already come to represent England in the minds of Englishmen and their enemies alike. HOGARTH was a member of the Sublime Society of Beefsteaks whose motto was Beef and Liberty! The song O the Roast Beef of England by Henry FIELDING and Richard LEVERIDGE [who had sung bass for both Henry PURCELL and HANDEL] was often sung at Covent Garden performances and still is sung in the Royal Navy.

John WOOTTON, a painter of racehorses, hunting and battle scenes and landscapes based most of his career at the racing centre of Newmarket. Here in the rich agricultural landscape he also painted the wealthy landowners in a manner to show off all the trappings of their status. Here we have Sir William Beauchamp-Proctor, created baronet in 1745 at the age of 22. His house in the background was built in 1737 but had to be sold by the original owner two years later to pay off his debts! The grounds are laid out in the English style of open parkland - indeed a fox hunt is taking place on the background!
1750-54

POLITICAL SUMMARY

1751
British East India Company forces seize Arcot from French.
Kaunitz sent as Austrian ambassador to Paris with permission to explore dramatic change
to traditional alliance structure.

1752
French adopted forward policy in North America - in Canada and up the Ohio valley to
link with Louisiana. Further seizures by British in India.

1754
First direct clash of militias in North America, resulting in both French and British sending
regular troops.

1750 Austria, Bohemia, Hungary, Bavaria
Death in Vienna of Matthias Georg MONN [sometimes known under his baptismal name
of Johann Georg Mann]. He died of tuberculosis aged 33 and had been the organist at the
recently consecrated St Charles Church in Vienna since 1738. Described [at second hand]
by a contemporary as having a very weak constitution for though he never drank wine, a rare
phenomenon amongst a community of canons, he did not live to be very old. His gloomy disposition
and strenuous work seem to have figured here. He never married and always dressed in black.

Nevertheless he was a pioneer especially of symphonic form, being the first, in 1740, to in-
clude a minuet as a fourth movement instead of the usual 3 movements of a sinfonia and,
more especially, in including contrasting subjects which were then developed alongside
the first. Hitherto the prevailing philosophy that there was to be a single affekt in a work;
now a work was felt able to include more than just one unifying emotion. As late as 1772
the new trend was condemned by LESSING thus: A symphony expressing different emotions
in its different movements is a musical monster: one emotion only must dominate in a symphony,
and each individual movement must render audible this one emotion, only with various modifica-
tions, whether according to its degree of intensity or animation or according to various mixings
with other related emotions, and seek to awaken this emotion in us.

MONN is thereby regarded as a founder of the pre-classical group of composers, along-
side CPE BACH and WAGENSEIL, court composer in Vienna from 1739 until his death in
1772. MONN wrote a number of keyboard concertos [one of which was transcribed by
SCHOENBERG as a cello concerto for CASALS] and a violin concerto but was especially
important for his symphonies of which 16 are known.
**1750 Saxony/Poland**

Death of Bach after two eye operations and a stroke.

Death in Dresden of Silvius Weiss who had become the highest paid member of the Hofkapelle, the most highly regarded lutenist in Europe and the composer of over 1000 pieces for the instrument of which around 600 survive, grouped into dance suites.

Pisendel arranged Handel’s Occasional Overture, composed and published in London in 1746, and added two movements of unknown origin for performance by the Dresden court orchestra. This piece was one among 1800 manuscripts from many composers which formed part of the court library and are proof of the voracious appetite of the court for new music.

Johann Christoph Friedrich Bach was appointed harpsichordist to the court of Bückeburg in Lower Saxony where he became kapellmeister in 1759. Although the least of the sons of Bach in musical talent his output was not negligible in quantity or in quality. He wrote keyboard sonatas, symphonies, oratorios, liturgical choir pieces and motets, operas and songs. Because of Count Wilhelm’s predilection for Italian music, JCF Bach adapted his style accordingly, but he retained stylistic traits of the music of his father and of his brother, CPE Bach with some works in the style of the high Baroque, some in a galant idiom, and still others which combine elements of the two, along with traits of the nascent classical style.

**1750 France**

Pompadour suffered from increasingly poor health. She miscarried several times, and it became impossible for her to continue a sexual relationship with the King. It seems that in around 1750, their relationship became platonic. However, the royal mistress retained her powerful position, moving to a grander set of apartments, and using art to remodel her image through the commission of images of herself based on the theme of friendship. There was nothing unusual about acknowledged royal mistresses playing a role in state business, but most contemporaries regarded Madame de Pompadour as enjoying far more power than was desirable. Her influence extended to all aspects of royal policy - court patronage, domestic and international affairs, as well as being the unofficial minister of cul-
ture. Her brother was appointed director of buildings and, she was involved in the design of chateaux, pavilions and palaces, including the Petit Trianon in Versailles. Each construction included extravagant detail and decoration by France’s premier artists.

She also funded the Sèvres porcelain factory, became a patron to men of science and letters, and encouraged the king to hire VOLTAIRE as the court historiographe. She supported DIDEROT’s Encyclopédie and her personal library held more than 3,500 volumes.

Her influence on foreign affairs, in particular on the changes in diplomatic alliances which led to the Seven Years’ War, was said at the time to be malign but was possibly not as significant as alleged.

Her last portrait, by DROUAI, shown here, deliberately depicts her as a quiet, respectable, middle aged but still attractive lady quietly at her embroidery, surrounded by exquisite artifacts in the style that she did so much to encourage across not only France but the whole of Europe.

She died from tuberculosis in 1764 at the age of 43 and VOLTAIRE commented: I am very sad at the death of Madame de Pompadour. I was indebted to her and I mourn her out of gratitude. It seems absurd that while an ancient pen-pusher, hardly able to walk, should still be alive, a beautiful woman, in the midst of a splendid career, should die at the age of forty two.
1750 England

HANDEL’S penultimate dramatic oratorio Theodora [the last was Jeptha] had its first performance and received the fewest performances of them all. He said: “The Jews will not come because it is a Christian story; the ladies will not come because it is a virtuous one.” It contains some of his most sublime music and in modern times has been revived, paradoxically as an opera. In August Handel suffered a serious coach accident and in 1751 a bungled cataract operation which did not halt the decline in his eyesight in the years before his death in 1759. His last work was dictated to his secretary that year. The caption to this 1754 cartoon reads: I am myself alone.

1751, Austria, Bohemia, Hungary, South Germany:

Financial problems arising from the wars of the Austrian Succession and Silesia decided the Austrian Court authorities to impose drastic reductions in expenditure on the chapel and its establishment of musicians, and a new contract was forced on REUTTER. Disregarding this fact, he was blamed by both contemporary musicians and future historians for the decline in activity and performance standards during the next two decades. In particular, the court’s director of dramatic music from 1760, DURAZZO, an ally of GLUCK, was a particularly virulent critic while at the same time drawing musicians away from the royal establishment.

1751 North Germany/Netherlands/Scandinavia:

Carl LINNAEUS, Swedish botanist had been developing his theories and methodology of species classification for over 20 years during field trips across Scandinavia and northern Europe and in discussion and correspondence with many other enthusiasts including the curator of the Chelsea Physick Garden in London. In 1751 LINNAEUS published Philosoplia Botanica containing a complete survey of the taxonomy system he had been using in his earlier works. It also contained information of how to keep a journal on travels and how to maintain a botanical garden.

In 1753 LINNAEUS published Species Plantarum, the work which is now internationally accepted as the starting point of modern botanical nomenclature. The book contained 1,200 pages and was published in two volumes; it described over 7,300 species. LINNAEUS was one of the many naturalists on whose work and ideas DARWIN built in formulating his theory of evolution; as early as 1735 LINNAEUS had written: It is remarkable.
that the stupidest ape differs so little from the wisest man that the surveyor of nature has yet to be found that can draw a line between them. He classified man and a group of apes into *Primates* and coined the term *Homo Sapiens*. It was *Darwin* however who found the mechanism for evolutionary change. *Linnaeus'* portrait is here on the left.

**Johannes Kirnberger** [1721-83] joined the orchestra of *Frederick II* as a violinist. Perhaps a pupil of *Bach* in 1741, he later lived and worked in Poland for powerful magnates including *Lubomirski*, Poninski, and Rzewuski before ending up at the Benedictine Cloister in Lvov where he spent much time collecting Polish national dances and compiled them in his treatise *Die Charaktere der Taenze*. In Prussia he became music director to Princess Amelia from 1758 until his death.

*Kirnberger* greatly admired *Bach*, and sought to secure the publication of all of *Bach*’s chorale settings, which finally appeared after *Kirnberger*’s death; *[Kirnberger chorale preludes BWV 690-713]*. Many of Bach’s manuscripts have been preserved in his library (the "Kirnberger collection").

He is known today primarily for his theoretical work *Die Kunst des reinen Satzes in der Musik (The Art of Strict Composition in Music, 1774, 1779)*. The well-tempered tuning systems known as "Kirnberger II" and "Kirnberger III" are associated with his name.

**1751 France;**

Publication of Volume 1 of *Encyclopédie, ou Dictionnaire raisonné des Sciences, des Arts et des Métiers*, edited by *Diderot* and *d’Alembert* [for the first 2 years only]. By 1772 it had run to 35 volumes, with 71,818 articles and 3129 illustrations, of huge scope and curiosity, a bold thirst for knowledge, belief in a free exchange of ideas.

It was the first to illustrate and discuss the crafts and tools of the working man with the same dignity as it did *les beaux arts* and the works of nature. The diagram below shows the craft of making a fishing net.
There had been 150 contributors, ranging from VOLTAIRE and ROUSSEAU to anonymous doctors, chemists and craftsmen. Throughout DIDEROT, the son of a master cutler, had been the driving force to cover, as he said: "every branch of human knowledge ..... And to change the way people think." As an example of his oblique attempts to evade the censor, under the entry for cannibalism he put a cross-reference to the Eucharist and the Communion.

1751 Spain/Portugal; Death of JOÃO V of Portugal. As mentioned earlier, he had been most fortunate in the possessions in Brazil. It has been estimated that Portuguese revenues over a few decades from Brazilian gold exceeded those of Spain from the remainder of Central and South America over 400 years; there were also very productive diamond and precious gemstone mines. He bought some of the greatest art collections available at the time – on one single occasion, over 80 paintings by great Italian masters were taken into the royal palace in Lisbon.

The music library, already the greatest in the world, was enlarged, as was the royal library. The King insisted that his ambassadors keep him informed about the state of the arts in foreign countries and would buy only the best from the most reputable artists of the time. Unfortunately, most of the great collections were destroyed in the Lisbon earthquake, tsunami and fire in 1755.

The Mafra Palace and Basilica was the largest building constructed in Europe during the first part of the 18th century. Construction lasted 13 years and mobilized a vast army of workers from the entire country (a daily average of 15,000 but at the end climbing to 30,000 and a maximum of 45,000), under the command of António LUDOVICE, the son of the original German architect. In addition 7,000 soldiers were assigned to preserve order at
the construction site. A total of 1,383 workers died during the construction. The facade is 220 metres long and the whole complex has about 1,200 rooms and 156 stairways.

Although much of the building was always intended to be occupied by a friary of 330 monks, the royal family found it too grandiose and gloomy ever to use it as a permanent residence after its completion. For the second half of the century they used it mainly as a hunting lodge!

1751 England;
Joshua REYNOLDS [self portrait right] had been on a Grand Tour and satirised his companions: fops, corpulent connoisseurs, pseuds and myopic antiquarians, by painting his parody of RAPHAEL’s great fresco School of Athens [which, of course, depicts the great philosophers of antiquity and which these tourists would have gawped at].

While in Europe he had contracted an infection and became partly deaf, as a result of which he carried the ear trumpet with which he is often portrayed.
It seems that REYNOLDS’ satire was paid for by his traveling companions!

GEMINIANI published in London his treatise *Art of Playing the Violin*, which is the best known summation of the 18th century Italian method of violin playing and is an invaluable source for the study of late Baroque performance practice. The book gives 24 exercises accompanied by detailed instructions on articulation, trills and other ornaments, shifting between positions, and other aspects of left- and right-hand violin technique. The instructions in this treatise are at odds with those expressed by Leopold MOZART in his *Treatise on the Fundamental Principles of Violin Playing* (1756) on several issues, including bow hold, use of vibrato, and the so-called "rule of the down-bow," which states that the first beat of every bar must be played with a down-stroke.
GEMINIANI’s *Guida harmonica* (c. 1752, with an addendum in 1756) is one of the most unusual harmony treatises of the late Baroque, serving as a sort of encyclopedia of basso continuo patterns and realizations. There are 2,236 patterns in all, and at the end of each pattern is a page number reference for a potential next pattern; thus a student composer studying the book would have an idea of all the subsequent possibilities available after any given short bass line.

**1752 Northern Germany/Netherlands/Scandinavia**

QUANTZ published his Essay of a method for playing the Transverse Flute but it now appears that much was in fact written by AGRICOLA, a former pupil of both BACH and PISENDEL. AGRICOLA had become conductor of the court orchestra after the death of GRAUN but on his marriage to a leading singer at the Berlin opera FREDERICK II reduced their salaries to only one. AGRICOLA’s compositions were undistinguished but he wrote an influential *Introduction to the Art of Singing*.

Friedrich Gottlieb KLOPSTOCK, on his way to Copenhagen accept a 400 thaler annuity from the Danish King, published his heroic poem *Hermann and Thusnelda*, later expanded into a great patriotic trilogy about the German chieftain who had defeated the Romans in AD9. He had earlier published to sensational effect the first parts of his epic poem *The Messiah*, strongly influenced by MILTON, and later wrote many odes as the foundation of a new German poetry of sensibility upon which foundation GOETHE built later in the century and in direct contradiction of the principles set out by GOTTSCHEID [see 1732].

**1752 Italy**

GLUCK’s prospects changed with an invitation to compose for the opera at Naples - a great honour for a non-Italian. *La Clemenza di Tito* made him famous and controversial at the same time, through the aria *Se mai senti spirati sull petto*, composed for the world-famous mezzo-soprano castrato CAFARELLI in the role of Sextus. The aria provoked admiration and vituperation in equal measure. GLUCK later reworked it for *Iphigénie en Tauride*. The Neapolitan composer Francesco DURANTE claimed that his fellow composers “should have been proud to have conceived and written [the aria].” DURANTE simultaneously declined to comment whether or not it was within the boundaries of the accepted compositional rules of the time.
Its success enabled GLUCK to return to Vienna to a post as kapellmeister to a minor court there. In 1754 his patron entertained the Empress MARIA THERESA with a light opera by GLUCK, Le Cinesi, with the result that she immediately appointed the composer to one of the most important musical posts in Vienna: kapellmeister to the Court Opera. For the next seven years he wrote both French comedies and Italian operas and at the same time remedied the deficiencies in his early education by learning French and studying the classics. He established working partnerships with the dancer and choreographer ANGIOLINI and the scene painter QUAGLIO, the first result of which in 1761 was GLUCK’s ballet Don Juan.

CAFARELLI was one of the few castrati who as a young boy, devoted to the art of singing, willingly and knowingly submitted to the operation. He had been a pupil of PORPORA who supposedly had restricted him for years to a single page of exercises before eventually dismissing him as ready to become famous. His only rival of equal fame was FARINELLI who retired at the age of 32; CAFARELLI went on into his 50’s performing in works by all the most famous composers and all over Europe before retiring an hugely wealthy man, able to buy himself a dukedom and immense estates in Naples and southern Italy. Infamous for his temper and liking for duels, he seems to have mellowed in old age, charming Charles BURNEY in the process. This caricature is by GHEZZI.

Death in Naples of the sculptor CORRADINI whilst at work on several statues for the Sansevero Chapel in Naples. No instance in Italian sculpture in this period is more extreme than this chapel, which was transformed into a a sculptural pantheon by Raimondo di Sangro, Prince of Sansevero, in the 1750s.

Importing Antonio CORRADINI from Venice and Francesco QUEIROLO (1704-1762) from Genoa, the Prince commissioned an elaborate programme of monuments and medallions to celebrate generations of his family, each in the light of a guiding virtue. The subjects of the tombs included Sincerity, Religious Zeal and Liberality, but the most remarkable works are CORRADINI’s Modesty and QUEIROLO’s Release from Deception. Paired in the chapel’s presbytery, they were conceived as monuments to the patron’s mother and father respectively.

Each is virtuosic in the extreme in its command of the medium [the professional polishers of QUEIROLO’s work refused the responsibility lest they break the stone filigree of the net from which the subject is being released and the artist had to do it himself]. CORRADINI’s portrayal of the veil over the beautiful female form almost contradicts the title usually given to the piece.
The other notable work in the Chapel is the image of Christ veiled by a Shroud by SAN-MARTINO. They are shown in order in the photos below. Many of the symbols and allusions in these works may be associated with Freemasonry.

1752 France
The “guerre des bouffons” erupted in Paris over a performance of PERGOLESI’s comic intermezzo wherein a scheming maid dupes her aging master into marriage. In the eighteenth century, Italian opera had evolved a split into two genres: opera seria (with serious themes from librettos by ZENO and METASTASIO) and opera buffa, or comic opera which introduced comic interludes marked with lightness, irrationality, and the triviality of daily life. Eventually, as in the case of PERGOLESI’s La Serva Padrona the interlude had come to stand on its own.
French opera, *tragédie lyrique*, had been founded on the strictest lines by *LULLY* and only modified by composers such as *RAMEAU*. At a time when French political censorship was strict, pamphleteers seized upon issues other than politics to express their anti-establishment views, and any attack on traditional French “values” would arouse equally strong reactions in opposition.

In 1753 *Jean-Jacques ROUSSEAU* published a pamphlet [*Letter on French Music*], boosting *La Serva Padrona*; I believe to have been made to see that there is neither measure nor melody in French music, because the language is not sensitive; that French singing is only continual barking, unbearable to all unprejudiced ears; that the harmony is brutal, without expression and feeling uniquely like schoolboys’ padding; that French airs are not airs; that French recitals are not recitals.

Earlier the same year, *ROUSSEAU* had composed his little interlude opera, *Le devin du village* [The Village Soothsayer]. However this work was innocuous enough to become a favourite at court as royalty and its mistresses played at being shepherds and shepherdesses in a dream world. Because part of *ROUSSEAU’s* philosophy now was that formal society corrupts, whereas nature and a simple life restores human purity, *Queen MARIE-ANTOINETTE* led the bogus milkmaids in a fake farmstead in the grounds of Versailles, dressed in the then equivalent of designer peasant garb and with Sèvres milk pails. The musical controversy burned itself out after two bitter years. *RAMEAU* achieved popularity with a revised version of *Castor et Pollux* [see 1754]. Older traditions derived from the great trade fairs were re-founded in the *Comédie Italienne* and the *Théâtre de la Foire* and became firmly established in the 1760’s to represent the lighter side of life - see the painted miniature above.
1753 Austria, Bohemia, Hungary, Bavaria, South Germany

Further steps were taken in the development of musical expertise and prestige in the Palatine court at MANNHEIM. The costly building programme by which the huge main palace in the city and the summer palace at Schwetzingen were constructed and laid out were coming to completion. Several years of peace had followed the War of the Austrian Succession and Mannheim was about to enter its most prestigious phase. The illustrations below show: the main palace; its reception hall; the summer palace; its own theatre; one of the wings of the summer palace; its site layout.

It should be noted that the main palace had an opera theatre in one of its wings. Construction had begun on June 2, 1720 and was intended to cost about 300,000 gulden, financed by an extraordinary “palace tax.” The final cost was about 2,000,000 Gulden which had a severe impact on the Palatinate's financial situation! The first administrative institutions
began using the palace in 1725, but the Elector was able to transfer his court to the new residence only in 1731. Construction was not completed until 1760.

The summer palace was especially noted for its gardens which had a complex layout on baroque principles but also incorporated some of the newer, less formal features which were coming into the continent from England. These included shrubberies, mazes, garden groves and moss covered pathways. The Schwetzingen palace gardens have a specifically named “English” area.

Below is one of the curved wings of the summer palace, also shown in red on the following overall site plan.
The establishment of a second theatre, that at the summer palace, enabled an expansion of the overall musical forces in Mannheim to take place and an extension of the repertoire. The musical academies were coming on stream and being integrated into the expanded musical life of the court, requiring in turn more compositions. **STAMITZ** concentrated on
orchestral works and a kapellmeister, HOLZBAUER, was appointed to compose operas and large scale vocal works including oratorios. STAMITZ died in 1757 and his pupil CANNABICH became main concertmaster. It was he who then, on STAMITZ’s foundations, developed the famous Mannheim orchestral discipline and attack.

In 1763, Leopold MOZART wrote: the orchestra is, without doubt, the best in Germany and is composed entirely of people who are young and lead decent lives, are neither drunks nor gamblers, not slovenly rascals; hence their conduct as well as their performance must be rated very high.

Many members of the orchestra wrote orchestral music, not so much concertos but for the whole orchestra, thus the famous dynamic features of their playing became embodied in the development of the symphony. As Charles BURNEY wrote: Though these symphonies seemed at first little more than an improvement of the opera overtures of JOMMELLI, yet, by the fire and genius of STAMITZ they were exalted into a new species of composition.

The operatic performances at Mannheim also attracted visitors from across Europe. The big events, the grandest operas, took place in the winter in the Carnival season, with, of course, masked balls, ballets and orchestral concerts. The principal opera composers featured were HOLZBAUER, JOMMELLI, HASSE, and GALUPPI. In contrast the summer opera season had greater diversity, including Italian opera buffa, French opéra comique and German singspiel - “the whole of operatic history as if through a magnifying glass.”

This golden age lasted until 1778, when the Elector succeeded also to the Electorate of Bavaria and moved his court to Munich. The musical resources were split.

Also in 1753, JOMMELLI succeeded to the post of ober-kapellmeister at the Ludwigsburg court of the now notoriously extravagant Duke Carl Eugen of WÜRTTEMBERG. There were 2 kapellmeisters, 49 instrumentalists, 8 trumpeters, 2 kettledummers and 16 vocalists. In 1763 Leopold MOZART complained that the musical establishment and the courtly taste were almost entirely Italian, writing:

Indeed you can judge how partial JOMMELLI is to his country from the fact that he and some of his compatriots who are ever swarming at his house to pay him their respects were heard to say that it is amazing that a child of German birth [W.A. MOZART] could have so much genius, such passion and understanding, ridete amici!

Perhaps this is unfair to JOMMELLI. From his 10 year stay in prison [for insulting one of the Duke’s many mistresses or the Jesuits - views I have seen differ!] the poet SCHUBART wrote: He [Carl Eugen] recruited many male and female singers from Italy, filled his orchestra with the most excellent masters, and took the great JOMMELLI into his service at a yearly salary of 10,000 gulden. From this time onwards musical taste in the region was entirely Italian and under JOMMELLI the Württemberg Hofmusik became one of the foremost in the world.

JOMMELLI had trained in Naples, was greatly influenced by HASSE, worked in Rome and Venice before coming to Ludwigsburg with a reputation based on performances of his.
operas across Europe. He composed 28 new operas for the Württemberg court [including *La Clemenza di Tito*] before he returned to Naples in 1768.

**Jommelli** wrote *cantatas, oratorios* and other sacred works, but by far the most important part of his output were his operas, particularly his *opere serie* of which he composed around sixty examples, several with libretti by **Metastasio**. In his work, he tended to concentrate more on the story and drama of the opera than on flashy technical displays by the singers, as was then the norm in Italian opera. He wrote more ensemble numbers and choruses than usual, and, influenced by **Rameau**, he introduced ballets into his work. He used the orchestra (particularly the wind instruments) in a much more prominent way to illustrate the development of the plot, and wrote passages for the orchestra alone rather than having it there purely as support for the singers. From the example of **Hasse** he wrote recitatives accompanied by the orchestra, rather than just by the continuo. His changes have been regarded as equal in importance to those of **Gluck**.

In Munich, the **Elector of Bavaria** had commissioned a new Residenz Theatre from the Belgian born architect **François de Cuvilliés**, and it opened with the opera *Catone in Utica* by **Ferrandini** who had entered the Elector’s service as a child prodigy oboist at the age of 12. He was now 44 years of age, having risen steadily through the musical ranks, and was eventually elected a councillor and ennobled.

His other compositions that have survived include three elaborate, almost operatic, solo soprano cantatas designed to be sung in part of the cathedral converted at Easter into a replica of the Holy Sepulchre. They were probably composed after the model of **Caldara**’s similar cantatas for the Imperial court during the **Elector of Bavaria**’s brief career as Emperor 1742-5 and **Ferrandini**’s equally brief tenure of the post of Master of Music to his Imperial Maj-
Although FERRANDINI returned to Padua after 1754 to set up a musical academy, he continued to draw a salary from Munich.

The theatre here eventually saw the premières of MOZART’s Idomeneo and WEBER’s Abu Hassan. CUILLIÉS the architect had originally come to the attention of a previous Elector as court dwarf, but had so impressed by his intelligence that the Elector had paid for his education and training. Eventually CUILLIÉS became especially influential from the 1720’s in disseminating the elaborate rococo style through his designs for interior decoration.

1753 Saxony/Poland/Russia

RISTORI died and his music library was acquired for the court and housed in the Queen’s appartments, as was ZELENKA’s and HEINICHEN’s before him.

Johann MÜTHEL moved to Riga in Latvia, then part of the Russian Empire. He had been BACH’s last pupil, transcribing several of the ill composer’s last works and deputising as cantor for nine weeks after his death. After some years’s service at the court of Mecklenberg-Schwerin, interspersed with travel when he met CPE BACH [with whom he corresponded for many years afterwards] he followed a brother to Riga. He published few works but was held in very wide esteem as a virtuoso keyboard player - he seems to have been the first to coin the term pianoforte for that instrument.

His favoured instrument was the clavichord. Dating back to the Renaissance, this produces sound by striking brass or iron strings with small metal blades called tangents. Vibrations are transmitted through the bridge(s) to the soundboard. It was a favoured instrument for practice and composition for several hundred years but, except in a very intimate setting, was unsuitable to public performance because of its gentle tone. Oscar PETERSON, playing a clavichord, made a GERSHWIN album with Jo Pass on guitar: the concept apparently suggested by Ted Heath who was the UK Prime Minister before Maggie Thatcher!

MÜTHEL’s music was referred to by SCHUBART as rather strange - dark, gloomy, unusually modulated and uncompromising with regard to the taste of his fellow men, and that connoisseurs that have heard him cannot praise enough the quickness, correctness and lightness with which he conquers mountains of difficulties.

He seems to have become increasingly withdrawn and eccentric, refusing to perform as a soloist except in winter so that he would not be distracted by the clatter from passing coaches. In his only surviving letter he wrote of rejecting the concept of composing to order, continuously and fluently [the ideal attribute of a court composer] in favour of concentrating on composing only when the spirit is thereto inclined. His solo keyboard works published in Nürnberg in 1756 largely established his reputation: they were reprinted in

Ostay.
London in 1770. Two sets of *arioso plus variations*, one in C minor and the other in G major contrast concentration plus profundity with lightness which never descends into triviality.

*Clavichord built in Germany in 1763*

**1753 North Germany/Netherlands/Scandinavia**

**CPE BACH** published his *Essay on the true art of playing keyboard instruments* which was recognised immediately as a definitive work and continued to be influential during the time of Beethoven. He broke with tradition by encouraging the use of thumbs and gave preference to counterpoint rather than **RAMEAU**’s theory of harmony and root progressions.

He was interested in all types of artistic expression, being friendly with literary figures such as **LESSING**, **Moses MENDLSOHN** and **KLOPSTOCK**. These had a profound influence on his development towards an expressive and often turbulent style known as *empfindersamer stil* [sensitive style]. Even his flute concertos, composed at this period, display these characteristics and may have proved too difficult and prescriptive in details of dynamic and articulation for **FREDERICK**, an able flautist, to be sympathetic towards them.

**1753 France**

**Baron GRIMM**, a German literary critic and scholar, also immersed in French culture, and for the time being friend of **DIDEROT** and **ROUSSEAU**, began a series of subscription...
and secret letters to European monarchs. This *Correspondance littéraire, philosophique et critique* eventually had among its subscribers Catherine II of Russia, Gustavus III of Sweden and many princes and princesses of the German states. It concentrated at first on developments in French and German literature and art but gradually extended into politics, philosophy and religion. The letters, which continued until 1790, remained secret until Grimm’s death in 1807. The letters were twice-monthly and when written in France they were smuggled across the borders to be copied by friends in Zweibrücken. This engraving is taken from a portrait by Car-Montelle. In music, Grimm was a sarcastic critic of the tired forms of *opera seria* and firm supporter of the growing reform movement of Jom-Melli and Gluck.

1754 Austria, Bohemia, Hungary, Bavaria, South Germany

Duke Joseph Frederick of Saxe-Hildburghausen had converted to Catholicism in his youth and become an eminent general and field marshall in the Austrian army, commanding with distinction in Hungary against the Turks and in the War of the Austrian Succession. He was a close friend of Maria Theresa. He was recalled to serve in the Seven Years’ War but was unable to compensate for the dire state of the Austrian and French armies and retired after the defeat of Rossbach in 1757.

He appears in this timeline because of a much happier occasion. He organised a massive park hunt for the entertainment of the Empress, by which 800 deer [gathered earlier] would be driven into an enclosure to be shot at leisure. Such “hunts” had become a feature of German aristocratic display and rivalry, with ever-increasing numbers of animals being slaughtered in enclosures or rivers or lakes, at no risk whatsoever to the human participants. In 1763 in Württemberg 5000 animals of various kinds were driven into an artificial lake for this purpose.

But on this occasion in 1754 Maria Theresa ordered the animals to be spared! For this one time she was in accord with her arch-enemy Frederick II, who as early as 1740 attacked hunting as an *amusement that builds up the body but leaves the mind hollow*. Passive park hunting did not even achieve the former virtue.
1754 Saxony/Poland
By this time support by **AUGUSTUS III** over the 20 years of his reign in Poland had increased the capabilities and strength of the Polish **kapelle** to the point that it could be the core of performances in all kinds of genres, supplemented if necessary by colleagues from Dresden and from the **kapelle** of **Prime Minister BRÜHL**. By 1748 the Polish **kapelle** was 25 musicians strong, and a new theatre had been opened: for the time being the performances there were all in a lighter vein. In 1754 came the first full-blown performance in Warsaw of a **dramma per musica**: *L’eroe cinese*, with a libretto by **METASTASIO** and music by **HASSE**.

Death at the age of 44 of **Georg GEBEL**, **kapellmeister** to the Prince of Schwarzburg in Rudolstadt since 1746. He had previously been harpsichordist and composer to **Count BRÜHL**, Prime Minister to Saxony and Poland in Dresden and Warsaw where he had learned the pantaleon from its inventor **HEBENSTREIT**, becoming supposedly after a year more proficient than his teacher.

In Rudolstadt **GEBEL** had control over 33 musicians; 8 singers, 7 violinists, 2 viola players, 1 cellist, 1 transverse flautist, 2 oboists, 1 bassoonist, 2 horn players, 3 trumpeters, 1 kettledrum player and 3 harpsichordists. **GEBEL**’s compositions before 1746 were varied but have been largely lost; even many of his later works have disappeared but included a cycle of **Passion cantatas**; Christmas and New Year **oratorios**, **keyboard** works and **symphonies**. He was reputed to be able to write a symphony over a cup of coffee and in noisy company. A contrast to **MÜHEL**’s attitude quoted above! He used illustrative orchestral effects, and chorales to punctuate an easy melodic approach to sacred texts which enabled some of his works to retain their popularity until well into the succeeding century.

His music publishing firm having been founded in 1745, **Gottlieb BREITKOPF** of Leipzig invented an improved moveable type process which, albeit not as elegant as engraving, enabled longer printing runs and thus economies of scale to be achieved. His commercial techniques of catalogues, advertising and mail-order enabled him to employ a hundred workers on the printing side alone.

1754 France
**RAMEAU** now offered a thoroughly revised version of **Castor and Pollux** seventeen years after the first version of the opera in 1737. Even though it had revived the classical approach of **LULLY** its success in 1737 had not lasted.

In the revision **RAMEAU** had not altered the dramatic structure of **LULLY**’s **tragédie lyrique**: he retained the same five act format with the same types of musical numbers (overture, recitative, air, chorus, and dance suites). He simply expanded the musical resources available to French opera composers. While some welcomed **RAMEAU**’s new idiom, more conservative listeners found it unappealing. On the one hand **DIDEROT** remarked: **Old Lully is simple, natural, even, too even sometimes, and this is a defect. Young Rameau is singular, brilliant, complex, learned, too learned sometimes; but this is perhaps a defect in the listeners.**
the other hand, the complaint of the Lullistes was that RAMEAU’s musical idiom was far too expressive by Lully’s standard and they called it distastefully “Italianate.” RAMEAU’s recitative for example included much wider melodic leaps in contrast to LULLY’s more declamatory style and he added a richer harmonic vocabulary. This more demanding vocal style led to the remark (thought to be made by RAMEAU himself) that while LULLY’s operas required actors, his required singers.

Over time, these changes became increasingly acceptable to French audiences and critics.

In the end, the success of RAMEAU’s revised opera helped calm the guerre des bouffons. In 1754 there were thirty performances and ten in 1755, with performances continuing at intervals for the next forty years.

1754 England

A newspaper advertisement announced: incredible as it may seem this coach will actually arrive in London 4 days after leaving Manchester. This was one third faster than the time taken fifty years before, achieved by using some of the increasing number of toll roads. By 1800 the journey time was only 2 days.

1755 Saxony/Poland

HOMILIUS, a pupil of BACH, was appointed Cantor of Dresden’s Kreuzkirche where he remained until his death in 1785. As such he was responsible for the music in all three of the city’s main Lutheran churches and, unlike his predecessors for the past 40 years, composed most of the music himself.

After the destruction of the Kreuzkirche by shell- ing in 1760 he worked mainly at the Frauenkirche. He wrote 62 motets which became increasingly admired and were distributed in his lifetime - and until the mid 19th century - for their skill, sincerity and ability to reflect a wide range of emotions. He also composed a fine St Matthew Passion, 150 cantatas and Christmas and Easter oratorios. His music is now being re-discovered and appreciated for exactly the same reasons, and a full scholarly edition is in preparation.
POLITICAL SUMMARY

1755
Austria agreed to try to form an alliance [against Prussia] of Russia, Saxony, Sweden and France. Would France agree?

1756
Britain declared war on France over colonial issues. France agreed to join a defensive alliance with Austria. Russia began to mobilise against Prussia; FREDERICK II, afraid of war on two fronts, attacked Austria through Saxony. In India French ally Nawab of Bengal captured Calcutta. In Britain William PITT became Secretary of State with strategy of keeping Prussia fighting and distracting some French troops so that Britain could concentrate own forces in colonies.

1757

1758
The war in Europe continued. Britain gave massive subsidies of cash to Prussia. From 1758 to 1762 FREDERICK II fought a score of battles against Austrians and Russians desperately seeking to prevent them from combining their armies.

1759
Britain had 32 battalions of troops in North America, and 6 in Germany. Of 395 French battalions, 12 were in North America and 4 in India. French defeats in India. French lost Quebec in Canada and Guadaloupe in the Caribbean. Major French naval defeats by Britain. Austrian and Russian armies combined to defeat Prussia at Kunendorf, but let FREDERICK II escape by not following up in unison.
1755 North Germany/Netherlands/Scandinavia

Carl Heinrich GRAUN, composer of 32 operas and many other works, and from 1740 kapellmeister to FREDERICK II, composed Der Tod Jesu, perhaps the best and certainly the most popular oratorio passion, i.e. a series of settings of poetic contemplations on the Passion story, without quoting directly from the Gospels. This work continued to be performed for the rest of the century and into the next, until the rediscovery of BACH’s great Passions. And what is GRAUN’s connection with 20th century literature? Vladimir NA-BOKOV was his great-great-great-great grandson.

Johann Joachim WINCKELMANN published his immensely influential On the Imitation of the Painting and Sculpure of the Greeks. This established him as the foremost art historian and critic of his time. He had arisen out of extreme poverty by the opportunity given him by a count to be librarian at his library and to have access to the vast collection of art in Dresden. The court at Dresden then financed a study trip to Rome; the outbreak of the Seven Years’ War compelled him to seek posts in Italy where further patronage enabled him to study the most important collections of classical art. He promoted the works of MENGs as embodying his ideals. In 1765 he published his History of the art of Antiquity. He was murdered in 1768.

GOETHE wrote of him: Winckelmann is like Columbus, not yet having discovered the new world but inspired by a premonition of what is to come. One learns nothing new when reading his work, but one becomes a new man!

By meticulous observation and analysis he was the first to differentiate between Greek, Greco-Roman and Roman art, and his History also covered both Egyptian and Etruscan art. He believed that following the spirit of Greek art, rather than the slavish copying of it, was the way forward: he condemned baroque and rococo excesses. The following quotations illustrate this view:

*The artist must conceive with warmth yet execute with coolness.*

*Unity and simplicity are the two true sources of beauty.*

*Colour contributes to beauty, but it is not beauty. Colour should have a minor part in the consideration of beauty, because it is not colour but the structure that constitutes its essence.*

Did he know that statues in ancient Greece were originally garishly painted?

While in Rome WINCKELMANN met the English designer and architect Robert ADAM and through him had a profound influence on architecture in England and later, on the pottery of Josiah WEDGEWOOD.
Anton Raphael MENGS, disciple of WINCKELMANN’s views, having become famous throughout Europe, was appointed as court painter in Dresden in 1749, director of the Vatican School of Painting in 1754 and later worked on the royal palace in Madrid. By his death in 1779 his reputation had faded and GOETHE regretted that so much learning should have been allied to a total want of initiative and poverty of invention, and embodied with a strained and artificial mannerism. It has been said that although MENGS would have regarded himself as the first neo-classicist, his work was instead rather the last flicker of baroque art. The two paintings here come from 1765 and depict Diana as night and Helios as day.

1755 Saxony/Poland/Russia

PISENDEL [portrait right] died, and his music library was acquired by the court as had been that of his predecessor VOLUMIER. He had been not only one of the foremost German violinists of the 18th century, but also a musical personality of international renown. It was largely to his work as leader since 1728 that the Dresden Court Orchestra owed its fame throughout Europe, and to his friendship with TELEMANN, VIVALDI and FASCH that orchestral repertoire in the late baroque period was so extensive and influential. PISENDEL’s significance and stature as an original composer were long underestimated. While he was not a prolific writer, his orchestral compositions reveal a deep concern for balance and colour. His two solo violin sonatas built upon a German tradition for this type of composition but their relationship with BACH’s solo sonatas and partitas from the Köthen years is uncertain. The chronology is vague in both directions!

1755 France

At the Comédie Française the great actor LEKAIN [a protégé of VOLTAIRE] began to make changes to the artificial and elaborate traditions of French stage costume. He dispensed with the plumed headdress and long cloak of the tragic hero in favour of a simpler classical garb and began to dress the minor characters more appropriately to the period of the play. He was strongly supported by his leading lady who followed suit.
1755 Italy
Death of Pier Leone GHEZZI, Italian portrait painter and caricaturist. He was probably the first artist to have made a living largely through caricature sketches which were much more free and lively than his formal portraits. You have already met them in the sketches of VIVALDI and Pergolesi. Here is his own early self portrait alongside a caricature of a Dr. John Hay who earlier in the century had earned a living by taking reluctant youths on their Grand Tour of the sights of Italy. The tutor is likened to the owner of a performing and unwilling bear.

1756 Austria, Bohemia, Hungary, Bavaria.
MOZART was born in Salzburg. His sister Nannerl was already 4½ years old.
Leopold MOZART published a treatise on violin playing, Versuch einer Grundlichen Violinschule, meticulous and scholarly. He was clearly a successful teacher. His two surviving children were wholly taught at home: handwriting, arithmetic, some history and geography; they were encouraged to read widely and to be articulate. His fellow musicians were constant visitors to rehearse and discuss, and the children absorbed music in their cradle. It soon became apparent that both were astonishingly gifted at playing and, in Wolfgang’s case, at composition.

HAYDN wrote a profound Salve Regina and an organ concerto for the ceremony, which he conducted, at which the love of his life, Therese Keller, took the veil and entered the Nunnery of Poor Clares in Vienna.
The Burgetheater was opened in Vienna after a construction period of 15 years. The Empress MARIA THERESA was keen to promote serious rather than comic works.

1756 Saxony/Poland
Victories by FREDERICK II of Prussia compelled AUGUSTUS III and Prime minister BRÜHL to flee to Warsaw where they spent the whole of the duration of the Seven Years’ War to 1763, in which year Augustus died.
MARIA JOSEPHA was, at her own wish, left behind in Dresden and died in 1757.
During the occupation of Dresden FREDERICK II attended services in both the Hofkirche and the Frauenkirche, HASSE directed several of these, and the Hofkapelle played concerts directed by HASSE in which FREDERICK played flute.
Turmoil ensued for the court musicians. HASSE and FAUSTINA left for Italy and eventually settled in Vienna; however they visited Warsaw on occasions to oversee productions of his operas, and to conduct requiems in Dresden in 1763 for AUGUSTUS III and for his successor only 2 months later. Many musicians of the Dresden orchestra moved away or were pensioned off. Some went to Warsaw, where the exiled court put a brave face on adversity by increasing the strength of the Polish Kapelle to 35. It was also able to draw, on special occasions, on the kapelle maintained not only by BRÜHL but by other members of the nobility. Eleven operas by HASSE were performed in Warsaw up to 1763, numbering 116 performances in total. HASSE's oratorios were performed in churches in Holy Week. The peace of 1763 then severed the connection between Poland and Saxony, and the court made its exodus back to Dresden and a ruined Saxony. It is no exaggeration to say that the victories of Prussia and its emergence as a great power were achieved at the expense of Saxony, material, economic and political.

The new King of Poland from 1764, Stanislaw PONIATOWSKI maintained tradition, and retained musicians from the Polish kapelle as the core of his own.

1757 Austria, Bohemia, Hungary, Bavaria.

HAYDN obtained his first full time post, kapellmeister to Count MORZIN in Bohemia. He wrote his first symphonies, unfortunately married the sister of the girl with whom he had been in love but gained invaluable experience in writing for orchestral and vocal forces, and in organising the musical life of a court, however small. Haydn's biographer Greisinger, who interviewed the composer in his old age, wrote:

In the year 1759 HAYDN was appointed in Vienna to be music director to Count Morzin with a salary of two hundred gulden, free room, and board at the staff table. Here he enjoyed at last the good fortune of a care-free existence; it suited him thoroughly. The winter was spent in Vienna and the summer in Bohemia, in the vicinity of Pilsen.

It seems that the Count's orchestra consisted of at least six, possibly eight violins ... while in the basso section there were at least one cello, one bassoon and one double bass (violone). There was also a wind-band sextet of oboes, bassoons and horns. [Robbins-Landon.] While in Vienna, the Morzin ensemble was evidently part of a lively musical scene, sponsored by the aristocracy. Establishing just which of the HAYDN symphonies were written for the Morzin orchestra is partly a matter of conjecture. Haydn scholar James Webster, following earlier research by Robbins Landon and his own efforts, produced the following list: 1, 2, 4, 5, 10, 11, 18, 27, 32, 37, A.

1757 North Germany, Netherlands, Scandinavia

CPE BACH wrote one of his early symphonies, in E flat, with whose ebullient energy, contrasting dynamics and highly charged lyricism HAYDN's contemporary symphonic works could not compare.
1757 England
First publication of *Harris’s List, or Covent Garden Ladies, a Man Of Pleasure’s Kalendar, containing The Histories and some curious anecdotes of the most celebrated Ladies now on the Town, or in keeping, and also of many of their Keepers.*
This booklet, priced at half a crown, went through a new edition each year for 30 years. It was a guide to the women, their addresses, prices charged [up to around 16 or 20 times the cost of the booklet] and services offered.
As well as titillating descriptions, others clearly indicated the sad circumstances of the woman concerned: *Miss B-end of 28 Frith Street .... Is a very genteel agreeable little girl, and is distinguished more by the elegance of her dress than by the beauty of her person, which might perhaps have been ranked in the list of tolerables, had not the small pox been quite so unkind.*

AVISON and his colleague GARTH published their adaptation into English of MARCELLO’s *50 Psalms* in the hopes that they had preserved the essence of the original and rendered them suitable for use in English cathedrals as well as giving pleasure to lovers of music in general.

1757 Spain and Portugal
Death of Domenico SCARLATTI at the age of 71. His descendants still live in Madrid but his grave no longer exists.

1758 North Germany/Netherlands/Scandinavia
FASCH [portrait below] had composed in 1757 a *serenata* in honour of CATHERINE II of Russia. However it failed to secure her protection for the her native Principality during the Seven Years’ War. When in 1758 the Prince refused to deliver a French spy to FREDERICK II of Prussia, within a week 1500 Prussian troops had descended on Zerbst. The Prince and his mother fled, and, through an official, told his wife that she had to fend for herself until further notice.

Berlin too was badly affected by the war; CPE BACH sought a quieter time in Zerbst where he composed *6 sonatas for keyboard*. He returned home just days before a new influx of Prussian troops, 16,000 this time, descended on the 6,400 people who lived in Zerbst; the very next day FASCH died aged 70. Preparations for his funeral were hindered by the amazing demands of the Prussians for 100,000 silver thaler, 800 recruits and 811 horses. Thereafter it is not surprising that through the 1760’s and despite the best efforts of RÖLLIG, musical activities at Zerbst declined in both quantity and quality.

In his latter years FASCH had composed a series of Overture Symphonies which combined the form of a weighty French style *ouverture* opening movement followed by a slow movement and a concluding *allegro*. These magnificent and colour-
fully orchestrated works were, like very many of his compositions, sent to Dresden for performance but were seemingly not so. Perhaps this was because PISENDEL was already ill or perhaps he disapproved of the unusual format that FASCH had used.

1758 Italy

Padre MARTINI [1706-1784] was appointed to teach at the Accademia Filarmonica di Bologna, having headed his own school of composition at that city for a couple of decades. MARTINI was a zealous collector of musical literature, and possessed an extensive musical library. BURNNEY estimated it at 17,000 volumes; after his death a portion of it passed to the Imperial library at Vienna.

Most contemporary musicians spoke of MARTINI with admiration, and Leopold MOZART consulted him over the talents of his son. Some, however, regarded his theories as too old-fashioned. Among his pupils were: JOM-MELLI, GRÉTRY, MYSLIVIČEK, BEREOVSKY, JC BACH and the young MOZART.

The greater number of MARTINI’s 1500 works, mostly sacred compositions, remain unprinted. Martini’s most important writings are his Storia della musica (Bologna, 1757–1781) and his Esemplare di contrapunto (Bologna, 1774–1775). The former, of which the three published volumes relate wholly to ancient music, and thus represent a mere fragment of the author’s vast plan, exhibits immense reading and industry, but is written in a dry and unattractive style.

At the beginning and end of each chapter occur puzzle-canons, wherein the primary part or parts alone are given, and the reader has to discover the canon that fixes the period and the interval at which the response is to enter. Some of these are exceedingly difficult, but all were solved by CHERUBINI.

MARTINI achieved spurious notoriety in the 1960’s as the supposed drinking partner of the equally spurious PDQ BACH [1807-1742] during the latter’s “soused” period.
William BATTIE published his *Treatise on Madness*, criticising the cruel methods used at the Bethlem Hospital in London and arguing instead for a régime of good food, clean accommodation, fresh air and the support of family and friends, rather than the patients being [like Tom Rakewell in HOGARTH’s painting] naked, manacled, and viewed by aristocratic ladies tittering behind their fans.

1759 Austria, Bohemia, Hungary, Bavaria, Southern Germany

This is the probable date [according to DITTERSDORF] for the composition of at least the first few of the *op 5 String Quartets* by Franz Xaver RICHTER, although they were not published until 1768 and 1772. If so, they are the first quartets in the now standard form of 2 violins, viola and cello, to have the instruments as equal partners, and predate, [and surpass in quality] the first essays by HAYDN [1760] and BOCCHERINI [1761].

RICHTER had joined the Mannheim musical establishment initially as a singer even though he had previously composed numerous *symphonies* and sacred works while holding a minor post at a minor court. Among these is a large scale *Te Deum* [1741/2] while the *symphonies* demonstrate considerable skill at orchestral effects, melodic gift and an exhilarating élan.

Over his 29 years at Mannheim he was constantly kept in a subordinate rôle even though he composed over 40 more *symphonies*, *concerti* and *chamber music* and published a *treatise on composition*. However he took several long periods of absence, travelling around
Europe and clearly seeking a more congenial post. Eventually he became kapellmeister at Strasbourg Cathedral, with a huge budget and here composed some 40 masses, requiems, psalms and Te Deums. He died in 1789.

The music of his pupil KRAUS has in recent years begun to be appreciated and perhaps the compositions of the teacher need now to be looked at afresh. Certainly the string quartets op 5 are of such stunning quality, sharing with BOCCHERINI a gift for melody, that it is amazing that he appears not to have continued writing in this form.

František Xavier BRIXI was appointed organist at St Vitus’ Cathedral in Prague, where he remained until his death in 1771. His concertos for organ and orchestra, composed from 1760, moved far from those of HANDEL. In three movements, fast, slow and fast, the accompaniments are freed from a contrapunctal role and develop considerable freedom; themes are of modular construction and again combine with freedom, while the wind instruments, even horns and trumpets, are used for orchestral colour rather than mere emphasis.

1759 France

PHILIDOR had returned to the French capital in 1754 and tried to make his way as a composer. His choral and chamber works were too Italianate to achieve success but he scored several triumphs at the fair theatres, starting with Blaise le Savetier in 1759. His three most successful works were Le sorcier (1764), Tom Jones (after Henry FIELDING, 1765), and Ernelinde (1767). Eventually he produced over 20 opéras comiques and two tragédies-lyriques although his earlier works were the most successful. PHILIDOR was proscribed by the Revolutionary government because of his family’s long connection with the court as musicians, and died in exile in England.

VOLTAIRE published his short novel Candide, characterised by its sarcastic tone, as well as by its erratic, fantastical and fast-moving plot. It parodied many adventure and romance clichés, the struggles of which were caricatured in a tone that was mordantly matter-of-fact.

The events discussed were often based on historical happenings, such as the Seven Years’ War and the 1755 Lisbon earthquake. As philosophers of the day contended with the problem of evil, so too did Candide, albeit more directly and humorously.

VOLTAIRE ridiculed religion, theologians, governments, armies, philosophies, and philosophers through allegory; most conspicuously, he assaulted the optimism of LEIBNIZ. VOLTAIRE concluded as Candide, if not rejecting optimism outright, advocated a deeply practical precept, we must cultivate our garden, in lieu of the Leibnizian mantra of his tutor Pangloss that all is for the best in the best of all possible worlds.
As anticipated by VOLTAIRE, *Candide* enjoyed both great success and great scandal. Immediately after its secretive publication, [see above] the book was widely banned because it contained religious blasphemy, political sedition and intellectual hostility to established thought and authority hidden under a thin veil of naïveté.

VOLTAIRE appears several times in this timeline. This was the pseudonym of François-Marie Arouet, satirist, novelist, playwright, librettist, historian, polemicist, moralist, critic and correspondent. From about 1717 to his death in 1778 he was welcomed in all free-thinking circles [including of those who merely wished to appear so, like FREDERICK II of Prussia] for his defence of tolerance and his attacks on obscurantism and cruelty in the civic and ecclesiastical establishments. He suffered periods of imprisonment and exile.

Apart from *Candide*, his *Lettres Philosophiques* of 1734 and popularisations of the work of NEWTON were especially important. He was a deist rather than atheist and believed that some form of religion was necessary for an ordered society. He enjoyed his notoriety, brilliant conversation although he himself was not a profound philosopher and, especially the company of the highest levels of society with whom he could unashamedly ingratiate himself.

1759 England

Death of HANDEL in London. Three days before his death Handel signed a codicil to his will saying he hoped he might be buried in the Abbey and desired that his executor erect a monument for him. The funeral was attended by about 3,000 people and the choirs of the Abbey, St Paul's Cathedral and the Chapel Royal sang the service.

His gravestone in the south transept reads

"GEORGE FREDERIC HANDEL BORN YE 23 FEBRUARY 1684 DIED YE 14 OF APRIL 1759"

The date of his birth inscribed on the stone is not a mistake but is due to the fact that the new year in England at this period began not on 1 January but on 25 March (Lady Day). Therefore, to the contemporary Englishman, Handel was born in February 1684, as the year 1685 would not have begun until 25 March.
On the wall above his grave is the life-size statue by ROUBILIAC unveiled in 1762. It is said to be an exact likeness as the face was modeled from a death mask. Behind the figure, among clouds, is an organ with an angel playing a harp. On the left of the statue is a group of musical instruments and an open score of Messiah, and directly in front of him is the score of I know that my Redeemer liveth.

GAINSBOROUGH moved to Bath, having studied in London with HAYMAN from 1740-48 and then eked out a living as provincial portraitist in Ipswich. The city of Bath had now attained its status as the most important spa in England and would continue to expand its attraction to both the old nobility and the nouveau-riche. SMOLLETT in a novel would describe it thus: this place, which Nature and Providence seem to have intended as a resource from distemper and disquiet, is become the very centre of racket and dissipation. Instead of that peace and tranquillity and ease, so necessary to those who labour under bad health, weak nerves, and irregular spirits, we have nothing but noise, tumult and hurry, with the fatigue and slavery of maintaining a ceremonial more stiff, formal and oppressive than the etiquette of a German Elector.

The concern with appearance and ceremonial was ideal for GAINSBOROUGH, whose output and fees increased considerably! He remained there until 1774, and cavorted with musicians, including JC BACH and ABEL. His daughter is reported as saying; my father was much into company with Musicians, with whom he often exceeded the bounds of temperance, being occasionally unable to work for a week afterwards...

Below are ABEL and his beloved dog, and one of the many portraits produced by GAINSBOROUGH in the 1760’s:

![Portrait of a Woman](image1.jpg)

A few years earlier, GAINSBOROUGH had pioneered a combination of a portrait of two figures with a landscape as an indication of the family’s wealth.
The painting below of Mr and Mrs Andrews shortly after their marriage is unfinished at her lap: it may have been intended to leave space for a child.

ABEL was the son of BACH’s successor at Köthen, had been taken under BACH’s tutelage in Leipzig and was recommended by BACH to the Dresden court orchestra in 1743. Here, under HASSE, he remained until about 1758 when he went to England eventually to become chamber-musician to Queen CHARLOTTE, in 1764.

In 1762 Johann Christian BACH arrived in London. Having lived with his brother Carl Phillip Emanuel after their father’s death in 1750, JC BACH left Germany for Italy in 1754. He studied in Bologna under the most distinguished music theorist of the period, Padre MARTINI (1706-84). Initially committed to composing sacred works for the Roman Catholic Church, he soon turned to composing operas for the world-famous opera houses in Turin (Artaserse, 1760), and Naples (Catone in Utica, 1761).

Friendship between him and ABEL led, in 1764 or 1765, to the establishment of the famous Bach-Abel concerts, England’s first subscription concerts. ABEL himself has been described as the last virtuoso on the viola da gamba and composer of some of the last sonatas for the instrument. Contemporaries also noted his skills as an extemporiser, especially on popular and operatic airs.
POLITICAL SUMMARY

1760
GEORGE II of Britain died, succeeded by grandson GEORGE III, born in England, devoutly Anglican, and who described Hanover as “that horrid Electorate.” Russian troops burned Berlin; Prussian troops shelled Dresden.

1761
France and Spain invaded Portugal. William Pitt resigned when GEORGE III refused to declare war on Spain.

1762
Britain declared war on Spain, Portugal repelled invasion.
British seized Granada, Martinique.
Prussian victories over Austria.
Death of Tsarina ELIZABETH, succeeded by PETER III who withdrew from the war.
Prussia reconquered Silesia. All parties on the continent close to collapse.
PETER III replaced as “unfit to rule” by his wife CATHERINE II

1763
Treaty of Paris: France lost position in North America but retained some small outposts in India where however Britain was dominant; Prussia retained Silesia.

1764
CATHERINE II imposed Stanislas PONIATOWSKI [a former lover] as King of Poland.
The Saxon connection was severed. Saxony had lost most from the war, being forced to bear 40% of Prussia’s costs of fighting it.
CATHERINE II now allied with FREDERICK II

1760 Austria, Bohemia, Hungary, Bavaria
BOCCHERINI was in Vienna. Thanks to the Luccan ambassador to the Hapsburg court, he and his father [a double bass player] were offered posts in the Imperial Theatre orchestra and two of his siblings joined the corps de ballet. His brother later became court poet in Vienna with his librettos set by SALIERI and HAYDN. In Vienna BOCCHERINI published at the age of 17 his Op1, a set of string trios. Thanks to support by GLUCK he was offered a place in the court orchestra but turned it down to go back to serve his native town.

Michael HAYDN, aged 23, became kapellmeister to the Bishop of Oradea in Transylvania, now in Romania just across the border from Hungary. During the next 3 years he composed 5 masses, six Salve Reginas, a Te Deum and about 20 other sacred works. The
Bishop had good taste, for after Michael HAYDN had left, he secured the services of DITTERSDORF.

1760 Saxony/Poland

Destruction of the Dresden Kreuzkirche by Prussian shelling. Painting by BELLOTTO of early reconstruction work.

1760 France

Death of RAMEAU. A modern conductor of his operas has written:

Musically, RAMEAU was a revolutionary. His use of harmony and orchestration was way ahead of its time, and his understanding of the harmonic and sonic possibilities of the orchestra is astounding: in Castor and Pollux there are chords that seem to jump out of the pit and surround you in a glow of pure harmony. I see RAMEAU as one of the first impressionists, exploring textures and sonorous string sounds that would lead to DEBUSSY’s Pelléas et Mélisande, and inspire Camille SAINT-SAENS to edit his works. BERLIOZ and D’INDY revered him; Nadia BOULANGER taught him to her pupils in Paris.

Hippolyte et Aricie (1733), caused a stir among the Parisian intelligentsia, dividing opinion between conservatives who declared RAMEAU’s music to be difficult and the work of a theorist, and those who embraced his innovations. Among his advocates, André CAMPRA, one of the leading composers of his time, declared: “There is enough music in this opera to make 10 of them; this man will eclipse us all.”
Many of RAMEAU’s advances came from adopting fashionable Italian techniques of his day, such as using the full orchestra to accompany sections of recitative. But RAMEAU took these innovations to new heights, and underpinning his music is a specifically French sensibility. The French were said to speak their operas and sing their plays; in RAMEAU’s day, some of the principal singers in his operas would have been thought of as actors as much as singers. In contrast to the Italian composers, the French would not have used castrati and had little time for divas: opera was more egalitarian, with the music shared more equally between soloists, chorus and orchestra. In RAMEAU’s early operas, such as Les Indes Galantes (1735), and Castor and Pollux, you can already sense a social revolution taking shape.

But perhaps most French of all is the way in which RAMEAU weaves dance and movement into the fabric of his work: more than mere divertissements, they elucidate character and plot.

The portrait of RAMEAU is by CARMONTELLE.

GOSSEC performed his Requiem, a work on a very large scale which brought instant fame and in several respects would later influence the Requiem by MOZART who had met the older composer and held him in high regard.

Having come to Paris from his native Belgium, GOSSEC was taken under the wing of RAMEAU whom he succeeded as leader of the orchestra of the wealthy Le Riche de la Poupelinière. He wrote his first symphonies in 1754 and went on to become a leading composer and musical influence during the Revolutionary and Napoleonic eras, dying in 1829.

His 50 or more symphonies were regarded as the only ones by a Frenchman to match those from the Mannheim and other German sources, and he produced operas and ballets for the royalist court, revolutionary hymns after 1789 and appropriate works for the Napoleonic Conservatoire of Music, becoming one of the first Chevaliers of the Legion of Honour. He lost his post at the Conservatoire on the restoration of LOUIS XVIII but continued to compose until his death, thus spanning the musical era from CALDERA, PERGOLESI and VIVALDI to ALKAN, FRANCK and WAGNER.

1760 England

Salvatore LANZETTI was a Neapolitan virtuoso cellist who had spent the 1740’s and 1750’s in London, publishing at least three dozen sonatas for his instrument plus other chamber music including the cello. His last volume, published around 1760 is less overtly virtuoso in style and more in keeping with the easy, elegant style of this time. BURNEY attributed to him the invention of the thumb position, customarily credited to BOCCHERINI a generation later.
The first volumes of *The Life and Opinions of Tristram Shandy* by Laurence Sterne were published in London. Further volumes appeared up to 1767. Although condemned by Dr Johnson, Richardson and others on literary and moral grounds, Sterne, a clergyman from Yorkshire, was now a famous figure in literary society.

The book is generally regarded as the progenitor of the 20th century “stream of consciousness” novel, owing much to Locke’s *Essay concerning human understanding*. For health reasons Sterne lived in France from 1762 to 1764 and in 1765 took *A sentimental journey through France and Italy*.

He died from tuberculosis in London in 1768. His grave was robbed but his body was recognised on the dissecting table in Cambridge and secretly returned to its grave. He is shown in another water-colour portrait by Carmontelle.

John Walsh published in London *Eight Symphonies* by William Boyce. Like the overtures of Handel, Arne and Greene published more than a decade earlier, these works of Boyce had originally formed part of various odes and serenatas over a period of years. Until the middle of the 20th century Boyce’s post-humous reputation had diminished into recognition only of his monumental *Cathedral Music*, a collection and edition from 1760-73 of the finest such music from the sixteenth to the eighteenth centuries. Their rediscovery in recent times established these Symphonies as brilliant concert music of their time. He had been Master of the King’s Music since 1755, required to compose music for special occasions.

Stamp duty was paid on 7,300,000 newspaper and periodical copies, three times the number in 1712 when the tax was first introduced. Readership estimates varied from 20 to 50 readers per copy, and it was also common for extracts to be read aloud in the street to those unable to read. Discussion of the contents in public places was lively: in London in 1739 there were 551 coffee houses, 207 inns and 447 taverns. Similar developments were taking place across Europe: the number of periodicals in France increased from 15 in 1745 to 38 in 1765, and in Germany around 55 newspapers in 1700 had increased to around 110.
1761 Austria, Bohemia, Hungary, Bavaria

HAYDN, out of work after financial difficulties compelled Count Morzin to dismiss his musical establishment, soon found employment with Prince Paul Anton ESTERHAZY, head of that immensely wealthy family. HAYDN's job title was only Vice-Kapellmeister, but he was immediately placed in charge of most of the Esterházy musical establishment, with the old Kapellmeister, Gregor WERNER [who wrote in the strictly contrapuntal style based on the teachings of FUX] retaining authority only for church music. When WERNER died in 1766, HAYDN was elevated to full Kapellmeister.

As a "house officer" in the Esterházy establishment, HAYDN wore livery and followed the family as they moved among their various palaces, most importantly the family's ancestral seat Schloss Eszterházy in Eisenstadt [see left], and later to Eszterháza, a grand new palace built in rural Hungary in the 1760s. Haydn had a huge range of responsibilities, including composition, running the orchestra, playing chamber music for and with his patrons, and eventually the mounting of operatic productions. Despite this huge workload, the job was in artistic terms a superb opportunity for HAYDN. The Esterházy princes (Paul Anton, then from 1762–1790 Nikolaus I) were musical connoisseurs who appreciated his work and gave him daily access to his own small orchestra.

1761 Italy

BOCCHERINI in Lucca published his first collection of String Quartets op 2. HAYDN's first string quartets had been written between 1755 and 1760, but BOCCHERINI's Op 2 has been claimed to be the first where the four instruments are placed on an equal footing. However see the 1759 entry for FX RICHTER! BOCCHERINI's 91 string quartets extend over nearly four decades and mark the various stages in the development of chamber music during that time.

1761 France

Franz Ignaz BECK, formerly a musician in the Mannheim orchestra and pupil of STA-MITZ and GALUPPI, moved, after a period in Italy and at Marseille, to become director of concerts in Bordeaux. Here he remained until his death in 1809. His greatest claim to
fame is his set of 24 symphonies published in Paris between 1757 and 1762. His op 4 set, published in 1762, are advanced for their time in that they are in 4 movements rather than three: they are carefully constructed and full of unusual harmonic shifts. Some have seen him as a forerunner of BEETHOVEN in this regard. Apart from a Stabat Mater his later work has little significance. His departure from Mannheim was said to be flight from having killed a man in a duel; however it is surmised that BECK learned years later that the opponent had only feigned death.

ROUSSEAU published his 800 page epistolary novel Julie, ou la Nouvelle Héloïse, probably the best seller in the whole of the century, even though ROUSSEAU himself made only 2000 livres from it as he could not control the pirated copies. In contrast Henry FIELDING made between twice and twelve times as much for each of his novels. If RICHARDSON’s novels had made sensibility, the expression of emotions without restraint, both fashionable and respectable, then Julie took the whole process one step further. Hundreds of hack writers and their publishers across Europe were cashing in and helped the rapid expansion of lending libraries. Oliver GOLDSMITH in the same year published Citizen of the World, one of whose characters says: I always let the vulgar direct me; wherever popular clamour arises, I always echo the million.

1761 England
Death of the Reverend Thomas BAYES whose work on the mathematics of probability, discovered and developed after his death, was the basis of all subsequent work in this field [e.g when it is said that there is a 50% probability of x] and has now returned to prominence as the foundation of an explanation of all the apparent paradoxes that plague quantum mechanics!

The Duke of BRIDGEWATER built a canal between his coal mines and the rapidly growing industries of Manchester, beginning the canal boom in the British Isles. However this was well behind Holland [of course], France and Prussia, where the Elector/Kings had been linking rivers since the 17th century. By the end of the reign of FREDERICK II, Prussia had 85% of the canals in Germany yet not a single kilometer of paved road!

1762 Austria, Bohemia, Hungary, Bavaria
Leopold MOZART took his children on their first trips to be displayed to potential admirers and sources of patronage. First to the Elector of Bavaria in Munich and next to Vienna where they played to MARIA THERESA herself and whole rafts of nobility, which Leopold carefully listed and relayed to his landlord and friend Hagenauer. Leopold MOZART was by now vice-kapplmeister to the Archbishop [though he would exaggerate his title] but his salary was only modest.
GLUCK produced *Orfeo ed Euridice*, with scenery by QUAGLIO, ballets by ANGIO-LINI and libretto by CALZABIGI. This took further the developments by JOMMELLI, and prepared the way for GLUCK’s manifesto changes to the conventions of opera seria in *Alceste* in 1767. In *Orfeo*, the chorus played a much greater rôle than usual, the recitatives were accompanied by orchestra rather than by continuo alone and their distinction from the aria was blurred, resulting in a much more flowing and dramatic style than before.

This bust of the older GLUCK is by the sculptor Houdon.

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1762 France

Jean Calas, a Protestant merchant of Toulouse was brutally executed on suspicion of murdering his son to prevent his conversion to Catholicism. VOLTAIRE then conducted a spectacular propaganda campaign [12 pamphlets and a full scale Treatise] to secure his posthumous rehabilitation, succeeding in 1765. His treatise on toleration [1764] included the following:

*I see all the dead of past ages and of our own appearing in his presence. Are you very sure that our Creator and Father will say to the wise and virtuous Confucius, to the legislator Solon, to Pythagoras, Zaleucus, Socrates, Plato, the divine Antonins, the good Trajan, to Titus, the delights of mankind, to Epictetus, and to many others, models of men: Go, monsters, go and suffer torments that are infinite in intensity and duration. Let your punishment be eternal as I am. But you, my beloved ones, Jean Châtel, Ravaillac, Damiens, Cartouche, etc. who have died according to the prescribed rules, sit forever at my right hand and share my empire and my felicity.*
This portrait bust was modelled by Houdon just a few weeks before Voltaire’s death in 1778.

1762 England

Death of ROUBILIAC, French born and Dresden trained sculptor whose work and fame was mainly in England, his reputation having been established by his statue of HANDEL in Vauxhall Gardens in 1738. He has been described as probably the most accomplished sculptor ever to have worked in England. With HOGARTH he was a prominent member of the St Martins Group of artists. In addition to commissions for portrait busts [including half the series in Trinity College Cambridge chapel] and monuments, latterly including some in Westminster Abbey] he worked for a time as modeler for Chelsea Porcelain factory where a portrait of HOGARTH’s dog Trump was produced.

Tax was paid on 20,000 private carriages, one third of them in London. Traffic jams!
1762 Spain

Antonio Francisco Javier Jose SOLER published a *treatise on modulation* which caused considerable controversy for a number of years. Today he is regarded as perhaps equal to Domenico SCARLATTI in the quality of his huge output of *keyboard sonatas*. In addition he was priest, monk, student, teacher, mathematician, inventor, and organist. His life was spent serving both the Catholic Church and music. SOLER spent most of his life at monasteries, particularly El Escorial [right], the magnificent royal palace, chapel, and monastery built by King Philip II outside Madrid two centuries earlier.

In 1736, he had become a student at the Benedictine monastery choir school at Montserrat where he learned organ and composition. Between 1752 and 1757, while in his early twenties, SOLER studied with Domenico SCARLATTI. Before going to El Escorial, where he spent the rest of his life, SOLER was the *maestro de capilla* at Lerida and was ordained subdeacon in 1752. Later that same year, he joined the Hieronymite order of monks at El Escorial monastery and professed to the order in 1753.

SOLER performed many duties at El Escorial. In 1757, he became *maestro de capilla*. In addition, he performed as first organist, wrote much of the church music, and taught music. His most prestigious student was the son of CARLOS III, Don Gabriel de Bourbon for whom many of the SOLER’s harpsichord sonatas were written.

It is difficult to grasp SOLER’s level of productivity, particularly in light of his many other duties, including observances as a monk, and wider interests. It is said that he worked a 20 hour day for most of his life. His musical compositions included over 120 *sonatas for harpsichord*, six *quintets for organ and strings*, six *double organ concertos*, 10 *masses*, five *requiems*, 132 *villancicos* or devotional songs, and many other works. His most famous today is a perhaps misattributed sonata for harpsichord entitled *Fandango*.

In 1771 he demonstrated his interest and skill in mathematics through a book on Castilian and Catalan currency exchange. He invented a tuning box that was used to demonstrate differences between tones and semitones and he showed an interest in microtones. In 1776, he developed the specifications for an organ for the Malaga Cathedral.
1763 Austria, Bohemia, Hungary, Bavaria.

Leopold MOZART took Wolfgang, Nannerl and their mother on their grand tour in a privately hired coach and with one servant. First to Munich, then to Augsburg, Frankfurt, Brussels, Paris. Here they eventually appeared before LOUIS XV and in public. Valuable supporters were Baron GRIMM and his mistress Mme d’Épinay, who commissioned a portrait [see right] of Leopold and the children from CARMONTELLE, engravings of which would serve as visiting cards.

Then in 1764 to London, where swiftly they secured audiences to play before the young King GEORGE III and Queen Charlotte, met JC BACH and began a frenzied schedule of appearances as “Prodigies of Nature.” Plaudits and financial success followed until Leopold fell ill; the children were ordered for weeks to maintain silence in the house. So MOZART began to compose his first symphonies, with Nannerl to copy them out. To recoup all the expenses of this period without earnings, the children were eventually subjected to a punishing schedule of 2 or 3 hour public performances almost daily for five months.

CARMONTELLE was a French dramatist, set designer, architect and portrait painter in water colours; after our period he was one of the first French designers of the landscape garden and towards the end of his life he invented in 1783 one of the forerunners of the magic lantern and moving picture show.

1763 Saxony/Poland/Russia

Death of AUGUSTUS III. Poland was lost and the war had ruined Saxony, its wealth repeatedly plundered by occupying troops, especially from Prussia. The adjacent coin [⅙ of a taler] was minted in the same year. His nickname “The Fat” is evident.

He was succeeded by his oldest surviving son Friedrich Christian. Although he had been such an ailing youth that Maria Josepha had tried to persuade him
to become a monk and thus make way for more healthy brothers, Friedrich Christian set about his new responsibilities with vigour. He dismissed Prime Minister Bruhl who had dominated Augustus III, amassing great wealth in the process, and set about reforming the administration and trying to stimulate the economy. However he died of smallpox within 3 months and the government lapsed into a regency. On the coin right Friedrich Christian still styled himself King of Poland although an election was pending, in which Catherine the Great’s former lover was successful. The Polish crown above the coat of arms echoes the gate above the Zwinger complex in Dresden - see 1710.

The regency lasted until 1768 when the heir was 18 years old. It was in the hands of the dead king’s younger brother Xavier who issued coinage as Administrator as shown here on a thaler of 1764. Fortunately he continued his brother’s policy of retrenchment and reform although on this coin he was still claiming to administer Poland.

The teenage Friedrich August II who succeeded in 1768 reigned until after the Napoleonic wars in which he backed the wrong side even after the Retreat from Moscow with the result that Saxony lost even more territory in the 1815 settlement.

Musical activity in Russia was beginning to make use of native composers. Maxim BEREZOVSKY had graduated from initial training into the Italian group of musicians at court which included MANFREDINI and GALUPI.

BEREZOVSKY however at this initial stage concentrated on writing sacred choral concertos which blended flaming Russian melody with the tender Greek one. He was later sent to Italy to study with the famous Padre MARTINI, but died shortly after his return to Russia.
1763 North Germany, Netherlands, Scandinavia

Johann Wilhelm HERTEL, born in Eisenach, later pupil on the violin of BENDA and member of the court orchestra of FREDERICK II, was now kapellmeister to the Duke of Mecklenburg in Schwerin, near Hamburg. To commemorate the end of the Seven Years’ War, he composed Peace Music for a service of thanksgiving. In the 1770’s his compositions made extensive use of chorales to new pietistic texts to meet the wishes of his master the Duke. Before his death in 1789, HERTEL had composed many cantatas, 45 concertos for various instruments and more than 40 symphonic works. His trumpet concerto is now perhaps his most played composition. His portrait here is from a pastel made in 1762 by Georg MATTHIEU.

1763 England

JC BACH premièred in 1762/3 three operas at the King's Theatre in London including Orione on 19 February 1763. That established his reputation in England, and he became music master to Queen CHARLOTTE. He soon teamed up with an old friend from childhood, the viola de gamba player and composer Carl Friedrich ABEL, to put on a public series of concerts together. These same-time-every-week events, featuring a variety of performances of both composers’ works performed by ensembles and the composers themselves, grew so popular that eventually a larger venue was needed. The Bach-Abel concerts became the basic template for the classical concert series most performing arts organizations use today.

When the eight-year old MOZART toured London, he came to admire JC BACH’s charming, effortless music and his relatively independent lifestyle. The two formed a warm friendship and improvised together at times.

The music of JC BACH became an important early influence for MOZART as he developed his own personal musical style.

Towards the end of his life, JC BACH’s music fell increasingly out of fashion in London, and his concert series dwindled in popularity. A kind and giving man, he still appeared in benefit concerts throughout London for no fee, as he had done for much of his life. After a former housekeeper ran away with much of
his fortune, he died in debt, but the Queen helped his widow pay immediate dues and allowed her to return to her native Italy.

**JC Bach**’s death in 1782 was largely unnoticed by the London public, and he was mourned mostly by his close friends and **Mozart** who declared: *What a loss to the musical world!*

A prolific composer, he left over 90 symphonies, many operas & keyboard sonatas and concertos, and most importantly – considering his background – a body of work that was uniquely his own. **Johann Christian**’s highly melodic style incorporating balanced phrases, without too much contrapuntal complexity, differentiates his works from those of his father and brothers. He is credited with having given the first performances in London on the fortepiano. The portrait on the previous page is by **Gainsborough**.

**1764 Saxony/Poland/Russia**

After a spell in Vienna and Munich, **Bernardo Bellotto** went to Poland where he spent the next 16 years painting the streets, squares and churches of Warsaw and other cities. His slightly idealised paintings proved invaluable in the reconstruction of the Old Town of Warsaw after its total destruction in 1944-5. In Poland, as in Germany he signed himself **Bernardo Canaletto** after his uncle; they shared the meticulous attention to detail which enabled them to make art out of reality, although the nephew’s work is darker in its depiction of clouds and shadows.

The photograph here shows part of the reconstructed Old Town and its acknowledgement of the debt to the artist.

**1764 France**

The first music lending library was established in France; music was all the rage. In Germany too, as a retrospective article in 1800 outlined, over those 35 years music had ceased to be an expensive rarity; church music became less austere; opera more accessible, dance music more refined, and the growth of instrumental music, especially for wind instruments, allowed many more people to participate actively. Improved printing techniques brought down costs and widened the market for sheet music. As a result music had ceased to be the preserve of the aristocracy and of connoisseurs, but an integral part of a much wider culture.
1765-7

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POLITICAL SUMMARY

Britain increasingly concerned with its wish to tax the North American colonies to pay for their defence.

The Peace of Paris hugely unpopular in France, and the Austrian alliance and the King blamed for all the failures.

Russia built up its armed forces for expansion at the expense of the Ottomans, culminating in war in 1768 and sending a Baltic fleet in 1768 to the Mediterranean to crush the Turks. Russia conquered Moldavia and Walachia. FREDERICK II came up with his diplomatic masterpiece to maintain the balance of power in Eastern Europe: the first Partition of Poland. Although Prussia gained much less territory than either Russia or Austria, FREDERICK unified all his lands along the south shore of the Baltic, with control of the mouth of the Vistula.

Again France was helpless to intervene in areas previously regarded as its rightful sphere of influence.

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1765 Saxony

The Dresden “court composer” Johann Georg SCHÜRER began the invaluable task of making a thorough inventory of the collections of the Court Catholic Church, itemising in each case the composer, cabinet position [there were 3 cabinets] and music incipit. In 1780 a second inventory was issued but unfortunately only one of the three volumes has survived. This second inventory even gives a music incipit for each movement of the masses.

Much of the actual music was dispersed during the second world war and most but not all has been recovered from Kiev into the Saxon State Library [SLUB]. It came from two main sources.
Firstly, the royal family [August II, August III, Maria Josepha and Maria Antonia Walpurgis, wife of Friedrich Christian, all maintained their personal collections. Maria Antonia also brought an extensive collection of the latest operas as part of her dowry.
Secondly, the autograph scores of sacred music by ZELENKA and HEINICHERN, and the collections they themselves had made of sacred music by Italian, Bohemian and Viennese composers, had been appropriated or purchased by the royal family after their deaths.

SLUB is now in the process of digitising the music and making it available on the internet. The project is due to be completed in 2016.
A similar project for the famous cabinet [Schrank] II of instrumental works was completed in 2011. These works mostly originated in the vast collection maintained by PISENDEL and purchased by the royal family. Although PISENDEL died in 1755, payment was made to his estate only 10 years later. The collection is largely of manuscripts mostly in good condition although some are damaged by water or ink corrosion on inferior quality paper. Numerous hitherto anonymous works have now been ascribed to their composer as a result of handwriting and paper analysis. An increasing number of modern editions from these scores is now becoming available, with CD recordings following. VIVALDI, TELEMANN, FASCH and PISENDEL are the composers whose works and reputation have benefitted the most from this research and availability.

1765 France
BOUCHER was appointed Premier peintre du Roi by LOUIS XV. His name has become synonymous with the French Rococo style, leading the GONCOURT brothers in the next century to write: "Boucher is one of those men who represent the taste of a century, who express, personify and embody it."

He had given classical themes an erotic rather than a dignified air, as in the Toilette de Venus of 1751 [below] and scandalised DIDEROT by painting for wealthy connoisseurs distinctly erotic commissions such as the Odalisque or courtesan series of which the blonde example follows. The identification of the girl which is sometimes given rests solely on one reference in the writings of CASANOVA.
Perhaps it was appropriate that LOUIS XV regarded BOUCHER’s works so highly, in that the king died in 1774 of smallpox which, it was said, he had caught from a young peasant girl he had raped while out riding.
Around the same time Jean-Honoré FRAGONARD produced perhaps his most famous work, *The Swing*. Immaculate in its execution, its frivolity was such that it, and the artist became the subject of execration in the reaction which soon set in against the régime. With many of his aristocratic clients dead in the French Revolution or in exile, his reputation did not recover until well into the following century.

Across about 550 paintings FRAGONARD showed himself master of the domestic scene and pastoral landscape as well as the tongue-in-cheek eroticism of the boudoir painting. Eventually he wielded a strong influence over future artists, particularly the Impressionists. Impressionism as a movement bears similarities to the Rococo in its emphasis on fleeting moments of beauty, sudden impressions, and pleasure.

So below are two of his paintings from the 1760’s: *The Swing* preceded by *Landscape with Shepherds and flock of sheep.*
1765 England

GARRICK introduced stage lighting hidden from the audience, part of the reforms he made in partnership with the artist and scene director from Alsace, de LOUThER-BOURG. Spectators were removed from the stage, and cut out and dramatic scenery gave the back cloth to dramatic volcanic, storm and cloud effects.

Joseph WRIGHT painted A Philosopher lecturing on the Orrery, a highly original painting of a scene by candlelight and a subject where Wright’s depiction of the awe produced by scientific "miracles" marked a break with previous traditions in which the artistic depiction of such wonder was reserved for religious events. The orrery was a planetarium, sometimes with a clockwork mechanism, and in this case the lantern representing the sun was an essential component.

1766 Austria, Bohemia, Hungary, Bavaria.

After London, the MOZARTs travelled through Holland and Belgium back to Paris, performing whenever and wherever they could. In Holland Nannerl had been seriously ill with intestinal typhoid and actually received the last rites. Just as she was recovering, Wolfgang succumbed to the same disease but somewhat less seriously; Leopold’s concern for him seems to have been the greater as the boy was the family’s chief earner. They stayed two months in Paris before traveling laboriously back to Salzburg via Munich. They returned in November 1766, to the solace and joy of the whole town, having been away 3½ years.

Financially the rewards had been great, although much eaten away by medical and other expenses; educationally the experience for both children had been without price: new languages; new customs; new experiences of all kinds; but especially a huge variety of new music and genres. A local chronicler wrote of the wonderful art of the Mozart children .......the boy with the most beautiful inspirations, so that even the most expert organists wondered how it was humanly possible for such a boy ....to possess such art as to astonish the whole world. Baron GRIMM however feared for their health and lest “so premature a fruit might fall before maturing.”

WERNER died aged 73 and HAYDN replaced him as kapellmeister despite WERNER’s bitter complaints the year before to Prince Esterházy about HAYDN’s laziness. HAYDN henceforth had complete responsibility for all secular and sacred music and began a thematic catalogue of his compositions. HAYDN enjoyed a high standard of living and many professional advantages, including, in his own words, I could, as head of an orchestra make
experiments ..... improving .... cutting away ...... running risks ...... However, it was a gilded cage; he had to write what his employer ordered and his compositions belonged to the Prince. In 1766 he wrote to the Prince: we were delighted to receive our new winter clothes and submissively kiss the hem of your robe - and we will wear the new clothes for the celebration of High Mass on your Highness’s Name Day ......

CANNABICH of Mannheim published in Paris his 6 symphonies, Op 4. He was a frequent visitor to Paris and most of his 76 symphonies and other works were eventually published there, and some were performed at the Concert Spirituel.

1766 North Germany/Netherlands/Scandinavia

Francs -Josef KRAFFT, [1721-95] born in Brussels and active as a church musician in Leuven, composed a De Profundis and Levavi oculos meos which were instrumental in his obtaining the post of choirmaster at the Cathedral of St Bavo in Ghent where he remained until 1794. Here he was in charge of the 6 boy choristers who lived in his house and of the singers and instrumentalists who performed in the church, as well as composing and choosing music for the services. His compositions have been found in the collections of churches across the Low Countries.

1766 England

William HERSCHEL was appointed to lead the public concert activities in Bath. Of Hanoverian origin and the son of a bandmaster, he came to England in 1757 at the age of 19 as a refugee [and technical deserter] from the wars on the continent In addition to the oboe, he played the violin and harpsichord and later the organ. He composed 24 symphonies and many concertos, as well as some church music. HERSCHEL moved to Sunderland in 1761 where AVISON engaged him as first violin and soloist for his Newcastle orchestra. He was head of the Durham Militia band 1760–61. After Newcastle he moved to Leeds. Halifax and then to Bath.

His music is light hearted and attractive but of little importance compared to his massive contribution to astronomy, achieved through his construction of over 400 telescopes of his own vastly improved design and observations initially from his back garden in Bath. By the time of his death in 1822 HERSCHEL had discovered Uranus and its moons, two new moons of Saturn, infra-red light, over 800 binary or multiple star systems, had realised that the solar system is moving through space and that the Milky Way is a galaxy shaped like a disc, and had coined the term “asteroid.”

JC BACH published his op 5 Sonata, specified as suitable for both harpsichord and piano. As such, it was the first work for piano published in England.

1767Austria, Bohemia, Hungary, Bavaria

HAYDN composed his symphonies 33-35 and Stabat Mater, submitting this work to HASSE for comment. A letter of praise was received in return.
GLUCK presented *Alceste* in Vienna, the second of his “reform” operas with continuity between overture and ensuing action and the abandonment of conventional exit arias which held up the action.

**1767 North Germany, Netherlands, Scandinavia**

Death of **TELEMANN** in Hamburg, where he would be succeeded by **CPE BACH**. His contemporary fame rested not upon his facility and enormous output [others displayed both] but upon the sheer quality of his music and his mastery of all genres and of both the French and Italian styles. **MATTHESON** wrote: *Lully is admired; Corelli lets himself be praised; only Telemann is above all praise.* It is remarkable that of all **TELEMANN**’s vast output only 18 instrumental works survive in autograph scores, and 9 of these are in the last year of his life as a name-day present for a patron, the Margrave of Darmstadt.

**CPE BACH** was to hold the post of Director of Music in Hamburg for the rest of his life. He was responsible for the music in the city’s five musical churches and composed a huge quantity of sacred works, including Holy Week Passion settings and cantatas for each of the four major feasts of the year: Christmas, Easter, Pentecost and Michaelmas. The cantatas did not always have to be new, and **CPE BACH** kept a careful note of the dates and locations of the performances. He managed the schedule by creating pasticcios, drawing on music by **BACH, TELEMANN, GRAUN, STÖLZEL, HOMILIUS** and **G.BENDA**, all of whom we have met in these pages!

**1767 France**

**BOCCHERINI** arrived in Paris with a violinist friend. They secured the patronage of Baron Karl Ernst von Bagge, the Florence Foster Jenkins of his time, but on the violin. He insisted on promoting concerts with himself on the violin, to great amusement; he pretended to have been the teacher of **GEMINIANI, STAMITZ** and **VIOTTI**.

**BOCCHERINI** and his friend also appeared at these concerts, gaining sufficient [good] reputation to be invited to appear at the **Concert Spirituel**. Several of **BOCCHERINI**’s compositions were now published in Paris and their reputations enhanced. The **Mercure de France** reported: *M. BOCCHERINI already known through his trios and quartets, which are highly effective, played on the violincello a sonata of his own composition.*

For the next two years **BOCCHERINI** was on the threshold of a brilliant career in Paris but in 1768/9 decided to seek a post in Madrid where he was to stay for the rest of his life. His posthumous appreciation has suffered accordingly.
1767 England
ARNE published his *Four new Overtures or Symphonies* in three movement form, reflecting influence from the Mannheim school and JC BACH.

Joseph PRIESTLEY published *History and present State of Electricity* suggesting that the inverse square law applies to electrical as it does to gravitational attraction.

Effectively I have ended this timeline, based around ZELENKA and his times, with the death of TELEMANN who was, to his contemporaries, perhaps the greatest composer of his time. The period has also seen the rise of Saxony to cultural eminence followed by its political and economic ruin.

The index which follows lists musicians in black and other cultural and scientific figures in blue. Royals and nobles in the text are in red but are not included in the index.

Please note that a person may appear in more than one location in a given year.

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