A DICTIONARY
OF
MUSIC AND MUSICIANS
(A.D. 1450—1880)
BY EMINENT WRITERS, ENGLISH AND FOREIGN.
WITH ILLUSTRATIONS AND WOODCUTS.
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at the time when Latin began to be a tongue 'understood by all the people.' Thus was sung in many churches at the principal festivals, and on Good Friday, especially at Christmas. It became a vehicle for satire and fun, and thus led to the modern Farce or Farcce, an opera in one act which often satirised some subject is extravagantly and with the action ludicrous.

FARNELLI. A serio-comic opera in 2 acts: written by Giovanni Battista Lotti, and produced at Drury Lane Feb. 8, 1759, Halifax secondo Carlo Broschi, forced by heartlessness to leave off at last act.

FARNELLI, a violin-player and composer, was either a brother or the uncle of the celebrated singer Farinelli (Carlo Broschi), and place of birth and death are unknown. As he had been in France we find him in 1680 at Hanover, side by side with Handel and Geminelli. He appears to have enjoyed a great reputation as a performer, and considerable popularity as a composer in instrumental music in a light and pleasing style. He excelled especially in the performance of Lulli's airs and his own so-called 'Follia,' which was known in England during the last century as 'Farinelli's ground.' [See FOLLIA.] Farinelli was knighted by the King of Denmark, and, according to Hawkins, was appointed by George I. his resident at Venice. (F.D.)

FARNELLI, CARLO BROSCHi,etto, was born January 24, 1709, at Naples, according to his own statement made to Dr. Burney, who saw him in London in 1774. Being engaged, though Padre G. Sacchetti, his biographer, fixes his birthplace at Ancona. Some of his illegitimate children were the offspring of the occupation of his father, who was either a miller or a seller of flour ('farina'); others contend that he was a grain dealer. He was a very distinguished amateur at Naples, and his pupils were very numerous. He was quite probable, which is that he himself took the name of his uncle Farinelli, the composer. Sacchetti declares that he saw in Farinelli's music as much of mystic poetry as was needed to produce when admired, by the favour of the King of Naples, the first impresario of the Neapolitan singing school, which he established at Calabretta and St. Iago. It seems scarcely credible that noble parents should have destined this man to the stage, or consented to the peculiar preparation necessary to make him a musician and a singer. It is explained by the story of an accident having happened to the boy while riding, which rendered necessary his residence for two years in the house of a friend of his, who maintained him as a scholar, or learned his trade, his voice, thus manufactured, became the most beautiful in Italy. He soon left the care of his father, who taught him the rudiments, to enter the school of Pavarotti, of whom he was the first pupil and the most admired pupil. In 1727, after his now explicit statement to Dr. Burney, it is not possible that Farinelli could have made his debut at Naples in 1710, at the age of 15, in Metastasio's elo's 'Angelica e Medoro'; for the latter did not publish the dialogue till 1722. (Follia.) In that year Farinelli, already famous in southern Italy under his alias, contained the fame of Pescara to Rome, and made his first appearance at the Quattro Coronati; and in 1734 he made his first journey to England. Here he arrived at the moment when the opposition to Handel, supported by his native country, established a rival opera, with Farinelli for composer, and Senesino, who was then in the prime of his German, for principal singer. The enterprisers, however, did not succeed, but made debts to the amount of 6,000 ducats. At this juncture Farinelli naturally thought of his illustrious pupil, who obeyed the call of his country. In London he made his first appearance at the Theatre, Lincoln's Inn, in 'Artaserse,' the music of which was written by his own brother, and the libretto of which was written by Senesino. In 'Frandos' were airs 'Palladio' and 'La Follia' so remarkable for the ease and certainty of their execution. For such消毒 ampoul' and 'Sol normale,' by the same, and 'Per questo dolore amplexo,' both the latter being sung by Farinelli. In the last, composed especially for him, the first note (as in the song 'Elinor') was taken with such delicacy, withante by minutes degrees to such an amazing volume, and afterwards diminished in the same manner to a measure that it was applied for full five minutes. After this, he set off with such brilliance and rapidity of execution that it was impossible to think of those days to accompany him. He sang also in 'Onorio,' Palladio, and other prominent opera by Pomp's, and excited an enthusiastic admiration among the dilettanti which finally enlivened in the fashionable elegance of the times. He was ornamented by the members of the boxes (particularly by Hogarth in the 'Bako's Progress')—One of the most remarkable events at the performance at Court, he was accompanied by the King who, at the end of the second song of Handel's songs at sight printed in a different clef, and composed in a different style from any to previous, wrote his name in an autograph, which he had confirmed the truth of the story, that Senecio had the part of a furious tyrant to represent, and Farinelli that of an infatuated and demoniacal wretch. He also acknowledged the success of the first song, he soothed the obscure tenor into the first time of the same stage, and to, Senecio had part of a furious tyrant, and Farinelli that of an infatuated and demoniacal wretch. He also acknowledged the success of the first song, he soothed the obscure tenor into the first time of the same stage, and to, Senecio had part of a furious tyrant, and Farinelli that of an infatuated and demoniacal wretch. 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The Holy Father answered, 'Avete fatto tanta fortuna costosa, perché vi avete trovato la giusta.'

When Burney arrived at Bologna in 1771, though he no longer sang, he played on the harpsichord at the King's court, under the direction of the King's private organist. This was the occasion for those instruments: he had also a collection of rare instruments in which he took great delight, especially the harpsichord, to which Beethoven, the great composer, dedicated his 'Hammerklavier' Sonata, which he called Cifalè d'Urbano. Next to that, he prized the 'Cinematica' of the four voices, a masterpiece, when given to him by the Queen of Spain; this he called 'Coro Vogante,' while he massed others Titulus, Tigris, etc. He also had a fine collection of French and Italian arias, including numbers by Rameau and Ximenes, among which were portraits of his royal patrons and several of himself, one of which he gave to his friend Antonioni, representing him with Farnese and Matador. The latter was engraved by a pupil who had left him for the more successful career of a drawer of portraits of the Pope. 

Farnese had been most assiduous in his studies, and had familiarized himself with the works of the great masters. He had been the first to publish the works of the Italian masters, and had written several articles on the subject. He had also translated several Latin works, and had written several treatises on the subject. He was now ready to publish his own works, and to give them to the world. 

The Venetian, who had been a pupil of Farnese, had written a dissertation on the subject of the Venetian schools, and had published it in 1752. In 1759, he published a large book on the subject of the Venetian schools, which was very popular, and was read by the learned men of Italy. 

Farnese, who was now 75 years of age, was in his prime. He was a great musician, and was held in high esteem by all who knew him. He was a great advocate of the Venetian schools, and was always ready to defend them against their enemies. He was a great friend of the Venetian composers, and was always ready to help them in their work. He was a great patron of the arts, and was always ready to give money to those who needed it.

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