PRESIDENT'S MESSAGE

Jeffrey Nussbaum

The HBS is in a healthy and our membership increases each year. The 1994 membership roster approached 800 individual and institutional members. We continue to forge healthy relationships with many other music organizations such as AMS, AMIS, ITG, IHS, ITA, TUBA, Galpin Society and others. I thank these organizations for their support. As you know, the upcoming International Historic Brass Symposium will be the largest and most important early brass event yet staged. I hope many of you will be able to attend. Because of the great expense of the Symposium, you continued support is greatly needed. Please consider sending in a tax-deductible contribution to help us continue with this good work. This labor of love continues to be extremely enjoyable particularly since it affords me the opportunity to work with so many exceptional people. Thanks go to the HBS Board of Directors and the Advisory and Editorial Boards. I'd like to offer special thanks to Barry Bauguess, Stewart Carter, Karen Snowberg, Jeff Snedeker, an Trevor Herbert for all the help and support they've offered to me and to HBS.

CORRESPONDENCE

Concerning the *Clarín* and the Early *Clarines*

In the introduction to "Jose de Juan Martinez' Metodo de Clarín 1830" (*HBSJ* 5 [1993]: 92), B. Kenyon de Pascual notes that the first appointment of a player of the *clarín* to the Spanish Chapel Royal occurred as late as 1679, and that the trumpeter was "Josef Losqui, or Loschi, described as a Venetian." The Venetian origin of Josef Loschi is certain. Among his ancestors at Venice was Pietro Loschj, who was listed among the "trombonj et pifari di sua serenita et della sua Ducal capella, et chiesa di San Marco" in 1616. Led by their *capo,* Giovanni Bassano, these instrumentalists also served under the direction of the *maestro di cappella* at St. Mark's, Claudio Monteverdi.[1] The family connection with music may also be traced much further back in time among the musicians attached to the Hapsburg court at Innsbruck.

Two separate musical establishments were in existence at Innsbruck from the middle of the 16th century until the 1630s, each with its own director: the singers, the *Hofkapelle;* and the instrumentalists, the *Hofmusik.* In addition to its director, the *Hofmusik* comprised one to two cornettists, four to eight trumpeter-instrumentalists (a genre much in favor at the Hapsburg, and at other large courts), and a small group of two to six trumpeters and one timpanist. The majority of the instrumentalists were Italians. Among the trumpeter-instrumentalists from 1558 until 1595 was the *Musikus und Trumeter* Martin de Losj. Much more importantly, the leader of the *Hofmusik* throughout the same period was the composer Petro Mario Losio (also known as Peter Maria de Losj/Losy/Losi), who had previously served his master, Archduke Ferdinand of Tyrol, at Prague. Petro Mario Losio's title is variously given in the records as *Oberster-Musikus* and as *Oberster-trumeter,* indicating that he too was a trumpeter-instrumentalist.

Given the family background, it is quite possible that Pietro Loschj may have been trained as a *Musikus und Trumeter.* In addition to the general late-Renaissance vogue for Italian trumpeter-instrumentalists at the German-speaking courts, there are also close Venetian precedents. In 1581, Francesco da Mosto was appointed on cornett by the Procurators of St. Mark's.[2] Since 1568 he had served at the Bavarian court at Munich, first as a cornettist and then as a trombonist. He may subsequently have served at the Hapsburg court at Graz between 1587 and 1590, for a Francisco Mosto is listed there as a *Musikus und Trompeter* between these dates. Other musical members of his family include: Bernhardin, a trombonist at Munich (1579-80) and a trumpeter-instrumentalist at the Imperial court (1597-1607); Niclas, a trombonist at Munich (1579-80) and a violinist, trombonist, and bassoonist at Venice (in 1587, 1593, and 1603, respectively; and Marcus Anthonius, a trumpeter at the Landshut court (before 1575) and a trumpeter-instrumentalist at the Imperial court (1594).

It is all the more remarkable, then, that concerted music with parts for trumpets only

began to be performed at St. Mark's in Venice as late as 1685, when the first trumpeters, Francesco Bernardini and Leonardo Laurenti, were appointed. (The purported inclusion of trumpets in Monteverdi's music for the "Mass of Thanksgiving" of 1631 is a red herring.) However, it is dangerous to assume that the appointment of trumpets to chapels must coincide with the adoption of the so-called *clarino* technique, as B. Kenyon de Pascual seemingly does, at least in the Spanish context.

The proof of that is too well-known to require rehearsal in the case of the English-, French-, German-, and Italian-speaking regions of continental Europe, in which performance in the high register was first noted towards the end of the 14th century by the adoption of the term *clarion* and its cognates. In the Iberian peninsula the presence of a *grand'foison de trompettes, de claironceaux et de gros tambours* was noted as early as 1385, when Jean Froissart described the Portuguese victory over the Castillians at the Battle of Aljubarrota.[3] Sometime in the course of the first half of the 15th century, Marques de Santillana included, in the poem *El sueño*,

> Ya sonavan los clarones,
> e las trompetas bastardas,
> charamías e bombardas
> façian distintos sones,[4]

and differentiated between *clarones* and *trompetas bastardas*. While the former term was replaced by *trompetas ytalianas* by the 1460s in Castille, as late as 1477 the *grans clarins...e trompetes* of King Ferdinand of Aragon and other nobles were still being noted at Barcelona.[5]

The terms *trompetas bastardas et ytalianas* are those most commonly employed by Spanish writers during the 16th century. But French observers, among others, described the same trumpet(er)s as *trompetes, clarons*, differentiating them by range.[6] Indeed, this is what is actually indicated by Sebastian de Covarrubias in 1611.

Covarrubias defined *CLARIN* as "the trumpet (*trompetilla*) with a high sound which is [used] to produce the clear voice called *clarin*."[7] Then, under *Bastardo*, he added that "*trompeta bastarda* is that [trumpet part] which mediates between the trumpet [part] that produces the low and loud sounds and the *clarin*, which sounds delicate and high."[8] The use of the diminutive *trompetilla* with reference to the *clarin* does not imply that this was a trumpet of small tube-length and that the *trompeta bastarda* was longer; *trompetillas bastardas* are also mentioned in the archival documents.[9] Rather, it simply indicates that a trumpet of narrower bore was being employed for the performance of *clarin* parts. This had formerly been the case in the German-speaking lands and in France.[10] Early in the 17th century, Jean Nicot not only stated that a single size of trumpet was now in general use to play *clairon* (the high register—*le grelle*) and *trompette* (the low register—*le gros*) and that *clairon* "is that which the Spanish call *Clarin*, plural *Clarines*," but also added information on a previous general practice that was still being employed in some parts of the Iberian peninsula: "the *clairon* anciently—they are still in use with the Moors, and also with the Portuguese who have them—served as a *dessus* to a number of trumpets sounding the *taille*

or *bassecontre*, and had a narrower tube."[11] The conclusion must be that trumpet performance in the high register was known and practiced in Spain by the end of the Middle Ages as the result of its political and cultural contacts with the dominating and innovative Franco-Burgundy.

Peter Downey
Belfast, Northern Ireland

NOTES

1. Venice, Archivio di Stato, Cancelleria Inferiore, Registro 80 (Atti dei Dogi, 1615-33), pp. 54-59: "... Don Zuanne Bassano capo dei concertj dei Trombonj, et Pifari, Don Nicolo da Udine, Francesco Bonfante, Giacomo Roeta, Pietro Loschj, et Battista Fabri trombonj et pifari di sua serenita et della sua Ducal capella, et chiesa di San Marco...." See J.H. Moore, *Vespers at St. Mark's*, 2 vols. (Ann Arbor, MI, 1981), 1: 259, document 63.

2. He had been heard "nelli concerti delli organi la notte di natale pro- passata." See Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance* (Oxford, 1986), p. 137

3. A.C. Buchon, ed., *Les Chroniques de Sire Jean Froissart (1337-1410)*, 3 vols. (Paris, 1837), 2: 431.

4. Higinio Anglés, *La Musica en la Corte de los Reyes Catolicos*, 1 (Madrid, 1941): 29.

5. According to archival entries kindly communicated to me by Kenneth Kreitner.

6. Higinio Anglés, *La Musica en la Corte de Carlos V* (Madrid, 1944), p. 23.

7. In *Tesoro de la Lengua Castellan o Española* (Madrid, 1611; facsimile reprint, Barcelona, 1943), p. 325: "La trompetilla de son agudo, que por tener la voz clara la llamaron clarín."

8. Ibid., p. 179. "Trompeta bastarda, la que media entre la trompeta que tiene el sonida fuerte y grave y entre el clarín, que le tiene delicado y agudo."

9. Anglés, *Carlos V*, p. 90, from 1543.

10. See my article, "More on Mutes," *Historic Brass Society Journal* 3 (1991): 265.

11. In *Thresor de la Langue Francoise Tant Ancienne que Moderne* (Paris, 1606/21; facsimile reprint, Paris, 1960), p. 12: "...est ce que l'Espagnol dit Clarin, & en pluriel clarines... le clairon anciennement, ainsi qu'en vsent encores les Moresques & les Portugois, qui le tiennent d'eux, seruoit comme d'un dessus á plusieurs trompetes sonnans en taille ou bassecontre, & estoit de tuyau plus estroit que les trompetes...."

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To the Editor:

I was pleased to read Christopher Larkin's informative description of Ferdinand David's Nonet in *HBSJ,* volume 5. How fortunate that he found the piece and has made it available to us! Mr. Larkin raises several important points about approaches to valved horn playing in Paris in the 1830s and 1840s, each of which deserves consideration and further discussion. Of particular interest to me is Mr. Larkin's comments about Joseph Meifred and his approach to the valved horn, combining hand technique with the use of the valves, evidenced in Meifred's *Méthode pour le Cor Chromatique ou á Pistons* of 1840. Mr. Larkin's statement that for the horn players for whom David was writing, Meifred's "recommendations concerning the use of the hand with the new valved horn had been abandoned even before his *Méthode* went to print" is certainly worthy of serious consideration, and certain evidence provided by David's Nonet is suggestive of that contention. There are several related items, inspired by Mr. Larkin's article, that I feel are worthy of consideration and which come down on either side of this issue.

It is conceivable, as Mr. Larkin shows, that in view of the notated pitches and the combinations of crooks and/or valved instruments available, at least the fourth horn in this piece as well as in others (Jules Halévy's *La Juive,* for example) could have been a three–valved instrument. Other explanations are possible, however, and none can be confirmed any more convincingly than Mr. Larkin's interpretation of the evidence at hand. The low notes included in David's piece were not necessarily new or previously ignored by horn teachers and composers. The most popular example of producing pitches outside the range of "possible" notes appears in the Beethoven Sonata (1799/1800), in which the hornist must "loose–lip" a GG, notated below the bass clef staff. Another example is the *recitativo* section in the *Concertino,* Op. 45 (1806/1815), by Carl Maria von Weber, where the player must descend chromatically, admittedly at his/her discretion, to a written F♯, below the pedal G. While these examples alone do not necessarily negate Mr. Larkin's contention that notes notated in this range required a three–valved instrument, if this evidence is coupled with Meifred's discussion of two– and three–valved instruments in his method, as well as his recommendations for producing notes "outside" the possible range of open notes (i.e., loose–lipping the "impractical" low C♯, D, and D♯ on the two–valved instrument), the evidence presented in the David example, as well as similar chromatic passages in the same range included in *La Juive,* is not quite so cut–and–dry. With Meifred's approach, A♭A could simply be a half–stopped or loose–lipped AA (both valves on a two–valved instrument), while GG could be produced with a minimum of additional lip–acrobatics. As Mr. Larkin points out, however, the precision associated with the notated chromatic passages in that range does encourage a certain amount of support for his contention.

Three–valved horns were available in Paris at the same time as their two–valved counterparts, and presumedly performers could choose to use whatever instrument suited their needs. As a result, it is likely that David, writing for a specific ensemble of players, could have catered to the players' preferences, and so perhaps in this case wrote for three-valved instruments that may have used by these particular musicians. Since Meifred was not a part

of this ensemble, his approach to valved horn playing might not be entirely relevant in spite of his "position" in Parisian musical circles (and as Urbin's valved horn teacher); as those who teach know, students do not always practice what is preached. It is important to recognize as well that Meifred did discuss three–valved instruments in his method, allowing that in spite of (and, in his mind, an improvement to) the added technology his approach could be applied effectively (see Meifred, pp. 80–82). Could two approaches exist side–by–side? Of course, as Mr. Larkin points out, even if evidence suggests one is outdated. Is there enough evidence to support the notion that the choice of instrument and technique was separable into distinct camps, one called "progressive," the other, "outdated"? In view of the apparent flexibility of Meifred's approach and the evidence currently available, not yet.

A final note: Mr. Larkin's point about "swift and intense technological change" at this time is well taken; however, I must disagree with his statement that these changes "demonstrate that the most up–to–date players of the *cornet á pistons* and the *cor á pistons* were already using their valves in the same way we use them today." Three–valved brass instruments, especially soprano types, did find an immediate niche, relatively speaking, in French military music—something, incidentally, with which Meifred was directly involved. What is clear is that players of valved cornets (up–to–date or no) probably did use them as we do now. Evidence suggests that valved trumpets were used in "modern" ways from their earliest availability in France toward the end of the previous decade. For the most part, the only practical issue for using valved cornets and trumpets was composer intent. But equating the approach to valves on the horn with cornet (or trumpet) seems a bit overstated, especially considering the available evidence in the form of Meifred's method, his performances, and the public support they both received. And, while the "establishment" at the Conservatoire, the Société des Concerts, and the Opéra was quite conservative, it was not that far removed from day–to–day musical life in Paris— most teachers and performers, in the populist spirit of the time, were quite active and influential in local professional and amateur music–making. When looking at the bulk of orchestral and operatic works performed in the 1830s and 1840s, one sees that most works supported the use of open notes, but generally (and clearly) within the capabilities of the natural horn. Much like the use of valved instruments, if stopped notes were used, they seem to appear in specific contexts for specific effects, or with the implied understanding that these stopped notes would be buried in the orchestral sound anyway. The results of Meifred's efforts suggest that the effects of his work, whatever their actual worth and perception at the time, were seen and felt more clearly in solo and chamber music performance, as evidenced by the strong responses to his playing in various reviews, etc. (and a corresponding lack thereof in reviews of performances of relevant orchestral works). While, as Mr. Larkin suggests, Meifred's influence may have been less than might be expected from a teacher and performer in important and influential positions, to project (and dismiss) so much from a single—albeit remarkable—work by David seems rather inappropriate. Mr. Larkin has, however, raised some excellent points of contention that deserve further examination and evidence. I am hopeful for and look forward to more information and clarification related to this exciting transitional period in the history of the horn.

Jeffrey L. Snedeker
Central Washington University
Ellensburg, Washington

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The *Inventionstrompete:* A Problem of 17th-Century Classification

In "Gottfried Reiche's Instrument: A Problem of Classification" (*HBSJ* 5 [1993]: 174-91), Reine Dahlqvist presents a fascinating survey of Baroque coiled brass instruments, including the problematic *tromba da caccia*, and reaches important conclusions regarding the classification of these instruments. However, in his concern for coiled trumpets and his consideration of *invention* as a specific indicator, he misunderstands the *Inventionstrompete* of the 17th century.

Rather than being employed in a specific manner, the term *Invention* was employed generically in Baroque and early Classical Germany. It simply indicated "discovery." Musically, it was employed equally with reference to innovation in composed music and also in connection with developments in musical instrument construction. An example of the former use is found in the final motet of Heinrich Schütz' *Musicalische Exequien* of 1636 (SWV 279-81). This motet is set for two choirs. One choir, singing alternately loudly and softly, presents a setting of the Nunc dimittis. It overlaps and alternates with a smaller choir consisting of two soprano *seraphim* and one baritone *beata anima*, which is placed in the distance and sings softly the different text "Selig sind die Toten." Schütz proclaimed this innovative affect-laden union of two differently characterized choirs singing settings of two different texts at two different dynamic levels and at two different locations as an *invention*, and explained its rationale as "with which *discovery*—or [use of the] second choir—the composer has attempted to introduce and suggest in some measure the joy of the blessed soul of the deceased in Heaven" ("mit welcher *invention* oder *Choro Secundo* der *Autor* die Freude der abgeleibten sehligen Seelen im Himmel...in etwas einführen und andeuten wollen").[1]

Adam Drese's funeral motet *Wie seelig sind die Toten* of 1648 was composed "as the result of *discovery* having given advantage to *music* and to the *trumpet*" ("nach vorgegebener *Invention* zur *Music* und *Trombetten*"). The "vorgegebener *Invention* zur *Music*" is that which Schütz had announced twelve years earlier. In the central section of the composition a pair of sopranos is set against the four lower voices. The sopranos represent "the sad lament of the surviving children" ("Der hinterlassenen Kinder schmerzliche Klage") and they interject loudly with heart-rending cries of anguish that become increasingly fragmented as the music proceeds. By contrast, the low-voiced choir represents initially the adult mourners at the graveside, who question the untimely demise of the deceased, before taking on the role of the "blessed deceased" ("der seelig Verstorbene"), who comforts and reassures his "surviving children" before bidding them a tender farewell, and contrasts with the sopranos

by singing softly throughout in a calm and unhurried manner.

The "*Invention* zur... *Trombetten*" concerns the inclusion of an ensemble of five to six trumpets and timpani in a composition that is set in the C minor mode. Only at the *finalis* does the music finally cadence in C major. At this point the trumpet ensemble is directed to play an *intrada* on the final chord of C major. Although the trumpet parts themselves have not survived, their entries are all indicated and their simple antiphonal contribution may be reconstructed quite easily. The result shows beyond any shadow of a doubt that the instrumental discovery was the addition of a slide mechanism to the twice-folded trumpet in C to permit lowering of the natural harmonics by a semitone or tone. Moreover, it credits the Weimar court trumpeters with the innovation itself and dates the development to 1648.

Weigel indicated the exact nature of the trumpet slide mechanism in 1698: "one can obtain all the tones and semitones in both diatonic and chromatic music on the trombone as it is constructed with a double slide, which the trumpet lacks. However, quite a few years ago some of these were made with a single slide, but they were set aside for they did not produce the desired effect" ("...doch kan man in beiden *generibus* alle *tonos* und *semitonia* auf der Posaune anstossen / weil sie mit zweyen Zügen versehen / deren aber die Trompete ermangelt / wiewohl man vor sehr vielen Jahren auch einige mit einem Zug verfertiget / weil sie aber den verhofften *Effect* nicht gethan / wieder abgechafft worden . . .").[2] It is the instrument known today as the single-slide trumpet. Kuhnau confirmed this to be the case in 1700, when he described a trumpet that was "constructed according to the recent discovery so that it [i.e., the trumpet] may be moved in a manner similar to the trombone" ("noch ietziger *Invention* eingerichtet ist / dass sie sich nach Art der *Trombonen* ziehen lässet").[3]

It is also in this way that the *alte Invention Trompeten* mentioned in the Dresden account of 1709, and that the prohibitions of 1711 and 1736 on the *Stadtpfeifer* playing in the manner of the privileged trumpeters on, among other instruments, *Inventions-Trompeten,* may be understood to refer to single-slide trumpets.

The generic nature of the term *Invention* with reference to music instrument construction is illustrated during the second half of the 18th century. It is shown in the *Inventionshorn*, the hand-stopping horn with mid-tube crooks of around 1750, its trumpet imitation, the *Inventionstrompete* of the 1770s, and also in the "Weidinger'sche *Inventions*-Trompete," Anton Weidinger's keyed trumpet of the closing years of the 18th century. Indeed, Koch discussed these developments in trumpet manufacture with reference to the *Inventionshorn* when in 1802 he noted that "people have endeavored in various ways to obtain on this instrument [i.e., the natural trumpet] the advantage given to the horn by the so-called [hand-] stopping, some with a special single slide, some others with the addition of keys, and even with a special mouthpiece...none of these attempts has been successful as yet" ("Man hat sich verschiedentlich bemühet, diesem Instrumente theils durch einen besondern Zug, theils auch durch angebrachte Klappen, und durch besondere Mundstücke eben den Vortheil zu verschaffen, den das Horn durch das sogenannte Stopfen gewonnen hat...allem bis jetzt hat sich noch kein damit gemachter Versuch mit Vortheil können").[4] Gerber also described some of the same trumpets as *Inventionstrompeten.*[5]

Rather than being any vague form of coiled trumpet, the *Inventionstrompete* of the 17th century was specifically the single-slide trumpet, an instrument developed by the Weimar court trumpeters that was first employed in Adam Drese's funeral motet at Erfurt on 2 July 1648.[6]

Peter Downey
Belfast, Northern Ireland

NOTES

1. *Sämtliche Werke* 4: 8.

2. *Abbildung der gemein-nutzlichen Haupt-Stände* (Regensburg, 1698; facsimile reprint, Nordlingen, 1987), p. 235.

3. *Der musicalische Quack-Salber* (Dresden, 1700), pp. 82-83.

4. *Musikalisches Lexikon* (Offenbach, 1802; facsimile reprint, Hildesheim, 1964), col. 1606.

5. See *Neues-Lexikon der Tonkünstler* (Leipzig, 1812-14; facsimile reprint, Graz, 1966), part 2, cols. 107 (article on Krause), 571 (article on Nessmann), and 597 (article on Woegel).

6. For a more comprehensive study, of which the present is only a brief summary, see my "Adam Drese's 1648 Funeral Music and the Invention of the Slide Trumpet," *Irish Musical Studies* 1 (Blackrock, Co. Dublin, 1990): 200-217.

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To the Editor:

At the end of his article "The Romantic Trumpet" (*HBSJ* 5, pp. 238ff), Edward H. Tarr discusses the "Russian Valve or Stop Trumpet" illustrated by Thomas Harper Sr. in his trumpet method (1835). F.X.S. Streitwieser supposed that "Russian" was a misprint for "Prussian." He was then refuted by Clifford Bevan, who mentioned some other early references to the "Russian trumpet" from 1831 and 1837. Bevan also cited an article on "The Life Guards Band" in *The Leading Note* (1931). In this article the author, W.J. Gibson states that the valve trumpet reached England as a result of a visit to St. Petersburg about 1830 by

E. Cathcart, colonel of the 2nd Life Guards. This information from Bevan is not new, however, as Tarr states.

The information on Colonel Cathcart's visit to St. Petersburg given in Gibson's article most probably originates from H.G. Farmer's *The Rise and Development of Military Music* (London, 1912). On p. 103 Farmer writes: "The introduction of the valve into England came about in a novel way. Of course it goes without saying that military bands had the honor of this. They were always the pointers." Then the report on Colonel Cathcart's visit to St. Petersburg follows. Farmer, however, does not give any source for his information, but he then quotes the *United Service Journal* of 1831, speaking of the "famous Russian chromatic trumpet' of the Second Life Guards as being the only one in England.

In the opening paragraph of his article "The English Slide Trumpet," John Webb quotes Charles Burney's complaints about the out-of-tune eleventh harmonic at the performance of the trumpet obbligato in "The Trumpet Shall Sound" at the commemoration of Handel in 1784. The trumpet part was played by J. Sarjant. Webb ascribes the following view to Burney: "He had not been bred in the clarin [not "clarion"] way of playing and could not temper these tones to their proper intonation."

This is not Burney's opinion; it is in fact Eric Halfpenny's, in his review of the facsimile reprint in *Galpin Society Journal* 18 (1965): 141. Burney does not say a word to the effect that trumpeters had lost their ability in tempering the impure harmonics. On the contrary he blames the older composers: "In Handel's time, composers were not so delicate in writing for Trumpets and French-horns, as at present; it being laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, . . ." (Burney, *An Account*, p. 86)

Burney also criticized the impure harmonics in *A General History of Music* (ed. F. Mercer, 2: 790), even in connection with Valentine Snow, whom he must have heard. Thus far Burney. The intonation on the natural trumpet requires a special study.

Reine Dahlqvist

John Webb responds:

In note 1 of my piece I acknowledged Halfpenny's review. His transliteration of Burney's views are more amusing than Burney's. Burney, more solemn, is, if anything, more damning as well:

The favourite Bass song, "The Trumpet Shall Sound," (I. Cor. XV. 52) was very well performed by Signor Tasca and Mr. Sarjant, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet part to this Air, which have always a bad effect, from the natural imperfection of the instrument. In HANDEL'S time,

composers were not so delicate in writing for Trumpets and French-horns, as at present; it being now laid down as a rule, that the fourth and sixth of a key on both there [*sic*] instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no base is given that can discover their false intonation. Mr. Sarjeant's [*sic*] tone is extremely sweet and clear, but every time that he was obliged to dwell upon C, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause.

Elsewhere, he writes of the eleventh partial in the "Hallelujah" chorus and the Dettingen Te Deum that it

> ...perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance.

Enough said.

John Webb