

to refrain from fighting with the first person he met: upon which Claudin caused another air to be performed of a more soothing kind, which soon restored him to his natural temperament. Such power," continues he, "have the key, movement, measure, and inflexions of the voice over the affections." His works consisted chiefly of miscellaneous songs and psalms. His songs are chiefly French, and in many parts like the madrigals of Italy.

CLAUDIO, a violinist, born at Lucca. He was second violin at the Opera-house in London many years, and composed six solos for his instrument, published about the year 1740.

CLAUDIO DA CORREGGIO. See MERULO.

CLAYTON, (THOMAS) one of the royal band in the reign of king William and queen Mary. Having been in Italy, he persuaded himself that he could reform the bad musical taste of the English by his own compositions in the Italian style, and he accordingly, in the year 1705, arranged an opera called "*Artinoe*," in which Dr. Burney says, "Not only the common rules of musical composition were violated in every song, but also the prosody and accents of our language."

CLAYTON, a composer of piano-forte music, now living. (Clementi's Cat.)

CLEEMANN, (F.) a native of Mecklenburg, published some German songs in 1797, and in 1800 a work entitled "*The Musician's Manual*."

CLEGG, (JOHN) an English violinist. He travelled with Lord Ferrers to Italy, and much improved his taste during his stay in that country. Clegg, by the account of contemporary professors, seems to have been superior to all performers on the violin in tone and execution, till about the year 1742, when he had so deranged his faculties by intense study and practice, that he was confined in the hospital of Bethlehem, where, during intervals of sanity, he was allowed the use of his instrument; and it was long a fashionable, though inhuman amusement, to visit him there, among other lunatics, in

hopes of being entertained by his fiddle or his folly.

CLELAND, (GEORGE) late organist of St. Mary's chapel, Queen-square, Bath, now a teacher of the piano-forte in London, has published, amongst other music, a selection of original chants, with a *Sanctus* and *Kyrie eleison*.

CLEMENS NON PAPA, (JACOB) an excellent Flemish composer, principal chapel-master to the emperor Charles V. Seven books of his motets, in four parts, were published after his decease, at Louvain, in 1567, as was his "*Missa Defunctorum*" in 1580. His style is clear, his harmony pure, and every subject of fugue or imitation simple and natural.

CLEMENT, (FRANZ. J.) born at Vienna in 1782; he displayed a great genius for music at a very early age. When seven years old he came to London, and performed publicly on the violin with the first masters of the day, in some instances taking the first violin part. In 1805, he was chef-d'orchestre at one of the theatres at Vienna. He has composed some instrumental music, chiefly at Vienna, among which we may especially notice "*Var. Op. 1.*"

CLEMENTI (MUZIO.) We have no hesitation in extracting from the Musical Review, vol. ii. the following memoir of the above celebrated artist, as being by far the most satisfactory that has been seen in print:

"Muzio Clementi was born at Rome, in the year 1752. His father was a worker in silver of great merit, and principally engaged in the execution of embossed vases and figures employed in the Catholic worship. At a very early period of his youth, he evinced a powerful disposition for music, and as this was an art which greatly delighted his father, he anxiously bestowed the best instructions in his power on his son. Buroni, who was his relation, and who afterwards obtained the honourable station of principal composer of St. Peter's, was his first master. At six years of age he began sol-fa-ing, and at seven he was placed under an organist of the name of Cordicelli

for instruction in thorough-bass; at the age of nine he passed his examination, and was admitted an organist in Rome. This examination consists in giving a figured bass from the works of Corelli, and making the scholar execute an accompaniment, after which he is obliged to transpose the same into various keys. This Clementi affected with such facility, that he received the highest applause from his examiners. He next went under the celebrated Santarelli, the last great master of the true vocal school. Between his eleventh and twelfth years he studied under Carpini, the deepest contrapuntist of his day in Rome. A few months after he was placed under this master, he was induced by some of his friends, and without consulting his preceptor, to write a mass for four voices, for which he received so much commendation, that Carpini expressed a desire to hear it. It was accordingly repeated in church in the presence of his master, who, being little accustomed to bestow praise on any one, said to his pupil after his dry manner, 'Why did not you tell me you were about to write a mass? This is very well, to be sure; but if you had consulted me, it might have been much better.' Under Carpini he was practised in writing fugues and canons on the *canto fermo*, and his master was frequently heard to say, that had Clementi remained under his instruction a year longer, he might have passed his examination in counterpoint. During these studies he never neglected his harpsichord, on which he had made so great a proficiency between thirteen and fourteen, that Mr. Peter Beckford, nephew of the alderman of that name, who was then on his travels in Italy, was extremely desirous of taking him over to England. The declining riches of the Romish church, at this period, not giving much encouragement to the trade of his father, he agreed to confide the rising talents of his son to the care of Mr. Beckford, and soon after this Clementi set off for England. The country seat of Mr. Beckford was in Dorsetshire, and here, by the aid of a good library and the conversation

of the family, Clementi quickly obtained a competent knowledge of the English language. The plan of study adopted by a man, who, independently of the great celebrity he has acquired by his own art, has made so uncommon a proficiency in the dead and living languages, and in the whole circle of belles lettres, would furnish a highly instructive lesson to the rising generation; and we regret that it is not in our power to communicate any particulars on so interesting a subject. With regard to his own art, we have learnt from good authority, that his early studies were principally employed on the works of Corelli, Alessandro Scarlatti, Handel's harpsichord and organ music, and on the sonatas of Paradies. His efforts to acquire preeminence on the harpsichord were in the mean time as indefatigable as they were successful; and at the age of eighteen he had not only surpassed all his contemporaries in the powers of execution and expression, but had written his Opera 2, which gave a new æra to that species of composition. Three years afterwards this celebrated work was submitted to the public. The simplicity, brilliancy, and originality which it displayed, captivated the whole circle of professors and amateurs. It is superfluous to add, what all the great musicians of the age have uniformly allowed, that this admirable work is the basis on which the whole fabric of modern sonatas for the piano-forte has been erected. The celebrated John Christian Bach spoke of it in the highest terms; but, although one of the most able players of his time, he would not attempt its performance; and when Schroeter arrived in this country and was asked if he could play the works of Clementi, he replied, "That they could only be performed by the author himself, or the devil!" Yet such is the progress which executive ability has made, that what was once an obstacle to the most accomplished talent, is now within the power of thousands. At the same time it should be remarked, that merely to execute the notes, is very far from expressing the intention of

the author, which can only be effected by a powerful hand, guided by a still more powerful mind. Those who have heard these compositions from the hand of the author and some of his best scholars, will readily acknowledge the justness of this remark. A well-known popular air with variations, his Ops. 3 and 4, and a duet for two performers on one instrument, were the next productions of his youthful pen. Soon after he had quitted Dorsetshire to reside in London, he was engaged to preside at the harpsichord, in the orchestra of the Opera-house; and had an opportunity, which he never neglected, of improving his taste by the performances of the first singers of that age. The advantage which he derived from this species of study was quickly shown by the rapid progress he made, beyond his contemporaries, in the dignity of his style of execution, and in his powers of expression. This, also, he carried into his compositions; and we have heard Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the continent, who had had no opportunity of receiving personal instructions from Clementi, declare that they had formed themselves entirely on his works. His ability in extemporaneous playing has perhaps no parallel. The richness of harmonic combination, the brilliancy of fancy, the power of effect, and the noble style of execution, which he displays, make him stand alone in an age which has produced such a host of executive talent. We recollect being once present amongst many of the greatest musicians of the day, when Clementi was prevailed upon to treat the company with a performance of this description. The inspiration which beamed in his eye, the bard-like enthusiasm with which he swept the keys, and the admirable effects which he produced, astonished and delighted every body. Dussek was afterwards requested to play; and we remember, with pleasure, the modest and just reply which he made: 'To attempt any thing in the same style would be presumption; and what sonata, what concerto, or what other regular composition could a man play without falling

into insipidity, after what we have heard!' His reputation, without the protection of any patron, rose with such rapidity, that, in a very short time, he received the same remuneration for his instructions as J. C. Bach; and the fame of his works and of his executive talents having spread over the continent, he determined, in the year 1780, and at the instigation of the celebrated Pacchierotti, to visit Paris. In that city he was received with enthusiasm, and had the honour to play before the queen, who bestowed on him the most unqualified applause. The warmth of French praise, contrasted with the gentle and cool approbation given by the English, quite astonished the young musician, who used jocosely to remark, 'That he could scarcely believe himself to be the same man.' Whilst he remained in that capital, he composed his Ops. 5 and 6, and published a new edition of his Op. 1, with an additional fugue. Having enjoyed the unabated applause of the Parisians until the summer of 1781, he determined on paying a visit to Vienna. In his way there he stopped at Strasburg, where he was introduced to the then prince de Deux Ponts, the present king of Bavaria, who treated him with the greatest distinction: and also at Munich, where he was received with equal honour by the elector. At Vienna, he became acquainted with Haydn, Mozart, and all the celebrated musicians resident in that capital. The emperor Joseph II., who was a great lover of music, invited him to his palace; where, in the latter end of the year 1781, he had the honour of playing alternately with Mozart before the emperor, and the grand duke Paul of Russia and his duchess. At Vienna, he composed three sonatas, (Op. 7) published by Artaria; three sonatas, (Op. 8) published at Lyons; and six sonatas, (Ops. 9 and 10) also published by Artaria. On his return to England, he deemed it necessary to publish his celebrated "*Toccata*," with a sonata, (Op. 11) a surreptitious copy, full of errors, having been printed without his knowledge in France. In the autumn of 1783, John Baptist Cramer, then about fourteen or

fifteen years of age, became his pupil. He had previously received some lessons from Schroeter, and was studying counterpoint under Abel. Clementi, at this time, resided in Titchfield-street, and Cramer used to attend him almost every morning, until the following year, when Clementi returned to France. Previous to his undertaking this second journey, he was engaged at the nobility's concerts, and had published his Op. 12; upon one of the sonatas of which work, both Dr. Crotch and Samuel Wesley afterwards gave public lectures in London. In the year 1784, he again came back to England, and soon afterwards published his Ops. 13, 14, and 15. From this period, to the year 1802, he remained in England, pursuing his professional labours with increasing reputation; and wishing to secure himself sufficient time for the prosecution of his studies, he raised his terms for teaching to one guinea per hour. His fame, however, was so great, that this augmentation of price rather increased than diminished the candidates for his instruction. The great number of excellent pupils, of both sexes, which he formed during this period, proves his superior skill in the art of tuition; the invariable success which attended his public performances, attest his preeminent talents as a player; and his compositions, from Op. 15 to Op. 40, are a lasting proof of his application and genius. Before the publication of this last work, he had produced one, the advantages of which have been, and are still felt and acknowledged, by almost all the professors of our time; we mean his excellent and luminous *'Introduction to the Art of Playing on the Piano-forte.'* About the year 1800, having lost a large sum of money by the failure of the well-known firm of Longman and Broderip, 26, Cheap-side, he was induced, by the persuasions of some eminent mercantile gentlemen, to embark in that concern. A new firm was accordingly formed, and from that period he declined taking any more pupils. The hours which he did not thenceforward employ in his professional studies, he dedicated to the mechanical and philosophical im-

provement of piano-fortes; and the originality and justness of his conceptions were crowned with complete success. The extraordinary and admirable talents of John Field must be still fresh in the memory of a great number of our readers. These talents Clementi had cultivated with unceasing delight; and he has often been heard to say, 'That such was the quickness of conception, retentiveness of memory, and facility of execution, which this highly gifted boy possessed, that he seldom had occasion to make the same remark to him a second time.' With this favourite pupil, in the autumn of 1802, he paid his third visit to Paris, where he was received with unabated esteem and admiration. This pupil delighted every one who heard him; and what is still more worthy of remark, he played some of the great fugues of Sebastian Bach with such precision and inimitable taste, as to call forth, from a Parisian audience, the most enthusiastic applause. From Paris he proceeded to Vienna, where he intended to place Field under the instruction of Albrechtsberger, to which his pupil seemed to assent with pleasure; but when the time arrived for Clementi to set off for Russia, poor Field, with tears trembling in his eyes, expressed so much regret at parting from his master, and so strong a desire to accompany him, that Clementi could not resist his inclinations; they therefore proceeded directly to St. Petersburg. In this city Clementi was received with the greatest distinction; he played extemporaneously in the society of the principal professors with his accustomed excellence, and to the admiration of his audience; and having introduced Field to his friends, soon afterwards left Russia, in company with a young professor of the name of Zeuner. A short characteristic anecdote of Palschau, of St. Petersburg, who is, perhaps, the most exact fugue player in existence, may not be unacceptable to our readers. When Field had one day performed several of Sebastian Bach's fugues, in his exquisite manner, and to the inexpressible delight of all present, Palschau turned dryly round to Clementi, and said,

in a grave tone, '*Ma foi, il a bien étudié.*' Zeuner was the principal piano-forte player and teacher in Petersburg, and having received some instructions from Clementi during his residence there, he became so attached to his master, that he left all his scholars for the sake of accompanying him to Berlin. In the latter city Clementi played, both extemporaneously and from his works, before all the most eminent musicians with his wonted vigour and effect; and, after remaining there two months, took Zeuner with him to Dresden, the place of his birth, where he left him well prepared to acquire the reputation which he afterwards obtained. In Dresden, an unassuming, but very able and excellent young musician, of the name of Klengel, introduced himself to the acquaintance of Clementi, and, after obtaining some instructions, became exceedingly desirous of accompanying his master in his travels. Clementi was so much pleased with his character and talents, which have since become well known to the public, that he consented; and after a few weeks' residence at Dresden, he took him on to Vienna, where, during some months, his pupil worked very hard under his instruction. It was at this time that he became acquainted with and cherished, by counsel and the frequent exhibition of his own powers on the piano-forte, the rising talents of Kalkbrenner, who has since raised himself to such distinguished eminence. During the summer following, Clementi took his pupil Klengel a tour through Switzerland, and returned immediately afterwards to Berlin, where he married his first wife. In the autumn he took his bride through Italy, as far as Rome and Naples; and on his return to Berlin, having had the misfortune to lose her in childbed, he immediately left the scene of his sorrows, and once more visited Petersburg. In this journey he took with him another promising young pupil, of the name of Berger, who had previously received his instructions, and who is now the principal professor of the piano-forte at Berlin. At Petersburg, he found Field in the full enjoyment of the highest

reputation; in short, he might be said to be the musical idol of the Russian nation. Here he remained but a short time; and finding relief from the contemplation of his severe loss in the bustle of travelling, he again went back to Vienna. The following summer, having heard of the death of his brother, he proceeded once more to Rome, to settle the affairs of his family. He then made short residences at Milan and various other places on the continent, where he was detained, in spite of his inclinations, by the disastrous continuation of the war; and seizing a hazardous opportunity of conveyance, in the summer of 1810, he once more arrived in England, and the year following married his present amiable and accomplished wife. Although, during this period of nearly eight years, he published only a single sonata, (Op. 41) his mind and his pen were still occupied in the composition of symphonies, and in preparing materials for his '*Gradus ad Parnassum.*' His first publication, after his return, was the appendix to his '*Introduction to the Art of Playing on the Piano-forte,*' a work which has been of infinite use both to the profession and to the public; and the demand for which has constantly augmented, in proportion as its excellence has been discovered and appreciated. He next adapted the twelve grand symphonies of Haydn for the piano-forte, with accompaniments for the flute, violin, and violoncello. This work was a great desideratum, since that which had already been published by Salomon was awkwardly and imperfectly done. Before he went abroad, he had adapted Haydn's '*Creation*' for the piano-forte and voices; and he now published the oratorio of the '*Seasons,*' which he had done in the same manner. He afterwards adapted Mozart's overture to '*Don Giovanni,*' besides various selections from the vocal compositions of the same author. The Philharmonic society having been now established, he gave two grand symphonies, which were received there, and at various other concerts, with enthusiastic applause. We understand, from good authority, that he has several other manuscript symphonies

ready for performance."—The following is nearly a complete list of Clementi's works :

- Op. 1. "Six Sonatas."—2. "Six Sonatas, with Flute or Violin Accompaniment."—4. "Six Sonatas, with Flute or Violin Accompaniment," dedicated to Mrs. Phillips.—5. "Piano-forte Duet."—6. "Three Sonatas, Violin and Violoncello Duets," dedicated to Mrs. Chinnery.—7. "Three Sonatas."—8. "Three Sonatas."—9. "Three Sonatas."—10. "Three Sonatas."—11. "One Sonata."—12. "Four Sonatas and one Duet, for two Piano-fortes."—13. "Six Sonatas, with Flute and Violin Accompaniment," dedicated to Count de Brühl.—14 and 15. "Three Sonatas, with Violin Accompaniment."—16. "La Chasse."—17. "Capriccio."—19. "Musical Characteristics."—20. "Single Sonata."—21. "Three Sonatas for Flute or Violoncello, and Violin Accompaniment," dedicated to Miss Meysey.—22. "Three Sonatas for Flute or Violoncello, and Violin Accompaniment," dedicated to Miss Maria Caroline Blake.—23. "Single Sonata."—25. "Six Sonatas," dedicated to Mrs. Meyrick.—26. "One Sonata."—27. "Three Sonatas, with Violin and Violoncello Accompaniment," dedicated to Miss Blake.—28. "Three Sonatas, with Violin and Violoncello Accompaniment," dedicated to Miss Gilding.—29. "Three Sonatas, with Violin and Violoncello Accompaniments," dedicated to Mrs. Benn.—31. "One Grand Sonata, with Flute Accompaniment."—32. "Three Sonatas, with Flute and Violoncello Accompaniment," dedicated to Miss Newbury.—33. "Three Sonatas, with Flute and Violon. Accompaniment," dedicated to Miss Janson.—34. "Two Sonatas and two Capriccios," dedicated to Miss Savory.—35. "Three Sonatas."—36. "Six Progressive Sonatas," sixth Edition.—37. "Three Sonatas," dedicated to Miss Gompertz.—38. "Twelve Waltzes, with Flute Accompaniments," new Edition.—39. "Twelve Waltzes, with Tambourine and Triangle Accompaniments."—40. "Three Sonatas," dedicated to Miss Fanny Blake.—41. "One Sonata," new Edition, dedicated to the Rev.

John Banks.—42. "Introduction to the Art of Playing on the Piano-forte," tenth Edition.—43. "Second Part of Introduction to the Art of Playing on the Piano-forte."—44. "Gradus ad Parnassum," vol. i. and ii., dedicated to Her Excellency the Princess Sophia Wolkonsky.—46. "Sonata," dedicated to Kalkbrenner.—47. "Two Capriccios," dedicated to Mrs. Clementi.—48. "Fantasia, with Variations on 'Au clair de la lune,'" dedicated to Madame Moreau.—49. "Twelve Monferrinas," dedicated to Signora Barbarina Frigerio.—50. "Three Sonatas," dedicated to Cherubini.—51. "Three Duettinos," dedicated to his child, Cecilia Susanna.—52. "Third and last Volume of the Gradus."

CLERAMBAULT, (LOUIS NICOLAS) a French vocal composer, and a great favourite of Louis XIV. He died at Paris in 1749.

CLEREAU, (PIERRE) a French composer of vocal music, published at Paris, in the middle of the sixteenth century, "Chansons Spirituelles à quatre Voix," and a work entitled "Tricinia."

CLERICO, (FRANCESCO) ballet-master and dramatic composer at Venice in 1789.

CLIFFORD, (REV. JAMES) a minor canon of St. Paul's, died about the year 1700. He edited, in 1664, a useful little book, containing a collection of the words of the services and anthems used in our collegiate and cathedral churches.

CLIFTON (JOHN C.) was born in London in 1781: he was intended for mercantile life by his father, who at length, however, on the persuasion of his son, placed him under the musical tuition of R. Bellamy, father to the present Bellamy, who was related to the Clifton family. R. Bellamy was at that time almoner and master of the choristers of St. Paul's cathedral. Under his able instructions Clifton remained nearly five years; at the expiration of which time his father sent him to a classical school, and again wished to turn his mind to commercial pursuits, at the same time not purposing to neglect his musical education; which soon after re-