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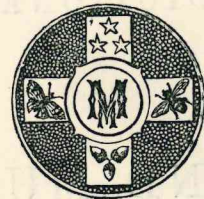
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at the time when Latin began to be a tongue 'not understood of the people.' The *farsia* was sung in many churches at the principal festivals, almost universally at Christmas. It became a vehicle for satire and fun, and thus led to the modern Farsa or Farce, an opera in one act, of which the subject is extravagant and the action ludicrous. [J. H.]

FARINELLI. A serio-comic opera in 2 acts; words by C. Z. Barnett, music by John Barnett; produced at Drury Lane Feb. 8, 1839, Balfe acting Farinelli, and being forced by hoarseness to leave off at end of 1st act.

FARINELLI, a violin-player and composer, was either a brother or an uncle of the celebrated singer Farinelli (Carlo Broschi). Date and place of his birth and death are unknown. After living for some time in France we find him in 1680 at Hanover, side by side with Handel, as leader of the band. He appears to have enjoyed a great reputation as a performer, and considerable popularity as a composer of instrumental music in a light and pleasing style. He excelled especially in the performance of Lulli's airs and his own so-called 'Folia,' which was known in England during the last century as 'Farinelli's ground.' [See FOLIA.] Farinelli was knighted by the King of Denmark, and, according to Hawkins, was appointed by George I. his resident at Venice. [P. D.]

FARINELLI, CARLO BROSCHI, DETTO, was born January 24, 1705, at Naples, according to his own statement made to Dr. Burney, who saw him at Bologna in 1770, though Padre G. Sacchi, his biographer, fixes his birthplace at Andria. Some say that he derived his *sobriquet* from the occupation of his father, who was either a miller or a seller of flour (*farina*); others contend that he was so named after three brothers *Farina*, very distinguished amateurs at Naples, and his patrons. It is, however, quite probable that he simply took the name of his uncle Farinelli, the composer. Sacchi declares that he saw in Farinelli's possession the letters of nobility which he was required to produce when admitted, by the favour of the King of Spain, into the orders of Calatrava and St. Iago. It seems scarcely credible that noble parents should have destined their son for the musical stage, or consented to the peculiar preparation necessary to make him a *soprano*; but this, as usual, is explained by the story of an accident having happened to the boy while riding, which rendered necessary the operation by which he retained his treble. The voice, thus manufactured, became the most beautiful ever heard. He soon left the care of his father, who taught him the rudiments, to enter the school of Porpora, of whom he was the first and most distinguished pupil. In spite of his now explicit statement to Dr. Burney, it is not possible that Farinelli could have made his *début* at Naples in 1720, at the age of 15, in *Metasta-*

¹ D'Urley wrote his song 'Joy to great Caesar' in honour of Charles II. to 'divisions' on this bass; it must, therefore, have been composed before 1685.

sio's 'Angelica e Medoro'; for the latter did not leave Rome till 1721, and 'Angelica e Medoro' was not written before 1722. (Fétis.) In that year Farinelli, already famous in southern Italy under the name of *il ragazzo* (the boy), accompanied Porpora to Rome, and made his first appearance there in 'Eomene,' composed by his master for the Teatro Aliberti. There was a German trumpet-player at that time in the capital, who excited the admiration of the Romans by his marvellous powers. For this artist Porpora wrote an *obbligato* part to a song, in which his pupil vied with the instrument in holding and swelling a note of extraordinary length, purity, and volume. Although the virtuoso performed this in a wonderful manner, Farinelli excelled him in the duration, brilliance, and gradual crescendo and diminuendo of the note, while he carried the enthusiasm of the audience to the highest pitch by the novelty and spontaneity of the shakes and difficult variations which he introduced into the air. It is probable that these were previously arranged by Porpora, and not due to the impromptu inspiration of the singer. Having remained under the instruction of his master until 1724, Farinelli made his first journey to Vienna in that year. A year later he sang for the first time at Venice in Albinoni's 'Didone abbandonata,' the libretto by *Metastasio*; and subsequently returned to Naples, where he achieved a triumph in a Dramatic Serenade by Hasse, in which he sang with the celebrated *cantatrice*, Tesi. In 1726 he appeared in Fr. Ciampi's 'Ciro' at Milan; and then made his second visit to Rome, where he was anxiously expected. In 1727 he went to Bologna, where he was to meet the famous Bernacchi, the 'King of Singers,' for the first time. Meeting this rival in a Grand Duo, Farinelli poured forth all the beauties of his voice and style without reserve, and executed a number of most difficult passages, which were rewarded with tumultuous applause. Nothing daunted, Bernacchi replied in the same air, repeating every trill, roulade, or cadenza, which had been sung by Farinelli. The latter, owning his defeat, entreated his conqueror to give him some instruction, which Bernacchi, with equal generosity, willingly consented to bestow; and thus was perfected the talent of the most remarkable singer, perhaps, who has ever lived.

After a second visit to Vienna in 1728, Farinelli went several times to Venice, Rome, Naples, Piacenza, and Parma, meeting and vanquishing such formidable rivals as Gizzi, Nicolini, Faustina, and Cuzzoni, and everywhere loaded with riches and honours. In 1731 he visited Vienna for the third time. It was at this point that he modified his style, from one of mere brilliance and *bravura*, which, like a true pupil of Porpora, he had hitherto practised, to one of pathos and simplicity. This change is said to have been suggested by the Emperor Charles VI. 'You have,' he said, 'hitherto excited only astonishment and admiration, but you have never touched the heart; it would be easy to you to create

emotion, if you would but be more simple and more expressive!' Farinelli adopted this admirable counsel, and became the most pathetic, as he was still the most brilliant, of singers.

Returning once more to Italy, he revisited with ever-increasing renown Venice, Rome, Ferrara, Lucca, and Turin. In 1734 he made his first journey to England. Here he arrived at the moment when the opposition to Handel, supported by the nobles, had established a rival Opera, with Porpora for composer, and Senesino, who had quarrelled with the great German, for principal singer. The enterprise, however, did not succeed, but made debts to the amount of £19,000. At this juncture Porpora naturally thought of his illustrious pupil, who obeyed the summons, and saved the house. He made his first appearance at the Theatre, Lincoln's Inn, in 'Artaserse,' the music of which was chiefly by Riccardo Broschi, his own brother, and Hasse. The most favourite airs were 'Pallido il sole,' set by Hasse and sung by Senesino; 'Per questo dolce amplesso,' by the same, and 'Son qual nave,' by Broschi, both the latter being sung by Farinelli. In the last, composed specially for him, the first note (as in the song in 'Eomene') was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner to a mere point, that it was applauded for full five minutes. After this, he set off with such brilliance and rapidity of execution that it was difficult for the violins of those days to accompany him. He sang also in 'Onorio,' 'Polifemo,' and other operas by Porpora; and excited an enthusiastic admiration among the dilettanti which finally culminated in the famous ejaculation of a lady in one of the boxes (perpetuated by Hogarth in the Rake's Progress)—'One God and one Farinelli!' In his first performance at Court, he was accompanied by the Princess Royal, who insisted on his singing two of Handel's songs at sight, printed in a different clef, and composed in a different style from any to which he had ever been accustomed. He also confirmed the truth of the story, that Senesino and himself, meeting for the first time on the same stage, 'Senesino had the part of a furious tyrant to represent, and Farinelli that of an unfortunate hero in chains; but, in the course of the first song, he so softened the obdurate heart of the enraged tyrant that Senesino, forgetting his stage character, ran to Farinelli and embraced him in his arms.' The Prince of Wales gave Farinelli a 'fine wrought-gold snuff-box, richly set with diamonds and rubies, in which was enclosed a pair of diamond knee-buckles, as also a purse of one hundred guineas.' This example was followed by most of the courtiers, and the presents were duly advertised in the Court Journal. His salary was only £1500, yet during the three years 1734, 5, and 6, which he spent in London, his income was not less than £5000 per annum. On his return to Italy, he built, out of a small part of the sums acquired here, 'a very superb mansion, in which he dwelt,

choosing to dignify it with the significant appellation of the *English Folly*.'

Towards the end of 1736, Farinelli set out for Spain, staying a few months in France by the way; where, in spite of the ignorance and prejudice against foreign singers which then distinguished the French, he achieved a great success. Louis XV heard him in the Queen's apartments, and applauded him to an extent which astonished the Court (Riccoboni). The King gave him his portrait set in diamonds, and 500 louis d'or. Though the singer, who had made engagements in London, intended only a flying visit to Spain, his fortune kept him there nearly 25 years. He arrived in Madrid, as he had done in London, at a critical moment. Philip V, a prey to melancholy depression, neglected the affairs of the state, and refused even to preside at the Council. The Queen, hearing of the arrival of Farinelli, determined to try the effect of his voice upon the King. She arranged a concert in the next room to that which the King occupied, and invited the singer to perform there a few tender and pathetic airs. The success of the plan was instantaneous and complete; Philip was first struck, then moved, and finally overcome with pleasure. He sent for the artist, thanked him with effusion, and bade him name his reward. Farinelli, duly prepared, answered that his best reward would be to see the monarch return to the society of his Court and to the cares of the state. Philip consented, allowed himself to be shaved for the first time for many weeks, and owed his cure to the powers of the great singer. The Queen, alive to this, succeeded in persuading the latter to remain at a salary of 50,000 francs, and Farinelli thus separated himself from the world of art for ever. He related to Burney that during 10 years, until the death of Philip V, he sang four songs to the King every night without change of any kind. Two of these were the 'Pallido il sole' and 'Per questo dolce amplesso' of Hasse; and the third, a minuet on which he improvised variations. He thus repeated about 3,600 times the same things, and never anything else: he acquired, indeed, enormous power, but the price paid for it was too high. It is not true that Farinelli was appointed prime minister by Philip; this post he never had: but under Ferdinand VI, the successor of Philip, he enjoyed the position of first favourite, superior to that of any minister. This king was subject to the same infirmity as his father, and was similarly cured by Farinelli, as Saul was by David. His reward this time was the cross of Calatrava (1750), one of the highest orders in Spain. From this moment his power was unbounded, and exceeded that ever obtained by any singer. Seeing the effect produced on the King by music, he easily persuaded him to establish an Italian opera at Buen-retiro, to which he invited some of the first artists of Italy. He himself was appointed the chief manager. He was also employed frequently in political affairs, was consulted constantly by the minister La Enseñada, and was especially con-

sidered as the agent of the ministers of those European Courts which were opposed to the family treaty proposed by France. (Bocous.) In all his prosperity, Farinelli ever showed the greatest prudence, modesty, and moderation: he made no enemies, strange as it may seem, but conciliated those who would naturally have envied him his favour with the King. Hearing one day an officer in the anti-chamber complain of the King's neglect of his 30 years' service, while riches were heaped on 'a miserable actor,' Farinelli begged a commission for the grumbler, and gave it to him, to his great surprise, observing mildly that he was wrong to tax the King with ingratitude. According to another anecdote, he once requested an embassy for a courtier, when the King asked him if he was not aware that this grandee was a particular enemy of his; 'True,' replied Farinelli; 'but this is how I desire to take my revenge upon him.' He was as generous also as he was prudent. A story is told of a tailor who brought him a handsome gala-costume, and refused any payment, but humbly begged to hear one song from the incomparable artist. After trying in vain to change his resolution, Farinelli good-humouredly complied, and sang to the delighted tailor, not one, but several songs. Having concluded, he said: 'I too am rather proud; and that is the reason, perhaps, of my having some advantage over other singers. I have yielded to you; it is but just that you should yield in turn to me.' He then insisted on paying the man nearly double the value of the clothes.

While still at Madrid, he heard of the death of his former rival, teacher, and friend, Bernacchi. In a letter (in the possession of the present writer), dated April 13, 1756, he speaks with deep regret of the loss of one 'for whom he had always felt esteem and affection,' and condoles with his correspondent, the Padre Martini.

Shortly after the ascent of Charles III to the throne (1759), Farinelli received orders to leave the kingdom, owing probably to Charles's intention to sign the family pact with France and Naples, to which the singer had ever been opposed. He preserved his salary, but on condition that he should live at Bologna and not at Naples. Once more in Italy, after 25 years of exile, Farinelli found none of his friends remaining. Some were dead; others had quitted the country. New friends are not easily made after middle age; and Farinelli was now 57 years old. He had wealth, but his grandeur was gone. Yet he was more addicted to talking of his political career than of his triumphs as a singer. He passed the 20 remaining years of his life in a splendid *palazzo*, a mile from Bologna, contemplating for hours the portraits of Philip V, Elisabeth, and Ferdinand, in silence, interrupted only by tears of regret. He received the visits of strangers courteously, and showed pleasure in conversing with them about the Spanish Court. He made only one journey during this period, to Rome, where he expatiated to the Pope on the riches and honours he had enjoyed at Madrid.

The Holy Father answered, 'Avete fatta tanta fortuna costà, perche vi avete trovato le gioie, che avete perdute in qua.'

When Burney saw him at Bologna in 1771, though he no longer sang, he played on the viol d'amour and harpsichord, and composed for those instruments: he had also a collection of keyed instruments in which he took great delight, especially a piano made at Florence in 1730, which he called *Rafael d'Urbino*. Next to that, he preferred a harpsichord which had been given to him by the Queen of Spain; this he called *Correggio*, while he named others *Titian*, *Guido*, etc. He had a fine gallery of pictures by Murillo and Ximenes, among which were portraits of his royal patrons, and several of himself, one by his friend Amiconi, representing him with Faustina and Metastasio. The latter was engraved by I. Wagner at London (fol.), and is uncommon; the head of Farinelli was copied from it again by the same engraver, but reversed, in an oval (4to), and the first state of this is rare: it supplied Sir J. Hawkins with the portrait for his *History of Music*. C. Lucy also painted Farinelli; the picture was engraved (fol.) in mezzotint, 1735, by Alex. Van Haacken, and this print is also scarce.

Fétis falls into an error in contradicting the story of Farinelli's suggesting to the Padre Martini to write his *History of Music*, on the ground that he only returned to Italy in 1761, four years after the appearance of the first volume, and had no previous relations with the learned author. The letter quoted above shows that he was in correspondence with him certainly as early as April 1756, when he writes in answer to a letter of Martini, and, after adverting to the death of Bernacchi, orders twenty-four copies of his work, bound in red morocco, for presents to the Queen and other notabilities of the Court. It is, therefore, quite possible that their correspondence originated even long before this. They remained in the closest intimacy until death separated them by the decease of Farinelli, July 15, 1782, in the 78th year of his age.

Martinelli speaks in glowing terms of this great artist, saying that he had 7 or 8 notes more than ordinary singers, and these perfectly sonorous, equal, and clear; that he had also much knowledge of music, and was a worthy pupil of Porpora. Mancini, a great master of singing and a fellow-pupil of Bernacchi with Farinelli, speaks of him with yet more enthusiasm. 'His voice,' he says, 'was thought a marvel, because it was so perfect, so powerful, so sonorous, and so rich in its extent, both in the high and the low parts of the register, that its equal has never been heard in our times. He was, moreover, endowed with a creative genius which inspired him with embellishments so new and so astonishing that no one was able to imitate them. The art of taking and keeping the breath, so softly and easily that no one could perceive it, began and died with him. The qualities in which he excelled were the evenness of his voice, the art of swelling its sound, the

portamento, the union of the registers, a surprising agility, a graceful and pathetic style, and a shake as admirable as it was rare. There was no branch of the art which he did not carry to the highest pitch of perfection. . . . The successes which he obtained in his youth did not prevent him from continuing to study; and this great artist applied himself with so much perseverance that he contrived to change in some measure his style and to acquire another and superior method, when his name was already famous and his fortune brilliant.' Such was Farinelli, as superior to the great singers of his own period as they were to those of more recent times. [J.M.]

FARINELLI, GIUSEPPE, composer, born at Este, May 7, 1769; in 1785 entered the conservatorio 'De' Turchini' at Naples, where he studied accompaniment under Fago, and composition under Sala and Tritto. In 1808 he was in Venice, and 1810-17 at Turin. In 1819 he was appointed chapel-master at Trieste, where he died Dec. 12, 1836. He composed an immense number of operas in avowed imitation of Cimarosa, which however were more successful than the majority of imitations. A duet he introduced into the 'Matrimonio Segreto' has been mistaken for Cimarosa's own composition. He also wrote masses, a 'Stabat' in two parts, and other church music. [M. C. C.]

FARMER, JOHN, 'practitioner in the art of Musique' in the latter part of the 16th century, published in 1591 a little tract entitled 'Divers and sundrie waies of two Parts in one, to the number of fortie upon one playn Song; sometimes placing the Ground above and the parts benethe, and otherwise the Ground benethe and the parts above,' etc. He was one of the ten composers employed by T. Este to harmonise the tunes for his 'Whole Book of Psalms' published in 1592. In 1599 he published his 'First Set of English Madrigals to Foure Voyces,' in the address 'To the Reader' prefixed to which he says he has fitly 'linkt' his 'Musicke to number,' and given to each 'their true effect.' Both this work and his tract are dedicated to the Earl of Oxenford, whom the author describes as 'my very good Lord and Master.' Farmer contributed to 'The Triumphes of Oriana,' 1601, the madrigal 'Faire nimphes I heard one telling.' Nothing is known of his biography. [W.H.H.]

FARMER, THOMAS, Mus. Bac., was originally one of the Waits of London, and graduated at Cambridge in 1684. He composed instrumental music for the theatre and contributed some songs to 'The Theater of Music,' 1685-87, and to D'Urfey's Third Collection of Songs, 1685. In 1686 he published 'A Consort of Musick in four parts, containing thirty-three Lessons beginning with an Overture,' and in 1690 'A Second Consort of Musick in four parts, containing eleven Lessons, beginning with a Ground.' Purcell composed an Elegy, written by Nahum Tate, upon his death (printed in *Orpheus Britannicus*, ii. 35) from which it may be inferred that he died young. [W.H.H.]

FARNABY, GILES, Mus. Bac., was of the family of Farnaby of Truro, and nearly related to Thomas Farnaby, the famous Kentish school-master. He commenced the study of music about 1580, and on July 9, 1592, graduated at Oxford as Bachelor of Music. He was one of the ten composers employed by Thomas Este to harmonise the tunes for his 'Whole Book of Psalms,' published in 1592. In 1598 he published 'Canzonets to foure voyces, with a song of eight parts,' with commendatory verses prefixed by Antony Holborne, John Dowland, Richard Alison, and Hugh Holland. A madrigal by Farnaby, 'Come, Charon, come,' is extant in MS. [W.H.H.]

FARNESE, MARIANNA, a seconda donna who appeared in London about the years 1776 and 7. She took part in Traetta's 'Germondo,' and also played Calipso in his 'Telemaco.' [J.M.]

FARRANT, JOHN. There were two musicians of this name who both flourished about the year 1600. The elder was organist of Salisbury Cathedral, and the other organist of Christ's Hospital, London. Nothing more is known of their lives. [W.H.H.]

FARRANT, RICHARD, was one of the Gentlemen of the Chapel Royal in the sixteenth century. The date of his first appointment is not known, but he resigned in April, 1564, on becoming Master of the Children of St. George's Chapel, Windsor, of which he is said to have been also a lay vicar and organist. During his tenure of office at Windsor he occupied 'a dwelling house within the Castle, called the Old Commons.' On Nov. 5, 1569, he was re-appointed a Gentleman of the Chapel Royal, and remained such until his death, which occurred on Nov. 30, 1580. Farrant's church music merits all the eulogy which has been bestowed upon it for solemnity and pathos. His service printed by Boyce in G minor is given by Tudway (B. Museum, Harl. MSS. 7337 and 8) in A minor, and called his 'High Service.' His two anthems, 'Call to remembrance' and 'Hide not Thou Thy face' were for many years performed on Maundy Thursday during the distribution of the royal bounty. The beautiful anthem, 'Lord, for Thy tender mercies' sake' (the words from Lydley's Prayers), has long been assigned to Farrant, although attributed by earlier writers to John Hilton. Tudway (Add. MSS. 7340) gives another anthem—'O Lord, Almighty,' full, 4 voices—as his, but this is questionable.

His son, DANIEL, was one of the first authors who set lessons 'lyra way' for the viol, after the manner of the old English lute or bandora, in the time of Charles I. [W.H.H.]

FARRENC, ARISTIDE, born at Marseilles April 9, 1794, died in Paris Feb. 12, 1869, composed some pieces for the flute, but is best known as a writer on music. He took an important part in the 2nd edition of Fétis's 'Biographie universelle,' and wrote the biographical notices in Madame Farrenc's 'Trésor des Pianistes.' He also contributed critiques to 'La France