

**THE LETTERS OF SAMUEL WESLEY:  
SOCIAL AND PROFESSIONAL CORRESPONDENCE,  
1797-1837**

**Vol. 2**

**Edited by**

**Philip John Olleson, MA**



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To Sarah Gwynne Wesley<sup>1</sup>

[Camden Town], 18 January 1810

ALS, 3 pp. (Rylands, DDWes 6/55)

Dear Mother

I hope that you did not wait Dinner for any of my People nor provide any extraordinary Food on that Account.-- It was quite impossible for me to come to you yesterday, & I had no Opportunity of letting you know this in Time: little Emma<sup>2</sup> has the whooping Cough, but is much better, & suffers far less than the Generality of Children in that Disorder, so that I trust she will soon be recovered.-- Your Intelligence came too late for me to Breakfast with Miss Coope:<sup>3</sup> I think her Direction is N. 14 New North Street Bloomsbury-- I am however not sure of the Number tho' I am of the Street & therefore if you will leave out the right Address, I will call or send for it at the first Opportunity.--

You must give me 3 or 4 Days Notice when you wish me to dine with you next, as I am so widely distributed almost from Morning till Night, that Letters very frequently arrive too late for a commodious Answer to them.

Remember me to my Brother, & tell him that if he is minded to go to St Paul's on Sunday next<sup>4</sup> to the Afternoon Service, he will hear that Fugue in three Movements (in three Flats)<sup>5</sup> which he assisted me in playing the other Evening, & which he was so delighted with, upon that noble Organ with the double Base,<sup>6</sup> which makes a magnificent Effect.-- The Service begins at 1/4 after 3.

**I am**

**Dear Mother**

**Very affect<sup>ly</sup> Yours**

**S Wesley**

**Thursday Jan. 18<sup>th</sup> 1810.**

1. Sarah Gwynne Wesley (1726-1822), SW's mother. She lived with SW's brother Charles and his sister Sarah.
2. Emma Frances (1806-65), SW's daughter.
3. Not identified.
4. 21 Jan.
5. Bach's Prelude and Fugue in E flat, BWV 552 (the 'St Anne').
6. A reference to the 16-foot pedal pipes of the St Paul's organ.

To Charles Wesley Junior

[Camden Town], 3 February 1810

ALS, 2 pp. (Emory, Box 6)

Saturday Morning

Feb 3. 1810

Dear Charles

You have often heard in the Gospel of the two Personages, one of whom promised to work in the Vineyard, & afterwards retracted his Determination; & the other who was at first unwilling to make himself useful, & yet took a different Turn afterwards, & went.<sup>1</sup>-- Now, if I am rightly informed, you resemble the latter Gentlemen; for after my having received from you a Letter, stating that an Engagement which was to withhold you from appearing at the Theatre on Tuesday last, either you, or your Ghost, was observed in a lower Box, listening with much seeming Satisfaction to the Concerto which you had previously expressed some Wish to hear.--<sup>2</sup>

If it was your Ghost, I would by all means have you think seriously of this Intelligence for I am credibly assured upon the Veracity of several Welsh Clergymen & a great Majority of Irish Roman Catholic Priests (none of whom are ever known to lye) that although if a Man's Spirit be seen in the Day-Light, it betokens him to be very vivacious, yet the Matter is quite the contrary when such a Phenomenon appears after Dark, or at Candle or Lamp-Light; & if such observations be orthodox, (& where should Orthodoxy be



found, if not among the Clergy) you must feel extremely alarmed at this Intelligence, which perhaps it may have been a little imprudent in me to communicate: but as Memento Mori has been sometimes found an exceedingly useful advice, especially to rich lazy Misers who have not made their Wills, you will I trust not deem my entering upon so important a Subject as a Matter of Impertinence or idle Curiosity.

If you really shall be able to prove that you yourself in propria persona were the Object of Vision, & that it was no Phantom, you must necessarily consider such an Event extremely consoling to you Friends, especially those of the more religious sort, since these (if not lost to all proper Sense of Respect & Confidence due to the sacred Order) cannot for a Moment hesitate to regard your Life in great Danger, after their solemn Prophecy in similar Cases.

Trusting however that you can shew demonstratively that you were yourself & Nobody else on Tuesday Night, I am

Dear Charles,

both in Substance & Spirit,

Yours very truly

S Wesley

1. Matt. 21: 28-30.
2. SW had played the organ in a performance of Messiah at Covent Garden on 30 Jan., where he was also soloist in his own organ concerto in D (The Times).

To Charles Wesley Junior

[?27 Duke Street],<sup>1</sup> 16 February [1810]<sup>2</sup>

ALS, 1 p. (Fitzwilliam)

Addressed: To | Charles Wesley Esq<sup>r</sup> | Great Woodstock Street |  
Nottingham Place

Friday 16<sup>th</sup> Feb.

Dear Charles

I send you a divine Scrap of "the old Wig"--<sup>3</sup> it is upon an old Lutheran Tune which I remember having heard many Years ago<sup>4</sup> at the Savoy Chappel: I went into the Place about 10 in the Morning, & afterwards to some other Places of Worship: (poor Hugh Reinagle<sup>5</sup> was with me) after rambling about for two Hours & more, we returned by the Strand & popped into the Chappel again, where we found the Congregation & the Organist (who was Baumgarten) hard at the same Tune.-- It is always sung while the People are receiving the Sacrament.--

I am busy in arranging a Plan which must deliver me from many Vexations, & which if longer delayed would eventually cause me to look through a Grate for life.-- I have been a Dupe & a Slave too long to the most unworthy of Women.<sup>6</sup>

Y<sup>rs</sup> truly

SW

Direct to me at Ball's: Duke St<sup>r</sup>, Grosv. Sq<sup>re</sup>.<sup>7</sup>

1. SW's request at the end of the letter (see n. 7) indicates that he was probably using James Ball's business premises at 27 Duke Street, Grosvenor Square as a postal address following his separation from his wife Charlotte and his departure from Camden Town.
2. The year is given by 16 Feb. falling on a Friday and the address of Charles Wesley jun.
3. J. S. Bach's organ chorale prelude 'Schmücke dich, O liebe Seele', BWV 654. SW also relates this anecdote in an annotation on the page containing this chorale prelude in his own copy of Bach's Choral Vorspiele (now at RCM). 'Old Wig' was J. C. Bach's disrespectful way of referring to his father.
4. From the reference to Reinagle (see n. 5), it is clear that the incident must have occurred in or before 1784.
5. The cellist Hugh Reinagle (1758/9-85) was one of the four sons of the Austrian trumpeter Joseph Reinagle. He studied the cello under John Crosdill and Joseph Shetky. In 1783, at the time of his admission to the Royal Society of Musicians, he described himself as a professional musician of at least seven years' practice. He was consumptive, and in Dec. 1784 ten members petitioned the RSM for financial assistance for him. By this time he had moved to Lisbon in an attempt to improve his health, but he died there shortly afterwards.
6. Probably a reference to arrangements SW was making for a formal separation from his wife Charlotte following the breakdown of his marriage and his removal from the family home; for the circumstances, see Biographical Introduction.
7. Ball's business premises were at 27 Duke Street. SW appears to have rented a teaching studio here.

To George Polgreen Bridgetower      [?Adam's Row]<sup>1</sup>, 29 March [1810]<sup>2</sup>

ALS, 1 p. (BL, Add. MS 56411, f. 9)

Addressed: To | M<sup>r</sup> Bridgetower | N. 2 (or 3) | Jöhn Street | S<sup>t</sup> James's  
Square (crossed out and replaced by 51 Chancery Cross).

Pmk: 30 MR 1810

Thursday

29 March.

Dear Sir

I much regret having been unable to fix a Moment hitherto for our Meeting: I now offer you a tempting Evening, no other than next Sunday,<sup>3</sup> when a few of the orthodox Harmonists will meet at M<sup>r</sup> Stephenson's, Queen Square N. 29 ( think) for the Purpose of celebrating the Natal Day of Sebastian Bach.<sup>4</sup>-- I am commissioned to invite all thorough Enthusiasts in such a Cause to be present -- among whom I think I am not much mistaken in enumerating you.--

Pray come, & believe me, with much Regard,

Yours faithfully

S Wesley

1. Following his separation from Charlotte in early 1810, SW had set up house with his former housekeeper or servant Sarah Suter at 11 Adam's Row, Hampstead Road,

close to its junction with the New Road (now Euston Road). SW is known to have been at this address in July 1810, but it seems likely that he had probably moved there earlier in the year and that he was there at the time of this letter.

2. The year is given by the postmark.
3. 1 Apr.
4. Bach was born on 21 Mar. (OS) or 1 Apr. (NS) 1685.

To [Charles Burney]<sup>1</sup>

Adam's Row,<sup>2</sup> 17 July 1810

ALS, 1 p. (Osborn, MSS 3, Box 16, Folder 1193)

Docketed by Mme d'Arblay: ✕

My dear Friend,

I am right glad to find that upon Examination you are rid of the Apprehension that my Legerdemain Tricks might break your House down, & really when you stated the possible Danger resulting from only the Weight of one additional Instrument, I myself had my Fears that some late Delapidation might have been the Cause: However I think we are now en bon Train for a Trial of "the comical Pieces" in Question:<sup>3</sup>-- I expect to see my Friend Novello either To-Day or To-morrow, & as you leave us the Choice of Time, we will endeavour to fix on that which may least interfere with your more important Concerns.-- I think that 12 is the earliest Hour that suits you, but perhaps 1 may be yet more convenient, & therefore will not besiege you sooner.<sup>4</sup>

Now with regard to your Plan of Decimation<sup>5</sup> I cannot but think that as it is always a cruel one in the military Sense, so it would be partly, in our small musical Regiment of 30.-- The whole Series will not employ much more than one Hour to pervade, & I must say, that I fear a considerable Degree of the immediate Contrast between the several Sections, would be diminished by a Chasm.-- As the Variations are all upon one Theme, & that Theme is every where felt throughout, at least as strongly as the Characteristic Letter in a



Greek Verb, there is no Probability of your letting any Part of them run to Waste.-- However, the Permission to attend you thrice instead of once is a Temptation outweighing my Objections, & therefore you shall have just as few or as many of these queer Chunes (as we say at Bristol) as you may find palatable.

Adieu for the present, my good Friend.

SW

11 Adam's Row. Hampstead Road | Tuesday 17. July 1810.

1. Burney is identified as the addressee of this letter by his daughter's characteristic docketing.
2. This is the first letter from SW to bear his Adam's Row address. He lived here until late Mar. or early Apr. 1812, when he moved the short distance to Tottenham Court, New Road.
3. This letter is in reply to Burney to SW, [ante 17 July 1810] (LC, Moldenhauer Collection). In late June Burney had invited SW and Novello to visit him at Chelsea College (Burney to SW, 27 June 1810 (BL, Add. MS 11730, f. 33, quoted in Percy A. Scholes, The Great Dr Burney, 2 vols. (London, 1948), ii. 217-8)). In a subsequent letter (not preserved) or in a conversation, SW suggested that he and Novello should take the opportunity of their visit to perform Bach's Goldberg Variations; in the absence of the necessary two-manual harpsichord in Burney's apartment, they would play them on two pianos, using Burney's own Broadwood grand and another instrument which they would arrange to have transported there for the purpose. Burney initially demurred on the grounds of lack of space and the possible damage to his apartment that such a procedure might cause, suggesting instead that SW and Novello might instead like to find a suitable piano shop where they could play the Variations. The drawback to this arrangement, as Burney

subsequently recognized, was that he would have no part in it, as he had made up his mind never again to go out 'into the open air' (Burney to SW, 27 June 1810). On further reflection, however, he decided that his desire to hear the Goldberg Variations outweighed any worries about damage to his apartment, and that there was after all sufficient room in his parlour, 'when unbe-littered', for two pianos. The description of them as 'comical pieces' is Burney's. See Philip Olleson, 'Dr Burney, Samuel Wesley, and Bach's Goldberg Variations', in Jon Newsom (ed.), The Rosaleen Moldenhauer Memorials: Music from Primary Sources. A Guide to the Moldenhauer Archives in the Library of Congress (Washington, DC, 1999), 165-172.

4. Novello's and SW's visit was finally arranged for 11 a.m. on Friday 20 July, the additional piano having been delivered to Burney's apartment earlier on the same day to allow time for it to be tuned and settle in. In making final arrangements for this visit, Burney wrote to SW: 'While the weather continues warm, I had rather wait on ye at 11, than 12 or 1-- I am now entirely for the performance of the 30 Variations de suite; as you two virtuous gemmen, doubtless, are so parfet in all these pretty chunes, that you'll go on as swimming from beginning to end, as if wind and tide were both strongly in your favour. I think the forte, i.e. fortés, may begin to storm the works of Engineer Bach, before 12. And if we have any time to spare, after being played over, we can talk them over -- or (what wd be shtill petter auch coot) if little i were to say bis there might, may-hap, be time for a Da Capo.' (Burney to SW, 19 July 1810 (BL, Add. MS 11730, f. 35)).
5. i.e. to divide them into three sets of ten variations. Burney had suggested: 'Suppose we decimate the 30 variations, and divide them into 3 decads, performing 10 once, or twice, if we like or dislike them much, each day? which will allow us time to breathe, digest and judge' (Burney to SW, [ante 17 July 1810]).

To [Joseph Payne Street]<sup>1</sup>

Adam's Row, 11 October [1810]<sup>2</sup>

ALS, 2 pp. (BL, Add. MS 56228)

Adam's Row. Hampstead Road.

11<sup>th</sup> of Oct<sup>r</sup>

My dear Sir,

I have this Day experienced a little Disappointment, in the Alleviation of which if you can conveniently assist, I am persuaded that you will.-- About 12 Months since, an Acquaintance (for there is some Difference between this & a Friend) obligingly accommodated me with the Loan of £20, which when I returned him, he very politely said, that upon any similar Occasion, he would come forward with equal Promptitude.-- Upon the Strength of this Declaration (which was given with that Sort of Energy that at least sounded sincere I applied to him Yesterday in Consequence of his volunteer Proposal, for the Loan of £50. on whatever Terms he might consider not only safe but even advantageous with Regard to the Interest. The Plea for Refusal was that he had lately advanced a large Sum on Account of a Brother,<sup>3</sup> (& I am glad to find that these rare fraternal Acts exist in our Metropolis) therefore that although he should feel peculiarly happy to oblige me, yet &c &c -- the Rest all a Farrago of Cant & Lies.

If you can lend me £20 on the present Occasion, I know you will: & if you can, I should also wish you to fix the Time when you want it returned,

that I may at once tell you whether I can remunerate to the very Day.

Upon a Supposition that this Favour might be inconvenient to yourself,  
yet it is not impossible that among your numerous & respectable City Monde  
(sufficient Security being given) you could negotiate this Matter for

Yours ever truly

S Wesley

P.S. I much wish to have a Tête a tête Talk with you, in a confidential Way,  
upon many Matters which have conduced to my Migration from Camden  
Town to my present Place of Abode.

1. Although this letter lacks an address panel, it is clear from its provenance and inclusion with other letters to him that it is to Street.
2. The year is given by SW's Adam's Row address and his reference to his 'migration' there from Camden Town.
3. i.e. a fellow-Freemason.

To [Knight Spencer]<sup>1</sup>

Adam's Row, 3 January [1811]<sup>2</sup>

ALS, 2 pp. (Private collection)

Hampstead Road

Thursday Evening. Jan 3.

Dear Sir

I have received the Favour of your Letter,<sup>3</sup> & am concerned to find that there can be no postponing of the Day of my first Lecture,<sup>4</sup> as I fear I shall be not a little pressed for Opportunity to prepare it in the Way I formerly had done, before the very unfortunate Accident which has so thoroughly frustrated my original Plan of Proceeding.-- As it is, I will endeavour to produce a Discourse partly similar to that which has "fallen among Thieves," although I much Doubt whether I shall do it with half the Satisfaction to my own Mind which I should feel in being able to bring forward the one first intended.<sup>5</sup>

It is necessary to state, that upon re-considering Matters, I shall find requisite not two Piano Fortes, but one only, with the same Organ that was engaged last Season;<sup>6</sup> & as a large Portion of the Lecture in Question will be devoted to Temperament, to illustrate this in the Manner I wish, there must be made an Alteration in the Management of the Pipes of the Organ which Elliott informs me will be attended with the additional Expense of five Pounds: the Experiment is indispensable, therefore I trust it will not meet Objection, as there is no other Alternative in order to render clear a Doctrine



in the Distribution of the musical Scale which is of the utmost Importance in the Improvement of Harmony on keyed Instruments.<sup>7</sup>

Elliott wishes for as early an answer as possible, for he tells me that he must work hard to compleat what is wanted, before the 14<sup>th</sup> Instant.<sup>8</sup>-- His Address is Tottenham Court, new Road near the Turnpike.<sup>9</sup>-- Elliott, Organ Builder is placed both on the Wall of the House, & on the Street Door.--

I remain with Respect

Dear Sir

Yours very obediently

S Wesley

1. Although lacking an address portion, it is clear from its date and content that this letter is to Knight Spencer.
2. The year is given by 3 Jan. falling on a Thursday and SW's Hampstead Road address.
3. Not preserved.
4. SW's new course of lectures at the Surrey Institution had been advertised to start on 14 Jan. It is apparent from SW's letter to Spencer of 1 Feb. that its start was later postponed.
5. SW had hoped to reuse a lecture previously given at the Royal Institution and subsequently at his Surrey Institution course the previous year, but it had been lost or stolen. His replacement lecture (BL, Add. MS 35014, ff. 2-16), annotated 'the first lecture of the second Course', bears the same date as this letter. Entitled 'The most eligible Method of acquiring a Command of Keyed Instruments — Tuning — Old & new Method — Equal Temperament', it recommended keyboard players to become proficient at playing in all keys, and discussed the respective merits of



different forms of temperament. The version preserved bears marks of extensive alteration and revision over the many years that SW delivered it, and it is evident that some of the text as delivered in 1811 has been discarded. It is nonetheless apparent from the lecture's title, its contents, and the discussion later in this letter that it covered much the same ground as the controversial lecture originally delivered at the Royal Institution on 22 Mar. 1809 which gave rise to the NMMR controversy.

6. By Thomas Elliot; it had evidently incorporated the Hawkes-Elliot patent mechanism.
7. Elliot's modification was perhaps to allow SW to compare different methods of temperament, including equal temperament, in his lecture.
8. The day fixed for the first lecture.
9. On the present Euston Road, near its junction with Tottenham Court Road and Hampstead Road, and very close to Adam's Row, where SW was living at this time. SW was later to live at 13 Tottenham Court, which he may have rented from Elliot.

To Knight Spencer

Adam's Row, 1 February 1811

ALS, 1 p. (Princeton, John Wild Autograph Collection (C0047) vol. 13, leaf 103).

Addressed: To | Knight Spencer | Surrey Institution | Black-Friars | Friday  
1<sup>st</sup> of Feb<sup>y</sup>

Pmk: 7 O'Clock 1 FE 1811

Adam's Row Hampstead Road

Friday Feb 1<sup>st</sup> 1811.

Dear Sir

When I called on Wednesday last<sup>1</sup> at the Surrey Institution, I was informed that you were not in Town, but speedily expected: the chief Purport of my Visit was to enquire how far my Privilege extends of obliging some of my Friends with Tickets of Admission to the musical Lecture; & as I should be very loth to exceed due Bounds in that Instance, must request as soon as possible, having been almost teased already by several who are rather importunate to become Auditors.

The Theme of my 1<sup>st</sup> Lecture may be announced as follows;

'On the most eligible Method of acquiring an easy Command of keyed-Instruments.'<sup>2</sup>

I remain, with Respect,

Dear Sir

Yours very obediently

S Wesley

1. 30 Jan.
2. As is clear from this letter, the start of SW's course of lectures had been postponed, possibly to 4 or 11 Feb. At the date originally advertised for the beginning of the course, SW was in Tunstall, Suffolk, visiting his friend Christopher Jeaffreson, who was vicar there: see SW to Sarah Suter, 6 Jan. [1811], [post 6 Jan. 1811], and 15 Jan. 1811 (BL, Add. MS 35012, ff. 30, 32, and 36).

To [Knight Spencer]<sup>1</sup>

Adam's Row, 7 April [1811]<sup>2</sup>

ALS, 1 p. (BL, Add. MS 56411, f. 25)

Docketed: April 7<sup>th</sup> 1811. S Wesley

Dear Sir

I have written to M<sup>r</sup> Spagnoletti,<sup>3</sup> desiring an immediate Answer to the general Request of the Subscribers to your Institution concerning Wednesday next,<sup>4</sup> & hope that his Answer will be favourable.-- Perhaps you were not present in the Theatre when I announced at the Conclusion of my last Lecture, that my Close of this Course would regard the Necessity of establishing a Standard Pitch for all keyed Instruments, & the Propriety of teaching Beginners on good Instruments, & not on Rubbish picked up at the Shops of Brokers, apparently cheap, but eventually very dear.<sup>5</sup>

I am,

Dear Sir

Yours very obediently

S Wesley

Sunday 7<sup>th</sup> of April

1. Although lacking an address portion, it is clear from its content that this letter is to Knight Spencer.
2. The year is given by 7 Apr. falling on a Sunday and the docketing.
3. Paolo Spagnoletti (1768-1834), Italian violinist, resident in England from about 1802 to his death. He was at different times leader of the orchestras

at the King's Theatre, the Pantheon, the Lenten oratorio seasons at the King's Theatre, the Antient Concerts, the Philharmonic Society, and for numerous benefit concerts. The 'general request' was probably for him to perform at the final lecture of the course on 10 Apr.

4. 10 Apr.
5. SW's lecture may have included some recommendations for specific makers. It is not included among the texts of SW's lectures at BL, Add. MS 35014-15.

To an unknown recipient<sup>1</sup>

Adam's Row, 21 May [1811]<sup>2</sup>

ALS, 1 p. (Rylands DDWF 15/24A)

Hampstead Road

Tuesday Ev<sup>g</sup> 21<sup>st</sup> May

Sir,

Upon consulting the State of my Engagements about the Time you mentioned as most likely for your musical Meeting to take Place, I find that the very lowest Terms I can propose without Detriment to my Business in London will be forty Guineas, & which I have fixed at that Rate merely in Consideration of your having represented the Concern as being at present rather a Matter of Experiment than of absolute profitable Certainty to the Promoters of it.

I remain, with Respect,

Sir,

Yours very obediently

S Wesley

1. This letter is evidently in reply to an enquiry from the organizer of a provincial music festival, who had written to ask about SW's availability and fee.
2. The year is given by 21 May falling on a Tuesday and SW's Hampstead Road address.



To Vincent Novello<sup>1</sup>

[Adam's Row], 22 May [1811]<sup>2</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 3)

Wednesday 22<sup>d</sup> May

Dear N,

You may have been probably informed by a Lady with whom I dined in Company on Sunday last that I looked in yesterday morning at 240 O S<sup>3</sup> to enquire whether you expected me to mount the Box for you (such it literally is you know) To-morrow at 11?<sup>4</sup>-- I was answered in the Affirmative, therefore will certainly so do, Deo volente, as they used to say, (& as if any Thing could be done without God's Will.)-- A Circumstance has occurred which renders my being at the Chapel from 11 till 1 (but perhaps there will be no Sermon) not quite so commodious as I thought it would have been when I volunteered, but it is so easily gotten over, that I desire you to maintain all your didactic Arrangements in Statu quo.

I must also desire to know exactly what is to be performed; for I am an awkward Devil when hurried, & you will acknowledge that there are very sudden Stage-Tricks played in your Choir with Regard to immediate Reversions of original Intentions, & which if not methodized a little for me who am not up to your very clever Harlequin Jumps from a Kyrie on the Desk to another at the Bottom of a Well, or to be fetched from M<sup>r</sup> Fryer's<sup>5</sup> in S. Audley Street, while they are singing the Gloria of the Introit, then the Mass must stand still in a very decorous & edifying Manner to the

Congregation.

You will see that my Reason for all this prosing is to prevent my doing you more Disgrace than I can reasonably avoid; therefore will not be "angry even unto Death" (which the Prophet Jonas told God Almighty he had a Right to be)<sup>6</sup> because I am prolix in the Endeavour to bar choral Accidents.

Leave M<sup>r</sup> F's 2<sup>d</sup> Vol. of the Zurich<sup>7</sup> out for me, & he shall have my 2 first Numbers<sup>8</sup> with all Expedition & my 2 latter,<sup>9</sup> please Heaven I live to edite them, otherwise my Debt to him for the 24 remaining shall be paid by my Executor, & if not, by my Executioner.

SW

1. This is the first surviving letter to Novello, part of a collection of over 170 that Novello presented to the British Museum in 1840. At the time of this letter, SW and Novello had known each other for some years: probably since Novello's boyhood, or at least from the time of his appointment as organist of the Portuguese Embassy chapel in 1797 or 1798. Their closer relationship appears to have followed SW becoming Novello's assistant at the Portuguese Embassy chapel at around this time.
2. The year is given by 22 May falling on a Wednesday and by SW's references to his edition of the '48' (see nn. 8 and 9).
3. Novello's house at 240 Oxford Street. The site is now occupied by part of Marble Arch underground station.
4. i.e. to play the organ at High Mass at the Portuguese Embassy chapel on the following day, which was Ascension Day.
5. The Revd William Victor Fryer (1768-1844), Principal Chaplain of the Portuguese Embassy chapel. He was an amateur musician and the dedicatee of Novello's first publication, A Collection of Sacred Music, as performed at the Royal Portuguese

Chapel [1811]. He was godfather to several of Novello's children, and Novello's eldest daughter Mary Victoria was named after him (Anstruther, iv. 197-8; Clarke, My Long Life, 10-11).

6. Jonah 4: 9.
7. Fryer's copy of Book II of the '48' in the Nägeli edition, the accuracy of which SW had earlier commended to William Crotch (see SW to Crotch, 25 Nov. 1808), and which he used as the basis of the edition he prepared with C. F. Horn. SW's request here for the loan of Fryer's copy (which would have supplemented his own manuscript copy of the Nägeli edition (now BL, Add. MS 14330)) indicates that he was about to start work on Part 3 (the first twelve preludes and fugues of Book II). Proofs of this part were sent to SW for correction in late Sept. (see SW to Novello, 27 Sept. [1811]) and it was published by the end of the year. For the publication chronology of the Wesley-Horn edition, see Edwards, 655-6.
8. Parts 1 and 2 of the Wesley-Horn edition, comprising the twenty-four preludes and fugues of Book I.
9. Parts 3 and 4, comprising the twenty-four preludes and fugues of Book II.

To Charles Stokes

[Adam's Row], 6 June [1811]<sup>1</sup>

ALS, 1 p. (Boston)

Doctor Stokes! Sir!

I am neither "a liar," nor "the Son of Darkness," as one D<sup>r</sup> Falstaff was wont to say,<sup>2</sup> though I doubt whether every Son is not rather in the Dark before he's born.-- If I said that I had written repeatedly, I retract the Assertion: that I have called repeatedly, your honoured Mother, if she has a Tongue in her Head, will tell you, upon due & respectful Enquiry.-- We will talk about the Trio<sup>3</sup> when we meet: the Business I alluded to concerned it: I think both you, Novello, & myself may make a few Guineas in the approaching Holidays by performing the same to some of the Sea Fish,<sup>4</sup> who being all deaf, can find no Fault either with the Counterpoint or Execution.

I am to take the Piano Forte for Salomon on Monday next:<sup>5</sup> will you turn for me?-- I give you Time enough to prepare, you see, & if you could manage to come to the Rehearsal at 11 next Saturday at the Rooms (were it but for half an Hour,) we might settle several Operations.--

Let me know directly whether you can come to me on Sunday Evening next,<sup>6</sup> as I shall arrange (to-morrow) accordingly.

Yours in the Truth

SW.

Thursday June 6.

1. The year is given by 6 June falling on a Thursday and the reference to Salomon's concert (n. 6).
2. 'If they speak more or less than the truth, they are villains, and the sons of darkness' (1 Henry IV, II. v. 173).
3. SW's Trio for Three Pianofortes, which Stokes, Novello, and SW had premièred at SW's Hanover Square Rooms concert on 27 Apr. R. J. S. Stevens, who was present, described it as 'a noisy composition, not what I expected to hear' (Argent, 179).
4. Although the precise meaning of this remark is not clear, it evidently had to do with plans for one or more further performances of the Trio.
5. On 10 June, when Salomon gave his annual benefit concert at Hanover Square Rooms; the programme included one of Bach's solo violin sonatas and the first British performance of Cherubini's Chant sur la mort de Joseph Haydn. SW is not mentioned in the advertisement, which appeared in The Times on the day of the concert.
6. 9 June.



To Vincent Novello

[Adam's Row], 3 July [1811]<sup>1</sup>

AL, 1 p. (BL, Add. MS 11729, f. 4)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240.

Pmk: 7 o'Clock 3 JY 1811

Muster N.

Read (if you can, for 'tis a funny Hand) the Piece of Paper inside.<sup>2</sup>--  
If you have any Self-Love remaining, I think you can hardly withstand such  
a pretty Way of coaxing a Gentleman.--

Perhaps in Consequence of the horrid disagreeable Evening we passed  
at Gwilt's<sup>3</sup> on Sunday Last, you will refuse to dine in my Company on the  
next Lord's Day: however, Linley is impatient to know the worst.-- He hangs  
out at N. 11. Southampton Street Strand, whereat I counsel thee to pelt him  
with two penny Worth of Pot-Hooks and Hangers forthwith.-- He will inform  
me of your Answer:-- I mean to be with you at Vespers on Sunday:<sup>4</sup> I have  
appointed a very intelligent young Man,<sup>5</sup> (who is taking a few hints in Organ  
Practice, & who comes from Birmingham) to come & hear your paltry  
Whistle-Box.-- Hoping at all Events that you will come to hear Linley's  
Antim<sup>6</sup> which is to be criticized (& hyper-criticized if needful) at N. 11.  
Adam's Row, on the next Sunday Evening as ever was, is, or shall be, & as  
you will find true by these Presents, with my Duty to honoured Madam<sup>7</sup> & all  
enquiring Friends I rests

Your umble Sarvant



two cumhand

Wednesday | Jule-High| the thurd

1. The year is given by the postmark.
2. Not preserved.
3. It is not clear if Joseph or George Gwilt is referred to here.
4. 7 July.
5. Not identified.
6. Not identified.
7. Novello's wife Mary Sabilla, née Hehl (c.1789-1854).

To Vincent Novello

Adam's Row, 12 August [1811]<sup>1</sup>

AL, 2 pp. (BL, Add. MS 11729, f. 5)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Monday Morning |  
12<sup>th</sup> of August.

Pmk: 4 o'Clock 12 AU 1811

Dear No

I have been groping in my Scapula's Lexicon<sup>2</sup> for the Welbeck Street Greek,<sup>3</sup> & believe I have fumbled it out at last.-- You did not tell me of what Nature the Building was, over which these Pagan, ungodly & unchristian Characters are engraven, to the Shame & Scandal of all devout Protestants & Jews.-- By the Meaning of the Word in Question, this here same Place must have (or ought to have) Relation either to a Hospital or a House of Correction in the Cold Bath Fields Line like.<sup>4</sup>-- Diatalaiporeo is a Verb of which the Sense is "I suffer Labours & Misery, I am oppressed by Sorrow & Bitterness of Soul," which you know may be well applied to the Inhabitants of either Domain above mentioned: but I cannot find this Word in Form of a Substantive with the Preposition δια put before it; therefore I do must humbly conceive that the Gentleman or Gentlemen who have made this grand Swell of their Larning, chose to give the Preposition Gratis, & without Authority, for Scapula's Lexicon is well known to contain all the Primitives & Derivatives, i.e. all the Roots & Branches of heathenish Greek.-- Talaiporos means a wretched Person - a miserable Being: of which the Genitive Case is

**Talaiporou**, the Termination given to it on the Wall we have been exploring: so that the Sense remains thus, "Of a wretched or miserable Being"-- Why this Genitive Case should have been chosen, in Preference to a Nominative one, is a Point which renders my Confidence in the Author's Skill in Greek not a little problematical.-- And there is another Circumstance which strongly confirms my Suspicion of his being an Amateur only: for the first Q in the Word should not have been a short but a long one: not an O-micron (little) but an O-mega (great, or long) the Word should have stood thus, to make it look like real Greek;

### ΔΙΑΤΑΛΑΙΠΩΡΕΟΥ

How often do I think of old Madan's<sup>5</sup> shrewd Saying to his Son: 'Martin, what a lamentable Thing it is, that one Half of the World are not contented to be Fools, but they must let the other Half know it.'--

I think (by the Way) that his giving Half the World Credit for not being Fools, had more Charity than Truth in it; but then we must remember that he was a Parson of the reformed Church, & therefore had a Right to put not only Popery, but Consistency at Defiance.--

Let me know whether you want me at 11, or at 3, on Thursday,<sup>6</sup> as soon as you can.-- Come tomorrow if possible-- or rather, make it possible.

1. The year is given by the postmark.
2. Scapula's Lexicon Graeco-Latinum Novum, first published in 1580, and still the standard Greek lexicon at this time.
3. From SW's later remarks, evidently an inscription on a building in Welbeck Street.
4. The House of Correction at Cold Bath Fields, on a site in Farringdon Road currently

occupied by the GPO Mount Pleasant Sorting Office (Encyclopaedia of London; London Encyclopaedia).

5. i.e. The Revd Martin Madan (1725-90), SW's godfather.
6. The coming Thursday, 15 Aug., was the Feast of the Assumption, when there would have been a High Mass at 11 a.m. and Solemn Vespers at 3 p.m. at the Portuguese Embassy chapel.

To Vincent Novello

[Adam's Row], 3 September [1811]<sup>1</sup>

ANS, 1 p. (BL, Add. MS 11729, f. 7)

Addressed: To | M' Novello

Dear Novvy

I saw J. Elliott<sup>2</sup> at Paddington Yesterday, who threatens you with a Visit this here Evening, at a Wenture like.-- I in my Return from the School will call (probably between 7 & 8) & should you be at Home, I shall try whether you are good-natured (as the Wenches say).-- If you sh<sup>d</sup> be out, or dead, or any Thing of that, you know there's no Harm done.

SW

3d of Sep<sup>r</sup> | Tuesday

1. During the period of SW's correspondence with Novello, 3 Sept. fell on a Tuesday in 1811, 1816, and 1822. 1811 is the most probable year.
2. The singer James Elliott.

To Vincent Novello

[Adam's Row], 12 September [1811]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 8)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240

Pmk: 2 o'Clock 12 SP 1811

S. Webbe<sup>2</sup> called on me Yesterday Evening, to whom I mentioned your Intention of going to his Father<sup>3</sup> To-morrow Evening, but he told me that Friday is a less convenient Day than Sunday next would be, & if you will go on Sunday, he will meet you, which would render the Visit I think more generally pleasant.-- Perhaps you will send him some Answer upon the Subject.-- On Reflexion, I am always so jaded on Fridays after the Turnham Green Expedition,<sup>4</sup> that I should also wish the Sunday substituted for the first named Day. I purpose being with you at Vespers, where Webbe said he would be also.--

M<sup>r</sup> Gwilt,<sup>5</sup> with whom I was till Yesterday Noon, is very desirous of possessing a handsome Breviary: I told him that I was in Treaty upon the disposal of one with M<sup>r</sup> Fryar, who had not yet transmitted his ultimate Decision.-- Will you therefore be so kind as to signify this Circumstance to M<sup>r</sup> F. without Delay, as sometimes the best People change their Minds on a sudden, not that I have any Reason to suspect my Friend G. of the Weather Cock Principle.

I have much to say to you, but there seems some unaccountable Barrier (I know not where & how) to our more frequent Conference.

Adieu,

In haste

Yours in Truth

SW

Thursday | 12<sup>th</sup> of Sept'

1. The year is given by the postmark.
2. i.e. Samuel Webbe II (1768-1843). Like his father (see n. 3), Webbe was an organist, pianist, and composer of Roman Catholic church music and glees. He and SW had known each other from their boyhoods. He had moved to Liverpool around 1798, and had only recently returned to London (Grove<sup>6</sup>; DNB).
3. Samuel Webbe I (1740-1816), Roman Catholic organist, composer, and teacher, and the most important and influential figure in Roman Catholic church music in London in the late eighteenth century. He wrote a great deal of music for Catholic worship, mainly for the chapels of the Portuguese and Sardinian embassies, where he was organist. At the Sardinian chapel he also gave lessons free of charge 'to such young gentlemen as present themselves to learn church music'; his pupils included Vincent Novello and almost certainly SW. In the 1780s and early 1790s he was involved with the publication of three volumes of Roman Catholic service music, much of it by himself. He was also prominent and highly respected as a composer of glees.
4. One of SW's schools.
5. Joseph Gwilt, who had a keen interest in the Roman Catholic liturgy.



To Vincent Novello

[Adam's Row], 27 September [1811]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 31)

Addressed: To | M<sup>r</sup> Novello

Endorsed at end: Witness my hand Josephus Majorini<sup>2</sup>

Dear N,

Chappel<sup>3</sup> has very conveniently sent me all the Preludes & Fugues of the 3<sup>d</sup> Book,<sup>4</sup> & as I am going off at three this Afternoon,<sup>5</sup> of Course I have plenty of Time to revise them.-- But without Joke, I must beg you to lend me here as in other Matters a helping Hand or rather a helping Eye, or more properly both, otherwise the Engraver will be glad of a Pretext to neglect them.-- Excuse this, from your very truly

S Wesley

Friday 27<sup>th</sup> of Sept<sup>r</sup>

1. The year is given by 27 Sept. falling on a Friday and the reference to Book 3 of the Wesley-Horn edition of the '48' (see n. 3).
2. i.e. Joseph Major: see SW to Novello, 16 Aug. [1812], n. 2.
3. Samuel Chappell (c.1782-1834) had been employed by Birchall but had left in Dec. 1810 to set up in partnership with Johann Baptist Cramer and Francis Tatton Latour. It is not clear why he should have been involved with the proofs of Part 3 of the Wesley-Horn edition of the '48', published for SW and Horn by Birchall.
4. i.e. proofs of Part 3 of the Wesley-Horn edition of the '48', for SW to correct. This part was published probably in Oct. 1811, and certainly by the end of the year.

5. SW was about to set off for Birmingham, where he was to be musical director of the music festival. It began on 2 Oct. with the customary church service in St Philip's (now Birmingham Cathedral) on 2 Oct. followed by choral concerts in the church on the mornings of 3 and 4 Oct. and evening concerts at the Theatre Royal; SW would have needed to have been in Birmingham for the general rehearsal on Monday 30 Sept. His engagement for the festival no doubt was a consequence of his success at the Tamworth Festival in 1809 and his appearance at a concert in Birmingham immediately afterwards. In Nov. 1810 he had made what appears to have been a private visit to Birmingham, probably to discuss details of the programme with the festival's organizer, Joseph Moore: see SW to Sarah Suter, 7 Nov. 1810 (BL, Add. MS 35012, f. 29).

To Vincent Novello

[Adam's Row], 11 November [1811]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 10)

Addressed: To | M<sup>r</sup> Novello

Dear N

I conclude by your not looking in last Night that you doubted my Resolution of accompanying you to the Foundling Chapel:<sup>2</sup> indeed if I had gone it w<sup>d</sup> have been solely for some Chat with you.-- I was hard at Rousseau<sup>3</sup> for some Hours, & I think with some Advantage.-- If I could have your Gradual To-morrow I can make two or three Extracts before Saturday, & take Care that the Book shall be returned on Saturday, which as there is no Holiday this Week which will put it in Requisition till Sunday next, will be Time enough to prevent any Disappointment.

I am balancing in my Mind where to begin, for the Idea of harmonizing all the Introits, Tracts, Offertories, Post Communions, Antiphons & Hymns is such a gigantic Affair, that I must ensure the life of a Struldbrug<sup>4</sup> for the Purpose of accomplishing it: moreover it would run up to the Magnitude of the Encyclopædia Britannica or some such Work, & become so costly as to frighten 9 10<sup>ths</sup> of the Gregorians all over Europe.-- It was for such Reasons that I wanted to have more Conversation with you about it all, hoping that we might together hit upon some Medium which would render the Undertaking valuable & attractive without making it unwieldy & too sumptuous.-- Gwilt insists on its being a Quarto, & indeed I therein agree

with him, as a less Size would become inconvenient by the Multitude of Turnings. Will you contrive somehow to let me know without Delay, whether I can have Access to the Gradual, & how-- Could it be left at M' Blacket's<sup>5</sup> or at your House, or where?

Perhaps you will call in this Evening.-- I wish you would, for instance between 6 & 8 o'Clock, or between 8 & 10: I shall be sure to be within, & we might do much in a short Time, the Plan being once settled.--

Somebody gave me a Hat after Vespers appertaining to some other Skull: I discovered it the Instant I got down Stairs, but was unwilling to disarrange your Choir preparing for Action.-- The Hat in Question covers my Head about as compleatly as a Saucer would a Porridge Pot, consequently is very commodious & becoming.--

If you come to me To Night which I trust you will, perhaps you may report to me the Complaints of the right Owner, who will probably state that my Hat fitted his Head as well as the Cupola of S' Paul's.

Yours as usual<sup>6</sup>

SW.

Monday 11<sup>th</sup> of Nov<sup>r</sup>.

The feast of St Martin, Patron of the Butchers: why I know not, as he is reported to have been a quiet Body, hurting neither Man nor Beast.<sup>7</sup>

P. S. I suppose you have heard nothing of Importance touchant l'Etablissement de l'Ambassadeur,<sup>8</sup> or you w<sup>d</sup> have dropped me a hint thereof.-- I should much like to know whether there be really a Prospect of Success or not.-- Suspense is an uncomfortable State, even upon the Gallows.

1. The year is given by 11 Nov. falling on a Monday and SW's discussion of harmonizing Gregorian chant.
2. Perhaps for a concert or a special service; not identified.
3. The philosopher, author, composer, and music theorist Jean-Jacques Rousseau (1712-78), who wrote extensively on music and whose views on music were highly influential. SW may, however, be referring to one of Rousseau's non-musical works.
4. The Struldbrugs were the race of immortals in Jonathan Swift's Gulliver's Travels (1726).
5. Not identified: presumably a member of the congregation of the Portuguese Embassy chapel who lived nearby.
6. As SW was later to comment (see SW to Novello, 5 July [1815]), Novello's 'own way of concluding'.
7. Martin of Tours (c.316-397).
8. The Portuguese ambassador, Dom Domingeus de Sousa Countinho, Conde do Funchal (1760-1833). The significance of this remark is not clear.

To Vincent Novello

[Adam's Row], 9 December 1811

ANS, 1 p. (Edinburgh)

Addressed: To | M' Novello | 240 | Oxford Street | 9<sup>th</sup> of December

To Catholick Choirs & Organists.

An erroneous Manner of terminating the sixth Tone of the Psalms having obtained, in consequence of not distinguishing it rightly from the first, (which it nearly resembles with Respect to Intervals;) it becomes advisable to state that the Chants of the four former of the 8 Ecclesiastical Modes<sup>1</sup> ought always to be accompanied with a Minor third upon their final Note; and the four latter with a Major third.

The enclosed MS shows the Difference between the Termination of the 1<sup>st</sup> and 6<sup>th</sup> Tones, as also the proper Accompaniment to each.

I shall be glad if this Explanation prove useful towards producing Correctness & Uniformity in this Point of the Evening Church Office, which has long needed Observation & Amendment.

S. Wesley

Monday | Dec<sup>r</sup> 9<sup>th</sup> 1811.



[Enclosure]

T.1

E u o u a e Minor 3<sup>rd</sup>

The 1<sup>st</sup> Tone

T.6

E u o u a e Major 3<sup>rd</sup>

one Interval: the 6<sup>th</sup>

the Squ ⊕ ⊕

1. Although this statement is not specifically addressed to Novello, it is preserved with an address wrapper to him of the same date. It is probable that there was originally a covering letter or note to Novello which has not been preserved.
2. It is clear from the discussion and the appended examples that SW is discussing the terminations or differentiae of the psalm tones (the recitation melodies used for singing psalms during the Office), pointing out that some need to be harmonised as if cadencing on the third degree of a minor key, and others as if cadencing on the tonic of a major key, according to their mode (Grove<sup>6</sup>, under 'Psalm', II. 2. iii and 'Evovae').

To Vincent Novello

[Adam's Row], 24 [December 1811]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 111)

Addressed: To | M<sup>r</sup> Novello | Tuesday Morning

Dear N.

I hope you remembered to remind M<sup>r</sup> G.<sup>2</sup> of our having forgotten to carry back our Xtnas Carol,<sup>3</sup> & that he has engaged to let us have it in Time for mounting at high Mass To-morrow.

I thought it unnecessary for me to write also to him, as I know your usual Exactness where public (especially Church) Matters are concerned.

I will be in good time To-morrow, be the Weather what it may.

Yours as usual

SW

Tuesday 24<sup>th</sup>

Our Friend Salomon was in prime Order on Sunday: n'est il pas vrai? He is a wonderful old Eagle.

1. The month is given by the reference to Christmas Day and the year from 24 Dec. falling on a Tuesday and the reference to Salomon, who died in Nov. 1815.
2. Probably Joseph Gwilt.
3. Not identified.

To Vincent Novello

Adam's Row, 8 February 1812

ALS, 1 p. (BL, Add. MS 11729, f. 12)

Dear N

Gwilt is engaged out To-morrow, but wishes us to dine with him on the following Sunday,<sup>1</sup> to which I neither feel nor see an Objection.

As I cannot be with you at high Mass,<sup>2</sup> having promised to meet Master Beale upon his Perch at S' James's, Clerkenwell,<sup>3</sup> & not being quite certain of being able to come to Vespers, I think right to send you the enclosed, as in Case you have a Rehearsal, something may be done for its Furtherance on your Compline Evenings, & it is one of the sweetest Descants on the 6th Tone that I know.<sup>4</sup>--

If I can, I will be with you at three To-morrow,<sup>5</sup> & I wish, in that Event (as the Slang goes) that you could manage to return to my Den, & chat, or so, from another Motive than my innate Love of Idleness.

SW

Saturday. 8<sup>th</sup> of Feb<sup>y</sup> 1812.

1. 16 Feb.

2. Presumably on the following day, 9 Dec.

3. Probably William Beale (1784-1854), a pupil of Samuel Arnold and Benjamin Cooke, who was a gentleman of the Chapel Royal from 1816 to 1820 and became organist of Trinity College, Cambridge, in 1820 (Brown and Stratton; Matthews); or perhaps Robert Beale (1792-1860), who at the time of his application for membership of the

Royal Society of Musicians in 1818 was the deputy organist of Bow Church, Cheapside. The organ at St James, Clerkenwell, built in 1792 by George Pike England (c.1768-1815), was noted for its octave and a half of pedals (Boeringer, ii. 284-5).

4. Not identified: evidently a piece suitable for use at the evening office of Compline, celebrated at the Portuguese Embassy chapel at 4 p.m. on Wednesdays in Lent. As is clear from a remark in SW to Novello, 7 July [1812], Novello's choir rehearsals were after Vespers on Sundays.
5. i.e. at Vespers.

To Vincent Novello

[Adam's Row], 27 March [1812]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 13)

Addressed: To | Mr Novello | favoured by M<sup>r</sup> Swan<sup>2</sup>

Dear N

I could not meet you this Morning, but wish to know whether you will be at the Chapel this evening at 5-- if you intend it, I will endeavour to be under the Portico at a quarter before 5 in South Street (the late Lord Denbigh's, whose, now, I know not) where the Steps are,<sup>3</sup> & agree where to be together, at the Service.-- You spoke of having remained below Stairs<sup>4</sup> on Wednesday, for which I will answer that you had some good Reason, which I should like to be acquainted with.-- I will bring with me the 1<sup>st</sup> Nocturn of the Officium Defunctorum,<sup>5</sup> in some of which Responses the Melody admits of such Harmony, as really surprizes me.--

In haste,

Yours as always

S Wesley.

I could not be in Time for the Rehearsal Yesterday.

Friday. 27th March

Technically, Feria sexta in Parasceve<sup>6</sup>

1. The year is given by 27 Mar. falling on a Friday and SW's 'Feria sexta in Parasceve' (see n. 6).

2. Not identified.
3. The portico at 71 South Audley Street, on the corner of South Audley Street and South Street, provided a sheltered meeting place conveniently close to the Portuguese Embassy chapel. The house had belonged to Basil, 6th Earl of Denbigh and Desmond (1719-1800) and was at this time occupied by his widow. The house and its portico still stand (Burke's Peerage; Survey of London 40, 305-6 and Pl. 80a).
4. i.e. in the body of the church rather than in the gallery where the organ was situated; possibly because the service was unaccompanied by the organ.
5. i.e. the section of Mattins for the Dead usually used in choral services. It included three psalms, three lessons, and three responsories.
6. i.e. Good Friday. During the period of SW's correspondence with Novello, Good Friday fell on 27 Mar. only in 1812.



To Vincent Novello

[Adam's Row], 31 March 1812

ALS, 2 pp. (BL, Add. MS 11729, f. 14)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | 31<sup>st</sup> of March.

Pmk: 31 MR 1812.

Vigil of April Fool Day 1812

Dear N

Your Organ at South Street<sup>1</sup> is certainly "strong in the Faith",<sup>2</sup> but I suspect your Bellows of Heterodoxy; for "not having the Fear of God before his Eyes, but being moved by the Instigation of the Devil, he did traiterously & of Malice aforethought," contrive, determine & resolve to be seized by a sudden Fit of Asthma, which the most experienced practional Hands could not relieve by the most sudorific Administrations & energetic Efforts.-- The Consequences were such as might be naturally expected, namely, a Chord & a Puff, a Puff & a Chord, sometimes a Chord & no Puff, & then, a Puff & no Chord: however, this Circumstance had the good Effect of reminding me of my biblical Researches of old, where in the Pentateuch, the Priest is ordered by the grand Architect of the Universe & "the supreme Disposer of all Events" to wear not only on his Vestment "a Bell & a Pomegranate," but also a "Pomegranate & a Bell."<sup>3</sup> So that the Parallel will be much in this Guise:

Bell versus Pomegranate

Pomegranate versus Bell.

In the new Law, & under the Christian Dispensation,

Puff versus Chord:

Chord versus Puff.

Which I take to be a compleat & satisfactory Solution of all the Difficulties attending the Reconciliation of the Jewish & Xtian Churches.

I was informed that the High Mass To-Day was not dis-, but un-organized.-- per contra, the Vespers were not un-, but dis-organised. I can tell you.

O! England! England!

Wherefore art thou England?<sup>4</sup>

I know one Matter at least, about England as a Mister; that if I were an Ambassador, being able to afford the keeping of such an Organ in Tune for half a Guinea a Week (and this would be plenty of Money for the Purpose) I should think myself below any Pretension to the Dignity of the Gallows were I to hesitate a Moment to advance double the Sum for such a Purpose.

Friday the 5<sup>th</sup> of June is the Day, & will be the Night.<sup>5</sup>-- Catalani<sup>6</sup> has written by her Amanuensis (a French Priest, therefore there can be no Doubt of Fidelity)<sup>7</sup> that I am authorized to announce in the Papers her Determination to come forward in aid of a forlorn (& nearly blind) Organist,<sup>8</sup> & has offered him his Victuals Gratis into the Bargain, next Sunday as ever is to be.-- I am recommended to speak to her on the Bertinotti Question<sup>9</sup> after her half Pint of Madeira.

SW

Have you heard any Tidings of the Umbrella minus? Mine (at present) is certainly yours not my own. Don't let us be robbed at Church & in the Choir, among the holy ones, without making out who's who.

1. The original organ at the Portuguese Embassy chapel in South Street was a one-manual instrument of eight stops by Abraham Jordan (d.1755 or 1756), presumably dating from around the time when the Embassy moved there in 1747. It was rebuilt and substantially enlarged in 1808 by George Pike England, who added extra stops to the Great and added completely new Swell and Choir divisions (Boeringer, iii. 253-4).
2. Rom. 4: 20.
3. Exod. 28: 31-4: 'And thou shalt make the robe of the ephod all of blue ... a golden bell and a pomegranate, a golden bell and a pomegranate, upon the hem of the robe round about.'
4. cf. Romeo and Juliet, II. i. 75 ('O Romeo! Romeo! Wherefore art thou Romeo!'), in allusion to George Pike England, who evidently had the maintenance contract for the organ.
5. The date of SW's forthcoming benefit concert at Hanover Square Rooms.
6. Angelica Catalani (1780-1849), the foremost operatic soprano in London at the time. After an early career in Italy, Portugal, and France, where she sang before Napoleon, she came to England, where she made her London debut in Portogallo's Semiramide at the King's Theatre on 13 Dec. 1806. She subsequently sang there in the seasons of 1808 and 1810-13 (Grove<sup>6</sup>).
7. Not identified.
8. Presumably a humorous reference to SW himself.
9. After an early career in Italy, Germany, Austria, and possibly Russia, the Italian

operatic soprano Teresa Bertinotti (1776-1854) came to England, where she appeared at the King's Theatre from 1810 to 1812; she subsequently sang at Lisbon, Paris, and in Italy, and retired in 1820. With Elizabeth Billington, she was one of Catalani's principal rivals in London at this time. She and others had recently seceded from the King's Theatre and had set up a rival company at the Pantheon. For SW's high opinion of her singing, see SW to Novello, 6 May [1812]. 'The Bertinotti question' may have concerned her participation in SW's concert on the same platform as Catalani (Grove<sup>1</sup>, under 'Pantheon'; Grove<sup>6</sup>; Fenner, 78).

**To Mr Freeling<sup>1</sup>**

**Tottenham Court,<sup>2</sup> 26 April [1812]<sup>3</sup>**

AN, third person, 1 p. (Osborn, File 39.340)

Endorsed: 26 Apr | Tottenham | S. We | Rec<sup>d</sup>

M<sup>r</sup> Samuel Wesley presents his best Respects to M<sup>r</sup> Freeling, & will be happy in accepting his obliging Invitation To-morrow which he has been informed by his Friend Linley is the Day that is now appointed for the Pleasure of attending him.

13. | Tottenham Court | New Road | Sunday 26<sup>th</sup> April

1. Not identified: probably one of SW's pupils.
2. Within the previous month SW had moved from Adam's Row to 13 Tottenham Court. His new house was next door to the premises of his friend the organ-builder Thomas Elliot. This is the first letter to bear the new address.
3. The year is given by 26 Apr. falling on a Sunday and SW's Tottenham Court address.

To Vincent Novello

[Tottenham Court], 6 May [1812]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 16)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Wednesday Evening

Pmk: 7 MY 1812

Wednesday 6<sup>th</sup> of May

My dear N,

I am in great Tribulation & Discomfort until we meet, for Reasons manifold & weighty.-- Imprimis, you may possibly have heard that Catalani has already played me one of her Devil's Tricks, pretending that in Consequence of a new Arrangement (or rather Derangement) with Taylor,<sup>2</sup> she is under a Prohibition, to sing nowhere else in Public than at the Opera House.<sup>3</sup>-- How can this be, when she is announced for Ashley's<sup>4</sup> Benefit on Whitsun Eve,<sup>5</sup> & continues to sing at Harrison's<sup>6</sup> every Friday?-- I am told that Taylor has threatened to with-hold £1300 if she keeps her Word with any one but himself. Be it how it may, if she persevere in forfeiting her Promise to SW in the present Instance, I will expose the whole Transaction in the News Papers, in which Resolution I am encouraged by every one who has heard the State of the Case.-- Vallebreguez's<sup>7</sup> Language in his letters to me is so positive & unequivocal, that the public Appearance of the Letters must excite universal Reprobation, & although I am not fond of hostile Proceedings wherever there remains a Chance that mild Measures will be successful, yet, in a Cause of absolute Exigency, which requires my clearing myself from the



Imputation of Deception, surely the Censure ought to fall on the right Object. What think you of a personal Interview with Vallebreguez, previous to an open Rupture? Sometimes oral has better Effect than plumean Agency, & by his Manner of Behaviour when I dined at his House, I had every Reason to suppose that no Consideration whatever would have operated to induce a Disappointment.<sup>8</sup>

You mentioned to me several Weeks since that you thought you should have Influence enough to obtain Bertinotti's assistance for Love, without Money.-- You know my real Opinion of her Superiority to every Thing but Billington in this Country, therefore (as Burney once wrote me) "for my own private Eating"<sup>9</sup> she is a Dish worth a whole Course of Catalanis: the Curse of the Matter is that pudding-headed Johannes Bull judgeth, (or rather misjudgeth) otherwise, which will necessarily make a Difference in the Receipts of the ragged Trash passing for gold, à present.--

Pray give me an immediate Line, & another upon your Line of Conduct. How goeth the Symphony<sup>10</sup> on?-- I am up to the A---e in all Manner of omnium Gatherum: what with signing Tickets, teaching those never meant to learn, see, hear, or understand; looking after Scrapers & Chorus-Bawlers, answering & honouring Bills for such as have done me the Honour to ruin me;<sup>11</sup> laying a musical Siege to Badajos for M<sup>r</sup> Preston;<sup>12</sup> (& for Bread & Cheese;) collecting Ammunition for the 5<sup>th</sup> of June, & snatching every Moment to write a Bar at a time (not more) of the Duet<sup>13</sup> for the same Occasion; that by the Brains of Locke, Newton, & Mugnié!<sup>14</sup> my Sconce is so bewildered & betwattled (as the Wenches say) that it is odds but I shall

break down like a winded Post-Horse before the Day shall arrive.--

Gwilt's Wife<sup>15</sup> is in the Straw,<sup>16</sup> & I am to dine with him Tête à Tête on Sunday next<sup>17</sup> after opening the Organ at Christ Church, Black Friars.<sup>18</sup>--  
Cannot you manage to call in the Evening?, say at 8 o'clock, or 9: we could then confer, & would walk home like good Masons together: Music, of course will not be had, but there may be such a Thing as Harmony in Conversation, as well as (what there always is) Discord among Musicians: you know that he<sup>19</sup> is always happy to see you, & I will prepare him that your Call will be upon me, & upon Business, imminent & urgent, so there will be no shock possibly rendered to that universal human & troublesome Concomitant "L'Amour propre".--

Yours (in Purgatory)

SW

1. The year is given by the postmark.
2. William Taylor (c.1753-1825), the proprietor of the King's Theatre. His long involvement with the theatre, dating back to the 1781-2 season, was characterized by a series of disputes with his artists and subscribers arising from his high-handedness and bad financial management. The establishment of the rival company at the Pantheon earlier in the year was the latest expression of the dissatisfaction of artists with his management; although the venture failed, it is said to have cost Taylor £6,000 in lost receipts. By the date of this letter he was in growing financial difficulties, and in Dec. 1813 was removed from the management of the King's Theatre by the Lord Chamberlain (BD; Daniel Nalbach, The King's Theatre, 1704-1867: London's first Italian Opera House (London, 1972), 94-97).
3. The King's Theatre.

4. There were four Ashley brothers involved with the Covent Garden oratorios. General Christopher Ashley (1767-1818) led the orchestra at this time and managed the concerts with his cellist brother Charles Jane (1773-1843). Another brother, John James (1772-1815), played the organ, and a fourth, Richard Godfrey (1774-1836), played the violin, viola, and timpani. 'General' was the eldest Ashley's forename, and not a military rank; Grove<sup>6</sup> and DNB erroneously give his forename as Charles and 'General' as a nickname and give his date incorrectly. SW's reference is probably to him: but see n. 5. (BD; Matthews; Grove<sup>6</sup>).
5. SW's information was doubtless from The Times, which on this date carried an advertisement for 'Messrs Ashley's' benefit concert at Covent Garden on Whitsun Eve, 16 May. Catalani did not in the end sing in this concert: her withdrawal, 'in consequence of a difference respecting her engagement at the Opera', was announced in The Times on the day of the concert.
6. The series of concerts organised by the tenor Samuel Harrison (1760-1812). Catalani was advertised to sing at Harrison's benefit concert in the Great Room at the King's Theatre on Friday 8 May (The Times, 27 Apr., 5, 7, 8 May 1812), and did in fact do so: for a review, see The Times, 11 May 1812.
7. Paul Valabrègue, Catalani's husband and manager (Grove<sup>6</sup>, under 'Catalani').
8. Catalani did not sing at the concert: the Times advertisement on 3 June noted that 'the same misunderstanding which was assigned by Mr Bartleman for withdrawing the name of Madame Catalani must be offered as a reason upon the present occasion.'
9. Burney's letter has not been traced.
10. Novello's arrangement for organ duet and orchestra of J. S. Bach's Prelude in E flat, BWV 552 (the 'St Anne'), the autograph of which (Vienna, Gesellschaft der Musikfreunde) is dated 28 May 1812, and which was first performed at the concert under discussion here. According to Novello's note on the autograph, SW and Novello 'played the obligato organ part as a Duett on that occasion, each filling in

the harmonies according to the feeling of the moment, and endeavouring to enrich the effect to the utmost, for the sake of Master Sebastian.'

11. Principally SW's wife Charlotte, to whom under the terms of a recent Deed of Separation he was paying maintenance of £130 per annum.
12. SW's piano piece 'The Siege of Badajoz', published later in the year by Preston, celebrated the siege and eventual capture on 6 Apr. 1812 by the British of the Spanish town of Badajoz.
13. The Organ Duet in C; the autograph (BL, Add. MS 14344, f. 39) is dated 24 May 1812 and was annotated by Novello as having been 'written on purpose for me to play with Mr. S. Wesley at the Hanover Square Rooms'.
14. An ironic juxtaposition of the distinguished and the undistinguished. Locke and Newton are the philosopher John Locke (1632-1704) and the mathematician Sir Isaac Newton (1642-1727); about Jean Mugnié little is known, except that he was a minor composer of the time, chiefly of popular piano music.
15. Luisa, wife of Joseph Gwilt.
16. i.e. in childbed. The child was probably Sophia, who was baptised at Christchurch, Blackfriars on 13 May 1813 together with her elder brother John Sebastian (1811-90) (Parish baptismal records).
17. 10 May.
18. In Blackfriars Road, close to the Surrey Chapel and Institution, and the parish church of the Gwilts. The new organ, by Thomas Elliot, had one octave of pedals and was the only church organ known to have incorporated the Hawkes patent device (Boeringer, iii. 116-7).
19. i.e. Gwilt.



To Vincent Novello

[Tottenham Court], 22 June [1812]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 20)

Dear N

I have written the annexed<sup>2</sup> for Wednesday, which is S<sup>t</sup> John Baptist's Day you know, & if you can get another Copy of it made out, we can roar it in Style as well as a jolly Song.-- It appears to me an appropriate Idea to cobble up something of the sort for the Occasion, & you will best know how to choose such Workmen as will be likely to hit it off smoothest among the Choir.-- I of Course will lend my Bellows (such as it is) in Aid of the Cause.

Yours in Haste

as usual

S Wesley

Monday 22<sup>d</sup> of June

P.S. Will you call on me on Wedn<sup>y</sup> at 3 or ½ past? Let me know.

1. During the period of SW's correspondence with Novello, 22 June fell on a Monday in 1812 and 1818. 1818 is ruled out as at that time SW was still convalescing at Blacklands House following the breakdown of his health the previous year.
2. Presumably SW's setting for three male voices of the hymn 'Ut queant laxis' (autograph RCM, MS 4025), proper to the feast of St John the Baptist (24 June).

To Vincent Novello

[Tottenham Court], 24 June [1812?]

AL, 1 p. (BL, Add. MS 11729, f. 18)

Addressed: To | M<sup>r</sup> Novello | who hath not as yet received this same.

SW feels the **UT**most Satisfaction in **RE**turning his Acknowledgements for the **MI**nute Mention of the Circumstances attending his Tune, in which there is not discoverable any Trait of the **FA**stidious Disposition of most musical Criticks, which is as clear as **SOL** at Noon Day: the Author however fears that the Partiality of Friendship may have operated to pronounce too favourable an Opinion of a Composition which many may perhaps consider only **LA-la** after all.<sup>1</sup>

24<sup>th</sup> of June

1. SW here uses the syllables derived from the opening syllables of the first six lines of the hymn 'Ut queant laxis' ('ut', 're', 'mi', 'fa', 'sol', and 'la'): these include all five vowel sounds and six different consonants, set to successively higher pitches, and formed the basis of the medieval and Renaissance solmization system. The melody of the hymn is traditionally ascribed to Guido of Arezzo (c.1000) (Grove<sup>6</sup>, under 'Solmization', I. 1).



To Vincent Novello

[Tottenham Court], 25 June [1812]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 21)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Thursday |  
Afternoon

pmk 25 JU

Muster Nov

You are a very fine Spark upon my say so.-- first you send me a Letter full of your vitty Pribbles & Prabbles,<sup>2</sup> & then you depute M<sup>r</sup> Boyle<sup>3</sup> to come & tell me that you are engaged to the little Jack of Trumps<sup>4</sup> to conduct his Concert forsooth.-- So we got to Jack Straw's Castle<sup>5</sup> when the Folk had three parts dined, & were obliged to have all the Pease & Potatoes hauled back upon the Table, to the great Scandal of all devout Christians present: then I must be set down to accompany Te-Deums (by the Way one of them was not worth a T-- D--) at Sight, hit or miss, with a Gallon of Bucellas<sup>6</sup> in my Sconce.

Deus propitius esto tibi Peccatori!<sup>7</sup>

S Wesley

13 Tottenham Court | New Road | 25<sup>th</sup> of June

1. The year is given by 25 June falling on a Thursday and SW's Tottenham Court address.
2. Merry Wives of Windsor, I. i. 50.
3. Not identified; perhaps the J. Boyle who was a subscriber to Novello's A Collection

of Sacred Music.

4. Not identified.
5. A celebrated inn on Hampstead Heath.
6. A sort of Portuguese white wine, named after a village near Lisbon (QED).
7. 'God be merciful to you, a sinner': adapted from Luke 18: 13.

To [Vincent Novello]<sup>1</sup>

[Tottenham Court], 27 June [1812]<sup>2</sup>

AL, 4 pp. (BL, Add. MS 11729, f. 94)

Saturday 27<sup>th</sup> of June

I am concerned to state that there is very discouraging News to communicate concerning the Progress of Gregorian Harmonization:<sup>3</sup> which you will agree to be the Case when I have informed you of what passed To-Day at the Dirge.<sup>4</sup>-- My first Proposition to M<sup>r</sup> Fryer was to have accompanied all the Psalms & Anthems, Responsoria &c of the Office, with the Organ, to which M<sup>r</sup> F's objection was two-fold: first, he thought (& the Event has shewn that he thought justly) that there might possibly be some such essential Variations in the large Choir Book, from the Text of the small one of his, copied by Wade<sup>5</sup> (& from which I have harmonized all the Parts of the Office hitherto as far as I have gone) that considerable Confusion might ensue between my Copy & the other in general Use: & secondly, that it might be more prudent not to introduce this Mode of performing the Office with the Organ all at once, because there might be certain scrupulous Characters disposed to oppose & censure it as a Novelty, inasmuch as at the usual Dirges, the Organ is employed in the Mass only.

I immediately perceived the good Sense of this Caution, & we agreed Yesterday that the Organ should be silent until the Commencement of the Mass: & here I fully depended that the great & the little Book were in Unison

together: but no such Thing.-- In the Tract "Absolve Domine," although the Tone was marked the same (2<sup>d</sup>, which I gave out in G minor) the Passages differed so much & so materially that I regretted having embarked with the Voices, & was obliged to go through three Parts out of four, by following the Melody at a Venture, & sacrificing all Reliance upon the Book before me.-- Even in the Dies Iræ where one might have reasonably expected perfect Uniformity & Uniphony, were Variations of considerable Importance, & upon comparing the Offertorium of the 2 Copies together, I found that had I attempted to accompany from mine, the Regulations from S' John Baptist's Hymn<sup>6</sup> would have been wholly ineffectual to preserve the Truth; the Fa's & Sols &c being continually quarrelling.-- The same was the Fact concerning the Sanctus & Agnus; in neither of which I was able to use the Organ without perpetual Discord.-- The Verse at the Communion<sup>7</sup> was almost a solitary Exception: the Books therein tallied accurately, & I therefore played it through with good Effect.-- O meritum Passionis, at the Elevation was also correct, & was a beautiful Strain.-- The "Libera me Domine" (the final Responsory) was also tolerably though not strictly correct in each Copy.--

Now you directly perceive that these Anomalies are a ten-barred Gate against my successful Proceeding, for if I am to expect such radical Inconsistencies among the Books, it would be utterly lost Labour to attempt a Work of general Utility where such Contradictions in the different Copies reduce it to a Penelopean<sup>8</sup> Experiment: for to what Purpose would it be to publish a Gregorian Gradual, Vespéral, &c for the universal Use of Choirs, when perhaps they could be of no Service to more than three or four, whose

Books might by a lucky Chance happen to correspond throughout with mine?

I can devise no other Scheme of ascertaining the only Mode of determining whether it be necessary to abandon the Enterprize or not, than that of examining all the fairest Copies of the several Chapels; & comparing their Agreement & Irregularity: this alone is a Task of no easy Accomplishment; & as Time at my Period of Life does not become less valuable; before the final Determination takes Place, I must be enabled to calculate safely upon the ultimate Advantage accruing in Reward of my Toil: for altho' M<sup>r</sup> Gwilt's<sup>9</sup> Offer of entire Indemnity as to the Expence of Printing, Paper &c is thoroughly liberal, yet this you must feel would be by no Means an Equivalent for so tedious a Job, as it must infallibly prove, even with my most expeditious Efforts.

I wish to have your most explicit Sentiments upon this Matter;-- after having consulted & compared a few of the Church Books, I may shortly be able to make up my Mind respecting the Practicability of it, which must of Course precede any Attempt at a Calculation of the Profit, certain, probable, or possible.

1. Although lacking an address portion or salutation, it is evident that this letter is to Novello.
2. The year is given by 27 June falling on a Saturday and by SW's discussion of harmonizing Gregorian melodies.
3. See SW to Novello, 11 Nov. [1811].
4. i.e. a Requiem Mass at the Portuguese Embassy chapel.
5. John Francis Wade (1710/11-86), a copyist of plainchant manuscripts, 'perhaps the

most significant figure in the history of plainchant of the eighteenth-century English Catholic church' (Bennett Zon, 'Plainchant in the Eighteenth-century English Catholic Church', Recusant History, 21 (1993), 361-80).

6. i.e. 'Ut queant laxis' (see SW to Novello, 22 June [1812]). SW's reference is to the traditional rules of solmization.
7. 'Lux aeterna luceat eis'.
8. An allusion to Penelope, the wife of Odysseus, whose nightly unpicking of the weaving she had done during the day was a proverbial example of ceaseless and futile labour.
9. i.e. Joseph Gwilt.



To Vincent Novello

[Tottenham Court], [2 July 1812?]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 26)

Thursday

Morning

Dear N.

An unexpected Obstacle (which however is likely to be followed by a good Consequence) will prevent our Meeting at Kirkman's<sup>2</sup> To-morrow: if you can fix Saturday<sup>3</sup> instead at 7, I will attend. Do not let the Opera<sup>4</sup> prove the Veto; you can hear that with more frequent Convenience than the 30 Variations.<sup>5</sup>

Bridgtower is to be with us: by the Way, he called at your House last Week to know whether the Mass of Mozart<sup>6</sup> was to be done on Sunday last, & not having heard from you, concluded in the Negative, so I suppose you never obtained the Message.-- So much for the Fidelity of Servants.

Pray can you tell me who writes the musical Critique in Akerman's Magazine?<sup>7</sup>-- He has puffed my Deserter's Meditations<sup>8</sup> to the Size of M<sup>r</sup> Sadler's Balloon,<sup>9</sup> & I should have been tempted to much internal Inflation upon it, had he not wasted as many Gallons of Gas in Laud of some of M<sup>r</sup> Mugnie's Sublimities.<sup>10</sup>

If I hear no more betwixt now & To-morrow Noon, I shall conclude that you expect me at K's.

Adieu.

Yours as usual

SW

P.S. By the Paper there seems to have been quite a sufficient Number of Throats cut lately on the Continent<sup>11</sup> to warrant a solemn Thanksgiving to God on so lively a Subject, so I suppose we shall get up our Te Deum shortly.<sup>12</sup>

1. It is apparent from the reference to the review of his 'Deserter's Meditations' (see n. 8) that SW wrote this letter around the beginning of July 1812. His 'Thursday', combined with references to Sadler's balloon (see n. 9), and 'throats being cut on the continent' (see n. 11) suggest 2 July as the most probable date.
2. The showroom of the Kirckman family of harpsichord and piano makers, where an informal performance of the Goldberg Variations was evidently to take place.
3. Probably 4 July.
4. Mozart's Le nozze di Figaro, which had on 18 June received its British première at the King's Theatre, and was to be performed again on 4 July. It had several further performances in July.
5. The Goldberg Variations, which were no doubt to be played on two pianos, as at Burney's apartments in July 1810.
6. Not positively identified: Novello performed many Masses by Mozart at the Portuguese Embassy chapel.
7. The Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics, published between 1809 and 1828 by the fine-art publisher and bookseller Rudolph Ackermann (1764-1834). The reviews of music were written by Lewis Engelbach: see John Ford, Ackermann 1783-1983; The Business of Art (London, 1983), 77-83.
8. The review of SW's piano piece The Deserter's Meditations in the July 1812 number of The Repository of Arts stated: 'In this small publication we meet with ample traces of the mastery of its author. It is not a rondo patched up out of a few

common-place turns and chords, just to be played once and then to be consigned to the heap of modern musical rubbish. Mr W. has taken up a common subject, and treated it in a manner which becomes an adept in the science of harmonies. The theme makes its appearance in a variety of protean shapes and keys, constantly diversified by the hand of sterling art. We are at one time entertained with neatly fugged contrivances, at another some masterly counterpoint claims our attention. Every bar partakes of the spirit of the subject, while it displays the skill of the composer. To the true connoisseur this rondo will afford a high treat, and to such only we wish to recommend it, as it would be thrown away upon an ear vitiated by the ephemeral song-products of the day.'

9. James Sadler (d.1828), the first English aeronaut, had made his first ascent from Oxford on 4 Oct. 1784, less than a year after the first manned ascent by de Rozier and d'Arlandes in Paris. He retired from ballooning in 1785 but returned in July 1810 for a series of well-publicized ascents culminating in Oct. 1812 in an unsuccessful attempt to cross the Irish Sea. An ascent from Manchester was reported in The Times for 2 July and may have prompted SW's remark (L. T. C. Rolt, The Aeronauts: A History of Ballooning 1783-1903, (London, 1966), 79-81, 99-102).
10. The review was of Mugnié's piano piece 'L'Amour piqué par une abeille', and was similarly effusive.
11. The Times for 2 July carried a report of the battle of Bornos on 1 June, in which there were 1,000 enemy casualties.
12. The singing of the Te Deum traditionally celebrated victory in battle.

To Vincent Novello

[Tottenham Court], 7 July [1812]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 23)

Tuesday.

7<sup>th</sup> of July

Dear No!

I send you a Twopenny Tune,<sup>2</sup> which mayhap you may think too dear by all the Money.-- Should you however judge it worth half, namely one Penny of lawful copper Coin you will perhaps order it to be drilled on Sunday next<sup>3</sup> post Vesperas, & I will attend to ascertain its Fate.--

The upper Part I have designated for Lanza:<sup>4</sup> the Motivo is at least 32 Years old,<sup>5</sup> but I have put a few Furbelos to suit this jimcrack Age, & I think it may please some of your half-in-half Musickers, such as call the Gregorian, gothic, antique, humdrum, & the Rest of the polite Hepithets.

I shall call to-day upon your jolly Priest,<sup>6</sup> & try whether you have given me a faithful Report of his Jocundity & Festivity, by hazarding a Joke or so, if an Opportunity happen.

I wish you would look in here this Evening instead of going to that devilish Opera House:<sup>7</sup> I want to shew you a Stave of the Lozenges & University Caps, I mean ♠ ♠ & ♣ ♣ <sup>8</sup> N.B. I promise that if you come, you shall not be annoyed by Women, Children, Rats, or any other Vermin.

SW

1. The reference to the 'twopenny tune' (see n. 2) establishes the year.
2. SW's setting for four voices and organ of 'Ave verum corpus', dated 6 July 1812 (autograph BL, Add. MS 14340, f. 29); it was later published in Novello's Δ Collection of Motets for the Offertory, i. 24). SW's description of it as a 'twopenny tune' alludes to the cost of its postage as an enclosure in a letter.
3. 12 July.
4. Evidently a boy treble: no doubt one of the large family of Italian composers and singing teachers of this name active in London and Naples at the time, and probably a son of Gesualdo Lanza (1779-1859) (Grove<sup>6</sup>; Sainsbury).
5. SW's earlier version, for two female voices and organ (autograph BL, Add. MS 31222, f. 26), is dated 11 May 1781.
6. Not identified.
7. The King's Theatre, where the performance that evening was again of Le nozze di Figaro.

To Vincent Novello

[Tottenham Court], 24 July [1812]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 24)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N<sup>o</sup> 240

Pmk: 24 JY 1812

24<sup>th</sup> of July

Friday

Dear Cocky

I can meet you at 4 & stay till 5 at Davis's,<sup>2</sup> if that will shute (as we say at Brister)<sup>3</sup> but I suppose this would not do for Clementi.<sup>4</sup>-- The Cause of my failing you To-Day was very unexpected.-- Lord Oxford<sup>5</sup> is negotiating a Business which is likely to be eventually of much Importance to me, & has particularly wished me to dine with him To-Day, it being the only Day he could fix before his going out of Town, which will be in the Beginning of next Week. You know if he had not been a Lord I should not have cared for his Services.

In haste, Y<sup>rs</sup> truly

SW

I shall call at Davis's at a Venture.

1. The year is given by the postmark.

2. The organ-builder James Davis (1762-1827), whose premises were at 14 Francis



Street, Tottenham Court Road (Grove<sup>1</sup>; The New Grove Dictionary of Musical Instruments, ed. Stanley Sadie, 3 vols. (London, 1984).

3. i.e. Bristol.
4. Muzio Clementi (1752-1832), composer, pianist, teacher, music publisher, and piano manufacturer, whose reputation as a composer during his lifetime has been described as being exceeded only by Haydn and Beethoven. He had been brought to England from his native Italy by Peter Beckford in late 1776 or early 1777 and lived initially at Beckford's country estate near in Dorset, moving to London in 1774. He toured abroad as a piano virtuoso from 1780 to 1783. On his return to London he achieved great eminence as a pianist, composer, and teacher, and later as a publisher and piano manufacturer. He was abroad again from 1802 to 1810. Among his many 'professional' pupils were J. B. Cramer, John Field, August Alexander Klengel, and Theresa Jansen (Grove<sup>6</sup>; Plantinga). The significance of SW's remark is not clear, but it may refer to his misgivings about the suitability of meeting at the premises of one of Clementi's rivals.
5. John, de jure 8th Viscount and 8th Bt. of Oxford (1790-1817) (Debrett). The nature of the 'business' has not been established.

To Robert Glenn<sup>1</sup>

Tottenham Court, 24 July [1812]<sup>2</sup>

ALS, 2 pp. (BL, Add. MS 35013, f. 52)

Addressed: To | M<sup>r</sup> Glenn | Steward Street | Spital Fields

Pmk: 25 JY 1812

Tottenham Court. New Road

24<sup>th</sup> of July

Dear Sir!

I think that we had a little Conversation the other Night upon the Subject of an Organist to be appointed for Huddersfield, & that you observed there was an Objection to the Election of any one deprived of Eyesight: but not being quite certain whether you stated the Objection to be totally insurmountable, & having promised M<sup>r</sup> Grenville<sup>3</sup> (who called on me since you were with me) to use what Influence I could with you in his Favour, I feel it incumbent on me to make the Application, that he may receive authentic News in the Matter.

I must say, that it appears to me, the Person who so long officiated at the Foundling Chapel as Organist, & who has ever borne an entirely respectable & unexceptionable Character, both as a Professor & a Man, has no inconsiderable Pretension to the Situation of an Organist either in the Country or in London; & I can safely declare him thoroughly competent as a Musician to undertake the teaching Branch of the Profession.

Whenever you can favour me with a Call upon the Subject, (as I

presume that the Matter must be decided shortly) I shall be glad to report to M<sup>r</sup> Grenville your Communication, as I am desirous he should be convinced of my having performed the Promise I made him of undertaking his Recommendation to you.

I am generally within till 10 o'Clock in the Morning, excepting on Tuesday & Friday.<sup>4</sup> In the Evenings I am not certain of being at Home, unless by Special Appointment.

Believe me,

Dear Sir,

Your obliged

& sincere

S Wesley

1. The organist Robert Glenn (c.1770-1844) was to become one of SW's closest friends and professional colleagues and the recipient of over twenty letters from him. He was organist of St Margaret Pattens from 1805 to 1844 and music master at Christ's Hospital School from 1810 until his death. SW's youngest child, born in Nov. 1830, was named after him. In Apr. or May 1834 he married SW's daughter Rosalind (Dawe; Argent).
2. The year is given by the postmark.
3. The blind organist Tom Grenville (?1744-1827) was organist of the Foundling Hospital from 1773 to 1798; he himself had been a foundling. Little is known about his movements between 1798 and 1816, when he was reported as being in financial distress and was granted an annuity of £10 by the Foundling Hospital. He appears not to have been successful in his application for the Huddersfield position (Nichols and Wray, 233-5, 244).

4. The days when SW taught at Turnham Green.

To Vincent Novello

[Tottenham Court], 11 August [1812]<sup>1</sup>

AL, 1 p. (BL, Add. MS 11729, f. 28)

Addressed: To | M<sup>r</sup> Novello

11<sup>th</sup> August Tuesday

Dear N

I have lately heard that there are two different Opinions concerning the Circumstance of the Prince Regent's Order for the Execution of two Criminals\*<sup>2</sup> upon his Birthday (To-morrow):<sup>3</sup> One is that he has issued it for the express Purpose of increasing his universal Popularity; & the other, that it is intended as the most appropriate Method of celebrating so sacred & hilarious a Festival. I should like to have your Notions upon the Subject, as also M<sup>r</sup> Fryer's, if they can be had "without disturbing his devotions."--

Apropos of Devotion, I wish to know by Thursday, whether there be any Necessity of my doing your dirty Work on Saturday next,<sup>4</sup> or in other Words, whether you want me to ascend the Gregorian Altar at 11 & 3 on the said Day?<sup>5</sup>-- You are not to guess hence, that I am reluctant so to do, only I must cut & contrive accordingly.

I sent to Stokes, from whom if you have had no Answer, it is not the Fault of



6

How do you do? (N.B. An elegant Pleonasm, belonging to John Bull par Excellence.)

**\*One of them a Lady, in Honour of the Sex.**

1. 11 August falling on a Tuesday and the reference to the execution of the two criminals (n. 2) established the year.
2. For a report of the public execution at Newgate of Catherine Foster and J. Woolman Thompson, see The Times, 13 Aug. 1812.
3. The Prince Regent was born on 12 Aug. 1762.
4. On 15 Aug., the feast of the Assumption of the Blessed Virgin Mary.
5. i.e. for High Mass and Vespers.
6. The significance of this allusion is not clear.



To Vincent Novello

[Tottenham Court], [c.13 August 1812]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 43)

Addressed: To | M<sup>r</sup> Novello.

My dear Doctor of the Sorbonne-- (Sorebone I fear is the more correct Reading in your Case)--

I think that if you will condescend to re-think, you will not find the Phrase of "increased universal Popularity"<sup>2</sup> altogether such stark staring Nonsense as you suspect: for may not a Person become popular in the Opinion of every Individual (which you know includes the Idea of Universality) & yet may not this Popularity be increased in each Individual by some new Action deserving still more Esteem & Consideration than that which first excited them?-- There is no Quibble in this Explanation.-- It is recorded of S<sup>t</sup> Charles Barromæus<sup>3</sup> (one of the noblest Cocks in the Calendar) that he daily gave a sumptuous Meal to very many poor people: this Conduct alone of course insured him universal Popularity; but how much was this increased, when it was discovered that he himself made his own Dinner upon mere Bread & Onions, or the like!--

I am obliged to you for excepting against what seemed to you illogical, because it shews that you think me worth Criticism, which I believe is more than some others do whose Judgement I value much less.

Although I am not obligated on the approaching Day of Obligation<sup>4</sup> consarning the Hawgin (this is the true Cockney Pronunciation, by Cock &

Pie -- by the Way, the origin of the Oath I believe to be by God & Pix, as "I'll do this, please the Pigs," is a Corruption of please the Pix-- there was also a Book of religious Ceremonies & Prayers in Q. Elizabeth's Time, called the Pie, as intricate at least as the Breviary; this may therefore possibly be the Pie mentioned immediately after God, being connected thus closely with Religion.)--

Now, Sir, if you hate Parenthesis, in what Degree of Estimation must I stand with you as a Writer by this time?

Therefore, to begin my Sentence again, I say, that notwithstanding you have no great Need of me on Saturday, yet I should somehow like to take down the Introit & Alleluia, both which I know to be prime for the Feast dont est la Question.<sup>5</sup>-- (I believe Question is Feminine in French, but never mind.)-- And there is now no Time to be lost about that there same little bit of Business (as the Fellow called the Murder he happened to commit, one Day).-- If the Gradual could be left at M<sup>r</sup> Blackett's early on Saturday Morning, I would call at 10 o'Clock & scratch out the above in M<sup>r</sup> Fryer's Apartment, if he could spare the House-Room.

Indeed, I will take my Chance of this, & depend on your giving a Signification thereof to M<sup>r</sup> Polisson<sup>6</sup> or any other Dignitary qualified to transport the square Notes to South Audley Street for an Hour or two.

I have not seen M<sup>r</sup> Archer,<sup>7</sup> for I have been unable to call on him: I shall probably manage this some Time between now & Monday.

Charles Butler<sup>8</sup> the sublime hath transmitted unto me a gorgeous Invitation to a smoking Haunch on Monday next at 6 o'Clock: I must

therefore rehearse some of my best Behaviour calculated to render me worthy of such worshipful Society, & I think that Swift's Polite Conversation<sup>9</sup> is the Book of all others that I ought to study for this grand Purpose.

I wish you a good night, Muster No-Well-O, desiring you to be well with all convenient Expedition.

Pray do you know the famous amphiborous Animal as can live neither upon Land nor Water?

Euouae<sup>10</sup>

1. SW's reference to Novello's criticism of a phrase SW had used in his letter of 11 Aug. (see n. 2) and his continuing discussion of arrangements for the Day of Obligation on 15 Aug. (see n. 4) together establish the date of this letter as around 13 Aug. 1812.
2. See SW's comment in his previous letter that the Prince Regent had ordered the execution of the two criminals 'for the express Purpose of increasing his universal Popularity'.
3. Charles Borromeo (1538-1584) (Farmer).
4. i.e. 15 Aug.
5. The introit was 'Signum magnum apparuit in caelo'; the Alleluia verse was 'Assumpta est Maria in caelum'.
6. Not certainly identified, but presumably one of the Portuguese Embassy chapel priests: SW refers to him in a later letter as 'the Reverend Mr Polisson'.
7. The Revd James Archer (1751-1834), Principal Chaplain of the Bavarian chapel 1780-1826, later Vicar General of the London District. He was a subscriber to Novello's A Selection of Sacred Music (Anstruther, iv. 10-12).

8. The eminent Roman Catholic lawyer and writer Charles Butler (1750-1832), nephew of Alban Butler (1710-73), author of Lives of the Saints. He was a member of the Portuguese Embassy chapel congregation, a keen amateur musician, and a staunch advocate of Gregorian chant. He later wrote perceptively on Roman Catholic church music in England in his Historical Memoirs of the English, Irish and Scottish Catholics since the Time of the Reformation, 4 vols. (1819-21), ii. 354-9, and in 'Music of the English Catholic Chapels', The Catholic Gentleman's Magazine, 1 (1818), 573-4.
9. Jonathan Swift's A Complete Collection of Polite and Ingenious Conversation (1738).
10. The name for a Gregorian cadence, derived from the vowels in 'seculorum Amen', the concluding words of the doxology 'Gloria Patri' (Grove<sup>6</sup>).

To Vincent Novello

Tottenham Court, 16 August [1812]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 30)

Addressed: To | M<sup>r</sup> Novello

Endorsed by Major: Dear Novello I am rejoiced to find you are so much better and lament I don't see you this evening. Truly yours, J Major.

Dear N

I am sorry that I cannot have the Gratification of meeting at Major's<sup>2</sup> this Evening, who has nailed me to dine with him at a Friend's House of his, & whence we may not probably make our Escape before 11 o'Clock.

The Necessity of shaving, Dressing, & some of the other "Blessings of this Life"<sup>3</sup> prevent my coming to South Street<sup>4</sup> this Ev<sup>e</sup>, as I otherwise should, but I shall certainly be with you on Wednesday Morning,<sup>5</sup> Deo Volente.

You remember the Parish Clerk's Psalm of his own composing, upon the Arrival of King William, after James's shabby runaway Trick.<sup>6</sup>

"Britons rejoice! I say rejoice!

King William is come:

Therefore sing we, with Heart & Voice

The hymn that's called Te Dum"<sup>7</sup>

SW

Sunday 16<sup>th</sup> Aug<sup>t</sup>



1. During the period of SW's correspondence with Novello, 16 Aug. fell on a Sunday in 1812 and 1818. The reference to the singing of the Te Deum (nn. 5 and 6) gives the year.
2. The composer, arranger, publisher, organist, viola player, and teacher Joseph Major (1771-1828), a close friend and professional associate of SW. At the time of his application for membership of the Royal Society of Musicians in Sept. 1794, he was organist of Knightsbridge Chapel, a viola player, and a teacher at two schools. His compositions, mainly of vocal and piano music, were published between 1796 and around 1825. SW gave his own copy of the '48' (BL, Add. MS 14330) to him in 1811 (Doane; Brown and Stratton; Matthews).
3. BCP: the General Thanksgiving.
4. The Portuguese Embassy chapel.
5. 19 Aug., probably for a special service of thanksgiving to celebrate Wellington's victory at the Battle of Salamanca on 22 July, news of which had appeared in the London papers the previous day.
6. A reference to the landing in England of William of Orange (later William III), following James II's ignominious flight to France on 11 Dec. 1688.
7. The author of this extempore anthem was the parish clerk of SW's grandfather, Samuel Wesley of Epworth. The anecdote was evidently a cherished piece of family history: see John Wesley's version in his Remarks on Mr Hill's Farrago Double-distilled (1771) (reprinted in John Telford (ed.), The Works of John Wesley, 14 vols. (London, 1872), xiv. 445). SW's retailing of this story was doubtless in connection with the singing of the Te Deum at the forthcoming service of thanksgiving.



To George Polgreen Bridgetower Tottenham Court, 4 September [1812]<sup>1</sup>

ALS, 1 p. (BL, Add, MS 56411, f. 11)

Addressed: To | M<sup>r</sup> Bridgetower | Little Ryder Street | Piccadilly | N. 9

Pmk: 4 SP

Dear Sir

I have appointed a few Friends to meet me To-morrow Morn<sup>g</sup> at 11 o'Clock in Francis Street, Tottenham Court Road (very near Clementi's Manufactory<sup>2</sup>) at Davis's the Organ Builder, whose name is on the Door & who has built an excellent Instrument for a Church at Surinam in the West Indies.<sup>3</sup>

Mr Logier (a German Professor, & the principal Music Seller in Dublin)<sup>4</sup> is very desirous of hearing the whole of the Preludes and Fugues,<sup>5</sup> and I have promised to attempt them all through, altho' really I have lately had so little Opportunity of playing, that I do not expect to do them much Justice. I shall, however, be glad of the Company of so candid a Hearer as yourself, who I know will make due Allowance for the Want of Practice.

I am always,

Dear Sir

Yours most truly

S Wesley

Tottenham Court. | New Road | Friday 4<sup>th</sup> of Sept<sup>r</sup>

1. The year is given by 4 Sept. falling on a Friday and SW's Tottenham Court address.
2. Clementi at this time had premises in Tottenham Court Road.
3. The organ has not been traced.
4. Johann Bernhard Logier (1777-1846), German pianist, teacher, inventor, author, and composer. He moved to England in 1791 and joined the band of the Marquis of Abercorn's regiment as a flautist, later being promoted to director of music. After the regiment was dissolved in 1807 he moved to Ireland and directed a band in Kilkenny and at the Royal Hibernian Theatre, Dublin. He opened his music shop at 27 Lower Sackville Street, Dublin, in 1810. He also taught the piano and was the inventor of the chiroplast or 'hand director', 'a laterally sliding frame for the hands fitted above the keyboard' (Grove<sup>6</sup>), which he patented in 1814. The first edition of his An Explanation & Description of the Royal Patent Chiroplast (1814) contained testimonials from J. B. Cramer, J. T. Latour, William Shield, and SW, and SW commented favourably on his Companion to the Royal Patent Chiroplast (c. 1815) in a review in the Mar. 1815 number of EM. In late 1816 or early 1817 he opened a music academy at 20 Bedford Place, Russell Square, where he was later joined by Samuel Webbe II. His teaching methods, involving the use of the chiroplast and group teaching, gave rise in 1817 and 1818 to a major controversy amongst his fellow-musicians (see SW to Glenn, 23 Mar. 1818). He moved to Germany in 1821 (Grove<sup>6</sup>; Kassler, Science of Music, 702-23).
5. The '48'.

To Vincent Novello

Ramsgate,<sup>1</sup> 1 October [1812]<sup>2</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 33)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | London | N. 240 | Oct<sup>r</sup> 1<sup>st</sup>

Ramsgate.

Harbour Street. 7.

Thursday Oct<sup>r</sup> 1

My dear N

I abstained from laying Siege to you by Post, until I felt qualified to give you a true and particular Account of our Intentions, Contentions, & Operations. I mention contention because my Coadjutor<sup>3</sup> & myself have been retarded in our public Advancement by the Whimsies & Stupidity of two black Crows in the Shape & Guise of Parsons; one of them a Blockhead & the other a Brute.-- The story is this.-- M<sup>r</sup> Webbe Senior suggested to his Son that he conceived it would be advisable, previous to our issuing public Notice relative to anything like a Concert, to obtain the Permission of performing some select Pieces on the Organ at a Church, or Churches (if deemed more eligible to attract Customers) & to give the Entertainment Gratis, in a Morning, thus rendering ourselves known not only as Artists, but as Lads of some Liberality & obliging Propensity.-- The Clergyman of Ramsgate<sup>4</sup> was afraid of offending the tight-laced Part of his Congregation by this Novelty, & therefore refused us; & the Hottentot of Margate<sup>5</sup> upon our Application sent a most impudent

vulgar Answer stating our request to be so "highly indecorous & improper that he hesitated not a Moment to give it his decisive Refusal."-- In Consequence of these Pros & Cons, the Time which might & would have been profitably employed in Preparations for our intended Party was unavoidably expended (not to say wasted) in waiting the Sentence of these drivelling old Puts,<sup>6</sup> & we were not able to announce our Day &c until Saturday Evening last.<sup>7</sup>

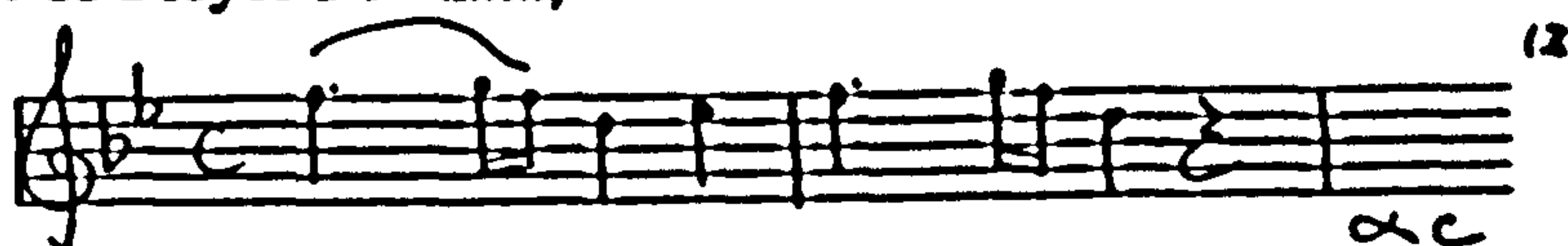
Added to these Delights, there has been not a little Debate concerning the most opportune Season for our Exhibition, some advising the Morning (or Noon) & others the Evening.-- The Advocates for the Morning argued the great Probability of Loungers employed at that Time in quest of "something new & strange"<sup>8</sup> as an Inducement to fix the Meeting then; but to this was opposed the Fact of all the fine Folk being in the Habit of prancing about on their Palfries, & bowling about in their Tumbrils for 2 or 3 Hours after scrubbing their mangey Carcases in the Sea, which would quite do away any reasonable Expectation of their coming to hear our Quaverings before Dinner Time.--

The Arguments in favour of the Evening have ultimately prevailed, & we have at length determined on Saturday Evening next, Oct' 3<sup>d</sup> at 8 o'Clock.<sup>9</sup>-- We have met with some very kind & active Friends, who are making whatever Interest they can in our Favour, & I think that we have a tolerably good Prospect -- but you know that my Expectations of Success in any Undertaking are not generally presumptuous, & I shall not murmur in the least, provided we depart hence without burning our Fingers, & I rather think we may rationally hope as much as that.<sup>10</sup>--



We have engaged Miss Stephens<sup>11</sup> (who is at Margate) as our Singer: I think you told me she was to have sung at the Thanksgiving Business<sup>12</sup> in your Chapel: she has a very sweet Voice, & sings in a pretty Style: there is no one else hereabout that can be endured by any but French Ears.--

We mean to be very modest in our Pretensions, of the vocal Sort especially; Miss S. is to sing two Songs, & Webbe & I intend joining her in two Glee's. furthermore, also & moreover, I shall attempt to fiddle the Accompaniment of Pleyel's Sonata,



which may be done without broken Bones I trow; at least it is "devoutly to be wished".<sup>14</sup>

My Compeer will also give one of Dussek's most stately Pieces as a Solo: the Duet of "the Sisters"<sup>15</sup> will also make its Appearance, according to your Advice: another of Clementi (a Rattler)-- & a Fantasia,<sup>16</sup> with some S<sup>r</sup> Giles's Ditty or other<sup>17</sup> for the Delight & Edification of the learned Critics now resident in the Isle of Thanet, & who rank pretty much with the Majority of those in London, touching Judgement & Acumen, but that you know is neither here nor there.

Pray, Sir, do me the Favour to accept my "humble & hearty Thanks for all your Goodness & loving Kindness to me"<sup>18</sup> & my School Mistress to the North of Oxford Street.-- As we doubt being able to set forth sooner than Monday,<sup>19</sup> of Consequence I must once again intreat your Assumption of the magisterial Chair on that Day, & you shall have very speedy Intelligence of our Arrival, whenever that shall be brought about, which I trust will be in the

Course of Tuesday.

I forget whether you are as devout an Adorer of the main Ocean as I, but if I were a Gem'man like, I would always live within a Hop, Skip & Jump thereof.-- I am convinced by my present Experience that it would secure me a Perpetuity of Health, which I am singular enough to esteem a greater Blessing than long Life.--

M<sup>r</sup> W. & I appear about every other Day in Puris Naturalibus<sup>20</sup> upon the Coast, to amuse the Fish & the Ladies.<sup>21</sup> We scorn wooden Machines, where there is neither Prospect nor Sea Room; irksome Obstacles to aquatic Animals.

Yours as ever

S Wesley.

P.S. Horsley<sup>22</sup> & his Spouse Elect, Callcot's eldest Daughter,<sup>23</sup> with her Mother<sup>24</sup> are down here, & we met them Yesterday by Accident on the Coast, just as we were about to strip.-- Miss C. said she should have known me at any Distance by Sight, & she had a narrow Chance of exercising her Memory in my birthday Suit.

P.S. We meet at Margate & Ramsgate the most perfect Piano-Forte Artists you can imagine: they play uniformly in 5<sup>ths</sup> & Octaves. I see your Name as a Subscriber to M<sup>r</sup> Panormo's Concerto,<sup>25</sup> & I am sure by the Specimens of his Compositions I have seen, that you have a great deal to learn yet.

1. A seaside resort on the Isle of Thanet, a peninsula on the east coast of Kent. Because



of their position close to London and their accessibility by river as well as by road, Ramsgate and its larger neighbour Margate were favourite holiday resorts for Londoners, and attracted large numbers of visitors. SW's visit seems to have been a speculative venture, undertaken without any local knowledge or contacts. He had travelled with Samuel Webbe II to Ramsgate by river on Thursday 18 Sept., and described his journey in his letter of the same date to Sarah Suter: 'I could not be sick for the soul of me, but kept eating & drinking all day with 30 people spewing round me' (BL, Add. MS 35012, f. 40).

2. The year is established by 1 Oct. falling on a Friday and by SW's presence in Ramsgate.
3. Samuel Webbe II.
4. Richard Harvey (1768/9-1836), matric. Corpus Christi College, Cambridge, 1785, LIB (1790), Deacon (1789), Priest (1793), Curate of St Laurence, Ramsgate (1791); Vicar (1793-1836) in succession to his father (Venn).
5. William Frederick Baylay (1778/9-1845), matric. Emmanuel College, Cambridge, 1800, BA (1802), MA (1805); vicar of St John's, Margate (1810-28) (Venn).
6. 'A stupid man, silly fellow, blockhead, duffer'; a 'country put' was a bumpkin (OED).
7. 26 Sept.
8. Possibly an allusion to The Tempest, I. ii. 404 ('something rich and strange').
9. 3 Oct. The concert was in the Assembly Rooms at Ramsgate: see SW to his mother, 6 Oct. 1812 (BL, Add. MS 35012, f. 21).
10. SW's caution was well founded. In his letter to his mother of 6 Oct., he reported: 'when all Accounts are balanced, we shall just have saved ourselves harmless in the Payment of the Room, Singer, Advertisements &c but the having established a Reputation there among the People of the Place, who are all of the first Order & Consequence in Rank & Title, is a Point of no little Importance, & I trust may lead to future & permanent Advantage.'

11. The soprano Catherine Stephens (1794-1882), later one of the most popular English singers of her generation, but at this time at an early stage in her career (Sainsbury; Brown and Stratton; Grove<sup>6</sup>).
12. Perhaps the service on 19 Aug.
13. The opening of the first movement (Allegro molto) of No. 3 of Pleyel's Six Sonatas for the Pianoforte, with an Accompaniment for the Flute or Violin and Violoncello, composed & dedicated ... to ... the Queen of Great Britain (1788) (Rita Benton, Ignace Pleyel: A Thematic Catalogue of his Compositions (New York, 1977), 188-9).  
For Pleyel, see SW to Novello, [4 Feb. 1814].
14. Hamlet, III. i. 64-5.
15. Not identified.
16. i.e. an improvisation by SW, perhaps on a popular song, similar to the one on 'A Frog he would a-wooing go' that he had played at his Birmingham concert in Sept. 1809.
17. SW's allusion is perhaps to the notorious slums of the St Giles area of London.
18. BCP: the General Thanksgiving. Novello had evidently taken over SW's teaching engagements during SW's absence in Ramsgate.
19. 5 Oct. As he predicted, SW and Webbe arrived back in London in the evening of that day: see SW to his mother, 6 Oct. 1812 (BL, Add. MS 35012, f. 21).
20. 'In an unadorned state of nature'.
21. Annotated by Samuel Webbe II at this point: 'fine scurvy objects to amuse the Ladies'.
22. William Horsley (1774-1858), organist, composer, and musical theorist. He had been assistant to Callcott at the asylum for female orphans, and had succeeded him as organist there in 1802. He was not a close friend of SW, although they moved in much the same professional circles, and had taken over SW's teaching at Mrs Barnes's school after SW's dismissal in 1808. His chief distinction was as a glee composer, and he was described by Baptie as 'one of the most elegant, learned and

artistic of all the excellent glee composers our country has produced' (Grove<sup>6</sup>; David Baptie, Sketches of the English Glee Composers (London, 1895), 82). Two of his hymns ('Belgrave' and 'Horsley') are still sung today. He appears prominently in SW's letters of 1825 following his hostile review of SW's Service in F in QMMR.

23. Elizabeth Hutchins Callcott (1793-1875), daughter of John Wall Callcott; they married on 12 Jan. 1813.
24. Elizabeth Mary Callcott, née Hutchins.
25. Either by Francesco Panormo (1764-1844) or his son Ferdinand Charles, both of whom published large quantities of piano music at this time. A 'Mr Panormo' promoted a concert at the Argyll Rooms on 13 June 1813, at which he performed a piano concerto by himself, possibly the one described here. No copy has been traced (Sainsbury; Brown and Stratton; The Times, 8 June 1813).

To Charles Butler

Tottenham Court, [7 October 1812]<sup>1</sup>

ALS, 2 pp. (Rylands, DDWes 9/20)

Addressed: To | Charles Butler Esq<sup>r</sup> | Lincoln's Inn | Wednesday Evening

Pmk: 8 OC 1812

Docketed: Oct<sup>r</sup> 1812 Mr Wesley

Dear Sir

I have just now received your Letter,<sup>2</sup> & and cannot possibly feel the smallest Objection to a Summons from the accomplished and venerable Doctor.-- I trust therefore to give you the Meeting on Sunday,<sup>3</sup> & to ascend the "Gradus ad Parnassum,"<sup>4</sup> as near Noon Tide as the Uncertainty of our next Moment may permit.

Entre nous, our worthy Friend produced a Set (in MS.) of the former 24 Preludes and Fugues of S. Bach which was a Present from his Son Emmanuel Bach, & which D<sup>r</sup> B. imagined to have constituted the Whole of that Work; whereas the Fact is, that these are only the first Half.-- Of this I soon convinced him, by bringing forward the other 24, & performing some of them before him, with which he was highly delighted.<sup>5</sup>-- I instance this, only as a Proof that the good Doctor has been occasionally (tho' certainly not very frequently) precipitate in his Decision upon a few musical Matters, & our joint Opinion concerning his slight Knowledge of the Gregorian Note seems justly to authorize such a Conclusion.

I believe that I mentioned to you the general Wish that seems to prevail of introducing the Gregorian Melodies properly harmonized for the Organist.<sup>6</sup>-  
- I am perfectly convinced that such a Work would become universally valuable, & feel both ready & desirous to undertake it, specially if after your having obtained the Intelligence of which you are in search, you would give a prefatory Essay upon the Subject.--

I am,

Dear Sir,

Very respectfully & sincerely Yours

S Wesley

13. Tottenham Court.-- New Road | Wednesday Evening

1. The date is given by SW's 'Wednesday Evening' and the following day's postmark.
2. Butler's letter to SW of the same date (BL, Add. MS 11729, f. 36), which conveyed a request in a note from Burney that Butler and SW should '"mount his [i.e. Burney's] lofty apartment next Sunday about 12 at noon, & let him hear from you, a thorough Bach of the great Sebastian's golden grain".' SW enclosed Butler's letter in his next letter to Novello; Burney's note to Butler is not preserved.
3. i.e. to meet Butler on 11 Oct.
4. 'Steps to Parnassus': i.e. the stairs leading to Burney's apartments in Chelsea College, with an allusion to the term's frequent use as a title for musical instruction books: J. J. Fux (1660-1741) used it for his celebrated counterpoint treatise (1725), and Clementi was later to use it for a collection of piano studies (1817-26).
5. See SW's earlier reference to this occasion in his letter to Jacob of 17 Sept. 1808.
6. In his letter, Butler had written: 'I am so serious about the Gregorian Note, that I have sent to Paris for [a] work respecting it'.



To Vincent Novello

[Tottenham Court], 11 October [1812]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 35)

Addressed: To | M<sup>r</sup> Novello

Dear N

The enclosed<sup>2</sup> will account for my not being with you this Morning, which I fully designed to have accomplished, had it not arrived, & a Summons from a Man of 90 years may not happen in his 91<sup>st</sup>

I also fear that I cannot be in your Latitude this Afternoon, as after the Meeting I must see Linley in Southampton Street Strand,<sup>4</sup> but I will contrive to get at you shortly.--

If the Gregorian Books could be left for me, on Wednesday, I think I can get Time to scribble out a rough Copy of the Mass which we revised in the Course of the Week.-- There is no Holiday requiring high Mass, I believe before Sunday next.--

Yours most truly,

S Wesley

Sunday 11<sup>th</sup> of Oct<sup>r</sup>

1. The year is given by 11 Oct. falling on a Sunday and the reference to the 'summons' from Burney.
2. Butler's letter.
3. SW was mistaken about Burney's age: he was 86.
4. William Linley's address.



To Vincent Novello

[Tottenham Court], 24 October 1812

ALS, 1 p. (BL, Add. MS 11729, f. 37)

Addressed: To | M<sup>r</sup> Novello | Saturday Afternoon

Saturday 24<sup>th</sup> of Oct<sup>r</sup> 1812

Dear N

There seems to be some Prevalence of Incantation in the Matter of the Church Books:<sup>1</sup> I was unable to call at the Chapel till one of the Clock this Day & unfortunately could make no one hear, therefore after repeated Tattoos I was unwillingly obliged to make a Retreat.-- I wished to have been able to scribble out the Antiphon for the Vespers To-morrow<sup>2</sup> (as well as the Gregorian Mass)<sup>3</sup> & I think this may yet be done, if you can so manage as to get the two Books conveyed to M<sup>r</sup> Blackett's by 9 o Clock To-morrow Morning, in which event I would call at his House, & do the Job (if he will give me House-Room during the Time necessary for the Purpose) & I would take Care to return the Books in Time for high Mass,<sup>4</sup> as I know I could compleat what I want in about an Hour.-- At all Hazards I will take my Chance of your Endeavour to negotiate this grand Concern.-- I like not abandoning a Design from such teasing Obstacles. Sam. Webbe<sup>5</sup> & Gwilt<sup>6</sup> I expect to come to Vespers, & the latter you know would be pleased by hearing the Antiphons sung with a Base on the Organ.--

Adieu for the Moment,

Yours as ever,

SW

P.S. I leave M<sup>r</sup> Fryer's & the Organ Book of Vespers &c.

1. Presumably the Graduale and the Antiphonale, containing the chants for the Mass and the Offices.
2. 25 Oct., the twenty-third Sunday after Pentecost, when the Magnificat antiphon at Vespers was 'At Jesus conversus, et videns eam, dixit: confide, filia: fides tua te salvam fecit, Alleluia.' SW is presumably referring to a harmonization of the plainsong.
3. Presumably part of SW's harmonization of the plainsong Mass VIII (the 'Missa de Angelis'), on which he was evidently still working. The completed autograph (BL, Add. MS 17731) is dated 21 Dec. 1812; the Kyrie had been published the previous year in Novello's A Collection of Sacred Music.
4. At 11.00 a.m.
5. Samuel Webbe II.
6. Joseph Gwilt.

ALS, 3 pp. (BL, Add. MS 11729, f. 39)

M' No Well O.

I spell it so on Purpose for I don't hold with your Pie-Crust sort of Promises.-- Pray Sir, did you not appoint, & all but swear that you would bring your Body corporate & corporeal hither last Tuesday as ever was?-- And pray Sir, what kind of an Alibi do you mean to set up in Arrest of Judgement?-- You did not know before, but now you will know that I squatted my A---e upon a Stool (a Musick Stool I mean) for three blessed Hours long, straining my thieving Irons as if they had been so many Strips of India Rubber, to claw hold of supple Jack's woundy Exercises,<sup>1</sup> all on Purpose not to affront your Doctorship's acumenous Ears, when you should have brought your scientific Backside to an Anchor at N. 13.<sup>2</sup>-- If these Arraignments are not for mortal Sins, & you do not humbly plead guilty to them, depend upon it that the Sacrament of Penance will stand you in no Stead, & you may as little expect to join in the Chorus Angelorum<sup>3</sup> hereafter, as to find Judas Iscariot there chaunting Hallelujahs.

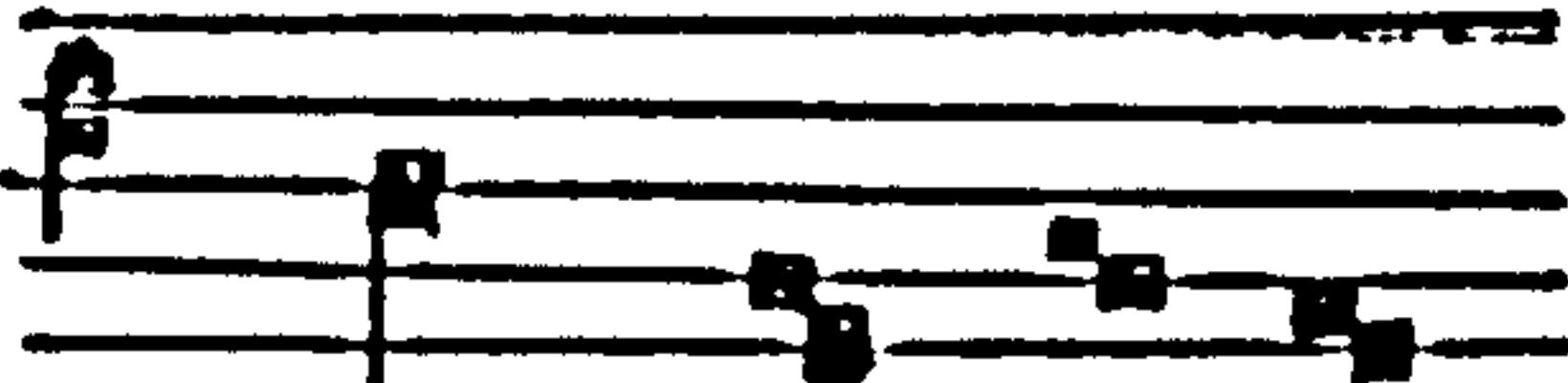
However, as while there is Life, there are Hopes, let me, with that Charity which distinguisheth all us good Catholicks, humbly trust that your speedy Repentance, & the Satisfaction I shall require of you, will ultimately save you from the bottomless Pit. What that same Satisfaction may be, is at present a Secret, not to be disclosed before the Feast Day of All Saints,

between the Hours of 11 & 12, & where, you may (with the Assistance of a general Council convened expressly for the Occasion) be possibly able to guess.

I had yesterday the beatific Vision of the Reverend M<sup>r</sup> Polisson, who answered me in that upright Manner by which he is so justly characterized:--  
"You may go up, Sir."--

I loves Helegance, I does.

So we are all to be merry after our "sad Solemnity & black" on Monday next.<sup>4</sup>-- I hope Gastang<sup>5</sup> will be there, as I have a great Curiosity to see him eat Plum Pudding.-- Besides, I want to hear him sing "Sweet Bird", & "The Soldier tired",<sup>6</sup> both of which I am informed he executes equally well.

I am hard at  7

If I can get a little Bit ready by Monday I will, but do not reckon upon it with that Sort of Reliance that I once had on your bonne Foi.

SW

Thursday Evening | Oct<sup>r</sup> 29<sup>th</sup> 1812

P.S. I sends a silly Piece of defiled Music Paper.<sup>8</sup>

1. Not identified.
2. SW's house at 13 Tottenham Court.
3. The choir of angels: like SW's later reference to the 'bottomless pit', a quotation from the text of the Requiem Mass.
4. The celebration of the Requiem Mass on 2 Nov., the feast of All Souls, when black vestments would have been used.
5. Not identified: evidently a boy treble.

6. Two popular soprano solos: 'Sweet bird' is a soprano recitative and aria from Handel's L'Allegro, il Pensieroso ed il Moderato (1740); 'The Soldier, tir'd of war's alarms', is a celebrated bravura aria from Arne's Artaxerxes (1762).
7. The opening of Credo III, implying that SW was working on a harmonisation of this part of the Mass.
8. Not preserved.

To [Johann Peter Salomon?]<sup>1</sup>      Tottenham Court, 5 November [1812]<sup>2</sup>

ALS, 1 p. (Boston)

Dear Sir

I beg you to accept my Apology for not having sooner thanked you for the Letter, Book, & Invitation which I received several Days since, but as I fully designed to call at N. 70<sup>3</sup> between now & Sunday & fix upon Operations with you vivâ voce, I less felt the Necessity of a Post Man's Assistance.-- I intend to be at the Vespers according to M<sup>r</sup> Turner's<sup>4</sup> Desire, & to proceed thence to the Feast of Philosophy<sup>5</sup> with you.-- The Service will detain us till nearly ½ past 4, I believe, on Examination of the Office of that Particular Day,<sup>6</sup> in which are to be Scraps of "Pribbles & Prabbles" (as Sir Hugh<sup>7</sup> says) for one lousy Saint or another,<sup>8</sup> which will extend the Time a Quarter of an Hour extra at least, I fear.

However, amongst philosophical Qualities, having been told that Patience used to be enumerated; our sage Deroise Stewart<sup>9</sup> we must hope, will forbear his Wrath, even should the Fish be overdone by 4 or 5 Seconds, in Consequence of the Delay occasioned by holy Mother Church.--

Yours, dear Sir,

Very truly

S Wesley.

13. New Road | Thursday Night | 5 Nov<sup>r</sup> 1812



1. The identification of Salomon as the probable addressee of this letter is from the reference to 'no. 70' (see n. 3).
2. 5 Nov. falling on a Thursday and SW's Tottenham Court address establish the year as 1812.
3. 70 Newman Street, Salomon's house.
4. Not identified.
5. Not identified; possibly a masonic function.
6. 8 Nov.
7. i.e. Sir Hugh Evans, the Welsh priest in Merry Wives of Windsor, I. i.
8. Cybi, the Four Crowned Martyrs, Gerardin, Tysilio, and Willehad (Farmer).
9. Not identified.

To James Asperne<sup>1</sup>

32 Cornhill,<sup>2</sup> 14 November [1812]<sup>3</sup>

AL, third person, 1 p. (Rylands, DDWF 15/42)

Saturday Night. 14. Nov<sup>r</sup>

Cornhill. 32

M<sup>r</sup> S. Wesley called on M<sup>r</sup> Asperne to solicit his Indulgence for his apparent Neglect in not having much sooner acknowledged the polite Attention he received from him several Days ago.<sup>4</sup>-- He wishes to assure M<sup>r</sup> Asperne that he feels not the least Objection to accede to his Proposal regarding the Portrait, & begs Leave to inform M<sup>r</sup> A. that he has one in his Possession which was considered a good Likeness at the Time it was taken, but this being 15 Years ago, there can be little Doubt that the Furrows of Age have been so much increasing in Indenture that a Fac-simile might appear somewhat ridiculous at the present Period.<sup>5</sup>-- At all Events S. W. will most readily agree to M<sup>r</sup> Asperne's Wish, & although he cannot instantaneously fix a Moment for sitting to the Artist he mentions, he will be happy to name an early Day for that Purpose, in Consequence of M<sup>r</sup> A's Desire.-- With Respect to any Memoir of himself, he knows not well how to negotiate it: S. W. is not only averse but incapable (from many Considerations) to become his own Biographer.

1. James Asperne (d.1821), the publisher and proprietor of EM from 1803 until his

death (Sullivan, AAAJ, 106-12).

2. The publishing offices of EM since 1802. SW had evidently called on Asperne and left this note for him on failing to find him there.
3. During the period 1802-21, when the premises of EM were at Cornhill and Asperne was its publisher, 14 Nov. fell on a Saturday in 1807, 1812, and 1818. 1812 is the most probable year, given by SW's reference to his portrait (see n. 5).
4. Asperne had evidently approached SW with a suggestion that he should include a biographical memoir of him in EM, and had enquired if SW would be willing both to sit for a portrait and to write the memoir himself. Neither the memoir nor the portrait appeared.
5. Probably a reference to the portrait by 'Mr Robinson', described in SW's MW Obituary as having been painted when SW was 'about thirty' (i.e. around 1796), and generally regarded at the time as a good likeness. Robinson was probably R. Robinson, a miniature painter who in 1797 exhibited a portrait of a gentleman at the Royal Academy of Arts which conceivably could have been of SW.

To Vincent Novello

[Tottenham Court], 5 December [1812]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 41)

Saturday

5. Dec<sup>r</sup>

Dear N

I leave with you the prior Piece of the Sanctus,<sup>2</sup> which may now be easily connected with the latter Part.-- I have nearly done with the Mass of the 5<sup>th</sup> Tone,<sup>3</sup> after finishing which, I shall not in Haste bother myself with Gregorian; not at least for the Sake of Honour, & I see not at present any bright Prospect of Profit for my Labour.-- I shall hawk about the Mass in D<sup>4</sup> when concluded, which I will rather suffer to moulder in a Chest than sell for a Song; but have very little Expectation of an adequate Price offered for the Copy-Right.-- As the Gregorian is beginning to be proscribed by the Clergy themselves, it is plainly an unfavourable Epoch to reckon upon its Encouragement, even when presented with florid Advantages, & had I been aware of the sudden & silly Revolution taking Place in your Choir,<sup>5</sup> I should certainly have employed much of my Time otherwise, which I now consider as imprudently and incautiously sacrificed.

By the Way, have the Kindness to gather up all the Scraps of Square Notes which I have scratched out, as soon as you conveniently can, & make a Bunch of them, not to burn, but to restore to their old faithful Master

SW

P.S. The Antiphone at Magnificat for the 5<sup>th</sup> Sunday after the Epiphany is, Colligite primum zizania, & alligate ea in fasciculos ad comburendum: triticum autem congregate in horreum meum, dicit Dominus.<sup>6</sup>

"Scrape together all the Gregorian Masses & Anthems, & bundle them all up for a good Bonfire on the 5<sup>th</sup> of November,<sup>7</sup> but make a correct Copy on vellum Paper of all M<sup>r</sup> Webbe's<sup>8</sup> & David Perez's<sup>9</sup> Church Music, together with all other Pieces for divine Service by Portugeze authors, who have uniformly & happily defied the hacknied Rules of Counterpoint adopted by Handel, Haydn, Mozart & such old fashioned tight-laced Pedants.

N.B. The said latter Compositions are to be kept always in the Sacristies of the several Chapels in England (except when actually required for Use) among the sacred Vestments, Pyxes, Chalices & c.

N.B. If you have Pluck enough shew this to M<sup>r</sup> Fryer.

1. The year is given by 5 Dec. falling on a Saturday and the continuing discussion of harmonizations of Gregorian chant.
2. Probably another part of SW's harmonization of the Missa de Angelis.
3. The incomplete four-part Missa de Sanctissimae Trinitate, Tono Quinto (BL, Add. MS 35001).
4. The Missa de Sanctissimo Trinitate.
5. Although the details of the 'sudden and silly revolution' are not known, SW's subsequent remarks imply that it was directed against Gregorian chant, and involved the replacement of chant by polyphonic settings.
6. 'Gather ye together first the tares, and bind them in bundles to burn them: but gather the wheat into my barn, saith the Lord' (Matt. 13: 30).

7. The anniversary of the gunpowder plot in 1605, when a group of Roman Catholic conspirators headed by Guy Fawkes (1570-1606) made an unsuccessful attempt to blow up the Houses of Parliament; the foiling of the plot has subsequently been commemorated by the lighting of bonfires and the burning of effigies of Guy Fawkes.
8. i.e. Samuel Webbe I, whose settings of the Mass and other church music still formed a major part of the repertoire of the London Roman Catholic chapels.
9. David Perez (1711-78), Italian composer of Spanish descent. At the invitation of Jose I of Portugal he became in 1752 maestro di cappella to the Portuguese court and music master to the Portuguese royal princesses. His church music was frequently performed at the Portuguese Embassy chapel, and Novello included some pieces by him in his A Collection of Sacred Music.



To Vincent Novello

[Tottenham Court], 14 December 1812

ALS, 1 p. (BL, Add. MS 11729, f. 42)

Addressed: To | M<sup>r</sup> Novello

Dear N.

M<sup>r</sup> Picart has again been assailing me for the Symphony you arranged of S. Bach,<sup>1</sup> & for my Organ Duet.<sup>2</sup> You have a very clear Copy of the latter made by yourself, from which he could make a better than from my Original: therefore I shall be much obliged by your making as early a Rummage as you can, which will save me from further Persecution.-- M<sup>r</sup> P has been so very liberal (in his Accommodations respecting Music) to me that I cannot consistently or decently refuse him a Request of the present Kind: otherwise I am not fond of letting MSS get wandering abroad, for some Reasons, sufficiently cogent to me, & among the rest, the Probability of their being erroneously transcribed is a weighty one.

I am convinced that you will (as soon as you possibly can) make a Muster of my sanctified Shreds & Patches,<sup>3</sup> of which I am desirous to effect somewhat of an orderly Arrangement, whether they shall ever appear in Print or not.-- And when you have copied the Sanctus in B,<sup>4</sup> I shall be glad of it, as I wish to scratch it out in a bound Book.

Yours very truly,

S Wesley

14<sup>th</sup> Dec<sup>r</sup> 1812 | Monday

1. i.e. Novello's arrangement of Bach's 'St Anne' Prelude: see SW to Novello, 6 May [1812].
2. The Duet in C, first performed on 5 June 1812.
3. A near-quotation from Hamlet, III. iv. 93.
4. Not identified.

To [Muzio Clementi?]<sup>1</sup>

[Tottenham Court], 6 January 1813

ALS, 1 p. (BL, Add. MS 31764, f. 26)

Endorsed: Wesley 6 Jan<sup>y</sup> 1813

Dear Sir

Since I saw you last I have received full Authority to determine all relative to the Piano-Forte in Question, & the Instrument at 42 Guineas is the one that is to be packed off directed for W. Williams Esq<sup>re</sup> Barrister at Law, Weymouth, Dorset:<sup>2</sup> a Set of Strings &c will be also required, & I should suppose a tuning Hammer; in short, whatever, may be considered necessary, & what is usual in an Order of a similar Kind for the East Indies.-- The Instrument will not be unpacked during the Voyage, which I was desired to mention.

I should conceive it proper to add a Line directed to M<sup>r</sup> Williams (with whom I am not acquainted) who first applied to my Friend W. Linley of Southampton Street to procure such a Piano Forte for his Daughter, & Linley made over the Commission to me.-- It seems that he is a very old Acquaintance of the Latter, who would not (I am sure from Experience) recommend any one without the fullest Conviction of his Honour & Responsibility.-- I believe the Order is wished to be compleated without any Delay that can be avoided: how soon there may be a Ship sailing for India I know not, but of Course you will easily ascertain: I should like Linley to see the Instrument before its Departure if it can be conveniently managed.

I am

Dear Sir,

Your sincerely

S Wesley

P.S. I have not yet obtained any Copies of my Tune with Variations,<sup>3</sup> which I expected this Morning at the latest.

Tottenham Court. New Road. | Wednesday Night. Jan. 6. 1813

1. It is apparent from the content of this letter that its addressee was in business both as a piano manufacturer and a music publisher. The identification of SW's 'tune with variations' as his Variations on 'The Bay of Biscay' (n. 3) adds weight to the conjecture that the addressee was probably Clementi or someone in his firm.
2. Doubtless William Williams, second son of Robert Williams of Birchin Lane, City of London, who was admitted to the Inner Temple on 22 Nov. 1792 and called to the Bar on 23 Nov. 1798. He had chambers at 6 Pump Court and practised at the Wiltshire Sessions and on the Western Circuit, of which Dorset was part (Clarke's New Law List; Inner Temple records).
3. No doubt SW's Variations on 'The Bay of Biscay', dedicated to and published by Clementi, and reviewed in the Feb. 1813 number of MM (p. 69).

To Vincent Novello

[Tottenham Court], 12 January [1813]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 47)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240 | Tuesday Morning

Pmk: 12 JA

Tuesday Jan<sup>y</sup> 12

Dear N

In Consonance with your Wish I give you the earliest Intelligence that Charles Ashley & I have struck (or stricken, in Strictness) a Bargain concerning the Roritoris,<sup>2</sup> & he has acceded to my Terms in a very civil gentlemanly Way.<sup>3</sup>

I gave him a friendly Hint that Smart<sup>4</sup> had signified his Design of introducing some of the sacred Music of the more modern Composers, & that as this will certainly prove a Novelty, probably attractive, it were worth Ashley's Consideration whether it would not be advisable to bring forward a Counterpoize of a similar Kind at Covent Garden.-- To this however he objects on the Score of the Trouble & Expence.-- I wish he may not repent of his Parsimony.-- These are the silly Means by which the Progress of Science is obstructed, & we justly become the Scorn of the musical World upon the Continent.

Adieu, believing me

always truly yours,

1. The year is given by 12 Jan. falling on a Tuesday and SW's discussion of his negotiations about the terms of his engagement as organist at the Covent Garden oratorio concerts (n. 2).
2. i.e. the Lenten oratorio concerts at Covent Garden, at which SW was to appear as regular organist for the first time. 'Roritoris' is a Wesleyan coinage, punning on 'oratorio' and 'rory-tory' (or 'tory-rory') meaning 'boisterous'.
3. In his Reminiscences SW recorded that he was paid six guineas per concert, or ten guineas if he played a concerto.
4. The conductor and impresario Sir George Smart (1776-1867), the director from 1813 to 1825 of the rival series of oratorio concerts at Drury Lane. He was a founder member of the Philharmonic Society in 1813 and conductor of many of its concerts, and was during a long career one of the most influential figures in English music, both in London and in the provinces. Among the new sacred works he introduced at Drury Lane were Beethoven's Christ on the Mount of Olives in 1814 and his Mass in C in 1815 (Grove<sup>6</sup>; Ehrlich, Music Profession, 37-42; Young).



To an unidentified recipient<sup>1</sup>

Tottenham Court, 12 Jan [1813]<sup>2</sup>

ALS, 2 pp. (Rylands, DDWF 15/17)

13 Tottenham Court.

Tuesday 12 Jan<sup>y</sup>

Dear Sir

I have just received a Letter<sup>3</sup> from our good Friend Jeaffreson,<sup>4</sup> who in Consequence of my having hinted to him in another which I wrote since I had the Pleasure of seeing you last, that you would have liked to give me the Meeting<sup>5</sup> during my Stay at Tunstall, desires me to inform you without Delay, that he would be extremely glad if you would consent to come down with me thither, & pass a few Days.-- In Consequence of my Confinement, I have been hitherto unable to appoint any Day for the Journey, but my Knee is now so much on the mending Hand, that I think two or three Days more will render me sufficiently sound in Limb to bear the whirl and jumble of a Stage Coach.<sup>6</sup>

If you have any Thoughts of complying with J's Wish, have the Kindness to give me a Call either this or To-morrow Evening, or should either or both be inconvenient, favour me with a Line upon the Subject; believing me mean while

Dear Sir

Very truly yours

## S Wesley

1. Conceivably Zebedee Tydeman, described in Sainsbury as a pupil of Callcott and a teacher of violin and piano. He was the son of a Suffolk farmer and later taught at Framlingham, not far from Jeaffreson's home at Tunstall. He is mentioned in SW to Sarah Suter, 20 Jan. 1811 (Lbl, Add. MS 35012, f. 38), written from Tunstall, and was evidently a mutual friend of SW and Jeaffreson.
2. The year is given by 12 Jan. falling on a Tuesday and SW's Tottenham Court address.
3. Not preserved.
4. The Revd Christopher Jeaffreson (1769/70–c.1847), matric. Pembroke College, Cambridge (1788), BA (1792), MA (1799); ordained deacon (1792), priest (1793), Curate of Tunstall and Iken, near Woodbridge, Suffolk (1792), Vicar of Longborough, Glos. (1813–46). He had probably first met SW on a visit to London: SW had given music lessons to Jeaffreson's wife in late 1809 (see SW to his mother, 9 Dec. [1809] (Rylands, DDWF 15/15)), and had subsequently visited the family in Tunstall in Jan. and July 1811.
5. i.e. to have accompanied SW on his visit to Tunstall.
6. It is not known if SW made this visit. If he did, he would have needed to have returned to London by 30 Jan., when the Covent Garden oratorio season began.

To Vincent Novello

[Tottenham Court], [13 February 1813]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 49)

Addressed: To | M<sup>r</sup> Novello | Oxford Street

Pmk: 15 FE 1813

Saturday Evening

Dear N

I suppose you mean to eat Victuals somewhere or other on Monday next<sup>2</sup> as ever is to be, & if you were to do so with me I am much inclined to believe that they would not choak you in particklers.-- I meditate to dine at 4 o'Clock without Wine or Women, but shall substitute Bread & Cheese & Punch in the Bargain for them; so you see what you have to depend upon.

N.B. If you are very good indeed, you may play the 104<sup>th</sup> Psalm<sup>3</sup> after Dinner, & the Black Joke<sup>4</sup> upon the Horgins.<sup>5</sup>

SW

P.S. Glenn will be with me: he is a sensible modest Man, Qualities very repugnant to your Feelings!

1. The date is given by SW's 'Saturday evening' and the postmark.
2. 15 Feb.
3. Probably an arrangement of the tune 'Hanover', sung at this time to a metrical version of Ps. 104.

4. A popular Irish tune, also known as 'Black Joak' and 'Black Jock'. SW's reference may be to the set of piano variations on this theme by Clementi (1777) (CPM; Plantinga, 40-2).
5. On SW's house organ.

To Vincent Novello

[Tottenham Court], 17 February [1813]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 51)

Wednesday

17<sup>th</sup> of February

Dear N

I cannot exactly determine whether your Reason for non appearance on Monday<sup>2</sup> here ought to be regarded as a sufficient one, till I see you To-morrow Evening, when we are likely to have the Point argued in a true parliamentary Manner by our Friend Sam Webbe,<sup>3</sup> who you know has been a celebrated Man in Matters of political Discussion,<sup>4</sup> which in the Reign of Tom Paine<sup>5</sup> he carried so far, that he narrowly escaped, himself, from being carried into Quarters at least as uncomfortable as those of the Messieurs Hunt.<sup>6</sup>

The said Sam I thoroughly expect To-morrow (Thursday) at 6, & I mean to have all the dull & dolorous Ditties<sup>7</sup> ready for your Solace, as required: among them will be the Madrigal which lost the Prize, as I expected it would; for I could not prevail upon myself to scrawl absolute Nonsense, even for a silver Cup.<sup>8</sup> Gwilt<sup>9</sup> will have it printed for his own Fun, & Skarratt<sup>10</sup> is about it now: I think however it will not be illegible (from the Engraver's Defilement) in the MS. by Thursday: "it must do as well as it can."<sup>11</sup>--

There appeared in "the Times" of the Monday after the Oratorio,<sup>12</sup> a Thing intended as a Critique, upon the Performances at both Houses;<sup>13</sup> in Virulence against Handel & true Music surpassing that of old Pope Pius in his Bull against Queen Elizabeth:<sup>14</sup>-- I have had it copied out, & have lent it to Webbe, who was anxious to peruse it: I have determined to trim the Gentleman in the next Month's Magazine,<sup>15</sup> & you can hardly believe what funny Opportunities he affords of so doing.--

More of this & other Affairs To-morrow, till when I rests

Your Uncle Sarjent

SW

P.S. I have great Hopes that through the former Interest with M<sup>r</sup> Essex<sup>16</sup> when he was only Mus. Bac. I can even now procure you his Assistance in his Doctorial Capacity, & that he will not refuse you Instruction concerning the Chord of the 7<sup>th</sup> upon the moderate Terms of a Guinea per Lesson.

1. The year is given by 17 Feb. falling on a Wednesday and the content.
2. 15 Feb: the meeting discussed in the previous letter.
3. Samuel Webbe II.
4. In his autobiography, the radical reformer and member of the London Corresponding Society Francis Place recorded that he regularly borrowed French books in 1797 and 1798 from one of his fellow-members, a 'Mr Webbe', whom he identified as a musician (The Autobiography of Francis Place, ed. Mary Thale (Cambridge, 1972), 176, cited in Deborah Rohr, 'A Profession of Artisans: The Careers and Social Status of British Musicians, 1750-1850', Ph.D. diss., University of Pennsylvania, 1983, 356). On the question of the membership of the London Corresponding Society of Webbe and his father, see also Ann Beedell, The Decline of the English Musician,



1788-1888 (Oxford, 1992), 61 and n. 90.

5. Thomas Paine (1737-1809), English radical author. Between 1774 and 1787 he was in America, where he wrote a series of pamphlets encouraging opposition to English rule and advocating American independence. He returned to England via France, and in 1791 published the first part of his The Rights of Man, written in response to Burke's Reflections on the Revolution in France. The threat of arrest following the publication of the second part in 1792 caused him to flee to France. His 'reign' was presumably his time in England between 1787 and 1792 (DNB; OCEL).
6. The brothers John (1775-1848) and Leigh Hunt (1784-1859), co-editors of the weekly newspaper The Examiner, who on 4 Feb. had been fined £500 each and sentenced to two years' imprisonment for a libel on the Prince Regent printed in The Examiner of 22 Mar. 1812. Leigh Hunt was a friend of the Novello family and a frequent visitor at Novello's house.
7. Evidently a collection of glees and catches or the like.
8. In Dec. 1811, to celebrate the seventieth anniversary of its foundation, the Madrigal Society offered a silver cup worth ten guineas to the composer of the best madrigal 'in not less than four or more than six parts... after the manner of madrigals by Bennett, Wilbye, Morley, Ward, Weelkes, Marenzio and others' (Grove<sup>3</sup>). Entries were to be submitted by 24 May 1812, and the prize was eventually awarded in Jan. 1813 to William Beale's 'Awake, Sweet Morn'. SW's unsuccessful entry was 'O sing unto mi roundelaie' (MADSOC; Harmonicon, 3 (1825), 134).
9. Joseph Gwilt.
10. The music engraver Robert Thomas Skarratt (Humphries and Smith).
11. SW later identifies this as a favourite saying of A. F. C. Kollmann.
12. 1 Feb.
13. There had been performances of Messiah at both Covent Garden and Drury Lane on 30 Jan., the anniversary of the execution of Charles I. SW took part in the Covent Garden performance, where he was also the soloist in one of his own organ

concertos. The anonymous review in The Times contained a lengthy attack on Handel's music, and there was a further review on 6 Feb.

14. The Bull 'Regnans in excelsis', issued in 1570 by Pius V (1504-1572), which excommunicated Elizabeth I.
15. It is not clear which magazine SW was referring to here, and no such article has been traced in monthly periodicals. Samuel Webbe II later wrote to Leigh Hunt enclosing a copy of the Times article and suggesting that Hunt might like to attack the article and its author in the Examiner: see Webbe to Hunt, 4 Mar. 1813 (BL, Add. MS 38108, f. 74).
16. Timothy Essex (c.1765-1847), organist and choirmaster of St George's Chapel, Albemarle Street. He had been awarded an Oxford B.Mus. in 1806 and a D.Mus. in 1812 (Foster).

To Vincent Novello

[Tottenham Court?], 1 March [1813?]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 52)

Dear N

If you can manage at such short Notice as this Time to the present Evening to look in upon me, I shall be very glad to see you.-- I expect honest James Ball of Duke Street, & no-one else whom I know of, & shall give Orders that we be not interrupted by any Interloper whatever.

You have a Book into which you copied some of my Pot-Hooks & Hangers, & as the Originals are a little astray in different Corners of my Palace if you will tuck the said Book under your Arm, we may calculate how much Time you have submitted to sacrifice to the Whimsies of

Yours most truly

S Wesley

Monday March 1<sup>st</sup>

S<sup>t</sup> Taffy's Day as it were<sup>2</sup>

1. During the period of SW's correspondence with Novello, 1 Mar. fell on a Monday in 1813, 1819, and 1824. This letter could have been written in any of these years, but 1813 is the most probable.
2. St David's Day.

To Vincent Novello

[Tottenham Court], 30 March 1813

ALS, 1 p. (BL, Add. MS 11729, f. 57)

Addressed: To | M<sup>r</sup> Novello

Dear N

You will readily give me Credit for the Regret I experienced in disappointing you Yesterday, particularly when you reflect upon the Cause.-- The dear little Infant left this blessed & happy World last Night between 9 & 10 o' Clock-- & I think that no-one in his Senses who has lived to half of either mine or your Age would wish her back again.<sup>1</sup>--

I was under the Necessity of giving up my Engagement with George Gwilt, at whose House<sup>2</sup> (in the Borough) I was to have dined, & should have requested you to accompany me, as I am well assured that you would have been at least as welcome a Guest as myself.--

So firm was my Intention of being at S<sup>t</sup> Paul's, that I had transposed the three Fugues from D<sup>#</sup>, G<sup>#</sup> & B<sup>b</sup> Minor into the more commodious Keys,<sup>3</sup> & there were Hopes of a favourable Crisis of the Disorder until Yesterday Morning, otherwise I would have apprized you in Time to have prevented your unsuccessful Call for

Your sincere friend

S Wesley

Monday<sup>4</sup> | 30 March. 1813.

1. The first name and date of birth of this daughter are not known.
2. In Union Street, Blackfriars Road.
3. SW's manuscript containing his transpositions of the Fugues in D#, G# and Bb minor from Book II of the '48' into D minor, G minor, and B minor is at the Royal School of Church Music, London.
4. In fact, Tuesday. SW's reference in the following letter to the death of his daughter 'on Monday night' confirms that he had mistaken the day rather than the date.

To Robert Glenn

Tottenham Court, 31 March [1813]<sup>1</sup>

ALS, 1 p. (Private collection).

Addressed: To | M<sup>r</sup> Glenn | Steward Street | (N. 4) | Bishopsgate | Paid |

Wednesday Evening

Pmk: 1 AP 1813

New Road 31<sup>st</sup> of March

Wednesday

My very good Friend

I am deeply concerned to inform you that I am unavoidably precluded from the Pleasure I fully purposed myself of joining the agreeable Society to-morrow at your Friend M<sup>r</sup> Savage's<sup>2</sup> House, in Consequence of a domestic Misfortune which occurred only on Monday Night last; the Death of my dear little Child, who you know was lately inoculated with the small Pox. (instead of the Cow, which latter I wished, but the Mother would have her Way)-- Poor Sarah<sup>3</sup> is indeed very ill at present, & I fell it my Duty to remain with her as much as possible.-- On Friday Evening I must be at my Post,<sup>4</sup> of Course, & shall therefore hope you will call at 5 o'Clock here. I shall immediately write to M<sup>r</sup> Savage, but yet I should wish you to let him know without Delay of this unfortunate Obstacle to my Gratification, lest any Accident may possibly delay the Receipt of my Letter as soon as I could wish it to arrive.--



God bless you, my kind Friend, & believe me always whether in or out of Affliction

Your most sincere and cordial

S Wesley

P.S. You may negotiate with M<sup>r</sup> S. respecting another Day: should Matters at Home go on smoothly, I could probably wait upon him on some Day in the course of the next or the following Week.

Excuse this Copy Paper: it was the first that came to Hand, & I am desirous of expediting this.

1. The year is given by the postmark.
2. Not identified: probably not William Savage, Printer to the Royal Institution and the addressee of SW's letter of 28 Feb. 1809.
3. i.e. SW's partner Sarah Suter (1793/4-1864), here mentioned for the first time in these letters. For further details, see Biographical Introduction.
4. i.e. at the Covent Garden oratorio concert on 2 Apr., where SW was organist. The programme for this concert must have appeared particularly poignant: it included the 'Dead March' from Handel's Saul, in which SW played the obbligate organ movement, and the chorus 'When the ear heard her' from his Funeral Anthem for Queen Caroline (The Times, 2 Apr. 1813).

ALS, 1 p. (BL, Add. MS 11729, f. 59)

Dear N

Herewith is a Tune,<sup>1</sup> put together in Sorrow of Heart, consequently not in the merriest Style; but you will like it, & therefore I have made for you a Copy somewhat fair to look upon.

Should you be unengaged, & disposed to meet me at Major's, on Sunday<sup>2</sup> after the Vesper Hour (suppose 6 o'Clock) I could come, & whether he be at Home or out, we might have a little Chat, & a Touch upon his Piano: I mention his Place, because I cannot have any Music at Home at present: there has been Danger of a Brain Fever in the Mother of the little Infant.

Adieu till we meet, which I hope may be on Sunday.

Yours as usual

S Wesley

Wednesday Night March 31<sup>st</sup> 1813.

1. SW's understandably gloomy four-part setting of 'Ecce panis angelorum', the autograph of which (BL, Add. MS 14340) is dated 31 Mar. 1813.
2. 4 Apr. Major lived in Carmarthen Street.

To Vincent Novello

[Tottenham Court], [2 April 1813]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 60)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240 | Friday Evening

Pmk: 3 AP 1813

Dear N

I guessed that my Ditty<sup>2</sup> would suit your Complaint in this here Quadragesimal<sup>3</sup> Time, & I really believe that I am obliged to my low Spirits for the Melody, but I am not in Haste to purchase another upon the like Conditions.

I know not whether I shall be able to see M<sup>r</sup> Picart between now & Sunday,<sup>4</sup> but fear I cannot To-morrow, as I must go early to Turnham Green, & on Sunday Morning he is likely to be engaged in his Trade.

On Friday next (the concluding Oratorio)<sup>5</sup> I have nailed you down fast to assist me in your Arrangement of Sebastian's Symphony,<sup>6</sup> & I could wish you to attend the Rehearsal, which is most probably to take Place on the Friday Morning.-- I mention this, because it is so likely for you to be out at the Performance; not that you or I can have any such Apprehension for the Wind Instruments, which you know are always so correct, that a Rehearsal is a kind of Affront to them: I shall nevertheless insist upon it, as a sine quâ non of bringing forward the Piece at all.

Yours ever truly

SW

## Friday 5 o'Clock.

1. The date is given by SW's 'Friday 5 o'clock' in the body of the letter, his 'Friday evening' on the address portion, and the postmark bearing the following day's date.
2. The motet 'Ecce panis'.
3. i.e. Lenten.
4. 4 Apr.
5. 9 Apr., the last Covent Garden oratorio concert of the season.
6. Novello's arrangement of Bach's 'St Anne' Prelude for organ duet and orchestra, inaccurately described in the Times advertisement for this concert as 'a Fugue of Sebastian Bach's, arranged as a symphony for a full orchestra, interspersed with solos for two performers on the organ' (The Times, 9 April 1813).

To Vincent Novello

[Tottenham Court], 14 [April 1813]<sup>1</sup>

AL, 1 p. (BL, Add. MS 11729, f. 87)

Addressed: To | M<sup>r</sup> Novello | 240 | Oxford Street

Wednesday

14<sup>th</sup> (Holy Week N.B.)

Sur,

I says as how that I owes you three Pints of Beer, three Pound Bank Notes,<sup>2</sup> & a Lamentation of Jeremias<sup>3</sup>-- I knew a Man, who spelled it Jerry-my-A--e, which was indecorous, some says.--

Now as to the 3 Pints, I will pay them To-morrow Night, if you behaves yourself in a cocky-like Mander -- & it will be the old Priest his Fault, if I do not give Tongue in Aleph, Beth, Gimel, Zain, & the rest of that French Lingo.<sup>4</sup>--

The three Pound like must stand over till after my Benefit,<sup>5</sup> by which as all the World witnesses, I always lose. Viva la Musica!

A pretty Diaboliad they made of Don Juan t'other Night, but Griffins may do any Thing, being non-descript Honey-Mills.<sup>6</sup>

1. The month and year are given by SW's 'Holy Week' and the content.
2. No doubt in payment for Novello's participation in the Covent Garden oratorio concert the previous Friday.
3. i.e. a musical setting of parts of the verses of mourning of the prophet Jeremiah,

sung in the Roman Catholic liturgy as lessons for the first Nocturn of Mattins on Maundy Thursday, Good Friday, and Holy Saturday (Grove<sup>6</sup>).

4. The first letters of the Hebrew alphabet, prefixed to the individual verses of the Lamentations, and included in musical settings.
5. SW's forthcoming concert at the Argyll Rooms on 4 May.
6. This puzzling remark appears to allude to an otherwise unrecorded private concert performance of Mozart's Don Giovanni, one of several which are known to have preceded the London stage première at the King's Theatre on 12 Apr. 1817. One such was the benefit concert for George Eugene Griffin at the Hanover Square Rooms on 23 May 1809. SW's remark here implies that Griffin was also involved in this performance. See A. H. King, 'Don Giovanni in London before 1817', MT, 127 (1986), 487-93.



To Vincent Novello

[Tottenham Court], 30 April [1813]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 61)

Friday Morn<sup>g</sup>

30<sup>th</sup> of April.

Dear N

M<sup>r</sup> Glenn & myself were disappointed at your Nonappearance on Sunday last,<sup>2</sup> especially as you had manifested considerable Empressement for the Spectacle -- however we concluded that the bad State of the Weather proved the Lion in the Way.<sup>3</sup>

I find that it would be very incommodious to perform the Piano Forte Trio;<sup>4</sup> the Orchestra at the Argyll Rooms<sup>5</sup> cannot contain three of these Instruments without extreme Inconvenience, especially since the Organ<sup>6</sup> will occupy so much of the Space-- there will be Plenty of P. F. without that Piece, as you may perceive by perusing the enclosed.<sup>7</sup>--

Bartleman<sup>8</sup> prevents his Boy (King)<sup>9</sup> from singing for me, or rather for Will<sup>m</sup> Linley, who much wished one of his Songs<sup>10</sup> (a very good one) to be sung by him.-- The Disappointment to me is none, as I did not want him for any Thing, any more than his very silly Master.

I am somewhat bothered to make up my instrumental Orchestra, Tuesday being an Opera Night:<sup>11</sup> howbeit there are who say that Opera on Tuesday there will be none.<sup>12</sup>--

Could I know this for certain To-morrow, I might yet go on Bowling  
Green.--

Y<sup>rs</sup> ever truly

SW

I will apprize you of the Rehearsal when I can get enow of People to make  
one up.

1. The year is given by 30 Apr. falling on a Friday and the references to arrangements for SW's forthcoming concert at the Argyll Rooms (see n. 5).
2. 25 Apr. The nature of this event is not known.
3. Prov. 25: 34: 'The slothful man saith, there is a lion in the way: a lion is in the streets.'
4. i.e. at SW's concert on 4 May.
5. The concert rooms on the corner of Argyll Street and Oxford Street where SW's concert was to take place; the Philharmonic Society's concerts were also held there. They were demolished in 1818 to make way for the building of Regent Street and were replaced in 1820 by the New Argyll Rooms, a short distance away on the corner of Little Argyll Street and Regent Street (Grove<sup>1</sup>; Grove<sup>6</sup>, under 'London', VI, 5 (iii); Encyclopedia of London).
6. The preliminary announcement for the concert (The Times, 22 Apr. 1813) had promised that 'a capital organ will be erected expressly for the occasion'. A later advertisement (1 May, repeated 3 May) gave full details of the programme and performers and a more detailed description of the organ, which was by Flight and Robson and was to have a 'general swell throughout all the Stops, and Double Base Pedals'.
7. Presumably the draft programme or running order for the concert; not preserved. Included in the programme, according to the advertisements in The Times, was the

first performance of a new piano concerto by SW (now lost), played by SW's pupil Charles Wilson.

8. The bass James Bartleman (1769-1821). He was a chorister at Westminster Abbey under Benjamin Cooke and made his debut at Covent Garden as a boy treble on 24 April 1784. He made his adult debut at the Concert of Ancient Music in 1788, and sang at Covent Garden from 1791. In the same year he joined Harrison and Knyvett's Vocal Concerts. He was one of the leading basses of his day and frequently appeared in oratorio concerts and at the Academy of Ancient Music; he was also a founder member of the Glee Club and a member of the Concentores Sodales. He retired in 1818 (DNB; Grove<sup>3</sup>; Argent, 287).
9. A boy treble pupil of Bartleman's, no doubt the 'Master King' whose benefit concert took place at Willis's Rooms on 3 June. He may have been the son of the composer Matthew Peter King (Brown and Stratton).
10. Not identified: evidently the canzonet mentioned in the following letter.
11. SW's concert clashed with an opera performance at the King's Theatre, and members of the opera orchestra were therefore unavailable to play for him. An undated letter to the violinist Arthur Betts may also relate to SW's difficulties in recruiting players for this concert: see Appendix.
12. An allusion to the troubled situation at the King's Theatre, where Catalani was in dispute with William Taylor, the co-manager, about the non-payment of her salary. On Tuesday 27 Apr. she was billed to appear in Ferrari's L'Eroina di Raab, replacing a previously advertised performance of Le nozze di Figaro which was postponed to the Thursday. At a late stage Pietro Carlo Guglielmi's Due nozze e un sol marito with Mrs Dickons was substituted, Catalani's refusal to sing being given as the reason. The promised performance of Figaro on 29 Apr. did not take place, and the advertisements for Pucitta's La caccia d'Enrico IV for Saturday 1 May announced that Catalani had 'withdrawn her services from this theatre'. Her non-appearance occasioned a riot, described in a lengthy report in The Times on 3 May

as 'one of the most extraordinary disturbances, in all its circumstances, which we ever knew in a place of public entertainment'. In consequence, the advertised performance of La caccia d'Enrico IV at the King's Theatre on 4 May was cancelled. SW's remark suggests that the riot was not entirely unexpected (The Times; Fenner, 78).

To Vincent Novello

[Tottenham Court], [1 May 1813?]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 62)

Dear N

I should have liked to perform the Organ Duet, but the Organ which I am to have, although very excellent, has only one Rank of Keys, consequently we could not play the Andante, which is some of the best of the Fun, but which you remember has some Criss-Cross Work in it which cannot possibly be done without a 2<sup>d</sup> Clavier.<sup>2</sup>

We have both enough upon our Hands at this moment, Faith & Troth: I am however the worse off of the two by Reason of the Puzzlement I am in to make out my Orchestra, on account of the Opera on Tuesday: I was led to a Persuasion that there would be no Difficulty in obtaining a good Band independently of the Opera People:-- This however is quite otherwise, & I am obliged almost to do as the Gospel relates upon another Occasion, "go forth into the Highways & Hedges & compel them to come in, that my House may be filled."<sup>3</sup>--

Bartleman prevents his Boy from singing, in his usual obliging & Christian-like Style of Conduct. I have not the least Disappointment from it, therefore the Brute has failed in his Attempt to distress me, but Linley I know feels hurt, because he was to have sung a Canzonet of his, which is now consequently withdrawn.--

You will of Course take a Hand with me in the Symphony of Bach:<sup>4</sup>



I wish you would look in at Flight & Robsons,<sup>5</sup> as I think you will like the Pedals, & your Concern being the Base, in that Piece, you will have the Opportunity of giving good Effect in that Quarter, or rather Half.

I would write more, willingly, but am very much in Actæon's Predicament; who you remember was torn in Pieces by his own Dogs:<sup>6</sup> only mine is a worse Case, because his were not musical ones.

SW

1. This letter, discussing arrangements for SW's concert 'next Tuesday', appears from its contents to postdate SW's letter to Novello of 30 Apr. The absence of any mention of the riot at the King's Theatre in the evening of 1 May suggests that it was written before then, or at any rate before news of the riot had reached SW.
2. The slow movement of the Organ Duet includes some passages of hand-crossing between the players ('criss-cross work'), which make its performance on a single-manual instrument impossible.
3. Luke 14: 23.
4. Novello's arrangement of the 'St Anne' Prelude, in which SW was evidently to take the Primo part and Novello the Secondo and the pedals.
5. The builders of the organ. Benjamin Flight (c.1767-1847) had set up in partnership with Joseph Robson (d. 1876) around 1800 in premises in Lisle Street, Leicester Square. By this time they were at 101 St Martin's Lane. The partnership continued until 1832 (Grove<sup>6</sup>).
6. According to Greek myth, the hunter Actæon had chanced upon the goddess Diana as she bathed naked. To prevent him from relating what he had seen, she turned him into a stag, whereupon he was eaten by his own hounds. SW was most probably familiar with the version of the story in Ovid, Metamorphoses 3. 128-252.



To Benjamin Jacob

[Tottenham Court], 10 May 1813

ALS, 1 p. (RCM, MS 2130, f. 46)

Addressed: To | M<sup>r</sup> Jacob | Charlotte Street | Black Friars Road

Dear Sir

I have the Pleasure to inform you that I have arranged a Plan with Birchall, which will enable me to bring out the 4<sup>th</sup> Number of the Preludes & Fugues<sup>1</sup> by the 1<sup>st</sup> of July next, & shall give a public Notice of it within a few Days hence.--

The Subscribers in general have been exceedingly remiss in their Applications for their 3<sup>d</sup> Number,<sup>2</sup> which has been one Reason (& the chief one) for the remaining Book being so long delayed.-- I was however always resolved, at all Hazards, to perform my Engagement in this Business with the Public, which I would have much sooner done, could I have coaxed the Engravers into better Humour before.

With best wishes to M<sup>rs</sup> Jacob & Family, I remain

Dear Sir

Very truly yours,

S. Wesley.

Monday 10<sup>th</sup> of May 1813.

1. The final part of the Wesley-Horn edition of the '48', consisting of the second half of Book II. No copy of the 'public notice' has been found. Inexplicably, an

anonymous review of all four volumes of the Wesley-Horn edition had appeared in GM for Jan. 1813, but SW's remarks here and a comment in his letter to Novello of 23 June 1813 put it beyond doubt that the final volume was not published until July.

2. The third part of the Wesley-Horn edition of the '48', consisting of the first half of Book II, had been published late in 1811, probably in Oct: see SW to Novello, 27 Sept. [1811], which discusses the correction of the proofs.

To Robert Glenn

[Tottenham Court], 18 May [1813]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 35013, f. 58)

Addressed: To | M<sup>r</sup> Glenn | N. 4 | Steward Street | Spitalfields

Tuesday Morning 18<sup>th</sup> of May

My dear Sir,

M<sup>r</sup> Novello & myself have appointed to meet on Thursday<sup>2</sup> at S<sup>t</sup> Paul's Cathedral, in the Afternoon, & at the Commencement of the Service, after which we intend to rattle some of the old Boy's Fugues upon the Organ.-- We hope you will come, & perhaps you would like to bring a Friend or two with you, if you think there will be Room enough in the Church.

Adieu till we meet, believing me

Ever truly yours

S Wesley

1. The year is given by 18 May falling on a Tuesday and the discussion of the visit to St Paul's Cathedral on 20 May, also mentioned in the following letter.
2. 20 May.

To Vincent Novello

[Tottenham Court], 26 May 1813

ALS, 1 p. (BL, Add. MS 11729, f. 63)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Wednesday

Pmk: 26 MY 1813

Dear N.

I find all the Papers that we took to St Paul's, right, excepting the Organ Duet, which, if not in your safe Keeping, I confess I shall be at a Loss where to search for:-- however I consider this as the least valuable of the MSS. & shall not vex myself much in the Event of its being lost.-- If you can make Time to send me a Line upon this momentous Point, soon after you obtain this, it will settle my Notions one Way or the other, which are rather muddled on the subject at this present Writing.

Webbe<sup>1</sup> was very indignant at our not apprizing him of the Meeting on Thursday last:<sup>2</sup> I had but little to say in Way of Apology: he has however invited me to come to him on Saturday next<sup>3</sup> at 7, for the Purpose of my learning my Lesson, that is to say, his Duet.<sup>4</sup>-- I wish you would meet me there: we should walk a good Scrap of the Way homeward together.

Adieu--

Yours most truly

SW

26<sup>th</sup> of May | 1813. | Wednesday.

1. i.e. Samuel Webbe II.
2. At St Paul's Cathedral on 20 May.
3. i.e. 29 May. Webbe lived at 13 Howard Street, Strand, between Somerset House and the Temple (Philharmonic Society Foundation Book (Loan 48.1)).
4. Not identified.

To Vincent Novello

[Tottenham Court], 21 June [1813]<sup>1</sup>

ALS, 2 pp. (Osborn, File 39.332)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Monday Afternoon

Pmk: 1813

Dear N

I am concerned to report unto you a twofold Disappointment: first, that it is utterly impossible for me to meet you this Evening, inasmuch as the Song<sup>2</sup> dont il est Question is unluckily placed in a Position which would render me too late for the Philharmonic,<sup>3</sup> unless I were to leave the Gardens before its Performance, (which would defeat the only Purpose of my going to them) or if I were to be present at even the Beginning of your Concert, I must then arrive too late at Vauxhall<sup>4</sup> for the said Song.-- therefore my Dilemma is compleat, you see.

The 2<sup>d</sup> Miscarriage is touching the Wednesday Meeting,<sup>5</sup> which I'm truly vexed to say cannot take Place: for I find so much to do previously to the Possibility of my leaving Town this Week, that I almost question whether I shall be able to quit the Lovelies of London until another Sunday shall have over-taken us.-- I will however advertize you of my Movements which I am loth to own are not likely to be musical ones (Copyings excepted) until I get into the Country among the Minstrels.<sup>6</sup>

I believe you have made up your Mind to take Things quietly as they are, rather than fret & chafe because they are not as we could wish them: I



know no other Receipt for avoiding Fevers & Suicide & such like Trifles.

I will get your 2 Chunes<sup>7</sup> done at all Adventures previously to my Peregrination, tho' I cannot at this Moment promise for the very Day on which they will be ready.

Yours as usual

SW

P.S. I have had an unpleasant Piece of News To-Day, my Mother has had the Touch of a Complaint which we fear is of the Paralytic Kind: what renders it more likely is that she is nearly 86 Years old.<sup>8</sup>

Monday 21 June.

1. The year is given by the postmark.
2. As is clear from the following letter, a song to be performed by a female pupil of SW that evening at a concert at Vauxhall (see n. 4); the identity of neither the piece nor the pupil is known. The concert was advertised as a 'Grand Gala', to be attended by the Prince Regent and to include a firework display (The Times, 21 June 1813).
3. i.e. the Philharmonic Society's concert. The Society, a group of professional musicians working in London who wanted 'a regular platform for serious, predominantly instrumental and orchestral music' (Ehrlich) had been founded in Feb. 1813 and had promoted eight concerts in its first season. Novello was one of the original members; the concert under discussion was the last of the season (Ehrlich, First Philharmonic, 2-6). For the early history of the Philharmonic Society, see also Foster, Philharmonic, 5-59; Elkin, 9-20.
4. Vauxhall, in Lambeth, was one of the London pleasure gardens, where there were regular concerts during the summer months (Grove<sup>6</sup>, under 'London, 5'; J. G. Southworth, Vauxhall Gardens: A Chapter in the Social History of England (London,

1941); Wroth, 286-326.

5. Presumably on the coming Wednesday, 23 June.
6. SW was preparing to go to Ipswich, where on 6-8 July he was to 'preside at the organ and pianoforte' at the festival organized by his friend Charles Hague; he set off on 25 June (see next letter). In his Diary of a Lover of Literature, Thomas Green recorded that on 27 June he went to the Tower Church in Ipswich with Charles Hague and SW, where SW extemporized for them for over an hour; on the following evening Green had dinner with SW, and gives an entertaining account of SW's conversation. SW recorded his experiences in Ipswich in his letters to Sarah Suter of 6 and 9 July (BL, Add. MS 35012, ff. 45 and 46); he returned to London on 11 July. His introduction to Ipswich may have come about through Hague, or through his friend Jeaffreson. For a report of the festival and of SW's performances, see Suffolk Chronicle and Ipswich Journal, 10 July 1813.
7. i.e. tunes. Not identified; SW enclosed them with his next letter to Novello.
8. In fact, she was nearly eighty-seven.

To Vincent Novello

[Tottenham Court], 23 June 1813

ALS, 2 pp. (BL, Add. MS 11729, f. 64)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240

Pmk: 24 JU 1813

Dear N.

Herein are the Tunes required, written at a Mail Coach Pace, & therefore very probably containing some Inaccuracies: these however you can examine, & substitute what shall be the right Thing whenever the wrong may happen to occur.--

My Girl was very well received at Vauxhall: encored, & so on; & the Manager<sup>1</sup> seemed pleased: if he only please to engage her, we shall all be pleased.-- I doubt however if this will take place during the present Season, as there seem Singers enow without her.--

Jemmy Hook<sup>2</sup> to whom I had the Impudence to introduce myself, & to whom I never before spake in my Life, surprized me not a little by his extreme Courtesy, & still more by informing me that he had just published a Voluntary at Bland & Weller's, inscribed to my own Honor's Worship & Glory.<sup>3</sup>-- Of course, I was very reconnoissant: he desired me to take up any Number of Copies I might be disposed for: I have taken three, & have given one to little Joey<sup>4</sup>-- I assure you that the Stuff is none of the worst, & the Fugue much more in the Shape of one than any Thing I ever yet heard Crotch do upon the Organ.-- Hook's Præludium at the Opening of the Acts was also

exceedingly good: in thorough Organ Style, & with knowing Modulation.--  
I was never more agreeably surprized altogether.

I intend to start hence on Friday,<sup>5</sup> by 5 of the Clock in the Morning.--  
therefore if you have any Inclination to see me once more before John Ketch  
Esquire<sup>6</sup> does me & my Country Justice, your better Way will be to look in  
here, at the condemned Hold in the course of To-morrow Evening.--

I will also shew you the Woluntary, & should like to have your candid  
Opinion thereof & thereon.

Yours as usual

SW

P.S. Birchall's People promise to send the Bach Proofs<sup>7</sup> to you, but  
nevertheless have the Charity to jog some of their heavy-arsed Memories.

Wednesday. 23<sup>d</sup> of June 1813.

1. George Rogers Barrett (Wroth, 316).
2. James Hook (1746-1827), pianist, organist, teacher, and composer. He moved to London from his native Norwich around 1763-4 and rapidly established a reputation as a piano teacher and as a composer of 'light, attractive entertainment music'. He was appointed organist and composer at Marylebone Gardens around 1768-9, and held the same appointment at Vauxhall from 1774 to 1820 (Grove<sup>6</sup>).
3. Piano makers, music sellers, and publishers, with premises at 23 Oxford Street. No voluntary by Hook dedicated to SW and published by them has been traced, although one answering SW's description was published by C. Wheatstone. This may well have been the piece in question, subsequently sold to Wheatstone and republished with a new title page. For a modern edition, see Robin Langley (ed.), English Organ Music: An Anthology from Four Centuries in Ten Volumes, vol. 6: From John

Keeble to Samuel Wesley, (Sevenoaks, 1988), 15-20.

4. i.e. Joseph Major.
5. i.e. on 25 June.
6. The hangman.
7. i.e. the proofs of the fourth and final part of the Wesley-Horn edition of the '48'.



To Vincent Novello

[Tottenham Court], 18 August [1813]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 68)

Addressed: To | M<sup>r</sup> Novello. | Oxford Street. | N. 240

Pmk: 7 o'Clock 18 AU 1813

Aug<sup>t</sup> 18<sup>th</sup>

Dear N.

I shall expect you, selon votre Promesse (you loves French like, you does) next Saturday<sup>2</sup> as ever is to be & as near unto the Hour of 7 after Mid-Day as the Fates & Gods, or whatever other Commodities of that Sort exist, will permit. I shall endeavour to coax Bridgtower to bring forward his "Catguts & Horsehair," & scrape us out one of the old Humbug's Country Dances.<sup>3</sup> I think this will not be negatived by any shew of Hands.

M<sup>r</sup> Webbe Sen<sup>r</sup> has been very earnest for my Intercession with you to procure, if possible, a Deputy for his Sardinian Organ:<sup>4</sup> he states, that the Salary is certainly very inconsiderable, only £10, or Guineas, per Annum.-- I gave him my Word that I would report his Request, & ventured to add that I doubted not your Promptitude to make diligent & early Enquiry about it.--

I intend to ask Sam Webbe<sup>5</sup> to come on Saturday, & you will then have an Opportunity of confabulating a little sur le Sujet -- (entendez-vous, mon Ami?). What a Flat<sup>6</sup> you must be for not loving French Musick, when the Language itself is such divine Melody!--

So, Cocky Wellington<sup>7</sup> has been sarving it out to 'em again.<sup>8</sup>



Frenchmen are not fond of the Bayonet, which is very extraordinary you will say.-- Of an Irishman I have heard it observed that nothing puts him sooner into a bad Humour than running a red hot Poker into his ----

SW

Bring a Stave or two of y<sup>r</sup> own on Saturday, Dottore Vincenzo

1. The year is given by the postmark.
2. 21 Aug.
3. An ironic reference to one of J. S. Bach's partitas for solo violin (see next letter).
4. The Roman Catholic chapel in Duke Street (now Sardinia Street), Lincoln's Inn Fields. This remark suggests that Samuel Webbe I was still nominally in post as organist, although by this time he was in poor health and housebound, and that his duties were undertaken by one or more deputies. Formerly the chapel of the Sardinian Embassy, it was now a public place of worship, but it remained under the patronage of the King of Sardinia and was still known as the 'Sardinian chapel'.
5. i.e. Samuel Webbe II.
6. 'A person easily taken in ... a duffer, simpleton' (OED).
7. Arthur Wellesley (1769-1852), later 1st Duke of Wellington, Commander-in-Chief of the British forces in the Peninsular war.
8. A reference to the report by Wellington and others of the Siege of St Sebastian of 21-27 July, published in the Gazette Extraordinary for 16 Aug., and reprinted the following day in The Times. SW's comment is heavily ironic: this was not a successful operation, and allied losses were heavy.

To Vincent Novello

[Tottenham Court], 3 September 1813

ALS, 1 p. (BL, Add. MS 11729, f. 70)

Addressed: To M<sup>r</sup> Novello

Dear N

On Tuesday next<sup>1</sup> Friend Webbe & I mean to commit our Carcases to the Mercy of the Winds & Waves,<sup>2</sup> & I want to know whether you be minded to realize the Intention you hinted, of accompanying us?-- I am also about to admonish you of your kind Promise to lend me a helping Hand & Ear at Paddington during my Days of Banishment, which are not likely to exceed 10 at the most, I think.-- There are but eight young Yahoos to drill there, & therefore the Job will not be intolerably laborious, & I guess that three Times will be the utmost Extent of necessary Attendance.-- Thursday next will be the first, requisite, & Monday is the other Day.

If your Hawgin plays again now, it is likely that my long Snout may insinuate itself into your Cock Loft on Sunday<sup>3</sup> at 11.-- If otherwise, let me know, that we may make some other Arrangement for meeting.

Yours truly

S Wesley

Friday Sept<sup>r</sup> 3 1813

1. 7 Sept.

2. SW and Webbe were evidently about to set off on a journey by river, probably to

Margate and Ramsgate. Nothing is known about this visit.

3. 5 Sept.

To Robert Glenn

[Gower Place],<sup>1</sup> [10 October 1813]<sup>2</sup>

ALS, 1 p. (Emory, Box 6)

Addressed: To | M<sup>r</sup> Glenn | Steward Street | Spitalfields | N<sup>o</sup> 4

Pmk: 12 o'Clock 11 OC 1813

Sunday Evening

My dear Sir,

I have been very much longing for a Call from you, & began to be anxious lest Illness should have been the Cause of your Absence, when I was informed by my Brother that you & he dined together very lately at M<sup>r</sup> Sykes's<sup>3</sup> in the City, of which if I had had any Notice & M<sup>r</sup> S. had favoured me with a Line to meet you, I should have felt particularly gratified in joining the Party, which I understand was an extremely jocund one.-- Pray let me see you soon, as I have much to say to you on divers Points, & wish to communicate some of my intended Operations for the ensuing Season.-- Besides, I want you to see my new Habitation, more pleasant, more neat, & more cheap than the dark Hole in Tottenham Court: it is N. 5 Gower Place, Euston Square, very near the same Side of the New Road as the former House.--

I am ever

My dear Sir,

Your obliged & faithful

## S Wesley

1. As SW states in this letter, he had recently moved the short distance from Tottenham Court to 5 Gower Place, Euston Square. This is the first letter to bear the new address. He was to live here until around 1819, when he moved to Euston Street (now Melton Street), Euston Square.
2. The date is given by SW's 'Sunday evening' and the following day's postmark.
3. Not identified.

## **To the Governors of the Foundling Hospital**

**Gower Place, 8 November [1813]<sup>1</sup>**

ALS, 1 p. (Foundling Hospital, A/FH/A06/001/071/19/1)

Docketed: 1813 M<sup>r</sup> Wesley

My Lords and Gentlemen!

Having this day been informed that the Place of Organist at the Foundling Chapel is just now become vacant by the Death of the late & worthy M<sup>r</sup> William Russell,<sup>2</sup> I most respectfully beg Leave to offer my Services in the said Department, & should I be so fortunate as to obtain your Approbation, Patronage & Support, it will be my earnest & constant Endeavour to merit the Honour conferred on

My Lords and Gentlemen

Your very obedient

& very devoted humble Servant

S. Wesley

5. Gower Place | Euston Square | Monday 8<sup>th</sup> of Nov<sup>r</sup>

1. The year is given by SW's reference to the death of the William Russell and the organist's post at the Foundling Hospital.
2. William Russell (1777-1813) was the son of the London organ-builder Hugh Russell and a pupil of John Groombridge and Samuel Arnold. From 1800 to 1804 he was pianist and composer at Sadler's Wells theatre and composed around 20 pantomimes; from 1801 he was the accompanist to John Braham, Nancy Storace, and Elizabeth



Billington at Covent Garden. He held various organists' appointments. He was appointed organist to the Foundling Hospital chapel on 1 Apr. 1801, following the dismissal of John Immyns. SW was misinformed about Russell's demise; although his death was imminently expected at the time of this letter, he did not in fact die until 21 Nov. (Grove<sup>6</sup>; Gillian Ward Russell, 'William Russell 1777-1813: An Enquiry into his Musical Style', 4 vols., Ph.D. diss., University of Leicester, 1994).

To [Robert Glenn?]<sup>1</sup>

[Gower Place], 9 November [1813]<sup>2</sup>

ALS, 1 p. (Rylands, DDWF 15/17A) Mounted

Editor's note: This letter is firmly mounted on a card and the verso is inaccessible. On the reverse of the card are mounted two fragments, one of which reads 'M<sup>r</sup> Sam<sup>l</sup> Wesley | Candidate as Organist | to | Camden Chapel', the other 'S. Wesley | Euston Street | Euston Square'. Both are from a later date and are unconnected with this letter.

My dear Friend<sup>3</sup>

Will you take a Beef Steak with me To-morrow at 2 o'Clock, & afterwards saunter on to Deptford?<sup>4</sup> Pray do.-- at all events dine with me.

I have started for the Foundling, & am told that I have no bad Chance.-- However, nothing now disappoints

Yours sincerely

S Wesley

Tuesday | 9<sup>th</sup> of Nov<sup>r</sup>

1. The conjecture of Robert Glenn as the addressee of this letter is strengthened by SW's intimate form of salutation (see n. 3). Another possibility is William Kitchiner: the letter is preserved with SW's printed canvas form for the organist's position at the Foundling Hospital (see next letter), bearing Kitchiner's note of support and the following day's date.
2. The year is given by 9 Nov. falling on a Tuesday and SW's discussion of his candidacy for the post of organist at the Foundling Hospital.

3. SW's first letters to Glenn address him as 'dear Sir'; by this time, SW had moved to 'my dear Sir', and 'my dear Friend'.
4. Possibly to the parish church of St Paul, where John Nightingale (see SW to Glenn, 25 Nov. [1813], n. 3) was organist.

**To Christopher Idle<sup>1</sup>**

**Gower Place, c.10 November 1813**

Printed canvas letter, 1 p., with autograph salutation and signature and note of recommendation from William Kitchiner (Rylands, DDWF 15/17B).<sup>2</sup>

Addressed in hand of William Kitchiner:<sup>3</sup> Christopher Idle Esq<sup>r</sup> | Adelphi Terrace

Sir

Understanding that the place of Organist to the Foundling Hospital is now become vacant by the death of MR WILLIAM RUSSELL, I very respectfully beg leave to offer my services for the same situation, and should I be so fortunate as to obtain your approbation, it will be my study to merit the honour conferred on

Sir

Your very obedient

And devoted Servant

S Wesley

No. 5 Gower-place | Euston-square

1. A governor of the Foundling Hospital, appointed 1 Jan. 1800 (Nichols and Wray, 390).
2. Kitchiner added: 'Dear Sir, Allow me to recommend to your patronage my old friend Sam<sup>l</sup> Wesley who is a worthy man, and an incomparable Organist.'
3. William Kitchiner, MD (1775-1827), a wealthy man of science, inventor, musician, epicure, and eccentric, who wrote on optics, music, and cookery. He was famed for

his dinner parties, the guests at which included Sir Joseph Banks, John Braham, George Colman the Younger, William Jerdan, Charles Kemble, Charles Mathews, Sir John Soane, and the Prince Regent; his most celebrated cookery book was The Cook's Oracle (1817). Doubts have recently been cast on the accuracy of the account in DNB of his education at Eton and his medical degree from Glasgow (DNB; Tom Bridge and Colin Cooper English, Dr William Kitchiner: Regency Eccentric (Lewes, 1992)). According to Lightwood, 92, Kitchiner had also supported SW's candidacy for the Foundling Hospital position in 1798.

To Vincent Novello

[Gower Place], [c.10 November 1813]<sup>1</sup>

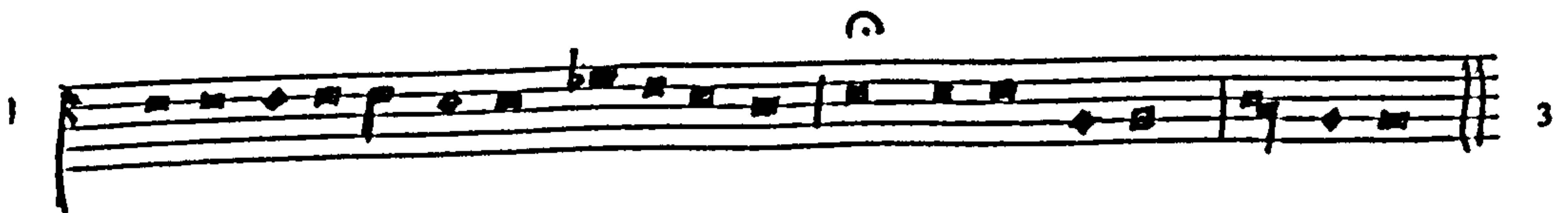
AL, 1 p. (BL, Add. MS 11729, f. 77)

Addressed: To | M' Novello | By Favour of the Autograph

Dear N.

You will give me Credit (I think) for not intentionally bothering any Body, & hardly suspect me of intentionally teasing you; but being pretty well aware of your hostile Disposition to Doctor Samuel Weasel-Eye, therefore I presumes like, upon your Remembrance of your Word given to the said outlandish unaccountable excommunicable omnium-gatherum Son of the Whore of Babylon's great great Grandson, that you will not be over slack upon the Business relative to the Bottom of a certain printed Paper, very generally circulated in Times like the Present.<sup>2</sup>-- I have no other particular Reason for pressing the Motion, than that the Point gained would prove a knock-down Blow to a few malicious Opponents who (by the way) are likely to be worsted either with or without Privilege.

If any Objection remain, I am sure that you will candidly state it to me.



Ask Jack C--<sup>4</sup> to put a Base to this, or to read the Treble, which is Tenor, which is Counter Tenor, which is Base, which is Gregorian.



1. SW's Gower Place address indicates a date of between around Oct. 1812 and some time in 1819 for this letter. The conjectural dating here assumes that SW's request related to his 1813 application for the post of organist at the Foundling Hospital.
2. i.e. a canvas letter, identical to the one endorsed by Kitchiner, for the Foundling Hospital appointment. SW presumably enclosed it with this letter or had previously given it to Novello, and here asks him to add his personal recommendation.
3. The opening of the Tonus Peregrinus, the psalm tone used exclusively for the Vesper psalm 'In exitu Israel' (Ps. 114).
4. Not identified.

To Samuel Compton Cox<sup>1</sup>

Gower Place, 24 November 1813

AL, third person, 1 p. (Foundling Hospital, A/FH/MO1/001/104)

Addressed: To | Samuel Compton Cox Esq<sup>re</sup>

Endorsed: 1813 M<sup>r</sup> Sam<sup>l</sup> Wesley

M<sup>r</sup> Samuel Wesley presents his Respects to M<sup>r</sup> Cox, desiring to observe, that if there be no present existing Objection, he would very willingly undertake the Organ Duty at the Foundling Chapel, on Tuesday next,<sup>2</sup> either in the Morning, or Evening, or both, if more agreeable.--

Should this Offer be acceptable, & if any previous Rehearsal with the vocal Performers be required, M<sup>r</sup> W. will readily attend for that Purpose, at any Hour on Saturday most convenient for M<sup>r</sup> Cox to appoint.

5. Gower Place. Euston Square | Wednesday 24<sup>th</sup> of Nov<sup>r</sup> 1813

1. Samuel Compton Cox, a governor of the Foundling Hospital from 1798, Vice-President 1805-6, and Treasurer 1806-1839 (Nichols and Wray, 314-5).
2. 30 Nov.

To Robert Glenn

Gower Place, 25 November [1813]

ALS, 1 p. (BL, Add. MS 35013, f. 59)

Addressed: To | M<sup>r</sup> Glenn | Steward Street | Spitalfields | N. 4 | Paid |  
Thursday Night.

My dear Friend,

You are long ere now informed of poor Russell's Dissolution. Of Course I can now exert my Interest without any just Charge of supplanting or forestalling: I have not been inactive since the News transpired, & have seen M<sup>r</sup> Treasurer Cox, who spoke very darkly & cautiously, but whom I think to be in the Interest of another Candidate.-- I offered my Services to the Duty at the Foundling next Sunday,<sup>2</sup> which was declined, it being asserted that Nightingale<sup>3</sup> (who had been so long Russell's Deputy) is to perform it on that Day: Now the Drummers<sup>4</sup> tell me they know he will be at his Deptford Church<sup>5</sup> on Sunday next; so that there is some Chicanery afloat already.<sup>6</sup>--

I saw, & spoke with the Duke of Sussex<sup>7</sup> yesterday Evening, at the Grand Lodge, who said "I will certainly do what I can for you."-- (meaning in Regard to the Election.)-- If he be sincere, I may have a good Chance.-- At all events I shall not fret, however the Matter goes: I know by long Experience that I can bear Disappointment with a much better Grace than Buonaparte.<sup>8</sup>

Let me hear from you soon, or rather see You. On Saturday Evening I will be sure to be at Home.

Yours faithfully

S Wesley

5. Gower Place | Thursday Ev<sup>g</sup> 25 Nov<sup>r</sup>.

1. The year is given by 25 Nov. falling on a Thursday and SW's Gower Place address.
2. 28 Nov.
3. John Charles Nightingale (1790-1833) (Dawe; Matthews).
4. William Drummer and his wife Lucy were personal friends of Russell and his wife Mary Ann. They were witnesses at the Russells' wedding, and after Russell's death William Drummer helped Mary Ann Russell to sort out her late husband's affairs .
5. Nightingale had been appointed organist at St Paul's, Deptford in Dec. 1812.
6. Nightingale was evidently the favoured candidate to succeed Russell. He was appointed on 9 Dec., and remained in post until 1833.
7. Augustus Frederick, Duke of Sussex (1773-1843), sixth son of George III. He was a patron of the arts, amateur musician, and leading Freemason, who as Grand Master of England had created SW Grand Organist on 13 May 1812.
8. A reference to Bonaparte's reverses in the final stages of the Napoleonic Wars following his defeat at the Battle of the Nations on Oct. 16-19.

To Vincent Novello

Gower Place, [23 December 1813]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 75)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240 | Paid | Thursday Ev<sup>g</sup>

Pmk: 24 DE 1813

Thursday Ev<sup>g</sup>

Gower Place

Euston Square

My dear N

I know your Readiness to adopt the Gospel Advice of lifting "an Ass out of a Pit,"<sup>2</sup> whether on a Sabbath or a Xtnas day.-- I am in considerable Distress at the Moment for want of Time to complete a new MS. which must appear from the Mouths of sundry Musicians next Monday,<sup>3</sup> which is the Day of the solemn Meeting of Reconciliation between the antient & modern Free Masons,<sup>4</sup> & for which, I have, by the Command of the R. W. M.<sup>5</sup> the Duke of Sussex<sup>6</sup> half composed an Anthem:<sup>7</sup> but it will be impossible for me to finish the Chorus Parts without the charitable Assistance of some kind Christian or Jew, (for I am not particular as to the Preference excepting where the Transcript is concerned).-- Can you help me?-- I could get 20 good natured Blockheads to scribble for me, but that Cock won't fight you know.-- I will come to high Mass on Saturday,<sup>8</sup> but yet wish you to give me an instant Line that I may stir my Stumps accordingly.--

Yours as ever

SW

The Foundling goes on rather in Favour of the long-nosed Man.<sup>9</sup>

1. The date is given by SW's 'Thursday evening' and the postmark.
2. Matt. 12: 11; Luke 14: 5.
3. 27 Dec.
4. The Union of the two Grand Lodges of England, which took place at Freemasons' Hall and the Crown and Anchor Tavern. For a lengthy report of the ceremony, see EM, 65 (1814), 6-12, 49-52.
5. Right Worshipful Master.
6. The Duke of Sussex had succeeded his brother George as Right Worshipful Master when George had become Prince Regent in 1811.
7. A setting, not preserved, of 'Behold how good a thing it is', a metrical adaptation of Ps. 133, and a text of particular masonic significance. The words are included in the EM account, which also gives the names of the performers.
8. On Christmas Day.
9. Unidentified; a puzzling remark, as the Foundling Hospital appointment had been made on 9 Dec.



To Vincent Novello

[Gower Place] [26 December 1813]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 76)

Addressed: To | M<sup>r</sup> Novello | N. 240

Dear N.

The Bearer will convey the MS.<sup>2</sup> safely. I have been such a Fool as to omit writing out any 2<sup>d</sup> Tenor, so I have all that Job to do as soon as I get hold of the Score.--

I know not yet how or where a Rehearsal is to take Place.-- I am now just going to Perry<sup>3</sup> to make some Arrangement-- if it be possible, I will apprise you of what is settled, but the Time runs so very short that I almost doubt being able to send you the Result.-- I have however already endeavoured to get the Rehearsal either between 1 & 3, or after 5, on your Account, so that my Will is good, if my Power be restrained.

Yours ever truly,

SW

Sunday morning | Festum Sancti Stephani<sup>4</sup>

1. The year is given by 26 Dec. (see n. 4) falling on a Sunday and by SW's further discussion of arrangements for the copying and rehearsal of his anthem.
2. Of SW's anthem 'Behold, how good a thing it is'.
3. A masonic official involved with the organization of the music of the event; his name is included in the EM account as having written (i.e. copied) the vocal parts.
4. The Feast of St Stephen (26 Dec.).

To Vincent Novello

[Gower Place], 4 January 1814

ALS, 1 p. (BL, Add. MS 11729, f. 79)

Tuesday M<sup>s</sup>

4. Jan<sup>y</sup> 1814

Dear N.

I am sorry we did not better understand each other about the Meeting at Major's.-- I was prevented from calling before Dinner upon him, by a new Scholar who detained me in Jaw for an extra half Hour: you said you would certainly wait for me in the Evening, & I speeded towards you as soon as it was possible.-- Pokey<sup>1</sup> dined with me, & was obliged to be off soon after 5: we went away together, & I throughly reckened (I can't spell) reckoned upon finding you in Carmarthen Street,<sup>2</sup> & brought Bach's Mottets<sup>3</sup> & my MS. Book<sup>4</sup> on the Strength of this "sure & certain Hope."<sup>5</sup>--

As it is, "it must do as well as it can."--

This used to be one of your Leisure Evenings: will you come & take a Quartern<sup>6</sup> of Gin with old rubicond-faced Sam?-- Perhaps you are not aware that I am cruelly in the Dumps at having missed the Certainty of being kicked & cuffed about by the worthy Governors of the Sunday Bawdy House!<sup>7</sup>-- I met Immyns<sup>8</sup> to-Day, & we had Fun alive.-- He congratulated me on my Escape, telling me that I should not have been a Fortnight in the Situation without spitting in M<sup>r</sup> Treasurer Cox's Face.

Pray come this Evening: I shall be sure to be at Home, & have much to say to you: some perhaps not uninteresting.

Y<sup>rs</sup> ever (in Masonic Fidelity)

SW

1. Not identified. From subsequent references it is apparent that he was a keyboard player.
2. i.e. at Major's house.
3. No doubt the edition published by Breitkopf in 1803: it contained 'Singet den Herrn ein neues Lied', BWV 225, 'Der Geist hilft unsrer Schwachheit auf', BWV 526, 'Jesu, meine Freude', BWV 527, 'Fürchte dich nicht', BWV 228, and 'Komm, Jesu, komm!', BWV 229.
4. Not identified: possibly the 'green book' mentioned in SW to Novello, 14 Sept. [1814], which was presumably the same volume as the 'green fat book' of SW to Novello, 11 Dec. [1816].
5. BCP, Burial Service.
6. A pint.
7. i.e. the Foundling Hospital.
8. John Immyns (1764-post 1818) had himself been organist of the Foundling Hospital. He had been appointed in 1798 (see SW to Seward, 16 June 1798, nn. 2 and 3). He was dismissed in Mar. 1801 following complaints about his unpunctuality and slovenly dress; he was succeeded by Russell. He continued to deputize for Russell on occasion, and therefore had first-hand experience of conditions at the chapel (Nichols and Wray, 222).

To George Polgreen Bridgetower      [Gower Place], 24 January [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 56411, f. 12)

Addressed: To | M<sup>r</sup> Bridgtower | Chapel Street | Grosvenor Place | N. 20  
| Monday Morning

Gower Place.

Euston Square.

Monday 24<sup>th</sup> Jan<sup>y</sup>

Dear Sir,

I saw my Friend Linley on Monday last,<sup>2</sup> who will be happy to join the Party on Thursday if possible: the If (not always a "Peacemaker" maugre Sir John Falstaff)<sup>3</sup> is in Consequence of a Dinner on his Birth Day, which happens to fall on this very approaching Thursday,<sup>4</sup> but he yet hopes to break the Bands of Ceremony & mix afterward in our little Band, which I know he infinitely prefers.

I apprized him of your Intention to call on him, & he speaks of you as quite an old Acquaintance with whom he should hope that no Formalities would be deemed requisite.--

Novello I saw yesterday, & who will make a Point of attending.-- I believe that the Death of his Wife & Children would hardly prove an Obstacle.-- He is really the most compleatly *φιλομους*<sup>5</sup> among my professional Friends, tho' I think I must add yourself as equally so.

Believe me Dear Sir,

very sincerely Y<sup>rs</sup>

S Wesley

1. Dating note: The year is given by 24 Jan. falling on a Monday and SW's Gower Place address.
2. Monday last: 17 Jan.
3. 27 Jan.
4. In fact Touchstone, in As You Like It, V. iv. 100.
5. Linley was born in 1771.
6. 'A lover of music'.

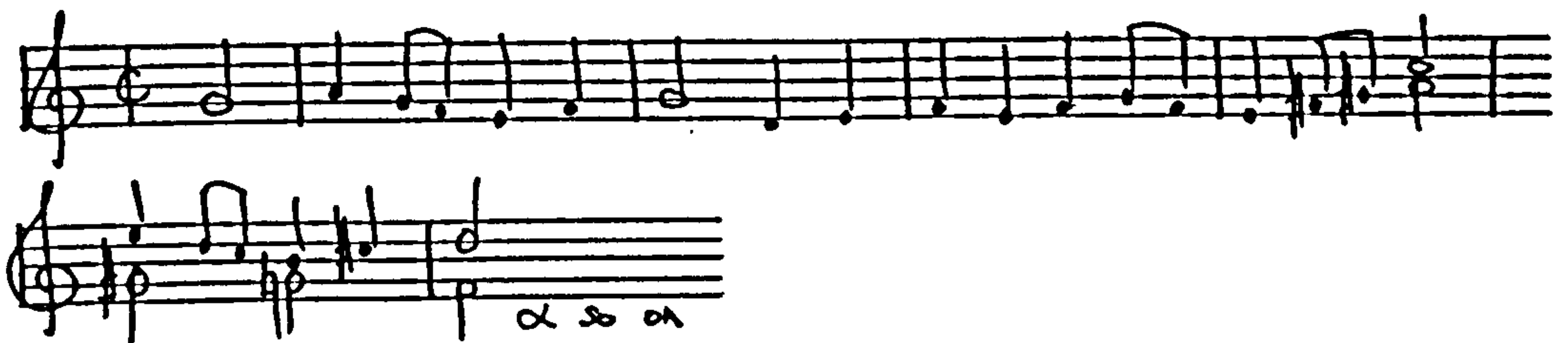
To Vincent Novello

[Tottenham Court]; [28 January 1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 69)

Dear N

I fear that something serious has been the Cause of your failing us last Evening: I therefore hasten to be informed thereof:-- Bridgtower was apprehensive that you required a more explicit Invitation, but I felt so confident of the Contrary that I was every Moment expecting your Approach at N. 20 Chapel Street Grosvenor Place,<sup>2</sup> from 7 o'Clock till 10.-- We had a luxurious Treat of Harmony.-- Among the Tunes were a Trio of Mozart, two of Purcell, one of S. Bach, another arranged from the 1<sup>st</sup> Prelude & Fugue of the 2<sup>d</sup> Book (or my 3<sup>d</sup>)<sup>3</sup>-- the Ciacone, & the Fugue in C from the Solos<sup>4</sup>



& so on. All these Pieces were admirably given by our Host, & indeed the whole was the most classical Affair in the Crotchet & Quaver Line that I have witnessed for a long Period.--

If any Thing could be termed a Desideratum it was either Beethoven's pastoral Symphony<sup>5</sup> or Webbe's "Cantantibus Organis"<sup>6</sup>--

Yours as ever

(& in some Anxiety)

S Wesley



1. The date is given by the reference to Bridgetower's party on the previous evening, 27 Jan.
2. Bridgetower's house.
3. i.e. the Prelude and Fugue in C, BWV 870, from Book II of the '48'.
4. i.e. from the Sonatas and Partitas for solo violin, BWV 1001-6: the Chaconne is the final movement of Partita II, BWV 1004; the fugue in C is the second movement of Sonata III, BWV 1005.
5. The first attested English performance of Beethoven's Symphony No. 6 (1808) was at Mrs Vaughan's benefit on 27 May 1811, but it may have been performed earlier at one of the concerts of The Harmonic, a concert-giving organization founded by City merchants around 1800 which died out some time before 1813, and which gave concerts at the London Tavern (Nicholas Temperley, 'Beethoven in London Concert Life, 1800-1850', MR, 21 (1960), 207-14).
6. By Samuel Webbe I, published in his A Collection of Motetts or Antiphons (1792).

To Vincent Novello

[Gower Place], 31 January [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 80)

Addressed: To | M<sup>r</sup> Novello | N. 240 | Oxford Street

Monday Morn<sup>g</sup>

Jan<sup>y</sup> 31.

Dear N

You were so good as to say (some Weeks ago) that you had still the Privilege of a Nomination for a Subscriber to the Philharmonic Society this Year.<sup>2</sup>-- The Lady<sup>3</sup> who was so anxious to obtain one has been successful for herself through the Means of Attwood, but is still extremely desirous (if there be a Possibility) of getting one for her eldest Daughter.-- I told her of your obliging Offer to me, & promised to use my Interest with you sur le Sujet.-- If she be not too late (for I believe this is the closing Day of Subscription) pray favour me with the Message I am to convey to her.-- I fear that she ought to have applied to me sooner in this second Instance.-- I told her I expected to meet you on Thursday last,<sup>4</sup> & she was sadly vexed to find that I was disappointed, when I informed her thereof on Saturday last.<sup>5</sup>

Yours very truly

(in Haste)

S Wesley

1. The year is given by 31 Jan. falling on a Monday and SW's discussion of a subscription to the Philharmonic Society concerts, also mentioned in the following letter.
2. From the start, the Philharmonic Society aimed at social exclusivity, and restricted the number of its subscribers. As full members, Novello and Attwood had the privilege of nominating subscribers; SW, who was at this stage only an associate member, did not. The first concert of the new season was to be on 14 Feb. (Ehrlich, First Philharmonic, 13-14; Foster, Philharmonic, 13).
3. Mrs Tyndale: see next letter.
4. 27 Jan., the evening of Bridgetower's party.
5. 29 Jan.

To Vincent Novello

[Gower Place], [4 February 1814]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 81)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240

Pmk: 5 FE 1814

Friday Night

Dear N

From the Threat in your last I fully expected to have seen you this very Evening.-- On Sunday<sup>2</sup> three of my Friends, the Drummers & M<sup>r</sup> Street are to pass the Day with me here, & we purpose to besiege your holy Citadel<sup>3</sup> at 11 o'Clock on the same Forenoon.-- They would be much gratified in hearing the 1<sup>st</sup> Mass of Haydn in B,<sup>4</sup> I am very certain, & perhaps you will so order it, if so be as how that the Concavities will unite with the Convexities<sup>5</sup> in the Choir that Morning -- Vous m'entendez bien.--

I have done a good Piece of your Missa Defunctorum.<sup>6</sup>-- I wish you could dine with us on Sunday, but can hardly expect it, as we dine between 3 & 4.<sup>7</sup>-- Perhaps also it is Gwilt's Day for "hallooing & singing of Anthems."<sup>8</sup>-- Otherwise you may surely manage to come in the Evening. You will find the right People & some of the right Stuff in Matter of Breve if not of Breviary.

Y<sup>rs</sup> as usual

S Wesley

Turn over the book Mister.

P.S. Mrs Tyndale<sup>9</sup> (that is her Name) is quite bursten-bellied with Thanks for your having managed to squeeze one of her Progeny among the Phils.-- She is a Sort of a blue-Stocking Worthy (in the ABC line) & much about the Size of a moderate Grampus; if you ever saw such a Christian animal: but she knows Music like any Thing, I promise you, & is not to be taken in by Pleyel<sup>10</sup> or Reeve,<sup>11</sup> or Beethoven in his Inanities.<sup>12</sup>

Have you peeped at the European Magazine for January?<sup>13</sup>--

I have finished the slow Movement of my Sonata;<sup>14</sup> much to my Mind.-- I obtrude my Egotisms, because you are always uncommonly impertinent to know whether I am as idle as Pinto.<sup>15</sup>

1. The date is given by SW's 'Friday night' and the postmark.
2. 6 Feb.
3. The Portuguese Embassy chapel, where High Mass was celebrated at 11.00 a.m.
4. Presumably the Missa Sancti Bernardi von Offida ('Heiligmesse') in B flat of 1796, first published by Breitkopf in 1802. It later appeared as No. 1 of Novello's edition of Haydn masses of 1823-5 and was generally known as Haydn's 'First Mass' in nineteenth-century English editions.
5. Novello's choir evidently contained both men and women.
6. Presumably SW's harmonised plainsong Missa Defunctorum (BL, Add. MS 14342).
7. At this time, Novello would be playing for Vespers at the Portuguese Embassy chapel.
8. 2 Henry IV, I. ii. 189.
9. The lady referred to in the previous letter: not otherwise identified.
10. Ignace Joseph Pleyel (1757-1831), Austrian composer, music publisher, and piano

manufacturer, whose music was immensely popular at this time (Grove<sup>6</sup>).

11. William Reeve (1757-1815), described in Grove<sup>6</sup> as 'a prolific theatre composer of negligible talent'.
12. Perhaps a reference to a collection of dances for piano recently published in London as Six Country Dances and Thirteen Waltzes, which SW reviewed in highly unfavourable terms in EM in May 1814.
13. The report in EM of the Union of the two Grand Lodges of England on 27 Dec. 1813 had included an account of SW's contribution as Grand Organist and as the composer of the anthem 'Behold, how good a thing it is'.
14. No sonata written by SW in 1814 is known.
15. The English violinist, pianist, and composer George Frederick Pinto (1785-1806). He had in fact produced a large output in the space of little more than three years before his early death, and was widely admired by his contemporaries: Salomon remarked that 'if he had lived and been able to resist the allurements of society, England would have had the honour of producing a second Mozart'. After Pinto's death, SW edited his Four Canzonets and a Sonata (Edinburgh, 1808), and remarked of him in his Reminiscences that 'a greater musical Genius has not been known'. His dissipation and idleness are mentioned in several contemporary accounts (Grove<sup>6</sup>).



To Robert Glenn

[Gower Place], 8 March [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 35013, f. 61)

Addressed: To | M<sup>r</sup> Glenn | Steward Street | Spitalfields | N. 4 | Tuesday  
Morning

Pmk: 12 o'Clock 8 MR 1814

My dear Sir

I am in a Dilemma concerning M<sup>r</sup> Savage.<sup>2</sup>-- Novello was so good as to help me in copying the Concerto<sup>3</sup> till one in the Morning last Sunday, & considers as his Reward the Privilege of being near me To-morrow when it is played.-- You of Course I expect, but you know that the Ashleys<sup>4</sup> object to more than two Persons near the Organ, & indeed with Reason.-- Perhaps M<sup>r</sup> Savage will therefore consent to go on another Night when a Concerto is given.-- Pray negotiate the Matter in your best Manner.-- I hope he will not be offended, for you see I cannot help myself, & it would be scandalously ungrateful to deny Novello after his essential Service on the Occasion.--

Yours ever truly

S Wesley

Tuesday | 8<sup>th</sup> of March.

1. The year is given by the postmark.

2. SW had evidently invited Savage to turn pages for him at the oratorio concert at Covent Garden on the following day, at which he was to give the first performance of his new organ concerto. This arrangement would have enabled Savage to hear the

concert without charge.

3. Doubtless the Organ Concerto in C, the autograph score of which is dated 5 Mar. 1814 and which was first performed at the Covent Garden oratorio concert on 9 Mar. The autograph score was sold at Sotheby's on 21 Nov. 1978 and is now in private ownership; some orchestral parts are at BL, Add. MS 35009, f. 162. This was presumably the 'new concerto, composed expressly for these performances' advertised for the previous concert on 4 Mar., and postponed because it was not ready in time. The statement in a note by B. H. Gauntlett dated 23 Sept. 1843 on the score that the concerto was written for the Birmingham Festival is almost certainly erroneous.
4. General Christopher Ashley and Charles Jane Ashley, the managers of the Covent Garden oratorios: see SW to Novello, 6 May [1812], n. 4.

To Robert Glenn

[Gower Place], 16 March [1814]<sup>1</sup>

ALS, 1 p. (Rylands, DDWF 15/18)

Addressed: To | Mr Glenn | N.4 | Steward Street | Spitalfields | Wednesday  
morning | Paid

Pmk: 16 MR 1814

March 16

Wednesday

My dear Sir

I trust that you are not displeased at my not having come to you at the Chapel last Sunday, but I assure you that I could not well leave the Party without becoming highly indecorous.-- The Ladies had but just retired from the Table, & there was a very interesting Conversation commencing upon a literary Subject, in which I was opposed by a sensible old Lawyer, who nevertheless was in the wrong about the Argument, as was proved upon the Production of a Latin Dictionary.-- You will own that this was an awkward Moment to be summoned from the Scene of Conflict, & M<sup>r</sup> Foote<sup>2</sup> seemed so thoroughly unwilling to let me slip (even for half an Hour) I felt, that all Things considered I had better sacrifice my short Visit to you, relying on your Indulgence when you should receive my Explanation.-- I fully intend being in Houndsditch<sup>3</sup> to-morrow by 5, where of Course I shall have the Satisfaction of meeting you, & where I promise myself a very pleasant Day.-- Adieu for the present, believing me my dear Friend Yours ever truly

## **S Wesley**

1.      The year is given by the postmark.
2.      Not identified.
3.      In the City, near St Paul's Cathedral; the purpose of SW's projected visit there is not known.

To Vincent Novello

[Gower Place], [17 March 1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 83)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Thursday Morning

Pmk: 17 MR

Dear N

The Cramers & Horsley have appointed to meet me at Chappel's on Saturday Evening next,<sup>2</sup> at 8 precisely, & we hope you will join us.-- Sam Webbe I have also nominated as a very eligible Man to become one of the Committee on Russell's Business, & I shall immediately apprize him of the Meeting.<sup>3</sup>

Let me know whether you intend to be with me at the Theatre To-morrow,<sup>4</sup> as I must cut & contrive accordingly: You would hardly believe how I am bothered by Applications from Overturers.<sup>5</sup>

If you call on Joe Major between now & Sunday, he will shew you the Review of the last Month's European: there is one funny Blunder in the Print, instead of "a side Drum", they have spelt it a sick Dream.-- I have desired the Editor to notice it by an Erratum in the next Number.<sup>6</sup>

Adieu till we meet

Yours ever truly

S Wesley

P.S. I told Ashley<sup>7</sup> I should like to perform Bach's Prelude with your Arrangement,<sup>8</sup> which he readily agreed to, but it must be rehearsed.

1. The year is given by SW's 'Thursday', the incomplete postmark, and by internal evidence (see nn. 2, 3, and 5).
2. 19 Mar.
3. The meeting was of the committee set up to arrange a performance of William Russell's oratorio Job for the benefit of his widow and children; it comprised SW, Attwood, John and Francis Cramer, Horsley, Nicks, Novello, and Samuel Webbe II (The Times, 9 May 1814). As is clear from the next letter, the meeting did not take place.
4. On 18 Mar. at Covent Garden, where SW was to play the organ in an oratorio concert.
5. i.e. page-turners.
6. The Feb. 1814 number of EM included a review by SW of John Cramer's Rousseau's Dream: An Air with Variations for the Pianoforte which contained the misprint in question: 'the 4th variation, in which the imitation of a sick dream is given, has an attractive and enlivening effect'. It was corrected in the Mar. number. SW continued to contribute a monthly column of music reviews to EM until Dec. 1816 (Olleson).
7. Either General Christopher or Charles Jane Ashley.
8. i.e. Novello's arrangement of the 'St Anne' Prelude.



To Vincent Novello

[Gower Street], 23 March [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 85)

Addressed: To | M<sup>r</sup> Novello

Dear N

J. Cramer informs me that Horsley had undertaken to acquaint the Parties that our Meeting could not take place last Saturday<sup>2</sup>-- this however the Event proves that he neglected to do.-- It is proposed to meet To-morrow Evening (Thursday)<sup>3</sup> at 7, & at Chappell's.-- I wish too well to the Cause to suffer any Rudeness from an Individual to obstruct its Success, as far as I am concerned, & therefore shall make a Point of being there.-- Act as you feel right, but I promised to let you know of the Circumstance, & trust that you feel as I do.-- I much regret being wholly unable to be with you on Sunday last<sup>4</sup> either Morning or Evening: when the Oratorio Shop is shut I shall be less a Slave to Hours.<sup>5</sup>-- I dare say you were pleasantly managed at George Gwilt's.--

Yours my good Friend

very cordially

S Wesley

Wed<sup>y</sup> Morn<sup>g</sup> | 23. March.

1. The year is given by 23 Mar. falling on a Wednesday and the reference to the meeting at Chappell's, also mentioned in the previous letter.

2. 19 Mar.
3. 24 Mar.
4. 20 Mar.
5. The final concert of the Covent Garden oratorio season was on 11 Apr.

To Vincent Novello

[Gower Place], 13 [April 1814]

ALS, 1 p. (BL, Add. MS 11729, f. 89)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240

Pmk: 14 AP 181

Dear N.

Your Note to the Committee<sup>2</sup> convinced us all that you have no Notes beside to attend unto: when will the Te-Deum<sup>3</sup> be performed?-- Can I help you in copying?-- I mean what I offer: Stress of Business shall not easily pre-occupy the Interest I feel in a Friend harassed for Time as I know you must be at the present Moment.-- Pray be candid -- (though this Requisition is I own next to an Affront.)

Harry Smart<sup>4</sup> will let us poke our Snouts into the Orchestra at all godly Opportunities.-- Kean's Richard is a Monday Go.<sup>5</sup>-- On next Monday<sup>6</sup> he has previously promised Horseley (I think he says, tho' I rather imagine this was said for the Magnificence of obliging a Bac. Mus. Oxon<sup>7</sup>-- i:e: a Mouse on an Ox's Back).-- Monday Week is Linley's Do,<sup>8</sup> so we must postpone, & be good patient Xtians in this vicked Vurld.

Yours (with tolerable Truth)

SW

13<sup>th</sup> | Wed<sup>y</sup>

1. The month and year are given by SW's '13<sup>th</sup> Wed', the incomplete postmark, and

by internal evidence.

2. Not preserved: no doubt conveying Novello's apologies for non-attendance because of another commitment.
3. Presumably the Te Deum referred to in the following letter.
4. Henry Smart (1778-1823), the brother of Sir George Smart, was leader of the orchestra at Drury Lane from 1812 to 1821, and thus in a position to allow free admission to the orchestra to SW, Novello, and others (Grove<sup>6</sup>).
5. The acting of Edmund Kean (?1787-1833) in three Shakespeare plays at Drury Lane was currently the talk of London. He had made his London debut as Shylock in The Merchant of Venice on 26 Jan. 1814; his first appearances in Richard III (in Colley Cibber's version) and in Hamlet followed on 12 Feb. and 12 Mar. respectively. Thereafter, he gave one performance of each per week. Performances of Richard III were advertised for Mondays 18 and 25 Apr. (The Times; Raymund FitzSimons, Edmund Kean: Fire from Heaven (1976)).
6. 18 Apr.
7. Horsley had been awarded an Oxford B.Mus. in 1800.
8. A concert on 25 Apr. at the Hanover Square Rooms for the benefit of the Queen's Lying-in Hospital, where most of the music was by Linley's father Thomas Linley senior (c.1733-1795). SW directed the performances and played an organ voluntary and concerto (Morning Chronicle, 18 and 22 Apr. 1814).

To Vincent Novello

[Gower Place], 20 April [1814]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 90)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240 | Wednesday Evening |  
20<sup>th</sup> of April.

Dear N

If the Report from the Papers be true, Louis XVIII is off on Sunday next;<sup>2</sup>-- either then he will not be present at the Te Deum Affair,<sup>3</sup> or it will be performed on, or before or after Sunday.-- As you promised to give me Notice of the Matter, I guess that it is most probably postponed, but am desirous of early Intelligence, that if possible I may square Things so as to be at the Solemnity.--

On Monday, the ill-Humour of my Guts (which were about as regular in their Movements, as M<sup>r</sup> Hawes<sup>4</sup> is logical in his Arguments) prevented my hearing what the knowing Kids tell me was a very bad Concert:<sup>5</sup> I therefore think that my Cholic was extremely well concerted.-- Fiddlers love Puns like!-

-

So you were all alone & nobody with ye last Night but M<sup>r</sup> Windsor<sup>6</sup> & Pokey & many &c &c perhaps!-- Pray Doctor Know-well-o did not Chappell give you a Line to say that our Committee were to sittee at 7 last Night as ever was?-- F. Cramer, Webbe, Horsley, Attwood, Elliott & I were all there, & we went through two Acts of poor Russell's (I am sorry to say) poor Oratorio.-- We are all agreed (in Masonic Secresy) that it can never be

publicly performed but once, & that it is lucky the Place fixed is a Chappel, for that in a Room or Theatre, there would be certainly serpentine Symptoms.<sup>7</sup>

If your grand Do<sup>8</sup> is not fixed for Friday, I shall depend upon you à dextris meis<sup>9</sup> at the Rehearsal.-- At all Events let me know about Things in the Course of To-morrow.-- I dine with the Jeaffreson Family on that Day, & they live in Lodgings at N° 41 Duke Street Manchester Square; perhaps you will call on me there, & will be sure to find me from 6 in the Evening till 11 at Night.-- Pray let us settle these weighty Concerns.

On Friday the Committee meet to go over the 3<sup>d</sup> Act, at ½ past 8 at Night.-- I hope you will be with us.

Windsor you find to be a sensible Man: he is also very modest, & knows almost as much of Harmony as Bartleman.-- Chorus Singers never can be Harmonists, selon le grand Roi: (Anglicè Great-o-Rex.)<sup>10</sup>

SW

1. The year is given by 20 Apr. falling on a Wednesday, the reference to Louis XVIII's departure (see n. 2), and the account of the meeting of Russell's committee.
2. The Times for 20 Apr. contained details of Louis XVIII's forthcoming departure for France on 24 Apr. following the downfall of Napoleon and the restoration of the French monarchy.
3. Evidently a service of thanksgiving, currently being arranged, to celebrate the restoration of the French monarchy.
4. William Hawes (1785-1846), English singer, conductor, and composer. He began his musical career as a chorister in the Chapel Royal (1793-1801), subsequently becoming a violinist in the Covent Garden theatre orchestra, deputy lay vicar at Westminster Abbey (1803), Gentleman of the Chapel Royal (1805), Master of the



Choristers at St Paul's Cathedral (1814), and Master of the Children of the Chapel Royal (1817). In 1824 he became musical director of the English Opera House at the Lyceum theatre, where he was responsible for English adaptations of (*inter alia*) Weber's Der Freischütz, Mozart's Così fan tutte (1828), and Marschner's Der Vampyr (1829) (*Grove*<sup>6</sup>).

5. The Philharmonic Society concert on 18 Apr. (Foster, Philharmonic, 15).
6. James W. Windsor (1776-1853), composer, organist, and music teacher (Brown and Stratton), who owned a number of manuscripts of music by SW now at the BL, and a manuscript of the '48', now at RCM, MS 743.
7. The performance of Job took place on 15 June at the Foundling Hospital chapel. The occasion also included a performance by SW and Novello of an arrangement by SW of Bach's 'St Anne' Fugue for organ duet, preceded by a newly composed Prelude by SW. The autograph of SW's Prelude is at BL, Add. MS 14340 and that of his arrangement of the Fugue at Add. MS 14344.
8. Presumably the 'Te Deum affair' mentioned in the previous letter.
9. 'At my right hand' (Ps. 110: 1): i.e. to turn pages.
10. Thomas Greatorex (1758-1831), conductor, teacher, organist, and composer. He became a pupil of Benjamin Cooke in 1772 and in 1774 attracted the patronage of Joah Bates and of the Earl of Sandwich. He was organist of Carlisle Cathedral from 1781 to about 1784, after which he went to live at Newcastle upon Tyne. After studying singing in Italy between 1786 and 1788 he returned to London, where he established himself as a teacher of music. He succeeded Bates as conductor of the Ancient Concerts in 1793 (a post he held until his death), and was prominent as a conductor both in London and at music festivals at Birmingham, York, Derby, and elsewhere. His appointment as conductor of the triennial Birmingham festival, due to commence later in the year, was in succession to SW. He became organist of Westminster Abbey in 1819 and professor of organ and piano at the Royal Academy of Music on its foundation in 1822 (*Grove*<sup>6</sup>; Anon, 'Mr Greatorex', QMMR, 1

(1818), 466-9).

.

To Robert Glenn

[Gower Place], [14 May 1814]<sup>1</sup>

AN, 1 p. (BL, Add. MS 35013, f. 64)

Addressed: To | M<sup>r</sup> GLENN | Steward Street | Spitalfields | N<sup>o</sup> 4 |

Pmk: 10 o’Clock 14 MY 1814

Editor’s note: This entire letter is written in large printed characters.

My dear Friend GLENN!

Pray are you alive or dead? If the latter, I am sure that you will feel it your Duty to come & see me without Delay.

W.S.

1. The date is given by the postmark.

To Robert Glenn

Gower Place, 25 May [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 35013, f. 66)

Addressed: To | M<sup>r</sup> Glenn | Steward Street | Spitalfields |

Pmk: Noon 26 MY 1814

Gower Place

Wednesday 25<sup>th</sup> May

My dear Friend,

I shall most willingly attend you on Sunday<sup>2</sup> to meet M<sup>r</sup> James,<sup>3</sup> but you must inform me of your dining Hour.-- I presume that as you go to the Hospital<sup>4</sup> you will dine early.-- Should you be disposed to return hither with me & take your Bread & Cheese I shall be happy in your Company.

Adieu, for the present, believing me as ever

My dear Friend

Your obliged & faithful

S Wesley

P.S. Will you turn for me on Saturday Evening?<sup>5</sup>-- I rather think Novello will come too, therefore cannot well accommodate any one else, without cross Looks from the rascally Ashleys.

1. The year is given by the postmark.

2. 29 May.

3. Not identified.
4. Presumably Christ's Hospital School, where Glenn was music master.
5. On 28 May at the Ashleys' annual Whitsun Eve benefit concert at Covent Garden, at which SW was to play the organ (The Times, 26 May 1814; Morning Chronicle, 28 May 1814).

To Vincent Novello

Gower Place, 26 May [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 92)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N<sup>o</sup>. 240 | Thursday | 6  
o'Clock

Pmk: 27 MY 1814

Gower Place

Thursday 26<sup>th</sup> of May

Dear N

I have but just now received your Letter arriving too late for me to think of dining with the Gentlemen at Hampstead.<sup>2</sup>-- As you seemed dubious whether this were what is called "the Fine Dinner," or only a fine Dinner upon some other Account, I did not hold myself in much Preparation to be invited; & M<sup>r</sup> Wilkinson's<sup>3</sup> individual Summons would certainly not have induced me to thrust my Snout (perhaps unwelcomely) into the Party.

Beside, as M<sup>r</sup> Fryer signified no Wish to you of my making one among them, nothing could have appeared more awkward than the Presentation of my Person in so very extemporaneous a Mode.--

I believe you know that I wish not to resemble the Gentleman in Hudibras<sup>4</sup>

"Who thrusts his Nose in all Affairs,

As Pigs in Hedges do by theirs."<sup>5</sup>



I have asked Glenn to be with me on Saturday Evening,<sup>6</sup> but you are pretty well aware that I consider either your dexter or sinister Support valuable.-- Pray therefore let me have the Honour of obtaining for you an "oblique Regard" of General Ashley, & his transcendent Brothers.-- Will you call & take Coffee with me at ½ past 5 on Saturday?--

SW

1. The year is given by the postmark.
2. Unidentified; the gathering may possibly have been at Jack Straw's Castle (see SW to Novello, 25 June [1812]).
3. Unidentified; probably the 'qui tam attorney' of SW to Novello, 25 June [1816].
4. The satirical poem by Samuel Butler (1613-80), published in 1663.
5. Misquoted from Hudibras Part II: An Heroical Epistle of Hudibras to Sidrophel, 1315-16: 'That makes your way through all affairs / As pigs through hedges creep with theirs'.
6. At the Ashleys' benefit concert on 28 May.

To Vincent Novello

[Gower Place], 1 July [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 96)

Addressed: To | M<sup>r</sup> Novello | Oxford Street. | N. 240 | Friday Evening

Pmk: 2 JY 1814

Dear N

I have not been yet successful in discovering the "whereabout" of the original Score of the Trio,<sup>2</sup> but shall not give over Search, in Hope of getting at it by Sunday.<sup>3</sup>-- Meanwhile there can be no violent Immorality in your just enquiring for me of Webbe whether he may not possibly have it among his MSS. I am pretty sure that he wished for a Copy, which it was not likely that I would refuse.-- Put the worst to the worst, there is no Impossibility of making a third Copy from either yours or Stokes's, & tho' this cannot be accomplished by Sunday (unless one of us could afford Time to do nothing else) yet we may make something of a Shift to get a Sort of Practice of it by peeping over each other's Books.-- At all Events, let us meet as intended, at 5.--

I have written to Pokey, & desired him not to fail, & I think he will not.--

Yours in Haste.

S Wesley

1<sup>st</sup> of July. | Friday.

1. The year is given by the postmark.
2. i.e. the Trio for Three Pianos. One autograph score is now at BL, Add. MS 14344.  
Another was sold at Sotheby's on 21 Nov. 1978; its present whereabouts are unknown.
3. 3 July.

To George Polgreen Bridgetower

Gower Place, 1 July [1814]<sup>1</sup>

ALS, 1 p. (Add. MS 56411, f. 14)

Addressed: To | M<sup>r</sup> Bridgtower | Chapel Street | Grosvenor Place | N. 20.

| Friday Evening

Pmk: 2 JY 181

My dear Sir,

Being now comparatively a disengaged Animal to what I was when the Performance of Linley's & Russell's Musick was in Preparation<sup>2</sup> (in both of which Affairs I had a great Deal of Trouble) I beg Leave to inform you that I shall be happy to know, when & where I am to make good my Promise to my Brother of hearing you execute the exquisite Solos of Bach.-- If you will name any Evening within a Week hence, I (for myself) will make it convenient to attend your Appointment, & upon obtaining your Answer will immediately acquaint my Brother.-- Novello sorely regretted his Loss, originating in an idle Mistake of mine in the former Instance,<sup>3</sup> but I trust you will suffer him to be of the Party, as you cannot have an Auditor more capable of highly relishing the Exertion of your uncommon Talent upon the most expressive of all musical Instruments.

Believe, me, my dear Sir,

With unfeigned Regard,

Most truly yours

S Wesley

Gower Place | Euston Square | July 1. Friday.

1. The year is given by 1 July falling on a Friday and SW's reference to 'Linley's & Russell's music' (see n. 2).
2. The performances of Linley's father's music at the Hanover Square Rooms on 25 Apr. and of Russell's Job at the Foundling Hospital chapel on 15 June.
3. No doubt on 27 Jan. 1814: see SW to Novello, [28 Jan. 1814].

To Vincent Novello

[Gower Place], 9 July [1814]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 66)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240

Dear N.

I mounted Guard, selon ma Promesse for you yesterday.<sup>2</sup>-- We could not get up any thing very magnificent, because your Honour's Worship & Glory had omitted to leave the Key of your Bum-Fiddle Box.<sup>3</sup>-- We therefore determined upon Webbe's grand Chromatic Mass in G Major,<sup>4</sup> which was accordingly carried to Execution.-- Little Prina,<sup>5</sup> however, in his Zeal for the good of the Church, would resolve (in Spite of my Veto) to run to your House for the Key, which he did, & brought it, but we had done with the Gloria first, (I think) & your Brother<sup>6</sup> judiciously observed that it were better to do what was easy with a small Choir (as was the Fact) than risk the spoiling excellent Music requiring a large one.--

Asperne, the Editor of the European Magazine,<sup>7</sup> scruples to pay me for my Review<sup>8</sup> until he has ascertained what other musical Reviewers exact & obtain in similar Cases.-- You once reviewed in a Magazine.<sup>9</sup>-- Pray tell me what were your Terms?-- I had rather have a round Sum per Annum, than go higgling about Sheets &c -- I should think 25 Guineas for the Year not out of the Way.<sup>10</sup> Apropos of Magazines -- as soon as you have done with mine, of April, I will thank you for it.

I shall probably see you on Sunday, either Morning or Afternoon.-- I



hope your aquatic Affair<sup>11</sup> turned out well; I was right glad to be all Day out of the Reach of the Royal Blackguard, who I hear was hissed all the Way in a jolly Style.<sup>12</sup>

Give me a Line, as my rascally Bookseller waits to know my Requisition.-- What Cattle they are!

Mais -- il faut manger.<sup>13</sup>--

SW

9<sup>th</sup> July | Friday.<sup>14</sup>

1. 9 July falling on a Friday initially suggests 1813 as the most probable year for this letter. On this date in 1813, however, SW was in Ipswich (see SW to Sarah Suter, 6 July and 9 July 1813 (BL, Add. MS 35012, ff. 45 and 46)). SW's references to his reviewing for the European Magazine (see n. 8) and to the Day of Thanksgiving on 7 July (see n. 11) establish 1814 as the correct year, while the reference to the service at the Portuguese Embassy (see n. 2) suggests that SW had mistaken the day of the week rather than the date.
2. 8 July was the feast of St Elizabeth of Portugal and was marked by sung High Mass at the Portuguese Embassy chapel.
3. Presumably a music-stool with a lockable compartment for music under the seat.
4. Ironical: Samuel Webbe I's Mass in G, from his A Collection of Sacred Music as used in the Chapel of the King of Sardinia (c.1785), is a notably plain work.
5. John Francis Prina (1798-ante 1841), a junior member of the Portuguese Embassy chapel choir (Matthews; Sainsbury).
6. Francis Novello (b.1779), who sang bass in the choir.
7. In fact, its publisher and proprietor; the editor was Stephen Jones.
8. i.e. SW's monthly column of reviews of music in EM, which he had been contributing since Feb. 1814.

9. Not identified.
10. Payment was usually calculated by the sheet, and any attempt SW may have made to negotiate payment on an annual basis was evidently unsuccessful: see his letters to Jones, 15 Feb. and 26 Dec. 1816.
11. Not identified.
12. A day of thanksgiving to celebrate the ending of the Peninsular War had been held on 7 July; it had included a procession to St Paul's headed by the Prince Regent and Wellington, and had been widely reported. For the hissing of the Prince Regent, see The Examiner, 10 July 1814.
13. 'One must eat'.
14. In fact, Saturday.

To Vincent Novello

[Gower Place], [19 July 1814]

ALS, 1 p. (BL, Add. MS 11729, f. 98)

Addressed: To | M<sup>r</sup> Novello | 240 | Oxford Street. Postmark: 20 JY 1814  
8 o'clock MR

Dear N.

I have compleated the Transcript of the Trio,<sup>2</sup> & therefore now the only remaining Point is the Settlement of a Time for performing it in "worshipful Society." Sunday, I think, all Matters considered, <is> not the most eligible Day, especially as we are to assemble in rather a public-looking Place;<sup>3</sup> added to this, two or three People whom I mean to invite, & who are worthy Guests, are more punctilious about the Ceremony of Sunday than you & I.-- What say you to Monday next?<sup>4</sup>-- I shall be disengaged from One o'Clock on that Day, & will attend at any Hour from that till 12 at Night, which perhaps might be considered rather late.-- Pray turn all this over in your cogitating Sconce, & let me know without unnecessary Delay how you can cut & contrive:-- Salomon is much agog to be among us: I would strain a point to accommodate him as to Time.-- Clementi has promised to come.-- The Cramers I shall invite, although of J. B. I have no hope, especially as I think it probable that he has heard (by some side Wind) how well Wilson can play his Musick.<sup>5</sup>

The selected Mass<sup>6</sup> went in very prime Stile on Sunday, notwithstanding the Absence of Lanza.-- Miss Bowyer<sup>7</sup> & her Mamma were

all in the Raptures.-- Indeed all went nicely, & the "Vitam Venturi"<sup>8</sup> they roared out with becoming Enthusiasm, in which I joined, & made young L<sup>d</sup> Petre<sup>9</sup> laugh thereat, which comforted the Cockles of my Heart amain.--

SW

1. The date is given by the following morning's postmark.
2. The Trio for Three Pianos: SW's lost manuscript had evidently not been found.
3. As the following letter states, the performance was at Clementi's premises in Tottenham Court Road.
4. 25 July.
5. Charles Wilson (b. 1796) had first performed in public as a child of 7 in 1803 at the Hanover Square Rooms. He was taught for a time by William Beale, but in 1812 became a pupil of SW. He gave the first performance of a new piano concerto by SW at SW's Argyll Rooms concert on 4 May 1813, when according to a newspaper report 'the amateurs and professors who were in the room were unanimous in declaring, that he will be one of the most accomplished performers on the pianoforte which this country has ever produced.' Despite the success of this and other early appearances, his 'natural diffidence, and a repugnance to the gaze of the many' led him to withdraw from public performance and to devote himself to composition and private teaching (Sainsbury).
6. A compilation of movements by Durante, Pergolesi, Mozart, Perez, Perti, Novello, and others in vol. 2 of Novello's A Collection of Sacred Music.
7. Not identified.
8. The concluding section of the Credo of the Mass: a lively fugal movement by Giacomo Antonio Perti (1661-1756).
9. William Henry Francis, Baron Petre (1793-1850).

To Robert Glenn

[Gower Place], 22 July [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 35013, f. 68)

Addressed: To | M<sup>r</sup> Glenn | Steward Street | Spitalfields | Friday Evening

Pmk: 8 o'Clock 23 JY 1814

22<sup>d</sup> of July

Friday

My dear Friend

You remember that when Moses went upon his Expedition to Mount Sinai, the Israelites became impatient for his Return, & besought Aaron the high Priest to make them Gods for (said they) "as to this Moses we wot not what is become of him."<sup>2</sup>-- Now this latter Sentence is so applicable to yourself, as to my Ignorance of your Situation about Healthy Engagements &c that I have been waiting in vain to know by a Line (which I flattered myself you would have given to me long ago) what hath become of you?

On Monday next at 6 in the Evening, we shall have a little Piano Forte Music at Clementi's Manufactory in Tottenham Court Road.-- Wilson will play Cramer's Concerto in D minor,<sup>3</sup> & we shall also have my Piano Forte Trio-- if you have nothing better to do, come amongst us: I have summoned some of the great Guns, Cramers, Clementi, Kollmann,<sup>4</sup> La Tour<sup>5</sup> &c.

Yours most sincerely,

S. Wesley

N.B. No 4<sup>6</sup> | Gower Place | Euston Square

1. The year is given by the postmark.
2. Exod. 32: 1.
3. Either the Concerto No. 2, Op. 16 (1797) or No. 3, Op. 26 (c.1801).
4. Either George August Kollmann or his father, A. F. C. Kollmann.
5. J. T. Latour (1766-1840), French pianist and composer, pianist to the Prince Regent, and an associate member of the Philharmonic Society (Sainsbury; Foster, Philharmonic).
6. SW's earlier letters from Gower Place had been addressed from No. 5; by this time either SW had moved or his house had been renumbered.



To Vincent Novello

[Gower Place], 29 July [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 100)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Friday Afternoon |  
July 29

Pmk: 4 O'Clock 29 JY 1814 EVE

Dear N.

I am not yet certain whether you will esteem Two Pence<sup>2</sup> much over the Value of the enclosed Bagatelle:<sup>3</sup> if you think it worth the Money perhaps you will let it be sung on Sunday next:<sup>4</sup> I believe that upon narrow Inspection you will find the Choir will not need more than a Dozen Rehearsals, which you will accordingly call between now & Sunday, as there is so much Time to spare for the Purpose.

I fully intend being with you at high Mass to know the Fate of this abstruse Piece of Counterpoint.

Yours as usual

S Wesley

Friday. 29<sup>th</sup> July

1. The year is given by the postmark.
2. i.e. the price that Novello would have to pay in postage.
3. Not identified.
4. 31 July.

To Vincent Novello

[Gower Place], 11 August [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 101)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Friday Morning |

Postmark: AU 1814

Thursday Night

11. Aug

Dear N

I was not at Vickery's<sup>2</sup> on Tuesday Evening<sup>3</sup> in Consequence of having been severely attacked on Monday by a plaguey bilious Colic, which confined me, *maugre moi même* to the House until Yesterday Morning, when I ventured abroad to Business, although against my Doctor's Consent.-- I am now considerably recovered, intending to see you at 3 on Sunday next:<sup>4</sup> Vickery called to enquire about me To-Day, stating that you did not join the Party on Tuesday: I told him he was therefore to conclude that you were not returned to Town.-- He wants to hear the South Street Organ, & means to meet us on Sunday at the Vespers.-- He also wishes to be possessed of your two Volumes of Church Music,<sup>5</sup> & as I did not know whether Phipps<sup>6</sup> is commissioned to sell them, I told him that I would learn from yourself the best Way of obtaining them.

The Mass on Sunday<sup>7</sup> went remarkably well, I thought.-- I found Fryer's Mandate for Mozart's,<sup>8</sup> to which I could feel no very grand

Objection.-- He subjoined in his petit Billet "No Alteration"; which indeed I was not disposed to make, & of which he needed not to suspect me.-- I have not yet found my harmonized Gregorian "De Angelis."-- Perhaps you may not yet be infallibly certain that I did not lend it to you -- if I did, I know it safe; & if I did not, I hope it so.-- It was <ra>ther a favour<it>e foster Child, which I should be sorry to lose altogeth<er a>s I cannot give another of the Sort, so good an Education, I fear.

Y<sup>rs</sup>

SW

1. The year is given by the postmark.
2. The Revd Francis William Johnson Vickery (1787/8-1866), matric. University College, Oxford (1803), BA (1809), MA (1812), who had been elected to membership of the Madrigal Society on 21 Sept. 1813; at this time he lived at 33 Theobalds Road (Foster; MADSOC).
3. 9 Aug.
4. 14 Aug.
5. A Collection of Sacred Music.
6. The proprietor of Phipps and Co., music and musical instrument sellers and publishers of 25 Duke Street, Grosvenor Square, c.1810-18; he was formerly a partner in the firm of Goulding, Phipps and D'Almaine (Brown and Stratton; Humphries and Smith).
7. 7 Aug.
8. Not identified.

To Vincent Novello

Gower Place, 14 September [1814]

ALS, 1 p. (BL, Add. MS 11729, f. 102)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240 | Wednesday | 1 o'Clock

Gower Place

Wednesday Noon 14 Sept<sup>r</sup>

Dear N,

It was ridiculous in me to conjecture that the Musick was not returned from Gwilt's, when Part of the same Cargo was conveyed by us <af>terwards to the Islington Chapel<sup>2</sup> on the Saturday when we were so unfortunate as to displease M<sup>r</sup> Purkis<sup>3</sup> by pleasing every Body else.-- I am now however very anxious concerning the Green Book,<sup>4</sup> which was certainly taken to the Chapel with the rest, & you may remember that England's young Man<sup>5</sup> engaged to convey my Books to my House: the Book containing the Choral Vorspiele<sup>6</sup> (in which also is the triple Mass)<sup>7</sup> I have found, but not the other.-- England sent the young Man to me, who declares solemnly that he brought back two bound Books; one of which ought assuredly to have been my MS. of the Exercises & Organ Pieces.-- If you can lend me any Clue to unravel this Mystery, for God's Sake do it quickly, otherwise I shall be obliged to have Recourse again to M<sup>r</sup> Picart & undertake the Drudgery of copying it all a second Time, with the added Mortification of the Book having perhaps fallen into some Blockhead's Hands, who may wrap up his Candles in the Leaves.

Pray have you yet found out, from the Intelligence of "the Examiner" that you are "a young Man of great Promise?"<sup>8</sup>-- If he had termed you a Man of great Performance, he would have been nearer the Mark.

Do write me a Line on the Receipt of this, & don't forget to come to me on Friday.-- How did Pokey get on, Sunday Ater Noon? (as M<sup>r</sup> Cox classically terms it.)

Y<sup>rs</sup> as usual

SW

1. The year is given by 14 Sept. falling on a Wednesday and the addresses of SW and Novello.
2. i.e. St Mary Magdalene, Holloway Road, consecrated on 17 Aug. 1814. The occasion (of which no record has been found) may have been a recital by SW and Novello to open the organ, which was by George Pike England and said to have been the last one built by him (Boeringer, ii. 282).
3. The significance of this remark is not clear. Purkis may have been the organist of the church and may have resented the success of SW and Novello.
4. Evidently a treasured volume of manuscript organ music, containing pieces by Bach. Not certainly identified: probably the same volume as the 'green Fat-Book' mentioned as mislaid in SW to Novello, 11 Dec. [1816].
5. i.e. an employee of George Pike England.
6. Presumably the 1806 Breitkopf collection (see SW to Jacob, [?26 Apr. 1809], and n. 4).
7. A puzzling reference: presumably the 'St Anne' Fugue, which SW elsewhere refers to as the 'triple fugue'; SW's copy and the Choral Vorspiele were evidently bound together.
8. In a letter in The Examiner for 11 Sept. 1814 (pp. 591-2) headed 'Are the English

a Musical People?', an anonymous correspondent signing himself 'Mark Minim' singled out SW and Novello as leading musicians of the day. SW was referred to as 'the finest organist in the kingdom', while Novello was described as 'a young man of very considerable promise'. This was part of a continuing correspondence which had begun with a letter from 'Musicus' in the 29 May number (pp. 351-2), followed by a reply from 'Tallis's Ghost' on 21 Aug. (p. 543).



To Vincent Novello

Gower Place, 28 September [1814]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 103)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Wednesday | Night  
8 o'Clock

Pmk: 29 SP 181

Wednesday Night

28 Sept<sup>r</sup>

Dear N

Fully expecting you To-Night according to your Promise, I intended to have given you the enclosed,<sup>2</sup> which at all Events I feel it my Duty to transmit: I received it at 3 o'Clock today, & (as you will find) contains an Invitation from my Friend Kingston to meet me To-morrow at an unceremonious Dinner in Weston Street, Borough N<sup>o</sup> 16, at half past 3 o'Clock, where the Repast consists principally of Beef Steaks, cooked in what is called the Stoke Hole of a Brewery, & which, in its Way, is certainly a very prime Concern.-- Good Wine & good Conversation in the Party, I can very securely promise you, from multiplied Experience.<sup>3</sup> I know that you spoke of an Evening Engagement at Cristall's,<sup>4</sup> but even supposing that this cannot possibly be given up (of which however you must allow me to doubt the Impossibility) you might pass at least from 3 to 4 Hours with us, & yet arrive at your prior Quarters in very fair & decent Time: I very much wish

you to come, as I am persuaded that you will like the Thing, & the Style of the Invitation which is annexed would I think rather prepossess you to strain a Point for the Purpose.

Yours as usual

S Wesley

N.B. Weston Street Brewery. N. 16 -- Probyn<sup>5</sup> is the Name of the Master of the Concern -- Kingston has nothing to do with it but is Probyn's Friend, Inmate, & Confident for some 10 or 12 Years past.

1. The year is given by 28 Sept. falling on a Wednesday and Novello's Oxford Street address.
2. A letter from William B. Kingston, written the previous evening (BL, Add. MS 11729, f. 104), containing the invitation which SW goes on to summarise here.
3. Kingston had expressed a particular desire to make Novello's acquaintance. He wrote: 'will a brew-house Beef-Steak & a cordial welcome (which you can assure him) tempt him to dispense with a more ceremonious invitation? If not, say nothing about it: tho' if he be one to stand upon etiquette ... he's not the man I take him for. At any rate, I should think, the pleasure of your society would outweigh all considerations of ceremony in this case.'
4. Not identified; presumably the 'Mr Christall' who was a subscriber to Novello's A Collection of Sacred Music.
5. Not identified; evidently the owner or manager of the brewery. A Miss Probyn of Union Place, New Kent Road, possibly his daughter, was in 1824 among the subscribers to SW's Service in F; she may have been the Eliza Kingston Probyn who was organist of St Bartholomew from 1825 to 1864 and of St Stephen's, Walbrook from 1825 to 1868 (Dawe).

To Vincent Novello

[Gower Place] 5 October 1814

ALS, 1 p. (BL, Add. MS 11729, f. 105)

Addressed: To | M<sup>r</sup> Novello | favoured by M<sup>r</sup> Moore<sup>1</sup>

London. Wednesday

Oct<sup>r</sup> 5. 1814

Dear N

You will probably be surprized at my besetting you at a Moment when you are in the Thick of old Handel's best Psalm Tunes,<sup>2</sup> quavered by the best Psalm Singers in England (excepting those in Italy my Honey). On Thursday (or more intelligibly To-morrow) I mean to throw my Carcase into the Norwich Mail,<sup>3</sup> & I wished also to have taken with me your very clear Copy of mine Organ Duet in C,<sup>4</sup> & also that of S. Bach which we played at the Foundling.-- I did my best for you on Sunday, & a few Friends of mine were highly delighted with all they heard.-- We had Mozart's Kyrie, & Gloria, the Credo of the Selected, & the Agnus of Moz: your Tantum, & a Sacrum -- both excellently done.<sup>5</sup>-- I assure you, I begin to think myself a very tolerably [sic] Deputy on the Hawgin for the bloody murdering Popish Papishes.--

Now, Sir, the Fact is thus:-- the Norwich Do in the Church<sup>6</sup> is postponed, principally on Account of the Assize Week,<sup>7</sup> which will not be until the 20<sup>th</sup> Inst. & partially because the most effective vocal Performer (a M<sup>r</sup> Tayler)<sup>8</sup> having lost a near Relation, he cannot with Decency appear in Public so soon as Wed<sup>y</sup> next.-- Now my dear Cocky, let me have a Letter

from thee, on thy Return to London, immediately, & send me also the Duets, dont il y a Question, directed for me at the Rev<sup>d</sup> Ozias Linley's, Norwich.<sup>9</sup>--

God bless you, & I wish you (what I need not) merry & wise.

SW

P.S. Pray do not neglect the Advantage you now have of learning how to conduct a Chorus.

P.S. Prina told me he was ordered by you to take sundry Organ MSS. out of the Box & convey them to your House: supposing it likely that some of my Gear was among them, I directed him to search, but he writes to say that neither of the Duets is findable.

1. Joseph Moore (1766-1851), the organizer of the Birmingham triennial music festivals from 1802 to 1849. The 1814 festival was on 5-7 Oct. SW presumably gave this letter to Moore in London for him to deliver to Novello in Birmingham.
2. Novello was playing the viola in the orchestra for the festival (Aris's Birmingham Gazette advertisements), and evidently also helping with choral rehearsals.
3. SW had been engaged to perform in a concert of organ and vocal music at St Peter Mancroft, Norwich, originally arranged for 12 Oct., but subsequently postponed to 20 Oct. for the reasons stated later in this letter. The concert was advertised as including 'the most celebrated Organ Compositions of the first Masters, as well as Extempore Voluntaries and Organ Duets' (Norwich Mercury, 1, 8, 15 Oct. 1814). The name of SW's partner for the organ duets is not given in press advertisements, but may well have been John Charles Beckwith (1788-1819), organist of St Peter Mancroft and of Norwich Cathedral. SW's reference to his Organ Duet 'in C' is to identify it as the duet of 1812 and to distinguish it from the earlier duet (now lost) mentioned in SW to Burney, [Feb.-May 1802]. SW's visit probably came about



through his friendship with William Linley, who accompanied him, and whose brother Ozias (see n. 9), was a minor canon at Norwich Cathedral. SW's letters to his mother of 12 Oct. (Emory, printed Lightwood, 174-5) and to Sarah Suter of 16 Oct. (BL, Add. MS 35012, f. 48) give further details of this successful and enjoyable visit: SW was introduced by Ozias Linley to all the principal members of Norwich society, was given a special dinner at the Assembly Rooms on 15 Oct., and played for services at the Cathedral on at least three occasions. He returned to London on 22 Oct.

5. SW had deputized for Novello at High Mass at the Portuguese Embassy chapel on 2 Oct., and here lists the music performed: the Kyrie, Gloria, and Agnus Dei from a Mass by Mozart, the Agnus Dei (by Durante) from the 'Selected Mass' in vol. 2 of Novello's A Collection of Sacred Music, and settings by Novello himself of 'Tantum Ergo' and 'O Sacrum Convivium', probably those from the same publication.
6. St Peter Mancroft.
7. Concerts and other entertainments were often scheduled to coincide with assize weeks, when a large number of visitors could be expected. The Norwich City Sessions were on 18 Oct. and the County Sessions on the following day.
8. The bass Edward Taylor (1784-1863), a prominent member of Norwich musical society. He moved to London in 1825, where he made his debut at a Covent Garden oratorio concert on 28 Mar. 1827; he also sang at various provincial festivals. He was appointed Gresham Professor of Music in 1837. For a memoir of his life, see 'The late Professor Taylor', Norfolk News, 28 Mar. and 4 Apr. 1863, reprinted in Thomas Damant Eaton, Musical Criticism and Biography (London, 1872), 210-55.
9. Ozias Thurston Linley (1765-1831), 'organist, clergyman and practical joker' (Grove<sup>6</sup>) had been a minor canon of Norwich Cathedral since 1790. In 1816 he was appointed a junior fellow and organist at Dulwich College, where he remained until his death (Lightwood, 175-6; Grove<sup>6</sup>; Foster).

To Robert Glenn

[Gower Place], [27 January 1815]<sup>1</sup>

AL, 2 pp. (BL, Add. MS 35013, f. 54)

Addressed: To | Mr Glenn | at M<sup>r</sup> Banks | Kirby Street | Hatton Garden |  
Friday Evening.

Pmk: 30 JA 1815

My dear Friend

If not pre-engaged, I shall be glad of your Company to take a Chop with me on Monday next previously to the Oratorio,<sup>2</sup> & shall be also glad of your Assistance at my right Hand, should you feel disposed to give it me. --

I know not what Ashley's Arrangements may be relative to Admission into the Orchestra, & therefore in this first Instance it will be safest for me not to take any one beside yourself, as I should not well brook either a Denial, or saucy Looks on the Occasion.

1. The date is given by SW's 'Friday' and the just legible postmark.
2. 30 Jan., the anniversary of the execution of Charles I, when SW was to play the organ at a performance of Messiah at Covent Garden.



To Robert Glenn

[Gower Place], 13 February [1815]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 35013, f. 56)

Addressed: To M<sup>r</sup> Glenn | Kirby Street | Hatton Garden

My dear Friend

I had quite forgotten that Tonight is the first Meeting of the Philharmonic Society,<sup>2</sup> & I am obliged to shew my long Nose there, on which Account I am very unwillingly deprived of the Pleasure I promised myself in your Company this Evening: I was also summoned to attend the Somerset House Lodge Dinner to Day, which must be given up for the above-named Reason.

If you can, come & take a Chop with me on Wednesday next at 4, previous to our Oratorio Business.<sup>3</sup>

Yours ever truly,

S Wesley

Gower Place. | 13<sup>th</sup> of February

1. The year is given by the reference to the first concert of the Philharmonic Society and to SW's mention of the 'oratorio business' (n. 3).
2. The opening concert of the season was to be given that evening (advertisement for whole season in The Times, 11 Feb. 1815; Foster, Philharmonic, 18). SW had been elected to associate membership in late 1813, and was taking an increasing interest in the affairs of the Society. He was elected to full membership in June 1815, and became a director in the following Nov.

3.       **The Covent Garden oratorio concert on 15 Feb., at which SW was to play the organ.**

To Robert Glenn

[Gower Place], 4 March [1815]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 35013, f. 70)

Addressed: To | M<sup>r</sup> Glenn | M<sup>r</sup> Barkers | Kirby Street | Hatton Garden

Pmk: 12 O'Clock Noon 4 MR 1815

Saturday

4<sup>th</sup> of March

My dear Friend

I have been reflecting upon the Circumstances of the Vacancy for Organist to Lambeth Church,<sup>2</sup> & having been informed that the Place is worth £70 per Annum, am of Opinion that it is not to be disregarded.-- You will much oblige me by making a diligent Enquiry upon the Subject among your numerous & respectable Acquaintance.-- Several of my Friends are clearly of Opinion that were I to volunteer my Services to the Church Wardens, it would at once terminate the Idea of any Competition.-- Of this however I am not convinced at present but shall be happy to have your friendly & candid Judgement thereupon, remaining as ever

Yours most cordially

S Wesley

1. The year is given by the postmark.

2. Doubtless the parish church of St Mary.

To Vincent Novello

[Gower Place], 5 July [1815]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 113)

My dear N.

There certainly is a Devil, which I prove thus: when I sent to old Horn<sup>2</sup> for the 30 Variations, I received the annexed Answer.<sup>3</sup>

I expect you at 6 To-morrow. Sam. Webbe will be with us. Bring us some Tune of your own, "that's my Bawcock".-- NB Shakspeare.<sup>4</sup>

Salomon says he will try & get off his Engagement to go with Parson Blomberg<sup>5</sup> to the Opera,<sup>6</sup> & come to us instead.-- I think we shall have some Fun.-- I am summoned to Yarmouth,<sup>7</sup> & must throw myself into the holy Protection of the Coachman on Sunday next at 2 o'Clock, therefore cannot have a Reiteration of the Pleasure we experienced in the Fugue on Sunday last.-- Miss Harington,<sup>8</sup> who is not much less of a Gossip than the Generality of that Species of Animal constituted by Nature to carry about it a Receiver general, has told me that your Irish genius the Organ Stopper<sup>9</sup> ran after her on Sunday, swearing by Jasus that he would not have so many Masters -- that "One was his Master, even" M<sup>r</sup> Fryer.

The quotation is from S<sup>t</sup> Paul,<sup>10</sup> whose Epistles, as you have them by Heart, it is quite insulting in me to hint about.

Put me in Mind to give you the French Essay I transcribed To-morrow.

N.B. I did not transcribe it To-morrow: my Ordo Verborum is I own

often very obscure & perplexed, & reminds me of that droll & just Remark by one of the Characters who criticises the Manner of Delivery of a Speech in the Mock Play, in the Midsummer Night's Dream.-- The Speaker makes all his Stops wrongly, & runs one Sentence into another most ridiculously, upon which is observed "his Speech was like a tangled Chain, nothing impaired, but all disordered."<sup>11</sup>--

Yours as usual

(your own Way of concluding)

S Wesley

4. Wednesday. July 5.

N.B. Bring a Trio or two of Bach: we can then have them in their right Way.

I have them all bound in one Volume.<sup>12</sup>

1. The year is given by 5 July falling on a Wednesday and SW's reference to his forthcoming trip to Great Yarmouth (see n. 7).
2. i.e. Charles Frederick Horn, rather than his son, the tenor Charles Edward Horn (1786-1849).
3. Not preserved; in it, Horn presumably declined to lend his copy of the Goldberg Variations.
4. Henry V, IV. i. 45; Twelfth Night, III. iii. 125.
5. The Revd Frederic William Blomberg (1761-1847), Prebendary of Westminster Abbey (1808-22) and of St Paul's Cathedral (1822-47). He was closely associated with the royal family, and was supposed by some to have been a natural son of George III (Venn).
6. On 6 July the King's Theatre mounted a special gala evening to mark the victory over the French at Waterloo on 18 June, for the benefit of the widows and children

of British soldiers killed in action. The programme included Beethoven's Battle Symphony, conducted by Smart, one act of an unspecified 'grand serious opera', and Caesar's Triumph over the Gauls, a 'ballet cantata' with music by Laverati (The Times).

7. SW had been invited by John Eager, organist of St Nicholas, Great Yarmouth, Norfolk, to give a concert with Charles Smith at the church on Wednesday 12 July (advertisement Norwich Mercury, 8 July; report 15 July). This was part of an ongoing programme of musical activities at Great Yarmouth: the reopening of the organ at St Nicholas in 1812 had been marked by two recitals by William Russell, and a music society giving weekly concerts had been founded in Mar. 1814 (A. H. Mann, Notebooks on Music in East Anglia (NRO); Norwich Mercury). For Eager, see SW to Novello, 18 July 1815, n. 9.
8. Not identified: evidently a member of the Portuguese Embassy chapel congregation. She was a subscriber to Novello's A Collection of Sacred Music.
9. Not identified: presumably the organ-blower at the Portuguese Embassy chapel.
10. In fact, from Matt. 23: 10.
11. Theseus, commenting on the Prologue's speech in the mechanicals' play in A Midsummer Night's Dream, V. i. 125.
12. Presumably the organ trios, in the Wesley-Horn edition. SW's request for Novello to bring his own copies, and his statement that they could then play them 'in their right way' suggests that they were intending to play them on two separate instruments rather than as a duet on one.



To Vincent Novello

Great Yarmouth, 18 July 1815

ALS, 3 pp. (BL, Add. MS 11729, f. 115)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | London | N. 240 | July 18<sup>th</sup>

Pmk: JY 19 815

Yarmouth

Tuesday, July 18<sup>th</sup> 1815

Dear N

I was informed that you expected me to write from this Place, & I almost believe that you said as much to me yourself: if therefore I am mistaken in both Instances, your Duty will be to make me refund the Postage at our next Meeting.

We have had a "kind of as it were" here, to use M<sup>r</sup> Prior's<sup>2</sup> very clear Definition of a stupid married Pair's Condition; or to use more common Language, I & my Coadjutor Charley Smith<sup>3</sup> have had a Mixture of good Air, good Bathing, good Company, good Cheer, good Music & cold Attendance at the last Article:<sup>4</sup> it seems that this young Bridegroom (he has lately wedded Miss Booth of Norwich<sup>5</sup>) did not speculate with the Policy & Precaution requisite for any good Success, as to the Time fixed: Our Party ought to have taken Place in the Week of the Races, when the Town is always sure to be full, & the People all mad for any public Fun, from an Oratorio down to Punch.<sup>6</sup> However the People who did attend appeared all very much delighted,

& some of them (especially the Visitors from Norwich) were good Judges, & of course much tickled with such a Row as we gave them upon the most magnificent Organ<sup>7</sup> I have yet heard, & in which I think you would agree with me. Your MS. Music Book has been of special Service to us: the Triple Fugue in E♭<sup>8</sup> was received with the same kind of Wonder that people express when they see an Air Balloon ascend for the first Time: Smith I believe planted two or three Spies to watch the Effects of such Sounds upon their Countenance, & consequently Mind.

The 30 Variations we mean to try tomorrow upon the said Organ -- this will be a Treat to M<sup>r</sup> Eager<sup>9</sup> the Organist, at whose House I am staying, & who wishes to be introduced to you on his Arrival in London, which he expects to be in the next Christmas Holidays. You will find him rather an extraordinary Man, & knowing several Things well.-- As a Musician, he has had no Advantages whatever but from his own industrious & persevering Assiduity: he has thereby attained a pretty fair Proportion of dry Theory, having fagged at more Treatises than have done him much good, which you know is very easy to do: he is a bad Player on the Organ, a tolerable one on the Piano, & a very good Leader on the Violin; has studied several wind Instruments, viz Horn, Trumpet, Flute, Clarinett, Oboe & Bassoon, & can play them all tolerably: he is moreover a Maître de Ballet, & teaches all the young Wenches to exercise their Legs & Haunches in the most eligible Attitudes to get Husbands.-- He has read a good Deal, & is a good Grammarian in French & Italian, & has made his eldest Girl of 11 years, an extremely good Piano Forte Player, so that you ken, my gude Mon, that this

"mine Host of the Garter"<sup>10</sup> is not to be sneezed at, & I assure you he is quite agog for an Introduction to you, which I rather wonder at, after my giving him my Opinion.

I purpose, with God's Blessing, & a little of the Devil's Assistance (or the Coachman's which is pretty much the same) to be in London on Friday Morning<sup>11</sup> by 9 o'Clock: it is highly probable that I shall look in at your Shop either in the Morning or Evening of Sunday, when we may talk over some of my Yarmouth Pranks more ad longum.

I did not mention the Amount of our Receipts: we share £22, which is better than losing as much, you know.

Adieu for the Present, believing me as always

Yours most cordially

S Wesley

1. For a report of the concert, see Norwich Mercury, 15 July 1815. SW set off for Great Yarmouth on Sunday 9 July (SW to Novello, 5 July [1815]).
2. Not identified.
3. Charles Smith (1786-1856), singer, organist, and composer. He was a treble in the Chapel Royal choir under Edmund Ayrton, sang as a treble at Ranelagh and was later articled for five years to John James Ashley. At the time of his application for membership of the Royal Society of Musicians in 1812 he was organist of Welbeck Chapel and taught at four schools. He moved to Liverpool in 1817 (Brown and Stratton; Matthews).
4. The concert given by SW and Charles Smith on 12 July was the concluding item in a week of entertainments which also included a 'water frolic' on Breydon Water on 7 July and a cricket match on the following day.

5. A teacher of piano and singing who also played the pedal harp, and had performed with SW at his concert in Norwich on 20 Oct. 1814. She and Smith had married on 26 June (Norwich Mercury, 15 Oct. 1814, 1 July 1815).
6. The race week proper was not until the week ending 23 Sept.
7. The three-manual 1733 instrument by Byfield, Bridge, and Jordan had been repaired and enlarged in 1812 by George Pike England, who raised the compass throughout to F, added a double diapason on the pedals and a two-rank mixture on the choir, and provided new keys and pedals (Boeringer, ii. 345-6). The opening recitals by William Russell on 8 and 10 Sept. had included music by Handel, Mozart, and J. S. Bach.
8. The 'Saint Anne' fugue.
9. John Eager (b. 1782), organist of St Nicholas, Great Yarmouth. The article on him in Sainsbury also emphasized his versatility, stating that 'there is scarcely an instrument he does not play, or has not taught professionally' (Sainsbury; Brown and Stratton).
10. An allusion to the landlord of the Garter Inn in The Merry Wives of Windsor.
11. SW subsequently postponed his return to London to allow him to perform at two concerts in Norwich. On 27 July he played a voluntary at the Anniversary Sermon at Norwich Cathedral for the benefit of the Norfolk and Norwich Hospital, where the music also included Boyce's Te Deum (advertisement, Norwich Mercury 22 July; report, 29 July 1815). On the following day he gave a concert with Charles Smith at St Peter Mancroft (advertisement, Norwich Mercury 22 July 1815).



To Alfred Pettet<sup>1</sup>

Gower Place, 31 July 1815

ALS, 3 pp. (Rylands, DDWF 15/19)

Addressed: To | A. Pettet Esq<sup>re</sup> | near | The Castle Hill | Norwich | Aug<sup>1</sup>  
1<sup>st</sup>.

Pmk: 1 AU 1815

London. July 31<sup>st</sup> 1815

Gower Place

Dear Sir,

You will perhaps be a little surprized at this unexpected & unrequested Volunteer of a Letter, however when I have acquainted you with my Reasons for writing you will readily excuse my seeming Indecorum.

Imprimis, I felt a little Regret that we could not obtain some more snug Conversation before my Departure:<sup>2</sup> you are however fully aware that I remained continually occupied (not to say rather harassed) by the several Points of Requisition in which I stood, both privately & publickly: this Circumstance will I trust exonerate me from any Suspicion of Inattention to you (& which would exceedingly hurt me to reflect on) & I therefore rest an hearty Reliance on your Candour, & I will venture to add your Experience of me not to believe it either probable or possible.

Next, I have to express my Mortification at not having secured an Opportunity of transcribing the Disquisition<sup>3</sup> which I had the Pleasure to lend you, & which for its Strength & Originality must be certainly a very valuable

Fragment both to you & me.-- As I have no other Copy of it but that in your Hands, I am consequently rather anxious to attain one with the least Delay that shall suit Convenience. -- N.B. It is not to every one that we ought to confide such an exagitating MS.

A third Statement you must allow me to make is that our Friend Sharp<sup>4</sup> (who I presume is now at Yarmouth) promised me the Words of that excellent funny Song of the Noachic Procession into the Ark,<sup>5</sup> which has caused such great Disorder & Dismay amongst your thorough orthodox Sacerdoticals.<sup>6</sup>-- As soon as you can acquaint Sharp of my Impatience on the Subject I am persuaded that he will put the Affair en bon Train.

Fourthly & lastly (to conclude the Heads of my stupid & troublesome Sermon) I must request a Portion of your Advice & Assistance upon the different Mode of being managed which I experienced to Yarmouth, & from Norwich.-- The fare I paid in Town when quitting London was only £2 = 10, (with the Exception of the Shillings exacted by the Guard & Coachman), & no Charge whatever was then made for my Luggage:-- When I took my Place in the Norwich Mail to return hither, £2 = 15 were demanded, which Sum was accordingly paid, & when I alighted at Charing Cross, 6 shillings more were demanded for Luggage; making the Charge of £3 = 1, & with the Douceurs to the above named Worthies £4 = 6.

Now if you can inform me why this different Arrangement takes Place, I shall be glad, for although I should blush to be shabby, I have an utter Hatred to Imposition, & will ever persevere in my Determination to oppose it, whether in Art, Science, or Meum & Tuum, in all of which, God knows



there is a most exuberant Abundance.

When I know whether I have been humbugged in this Business or no, I shall proceed accordingly, for it were idle to embroil oneself wantonly for the Trifle of a few Shillings.-- I think it was observed that the Coach in which I travelled to Ipswich<sup>7</sup> was not the regular Mail, but an Expedition Coach;<sup>8</sup> this might possibly account for Luggage not being charged in the first Instance.-- Of this, however, I wait your Instructions, upon which alone I shall be regulated.

Upon my Return hither, I found some 12 or 14 letters on Business waiting my Answer, & soon after comes in Novello requesting me to do his popish Drudgery for two Sundays to come at the Portugueze Chapel:<sup>9</sup> so you see I must pay a little dearly for my Freak to your County.-- I in no Degree regret it; on the contrary I never could feel more pleasantly independent of Cares & Restraints than in so friendly & chearful Society as I have had a reiterated Proof of, in this my second & most satisfactory Visit.

With best Wishes to Mrs P. & Regards to all enquiring Friends,  
believe me,

My dear Sir,

With great Esteem,

Yours most cordially

S Wesley

1. Alfred Pettet (c.1785-c.1845), assistant organist at St Peter Mancroft, Norwich. He was also active in Great Yarmouth, where he presided at piano and organ in the

concerts of the Music Society, established the previous year. He was unsuccessful in his application for the post of organist at Norwich Cathedral on the death of John Charles Beckwith in 1819, but succeeded him in the same year as organist at St Peter Mancroft. Around 1825 he published Original Sacred Music, a compilation of church music by various composers, including SW (Sainsbury; Brown and Stratton).

2. Presumably on 29 or 30 July, following SW's concert on 28 July at St Peter Mancroft.
3. Not identified.
4. Not identified: presumably a member of Pettet's musical circle.
5. Not identified.
6. Presumably a sardonic reference to Ozias Linley and Robert Elwin: see SW to Pettet, 22 Sept. 1815.
7. Presumably a slip of the pen for 'Yarmouth'.
8. i.e. an express service.
9. An undated letter to an unidentified recipient, possibly Glenn, may also refer to this request: see Appendix.

To Vincent Novello

[Gower Place], 1 September [1815]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 117)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Friday | Morning

Pmk: 1 SP 1815

Dear N

Since we parted on Wednesday Night<sup>2</sup> I have been seriously ill with what the larned Physickers call the Cholera Morbus, but what plain unadulterated Christians like you & me denominate a damned violent Cholic.-- I got little or no Rest all that Night, & am yet very weak, but am venturing (in a Coach) to Turnham Green, whence I shall come back by a similar Conveyance.-- I could not stir out all Yesterday, but the Confinement afforded me an Opportunity of writing a good Deal, & answering Correspondents who had been too long waiting.-- If we consider fairly, we shall find that all Evils have some opposite Good responsive to them, & People would be less discontented if they would balance their Ups & Downs in Life.

As I am ordered to keep myself very quiet, & not venture among any Bustle whatever till my Intestines shall have been again screwed up at least to Concert Pitch, I must sacrifice the Idea of going to see the Jugglers<sup>3</sup> Tomorrow, but I hope to be sufficiently stout on Sunday to be with you either in the Morning or Afternoon, meanwhile believe me always

Dear N

Yours faithfully,

S Wesley

Friday Sept<sup>r</sup> 1, the first of Massacre among Partridges &c.<sup>4</sup>

1. The year is given by the postmark.
2. 30 Aug.
3. Probably the troupe of Indian jugglers who were performing at the Minerva Repository, 28 Leadenhall Street (advertisements in The Times, 12, 15, 25, 31 Aug.).
4. i.e. the first day of the partridge-shooting season.

To William Shield<sup>1</sup>

Gower Place, [13] September 1815<sup>1</sup>

ALS, 3 pp. (BL, Egerton MS 2159, f. 70)

Addressed: To | William Shield Esq<sup>re</sup> | Berners Street.

Gower Place Euston Square

Wednesday 12<sup>th</sup> of Sept<sup>r</sup> 1815

My dear Sir

I have repeatedly besieged your Mansion since your Sejour in the Country, to the great Annoyance (I fear) of your Portress, who however bore my Importunity with most exemplary Patience.-- At my last Call but one I was agreeably informed of your Arrival in Town, & in Consequence of this good News I left Word that I would look in this Morning about 11 o'Clock, an Hour at which I was told you would be likely to be found within. However I had not that fortunate Result from my Visit.-- The Damsel who opened the Door, (& whom I had not seen before) declared you to be from Home.-- I accordingly left my Card in Hope of better Luck ultimately.-- I have been informed by Flight & Robson that M<sup>r</sup> Fuller<sup>3</sup> came one Day from the Country, for the express Purpose of hearing the Music I prepared for his Organ,<sup>4</sup> & although the Barrel had not been corrected (for he was there before I had heard a Note of it myself) he manifested the most unequivocal Signs of perfect Approbation.-- This News was of course very welcome to me, especially as I felt conscious that his Satisfaction was certain to be increased



when he should listen to the Pieces in their castigate unexceptionable State.--

I must now request the Favour of a Line instructing me whether the said worthy Gentleman is at present in Town, as I feel it a Duty, after his very polite & hospitable Reception in Devonshire Place, to pay my Respects at as early a Moment as possible.-- He was partly expected to come & hear the Organ on the Day that several Professional Men were invited: the Meeting was afterwards noticed & described in the News Papers very soon afterward, & I doubt not that you perused the Paragraph.<sup>5</sup>--

Pray have the Kindness to say whether I left in your safe Keeping the Credo of Seb<sup>n</sup> Bach,<sup>6</sup> which I remember having brought with me to Berner's Street, but rather think I did not take away when I did the Book of Motetts<sup>7</sup> from which the Movements prepared for the Organ have been selected.

I am meditating a Publication of the former noble Work, if I can only secure seventy Subscribers, which I think you will judge to be no very arrogant expectation.-- My Design is not that of pecuniary Profit: I want merely to clear my Expences, & this cannot be done under from 60 to 70l:-- even with the best Economy.<sup>8</sup>

Although hitherto so "ill-starred" I shall again make an early Effort for a vivâ Voce Conference, until which wished-for Event believe me, & at all Times,

My dear Sir,

Your truly obliged

& <grate>ful

S Wesley



1. William Shield (1748-1829), violin and viola player and theatre composer. A pupil of Avison in Newcastle upon Tyne, he came to London around 1773 and played in the orchestra of the King's Theatre for 18 years, first as a violinist and later as a viola player. He wrote over thirty operas between 1778 and 1807, both full-length works and afterpieces, of which the most successful was Rosina (1782). He was a founder member of the Philharmonic Society, and was appointed Master of the King's Musick in 1817. He was also a noted collector of music, and both An Introduction to Harmony (1800) and The Rudiments of Thoroughbass (1815) are in fact anthologies drawn from music in his own library. An Introduction to Harmony included the D minor Prelude and Fugue from Book I of the '48', BWV 851, the first piece from the '48' to be published anywhere.
2. This date corrects SW's 'Wednesday 12<sup>th</sup> of Sept': 12 Sept. was a Tuesday in 1815.
3. John Fuller of 36 Devonshire Place (Court Guide).
4. As SW's later remarks make clear, the music that SW was arranging included extracts from Bach's motets. The organ was presumably a barrel and finger organ (i.e. a barrel organ which could also be played in the conventional way). Flight and Robson appear to have built a number of such organs: for details of two later instruments, dating probably from the 1830s, see Nicholas Plumley, 'Two Flight and Robson Barrel Organs', JBIOS, 1 (1977), 101-11.
5. The newspaper account of this demonstration has not been traced.
6. i.e. the Credo of Bach's B Minor Mass. SW's copy has not been identified. It may have been the one now at the Pendlebury Library, Cambridge, made in 1811 by J. Barber, probably from the copy dated 1788 in the Royal Library (now BL, RM 21.e.7); a mid-eighteenth-century copy in the hand of John Christopher Smith is at the Bodleian Library, Oxford (MS Tenbury 1230). Burney and Picart are known to have possessed copies, to which SW may have had access; they were included in the sales of their libraries on 8 Aug. 1814 and 10 Mar. 1848 respectively (Catalogue of the Music Library of Charles Burney, sold in London, 8 August 1814: facsimile ed.

with an Introduction by A. Hyatt King, (Amsterdam, 1973); Percy M. Young, The Bachs, 1500-1850 (London, 1970), 296; King, 32, 47, 133, 136).

7. Presumably the volume referred to in SW to Novello, 4 Jan. 1814.
8. Although the Kyrie and Gloria of the B Minor Mass had been published by Nägeli in 1801, there was at this time no edition of the Credo, and SW's projected edition would have been the first. As his letter of 29 Sept. 1815 to Pettet indicates, SW was not able to secure enough subscriptions to proceed, and the edition did not appear at this time. SW made at least one further attempt to publish it: the 'English and Foreign Literary Intelligence' section of the English Musical Gazette for 1 Jan. 1819 announced that it was 'soon to be published by subscription' and was 'in a forward state of preparation for the press, under the immediate superintendence of Mr Samuel Wesley'. There are no copies extant of this edition, and it must be assumed that it was never published.

To Alfred Pettet

[Gower Place], 22 September 1815.

ALS, 1 p. (Harvard)

Addressed: To | Alfred Pettet Esq<sup>re</sup> | Norwich | (favoured by M<sup>r</sup> Linley)<sup>1</sup>

London, Sept<sup>r</sup> 22. 1815

Dear Sir

Our Friend W. Linley franks this to you<sup>1</sup> together with the Composition for M<sup>r</sup> Taylor,<sup>2</sup> to whom I beg you to present my kind Respects with many Thanks for his obliging & spirited Promotion of the Cause of the Credo, which I really now begin to think is likely to come forth into the World, to the Wonder & Delight of true Musicians & the Confusion of some of our Doctors, & would-be-Criticks.

I hinted to Linley, with whom I passed the last Wednesday, that in Consequence of the very cordial & warm Reception I have in two Instances met in your ancient & honourable City,<sup>3</sup> I feel it a Pleasure, as well as a Duty, to lend my Services whenever in my Power, upon any patriotic public Occasion: I therefore suggested to him, that I should have much Satisfaction in assisting at the Charity Meeting about to take Place for the Benefit of the Blind,<sup>4</sup> & if my Offer be accepted, I shall expect no other Remuneration whatever, beside merely my travelling Expenses.-- Whether after having been so recently at Norwich, this Proposal may possibly wear the Appearance of Supererogation, & if pushing myself into Notice uncalled & unrequired, I

leave to be considered & determined by the higher Powers: I can only say that I am conscious that the Offer is made from a Motive of Gratitude not of Vanity, & therefore I leave the Matter to be canvassed & the Event decided as shall seem most prudent & eligible on all Sides.

Please to thank M<sup>r</sup> Sharp for the Song,<sup>5</sup> which however was transcribed (I guess) at such a Mail-Coach Pace, that some of the Words reminded me of a certain Writing some Time ago which made one King Belshazzar's Hair stand an End.<sup>6</sup>-- however I puzzled it out rightly I believe, at last.-- It's a mighty funny Thing, & I think perfectly innocent, maugre Friend Ozee's<sup>7</sup> wry Faces at it.-- To be sure one ought to be cautious not to sing it in Presence of Bob Elwyn.<sup>8</sup> By the bye, when next you see that learned, ingenious, & facetious Limb of the Church militant,<sup>9</sup> pray convey my best Regards, & tell him I am perfectly convinced that the Recollection of some of his Jokes will cause the Detention of my outward Man in this wicked World, for some Years longer (at least) than if I had missed making his Acquaintance.

I shall spend this Evening with Novello, & will spur him on: indeed he seldom needs Stimulus whenever he has an Opportunity of doing a friendly or obliging Turn of any Kind.-- You may rely upon having the Parts you require, in good Time.<sup>10</sup>-- He however says that he is ashamed of his Name being mentioned for the first Time in your County upon so trivial an Occasion as adding a few puffing Auxiliaries to a paltry Tune; but I told him that his Name is better known in Norfolk already than he is aware.

Upon the Subject of my Proposal in the first Page,<sup>11</sup> you will oblige me



by as early Intelligence as you conveniently can.--

Believe me, with true Esteem,

My dear Sir

Yours very faithfully

S Wesley

P.S. My Book (MS) in which the Chimney Sweepers' Song<sup>12</sup> is, I am waiting for, from the Hands of the Binder.-- I shall send to blow him up on the Strength of his unwarrantable Laziness, for he ought to have returned it a Month ago.

1. William Linley presumably took the letter with him on a visit to his brother Ozias in Norwich.
2. Either Edward Taylor or the blind Norwich organist James Taylor (1781-1855), who later contributed to QMMR. For James Taylor, see Thomas Damant Eaton, 'Some Account of the Life and Doctrines of Mr James Taylor, Organist' in his Musical Criticism and Biography (1872), 256-90. The composition has not been identified.
3. In Oct. 1814 and July 1815.
4. The Charity Concert for the Indigent Blind, to be directed by Pettet at St Stephen's church on 19 Oct. during the Michaelmas Sessions Week. As is clear from SW's letter to Pettet of 29 Sept, his offer came too late for him to take part in the programme.
5. 'The Noachic Procession' (see SW to Pettet, 31 July 1815). No copy has been traced.
6. The writing on the wall which appeared at Belshazzar's feast and announced the fall of his kingdom: see Daniel 5: 1-30.
7. Ozias Linley.

8. Robert Fountain Elwin (1783-1853), adm. Gonville and Caius College, Cambridge (1801), BA (1805), ordained deacon and subsequently priest (1807); he was at this time Rector of Wilby and Hargham, Norfolk, near Norwich (Venn).
9. i.e. Ozias Linley.
10. Of an arrangement by Novello of 'Adeste Fideles' ('O come, all ye faithful', also known as the Portuguese Hymn): see SW to Pettett, 5 Oct. 1815.
11. i.e. to come to Norwich.
12. 'The Chimney Sweepers', a humorous glee [c.1795] by John 'Christmas' Beckwith (1750-1809), father of John Charles Beckwith. SW's manuscript book has not been preserved.



To George Polgreen Bridgetower

Gower Place, 22 September 1815

ALS, 1 p. (Emory, Box 6)

Addressed: To | M<sup>r</sup> Bridgetower | Chapel Street | Grosvenor Place | N. 20  
| Friday Morning

Pmk: 22 SP 1815

Gower Place

Euston Square

22<sup>d</sup> of Sept<sup>r</sup> 1815.

Dear Sir,

Will you favour me with a Line, just to inform whether I had not the Pleasure of lending you Bach's Violin Solos<sup>1</sup> some time since? I have been searching diligently, though hitherto in Vain, but I shall be delighted to learn that they are in your safe Keeping.-- In the Event of the Worst, that they are really lost (& then I know they must have been stolen out of my House) I would immediately resolve upon copying them again propriâ Manu,<sup>2</sup> from the first Edition I could obtain the Loan of.-- As Salomon gave me the Copy in MS. to which I allude, I cannot very decorously acquaint him with my present Tribulation: he has a printed Copy, which I have seen, & which I fancy is the same Edition as your own.<sup>3</sup>

Believe me

very sincerely

Yours

S Wesley

1. i.e. SW's manuscript copy of the Sonatas and Partitas, BWV 1001-6.
2. 'In my own hand'.
3. The Simrock edition (Tre sonate per il violino solo senza basso, Bonn, [1802]),  
which was the only complete edition at this time.

To Alfred Pettet

Gower Place, 29 September [1815]<sup>1</sup>

ALS, 3 pp. (BL, Egerton MS 2159, f. 74)

Addressed: To | Alfred Pettet Esq<sup>r</sup> | Norwich | Norfolk | 29<sup>th</sup> of Sept<sup>r</sup>

London

Gower Place. 29<sup>th</sup> of Sept<sup>r</sup>

My dear Sir

I should have not thus instantaneously pestered you with another Letter, had it not been for the Desire expressed in yours of receiving an early Account of the Tale of your obliging Present, which arrived safely Yesterday, in good Condition, which in Regard to Game is in my Estimation very far preferable to high Condition, although this Confession compleatly destroys my Reputation as an Epicure, who I believe values Articles of the Sort usually in Proportion to their Putrescence.-- I however may boast of one (& I believe the only) Epicure in my Family who was a first Cousin by my Mother's Side,<sup>2</sup> & whom I heard say that "nothing was so delicious as a stinking Haunch of Venison save & except a rotten Woodcock."

Accept my cordial Thanks for your Zeal in the Cause of the Credo, & I have this Day received a List of 4 additional Names to the Hall Concert,<sup>3</sup> who I understand have at the Instance of M<sup>r</sup> E. Taylor<sup>4</sup> come forward in a very spirited Stile upon the Occasion: by the Way I think it both proper & respectful to insert the Names of these Gentlemen composing it, severally &

alphabetically with the Rest.-- Perhaps therefore you will at a convenient Opportunity favour me with the Nomenclature of these my Patrons.

I much regret not having sooner volunteered my digital Services on Account of your approaching Meeting,<sup>5</sup> & can only say that upon any other similar Occasion I shall hold myself in Readiness, whenever there may be a Chance of thereby benefiting the Concern.-- As to the Circumstance of the Price of Admission not being high, this to me would not furnish the smallest Reason to object, because the Cause of Charity being of itself the noblest in Nature, the Respectability of it is (in my Mind) not in the least affected or diminished by putting it in the Power of more Individuals to be serviceable to it, than could happen were the Means more costly.

Will you have the Kindness to inform our Friend W. Linley that I went to Preston's in Quest of the Music Book required, & have at Length obtained it, after some Days' Delay, but that now I shall go to Work almost immediately according to Instructions contained in his last Letter.<sup>6</sup>

Will you also, at the first Opportunity you may have of communicating with M<sup>r</sup> Pymer of Beccles,<sup>7</sup> return him my best Thanks for a Leash<sup>8</sup> of excellent Birds & also make my most cordial Respects to him & Family.

This may be called bothering you with Commissions, but I too well know your Promptitude to oblige to believe that you may consider me too importunate.

I have no musical News of Importance to import, unless you may think it of any that the Persons stiling themselves the professional Concert,<sup>9</sup> in Contradistinction & indeed in Opposition to the Philharmonic have (through

Viotti,<sup>10</sup> whom I consider as an Arch Hypocrite) made what I believe to be no better than a mock Proposal towards an Union with the Society whom the former so treacherously left: in consequence of this a Committee has been appointed to examine the Nature & Extent of their Propositions, & a Meeting upon the Business is about to take Place very shortly: my present Opinion & Apprehension is that no real solid Agreement will be effected between the two Fraternities, & that the Feuds between them will rather be increased than diminished, so that the ultimate Result will be the Annihilation of both.<sup>11</sup>

This I own I regret, but it gives me much less Uneasiness that were you to cease to believe me

my dear Sir

most truly & cordially yours

S. Wesley

Goose Day<sup>12</sup> I vow! & forgot this great Festival till this Moment.

1. The year is established by SW's references to subscriptions for the Credo and to the negotiations between the Professional Concerts and the Philharmonic Society (see n. 9).
2. Not certainly identified: probably one of the children of Howell Gwynne (1711-80) or of Marmaduke Gwynne (1722-72) (Theophilus Jones, History of Brecknock, 3rd edn., ii. 238-40; iv. 248, 269-70).
3. A series of Norwich subscription concerts.
4. Edward Taylor.
5. The concert on 19 Oct.
6. Probably an edition of the Music in Macbeth falsely attributed to Matthew Locke, which SW was arranging for Linley, and which appeared the following year as the



Appendix to Linley's Shakspeare's Dramatic Songs (CPM). Linley was presumably staying in Norwich with his brother Ozias.

7. Pymer (or Pymar) was presumably a member of Pettet's musical circle; he lived at Beccles, a small town in Suffolk near Lowestoft. He was a subscriber in 1824 to SW's Service and in 1826 to Novello's Fitzwilliam Music, and sent gifts of game to SW on other occasions.
8. i.e. three (OED).
9. The original Professional Concert had originally been established in 1783 by professional musicians including Clementi, Cramer, and Salomon, and without the support of wealthy amateurs. It had been discontinued in 1793, but a new series of Professional Concerts had recently been launched in direct competition with the Philharmonic Society.
10. The violinist and composer Giovanni Battista Viotti (1755-1824), a founder member of the Philharmonic Society, now involved with the Professional Concerts.
11. Anxious about their future, the organizers of the Professional Concert had approached the Philharmonic Society to discuss a possible merger of the two societies. The matter was discussed at a Philharmonic Society committee meeting on 27 Sept. chaired by SW. A sub-committee consisting of Attwood, Horsley, and Webbe was set up to examine the proposal and to meet with representatives of the Professional Concert; they reported back to the committee meeting of 9 Oct. Negotiations about the possibility of a merger continued for some time but without any outcome, and the matter was eventually dropped. (Ehrlich, First Philharmonic, 9; Loan 48, 3/1). The Professional Concerts seem to have lasted no longer than the 1816 season: according to a memoir of Salomon in the Harmonicon for Feb. 1830, 'in 1815, an attempt was made by a party ... to propose and extinguish the Philharmonic Concerts. They gave the hapless name of "Professional Concerts" to their performances in 1816. After a short existence these concerts yielded up the ghost, without exciting the least commiseration for their richly-deserved fate.' The



Philharmonic (now the Royal Philharmonic) Society continues to this day, albeit in much changed form.

12. i.e. Michaelmas Day, when it was traditional to eat goose.

To [Alfred Pettet]<sup>1</sup>

Gower Place, 5 October 1815

ALS, 1 p. (SMU)

London

Gower Place Oct<sup>r</sup> 5. 1815

Dear Sir

With this will arrive (I trust) a spiritual & a convivial Dish, by which I mean the Hymn "Adeste Fideles",<sup>2</sup> & the Chimney Sweepers' May Day Adventure.--

Novello desired me to observe, that when you have made such Transcript as you wish, he will be glad to have the Score returned at the first convenient Opportunity.

You will oblige me by mentioning to M<sup>r</sup> Beckwith,<sup>3</sup> when you next see him, that I feel indebted for his last Letter, & very friendly Attention relative to my Subscription for the Credo, & also by telling M<sup>r</sup> Linley that my Score of the Songs &c<sup>4</sup> is in great Forwardness, & will be shortly compleated.

I regret that I am too much pressed for Time to lengthen this Letter, although probably you may have great Reason to thank your Stars that I do not longer trespass on your Patience.

With best Wishes to all yours,

believe me always

Dear Sir

Your sincere & faithful

S Wesley

1. It is clear from the date and content of this letter that it is to Pettet.
2. An arrangement of 'Adeste fideles' had appeared in Novello's A Selection of Sacred Music. This was presumably another arrangement.
3. The Norwich organist John Charles Beckwith (1788-1819), who had in 1809 succeeded his father as organist of Norwich cathedral. He was also organist of St Peter Mancroft. (Grove<sup>6</sup>; Shaw, 205).
4. i.e. SW's arrangement of the Music in Macbeth.

To George Augustus Bridgetower [Gower Place], 11 November [1815]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 56411, f. 16)

Addressed: To | M<sup>r</sup> Bridgetower | Chapel Street | Grosvenor Place | N<sup>o</sup> 20.

| Saturday Morning

Pmk: 11 NOV 1815

Gower Place

Euston Square

Saturday Nov. 11.

Dear Sir

M<sup>r</sup> Ball, of Duke Street, informed me that you have a new great Gun in the musical Way, to whom you wish me to be introduced, & I am inclined to think, from the Description of his Stile of Performance, that it is the Gentleman whom Clementi proposed lately to become an Associate of the Philharmonists this Season, & which Motion I had the Pleasure of seconding.<sup>2</sup>-- Pray let me know as soon as convenient, when the Meeting can be managed, & I will endeavour to arrange my Odds & Ends accordingly.

(By the Way) I directed a Letter to Chapel Street, some Months ago, which I conclude never reached you.<sup>3</sup>-- In it I expressed a Solicitude concerning my MS. Copy of Bach's Violin Solos, which I hope that I lent to you, because in that Case I know them to be safe: I have searched diligently for them, but hitherto without Success.

Believe me

Dear Sir

Very truly yours

S Wesley

1. The year is given by the postmark.
2. The pianist August (Stephan) Alexander Klengel (1783-1852), a pupil of Clementi who had arrived in London earlier in 1815 and who was proposed for associate membership of the Philharmonic Society on 16 Oct. at a meeting chaired by SW; he was elected on 13 Nov. See also SW to Novello, [?22] May [1816], n. 6.
3. SW to Bridgetower, 22 Sept. 1815.

To Vincent Novello

[Gower Place], 7 December 1815

ALS, 2 pp. (BL, Add. MS 11729, f. 122)

Thursday

Dec<sup>r</sup> 7. 1815

Dear N

I regret that I shall not be able to see you at the Chapel on Sunday next, but perhaps you will be at the Philharmonic shortly, as our Meetings become continually more frequent.-- To-morrow is fixed for another of the Directors.<sup>1</sup>-- I gave my Vote for your Honour on Monday, but as you foretold, they have elected Naldi.<sup>2</sup>-- Let me have the Magazine in a Day or two, otherwise I may come too late with my Answer to the Gentleman who does not like me & M<sup>r</sup> Jackson.<sup>3</sup>-- I have nearly finished your Masses,<sup>4</sup> & have taken one or two Liberties with my own,<sup>5</sup> which I rather trust you will not much disapprove.

Yours always truly

S Wesley

P.S. Where you see the Blots, they were made by my sneezing on the Paper, for I have a vile Cold.

1. There were general meetings of the Philharmonic Society on 13, 16, 22, 27 Nov. and on 4 Dec.; the dates of directors' meetings at this time are not known. SW had been



- elected a director on 22 Nov. (Loan 48 3/1).
2. The election at the meeting of 4 Dec. was to fill the directorship left vacant by the death of Salomon on 28 Nov. The bass Giuseppe Naldi (1770-1820) was elected with 17 votes, Novello and Dragonetti each receiving one vote.
  3. The Nov. 1816 number of EM. The Sept. number (pp. 218-9) had included a polemical epistolary article by SW under the nom-de-plume 'Philomusicus' which quoted with approval a passage from the essay 'On Gentlemen-Artists' in William Jackson of Exeter's The Four Ages, together with Essays on Various Subjects (1798), attacking the pretensions of amateur musicians. The 'gentleman who does not like me and M<sup>r</sup> Jackson' was 'HW' (unidentified), whose reply to SW's article had been published in the Nov. number (pp. 399-400). SW's subsequent reply to 'HW' appeared in the Dec. number (pp. 486-8) (Olleson, 1103-4).
  4. i.e. SW's arrangements of two Gregorian masses, later published in Novello's Twelve Easy Masses, 3 vols. (1816).
  5. SW's arrangement of his Missa in duplicibus (1788) in the same publication.

To Vincent Novello

Gower Place, 9 December [1815]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 123)

Addressed: M<sup>r</sup> Novello | Oxford Street | N. 240 | Saturday Dec<sup>r</sup> 9

Pmk: 9 DE 1815

Gower Place

Saturday 9<sup>th</sup> of Dec<sup>r</sup>

Dear N

Among other prudential Arrangements, it was determined last Night<sup>2</sup> that a certain Number of Members competent to correct & superintend the Copies of Parts from the several Scores in MS that may be brought forward at the Concerts be chosen, & among them your Name was of course immediately proposed: I believe there will be no Doubt that you will be appointed President in the said Department, & it is particularly <w>ished that you be present at the general Meeting on Monday next,<sup>3</sup> of which I presume you have before now had legal Notice.-- I hope you will not object to the Office in Question, as I am convinced your Acceptance of it will prove a most material Benefit to the Concern, & greatly tend to the Perfection of the Performances, several of which it seems have suffered exceedingly in their intended Effect from the Incorrectness of the Copies.

I was sorry I could not avail myself of the Invitation to meet you this Evening at Robertson's:<sup>4</sup> I have been pre-engaged at Islington for 10 Days past, otherwise would most willingly join the Party.-- Pray make my Respects

to Mr R. & his Brother, explaining the Circumstance.

Yours always truly

S Wesley

P.S. I want the Magazine as soon as you can let me have it.

1. The year is given by the postmark.
2. Presumably at a directors' meeting of the Philharmonic Society. No minutes of directors' meetings from this time have been preserved, and it is probable that none were taken.
3. On 11 Dec., when the matter was further discussed and the committee was formally constituted: it consisted of Novello, Cipriani Potter, Burrows, Carnaby, Walmesley, and Williams, and had as its remit the 'revisal of the library, and the examination of all works copied for performances at the concerts' (Loan 48.3/1).
4. Henry Robertson, Treasurer of Covent Garden Theatre, who subscribed to Novello's A Collection of Sacred Music and was a member of the Novello circle (Clarke, Life and Labours, 11). The name of his brother is not known.

To Vincent Novello

[Gower Place], 18 December [1815]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 124)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240 | Monday Evening

Dear N,

You vanished some how at the Chapel Door yesterday, & I lost you altogether.-- I wished to have told you that there is a blind Man<sup>2</sup> who is desirous of establishing himself as a Tuner; & he is also desirous of being admitted to tune the Pianofortes of some of our professional Heads, for the Purpose of gaining some Reputation from their Report of his Work.-- He tells me that he has several Times tuned John Cramer's Piano, & he tuned mine some Weeks ago very well.-- He asked me if I thought you would let him tune yours, which I ventured to say you were not likely to refuse.-- He will call at your House To-morrow or Wednesday, & therefore you will be so good as to leave some Message for him in Case of your Absence.

Yours always truly

SW

Monday Evening | 18<sup>th</sup> of Dec<sup>r</sup>.

P.S. I forget his Name, but that is not yet material.

1. The year is given by 18 Dec. falling on a Monday and by Novello's address.
2. Not identified.

To Vincent Novello

[Gower Place], 30 December [1815]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 125)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Saturday Morning

Pmk: 0 DE 181

Dear N.

The Somerset House Lodge does not meet on Monday next,<sup>2</sup> but I am otherwise engaged, therefore let us name Tuesday for being with Banks:<sup>3</sup> if you write to him immediately, directing to the Rev<sup>d</sup> Cleaver Banks, Knightsbridge, near the Barracks, the Odds are in Favour of his coming to the Chapel on Sunday morning: at all Events, he will return you a timely Answer.

Yours as ever

S Wesley

PS I was axt yesterday what was the true Translation of "Pot-pourri," & whether it was not a Hodge-Podge of Inconsistencies?-- I said, my best Conjecture of the Origin was Popery. "Catafalco, an Italian Term, literally signifying Scaffold.-- It is chiefly used for a Decoration of Architecture, Sculpture, & Painting, raised on a timber Scaffold, to shew a Coffin or Tomb in a funeral Solemnity."

Chambers's Cyclopædia, sur l'Article "Catafalco",

Mown Seer N.B.

. Saturday morning 30<sup>th</sup> of Dec<sup>r</sup>



To Vincent Novello

[Gower Place], 30 December [1815]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 125)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Saturday Morning

Pmk: 0 DE 181

Dear N.

The Somerset House Lodge does not meet on Monday next,<sup>2</sup> but I am otherwise engaged, therefore let us name Tuesday for being with Banks:<sup>3</sup> if you write to him immediately, directing to the Rev<sup>d</sup> Cleaver Banks, Knightsbridge, near the Barracks, the Odds are in Favour of his coming to the Chapel on Sunday morning: at all Events, he will return you a timely Answer.

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Chambers's Cyclopædia, sur l'Article "Catafalco",

Mown Seer N.B.

Saturday morning 30<sup>th</sup> of Dec<sup>r</sup>



1. The year is given by 30 Dec. falling on a Saturday and by Novello's address.
2. 1 Jan. 1816.
3. The Revd John Cleaver Banks (1765/6-1845), originally John Banks Cleaver, educated Harrow, admitted Clare College, Cambridge 1783, LL B (1789), ord. deacon (1791), priest (1805), curate of East Retford, Notts (1805). He was the dedicatee of Clementi's Three Trios for Pianoforte, Violin, and Cello, Op. 35 (1796) and of his Sonata in E flat, Op. 41 (1804). He lived at 5 Park Row, Knightsbridge (Venn; Court Guide; Alan Tyson, Thematic Catalogue of the Works of Muzio Clementi (Tutzing, 1967), 75, 81).

To Vincent Novello

Gower Place, [15 January 1816]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 127)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Monday Morning

Pmk: 15 JA 1816

Gower Place

Monday Morning

Dear N

We cooked the Hash yesterday as well as we could without you, & I think the Mass went very well: we had Ricci's Kyrie, Gloria, Sanctus, & Agnus, & the selected Credo, & Roman Domine:<sup>2</sup> Miss Stamp<sup>3</sup> (who is intimate with Miss Harington) was introduced into the Choir, & certainly would be an Acquisition to you, were she engaged as a Fixture.-- The Feast was "of the Name of Jesus,"<sup>4</sup> & Turle<sup>5</sup> & Prina sang "O Jesu Pastor bone,"<sup>6</sup> that fine treacly Lollypop of old Webbe, but it had quite a ravishing Effect, upon the Ladies especially.

The Hymn "that's call'd Te Dum"<sup>7</sup> is to be halloed out next Thursday<sup>8</sup> it seems, & your Nightingales want a Rehearsal, & wished me to inform you & suggest that perhaps Wednesday Evening might suit you to drill them.-- I promised to give you this Intelligence.

I enclose the Hymn of the Feast Yesterday,<sup>9</sup> which of Course you will harmonize among the Rest.-- It is a very nice one.

Yours in great Haste

S Wesley

I suppose you had a roaring Day with Hunt<sup>10</sup> yesterday.

1. The date is given by the postmark.
2. SW describes the music sung in Novello's absence at the Portuguese Embassy chapel on the previous day: the Kyrie, Gloria, Sanctus, and Agnus from the two-part Mass in G minor by Francesco Pasquale Ricci (1732-1817), first published in Samuel Webbe I's A Collection of Masses (1792) and subsequently in Novello's A Selection of Sacred Music; the Credo from the 'Selected Mass' in the same publication, containing sections by Franki, Perez dos Santos, Mozart, and Perti; and an unidentified setting of the prayer for the monarch 'Domine salvum fac'.
3. Not identified.
4. Celebrated in the Roman calendar at this time on the second Sunday after Epiphany (6 Jan.).
5. James Turle (1802-82), a boy treble in the chapel choir. Born in Taunton, he had begun his musical education as a chorister in Wells Cathedral choir from 1810 to 1813. He was later organist of Christ Church, Blackfriars (1819-29) and of St James's, Bermondsey (1829-31). He was Greateorex's assistant at Westminster Abbey, and succeeded him as organist and master of the choristers on his death in 1831 (Shaw, 336-7). He directed the Abbey choristers at SW's funeral.
6. 'O Jesu Deus magna pastor bone dulcis agne', by Samuel Webbe I, from his A Collection of Motets or Antiphons (1792).
7. The Te Deum: see SW to Novello, 16 Aug. [1812].
8. On 18 Jan., a day of general thanksgiving and public holiday for the birthday of Queen Charlotte (The Times).
9. 'Jesu, dulcis memoria'.
10. Probably Leigh Hunt, a regular member of Novello's circle.

To [Benjamin Jacob]<sup>1</sup>

Gower Place, 15 February 1816

ALS, 1 p. (RCM, MS 2130, f. 47)

4 Gower Place Euston Square.

Thursday. 15<sup>th</sup> of Feb. 1816.

Dear Sir

You are perfectly welcome to the Psalm & Chant annexed,<sup>2</sup> if they will suit your Purpose: I have also added a few Proposals for a Work<sup>3</sup> which from the Name of the Author, I guess you will find no Inclination to decry: My Object in publishing it is not Emolument, which indeed is seldom to be expected in this Town from any masterly musical Productions, but my chief View has been to manifest to English real Judges of the Art, how mistaken & false was the Report of those who have impudently pretended to prove that the great Sebastian Bach could not compose truly vocal Music.-- I mean also that the present Work be regarded as a Study for Masters in orchestral Composition, & such indeed it will be found.-- I want merely to cover the Expenses of the Publication, which I find cannot be done by less than 70 Subscriptions at a Guinea each: at present I have about 40, so that 30 more are required.-- I need not add much as Panegyric upon any grand Production of the matchless Man, but I will only just observe that even you, who have been familiar with sundry of his Compositions, will be surprized at some of the gigantic Features of the admirable Credo in Question.

I remain

Dear Sir

Sincerely Yours

S. Wesley.

My best Respects to M<sup>rs</sup> Jacob.

1. Jacob is identified as the addressee from SW's best wishes to his wife in the postscript. This is SW's first surviving letter to him for some time, and suggests that they were by this time in only infrequent contact. It was doubtless in response to a request from Jacob for SW to contribute to his National Psalmody (see n. 2).
2. Presumably 'He's blest whose sins have pardon gained' (a metrical setting of Ps. 32) and a chant for the Te Deum, which Jacob subsequently included in his National Psalmody (1817).
3. As is apparent from SW's later comments, the Credo of the B Minor Mass.

To Stephen Jones<sup>1</sup>

Gower Place, 15 February 1816

ALS, 1 p. (Rylands, DDWF 15/20)

Addressed: To | M<sup>r</sup> Jones | Printing Office | N. 103 | Shoe Lane | Fleet  
Street | Thursday Night

Pmk: 16 FE 1816

Dear Sir

As the Examination of "a Sonata by W<sup>m</sup> Beale" did not appear in the January Number, I presume that the annexed Pages united with it will be quite sufficient for the next, & I shall be obliged by your sending me the Proof Sheet as in the former Instance when printed.<sup>2</sup>-- I mentioned in my last a Wish that you would be so good as to calculate the Account of the Pages of the Musical Review from Midsummer to last Xtnas 1815, & perhaps you will send it together with the Proof Sheet.-- Should this be too troublesome as a general Request, if you will candidly tell me so, I will not encroach upon your Time on this Subject in future.

I remain

Dear Sir

Very truly Yours,

S Wesley

Gower Place | Euston Square | Thursday. 15<sup>th</sup> of Feb. 1816

P.S. How do you get on with Thelephthora?<sup>3</sup>



1. Stephen Jones (1763-1827), the editor of EM since 1807. He had previously been editor of the Whitehall Evening Post (from Mar. 1797) and was responsible for the revision of Biographia Dramatica (1812). He was a prominent Freemason, and for some years edited the Freemasons' Magazine (DNB).
2. SW's review of Beale's A Second Sonata for the Pianoforte with an Accompaniment for the Violin duly appeared in the Feb. 1816 number of EM (p. 144), together with reviews of R. Williams's set of variations on 'Begone, dull Care' and Hook's song 'Far o'er the Swelling Seas', the copy for which presumably constituted the 'annexed pages' referred to here.
3. Thelyphthora, Or, a Treatise on Female Ruin, in its Causes, Effects, Consequences, Prevention, and Remedy, Considered on the Basis of the Divine Law (1780) by SW's godfather Martin Madan, which SW had perhaps lent or recommended to Jones. For Madan's controversial views on marriage and his advocacy of polygamy, see Biographical Introduction.

To Vincent Novello

[Gower Place], 22 February [1816]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 129)

Addressed: To | M<sup>r</sup> Novello | N. 240. | Oxford Street | Thursday Night

Pmk: 23 FE 1816

Thursday Evening

22<sup>d</sup> Feb<sup>y</sup>

Dear N.

I think you will not conclude, that from neither seeing nor hearing from me so long, I did not give you full Credit for the solid Reasons you brought forward for your Absence on the Evening when we expected the Pleasure of your Company: We were disappointed, certainly, but Pokey very opportunely came in, & furnished a Substitution for your good Offices in the Matter of Bach's Sonatas,<sup>2</sup> several of which he got through very respectably, I endeavouring to help the "Sheep's Guts & Horsehair" Part of the Concern as well as I could.--

I must say, that altho' our Party was in my own Nutshell of a House, every one seemed to enjoy himself thoroughly, & I have seldom witnessed a Meeting where universal Satisfaction more prevailed.-- I trust that before Lent be over we may have another such a pleasant merry Bout, even should the Day be one of those whereon eating Flesh becomes damnable.

I suppose you are apprized of the Rehearsal To-morrow Evening at the

Argyll Rooms,<sup>3</sup> named for 6, & at which I hope we shall meet: I shall make a Point of being there, & expect some Entertainment, with a mixture of Disgust, if this Sextuple Citharian Humbug<sup>4</sup> is to be practised.-- I am told that Attwood had the Honour of suggesting this grand Novelty, but I suspect that he is only the Puppet, & that the real Fundamental was the mountebank Knight.<sup>5</sup>

An Acquaintance & Pupil of mine who subscribes to both the Phil. & the Prof. tells me that he was present at both Concerts of the latter:<sup>6</sup> the Attendance was but indifferent on the first Night, but on the second, far worse, & the Sort of Company into the Bargain. As to the Performance, he says it appeared to him that Lindley's<sup>7</sup> Violoncello was designed for the chief Attraction, & as to Vaccari,<sup>8</sup> he seemed to be playing on a very inferior Violin.-- The Critic above has good musical Taste, & I have no Cause to suspect that this Representation is in the least Degree exaggerated.

I was obliged to go with Sam Webbe last Sunday Morning to the Bavarian Chapel,<sup>9</sup> why, I will explain to you when we meet, but otherwise I should have been at your Shop.

Yours always truly,

S Wesley

P.S. Du Bois<sup>10</sup> (the Author of "my Pocket Book & <c> said to me a few Days ago, that Braham's late Prank with Wright's wife, instead of being an Instance of Immorality, is a direct Proof of the contrary, inasmuch as he plainly prefers a matrimonial Alliance to the state of Fornication.<sup>11</sup>

1. The year is given by the postmark.
2. J. S. Bach's sonatas for violin and harpsichord, BWV 1014-19.
3. For the Philharmonic Concert on Monday 26 Feb. In fact, as the postscript to SW's next letter explains, the rehearsal was later postponed to the following day.
4. Ferdinand Ries's Bardic Overture, scored for six harps and orchestra, which received its first performance at the concert under discussion.
5. Sir George Smart, who had purchased his knighthood in Dublin in 1811: a procedure which had cost him nearly £200, but which he evidently considered worth it for the added prestige it brought. For this episode, which predictably failed to impress SW, see Young, 6-7; Ehrlich, Music Profession, 40.
6. The concerts of the Philharmonic Society and the Professional Concerts alternated on Monday evenings at the Argyll Rooms. The first two concerts of the Professional Concerts were on 5 and 19 Feb.
7. Robert Lindley (1776-1855), the leading English cellist of his generation.
8. Either N. Vaccari, one of the original associate members of the Philharmonic Society, or Francesco Vaccari (b.1773), an Italian violinist who was briefly in England in 1815-16 (Grove).
9. The church of Our Lady of the Assumption and St Gregory, Warwick Street, which had opened in 1790 on the site of the former Bavarian Embassy chapel. Like the former Sardinian Embassy chapel, it was by this time a public place of worship, but it still retained many of its links with Bavaria and was still generally known as the 'Bavarian chapel'.
10. Edward Dubois (1774-1850), 'wit and man of letters' (DNB), predecessor to Edward Jones as the editor of the European Magazine and the author of the satirical pamphlet My Pocket-book (1807).
11. The tenor John Braham (1774-1856) had recently left his long-standing partner Nancy Storace and had run off to the continent with the wife of Wright, a family friend at whose house he had often lodged after performances in London, and who as a purser

in the service of the East India Company was often away from home. Braham's desertion of Storace attracted a good deal of adverse publicity and led to him being hissed at a performance of Israel in Egypt on 16 Mar. Wright subsequently sued Braham for criminal conversation and was awarded £1,000 damages. Braham's conduct is said to have hastened Storace's death in 1817 (BD; The Times, 24 July 1816).



To Vincent Novello

[Gower Place], 25 February [1816]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 132)

Sunday Morning

25 Feb

Dear N.

I communicated the Contents of your Letter<sup>2</sup> to Ayrton,<sup>3</sup> & indeed suffered him to read it himself, which I thought the best Evidence of Candour in the Affair: this was during the Rehearsal Yesterday.<sup>4</sup>-- He seemed to feel the general Justness of the Remonstrance, but in Objection urged that "the Institution of the correcting Committee<sup>5</sup> was originally for the purpose of lightening the Expense to such of those Members as declined performing gratuitously in the Orchestra," & he added that a great Majority of the Band were now paid, so that very few remained who had the Privilege of a Ticket in the Way you have instanced.<sup>6</sup> However he recommended me to come forward with the Proposition, not as immediately from you nominally, but as from the Committee collectively, which I did, but could not carry the Motion upon the liberal (& I think the "logical" Principle you wished to establish; but it was agreed that one Ticket should be granted for each of the Members of the Committee to accommodate a Friend, in the way of Loan, that is, that each Member take in Rotation during the Period of the Concerts to lend the said Ticket to his individual Friend, so that one of the Committee will have the Opportunity of admitting a Friend to two of the Concerts in the Course of



the Season.<sup>7</sup>

The meeting of the Directors yesterday was (on account of so much to be done in a very short Time) far from satisfactory to me, but I am only one among 12, & I am the youngest among them, in reference to my Time of Election,<sup>8</sup> altho' (except Clementi) the oldest in Point of Age.

I was obliged to hasten to the Glee Club,<sup>9</sup> for I left them sitting at past 4 o'Clock, & had just time to secure a Place at the Table: I should not have gone had I not promised Linley to preside at the Performance of a Glee of his, & indeed I would have immediately gone from the Directors Meeting home, but for this Promise, for I have a very severe Inflammation in my right Eye, which is the Cause of my not being at your Sanctum this Morning.-- I was to have gone to Pokey this Evening, but must nurse this said game Eye for Fear of not being at my Post To-morrow.<sup>10</sup>-- Of course I shall not go to the Lodge.<sup>11</sup>

Perhaps you will look in here To-night when you may be sure of finding me within.

Yours ever truly

S Wesley

PS Watts's<sup>12</sup> summons was for Saturday, so that the Friday Rehearsal was countermanded I presume: I fear you were disappointed but I had not Time to let you know of the Change.

1. The year is given by SW's 'Sunday Morning', and the content, from which it is clear that this letter is the one referred to and enclosed in SW's letter to Novello of the

following day.

2. A letter to SW, not preserved, in which Novello evidently discussed his involvement in the correcting committee of the Philharmonic Society (see n. 5) and set out issues for SW to raise with Ayrton at the next Directors' meeting. Novello appears to have protested about the lack of any reward for this work and to have suggested that an appropriate recompense would be complimentary tickets for the Society's concerts.
3. William Ayrton (1777-1858), composer, writer, and impresario, youngest son of the organist Edmund Ayrton (1734-1808), FSA (1807), FRS (1837). He was a founder member of the Philharmonic Society, Treasurer 1813-14, and at this time a Director. He was manager or director of the Italian opera at the King's Theatre in 1817 and 1821, when Mozart's Don Giovanni and Rossini's La gazza ladra received their London premières. He wrote reviews of music and literature for the Morning Chronicle (1813-1826) and the Examiner (1837-51) and edited and contributed to the Harmonicon (1823-33).
4. On 24 Feb., for the concert on 26 Feb.
5. For the setting up of this committee, see SW to Novello, 9 Dec. [1815].
6. Under the original rules of the Philharmonic Society, no member or associate member was permitted to receive a fee for performing in the Society's concerts, and the implication of SW's remark here is that they received a complimentary ticket in lieu. This self-denying ordinance was soon abandoned. For the early history of the Philharmonic Society, see Ehrlich, First Philharmonic, 1-14.
7. As there were eight concerts in the season, this implies that the Correcting Committee had reduced from its original six to four members.
8. SW appears to have forgotten about Naldi, who was in fact the most recently elected director.
9. The Glee Club, one of many similar societies originating in the later eighteenth century, had met regularly since 1783 to dine and sing madrigals, glees, catches, and canons. Its members over the years included Samuel Arnold, Samuel Webbe I and

II, Callcott, and Bartleman. In a membership list of 1820 SW is described as among the club's Perpetual Visitors: this was presumably a category of honorary membership (Grove<sup>1</sup>; Grove<sup>6</sup>; Anon, 'Catch and Glee Clubs', QMMR, 2 (1820), 324-31).

10. i.e. for his teaching commitment on the following day.
11. The Somerset House Lodge, which was to meet the following day.
12. W. Watts, Secretary of the Philharmonic Society, 1815-1847 (Elkin, 135).

To Vincent Novello

[Gower Place], 26 February [1816]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 131)

Addressed: To | M<sup>r</sup> Novello | 240 | Oxford Street | Monday Morning | Paid

Pmk: 26 FE 1816

Dear N.

The enclosed<sup>2</sup> was designed to have been given into your Hand at your Sortie from Vespers Yesterday, but as this was to have been done by a Female, I had not the Brutality to send her out at so rainy a Period as three o'Clock happened to be.

We are I trust likely to meet this Evening:<sup>3</sup> when you read the enveloped you will see that this might have been very problematical only.

Yours as usual

SW

Monday Morning 26<sup>th</sup> of Feb<sup>y</sup>

1. The date is given by 26 Feb. falling on a Monday and Novello's address.
2. The previous letter.
3. At the Philharmonic Society concert.

To Vincent Novello

[Gower Place], [4 March 1816]<sup>1</sup>


ALS, 1 p. (BL, Add. MS 11729, f. 133)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Monday Evening

Pmk: 5 MR 1816

Dear N.

There seems Fatality against my ever hearing the grand Battle Symphony, & my learning how to conduct Choruses from the noble Knightman,<sup>2</sup> for this Morning arrived a Summons from the grand Lodge to attend the Quarterly Communication on Wednesday next,<sup>3</sup> when I am obliged to dine with my Brother Officers at 5, & afterwards to take my Station at the Organ for the Remainder of the Evening, & the Business is never over before 11, so you see I am properly check-mated.

Do if you can, come & comfort me To-morrow Evening, for you may think I need some Balance against these  Events.

I shall be at Home from 6 o'Clock, & yours entirely after, therefore if you have any Compassion "in Visceribus tuis"<sup>5</sup> in Lent time (a powerful Stimulus to you on the Occasion) pray come & save from Despair & Death &c.

Y<sup>rs</sup>

SW

1. The date is given by SW's 'Monday evening' and the following day's postmark.

2. Beethoven's The Battle of Vittoria (1813) had received its first London performance on 10 Feb. 1815 at a Drury Lane oratorio concert directed by Sir George Smart. Smart included it in several subsequent concerts in the 1815 season, and at all of his Drury Lane oratorio concerts in 1816. SW's reference is to the performance at the concert on 6 Mar., which he had evidently hoped to attend. As the organist for the rival Covent Garden oratorio concerts, SW would not normally have had the opportunity to attend Drury Lane oratorio concerts.
3. 6 March; SW was required to attend in his capacity as Grand Organist.
4. 'In your bowels'.



To [William] Ayrton<sup>1</sup>

[Gower Place], 10 April [1816]<sup>2</sup>

ALS, 3 pp. (National Library of Scotland, MS 2207, f. 188)

Addressed: To | T. Ayrton Esq<sup>re</sup> | James Street | Buckingham Gate | Wed<sup>y</sup>  
Evening

Pmk: AP 1816

Gower Place Euston Square

Wednesday. 10<sup>th</sup> of April

Dear Sir,

I have just now received a Letter from our Friend W. Linley, in which he states extreme Regret that he is positively precluded the Possibility of attending at the Argyll Rooms on Saturday Evening, as he fully intended, for the Purpose of hearing the Trial of his Music,<sup>3</sup> which it seems is to be brought forward on that Evening, but of which Circumstance I was not aware until the Arrival of his Letter.-- The Cause of his Absence is simply this: Saturday is the Beef-Steak Club<sup>4</sup> Day, & there is some special Business to be settled on Saturday next (13<sup>th</sup>) upon which the Duke of Sussex has particularly requested that every Member be present: Cela etant,<sup>5</sup> poor Linley cannot help himself without the Danger of a royal Rap on the Knuckles, which he seems more apprehensive of, than in his Circumstances I think I should be, but this by the Way.

Now our said worthy Wight, (Bill Linley hight)<sup>6</sup> has commissioned me

to make the most respectful Apology possible for a Failure so totally unwilling & unexpected, & particularly wishes me to become his Locum tenens, quoad the Trial of his Shaksperian Ditty, or Ditties,<sup>7</sup> for I find that there are two Pieces submitted to Inspection, & I believe his Wish is that both be tried.-- He shewed (in his Letter) rather more Solitude for the Success of "Tell me where is Fancy bred" than for the other.-- We must endeavour to be candid concerning both.

A Quotation is the fairest way of letting you know what he would be at. e=g=

"I must now, my Friend summon you with the Voice of a Friend to attend the Practice of my Piece on Saturday at the Philharmonic, & speak & act for me there.-- I do not know which of the two I have sent in, they will try, or whether both but certainly they will try one.-- In regard to the Dirge "Pardon Goddess," the Duet Part may be sung by a Soprano & a Tenor; but better as two Sopranos.-- The rest is Chorus, but if there are not Voices sufficient, it may be done as a Quartetto, doubling the Parts."

"The little Ode "Tell me where is Fancy bred," I could wish to be sung as it was at Smart's Oratorio.<sup>8</sup>-- The Soprano (M<sup>r</sup> Dickons)<sup>9</sup> asking the Question, & the Tenor (M<sup>r</sup> Braham) answering it.-- Then the Chorus following, sung first as a Quartetto, & repeated in Chorus."

These are my Injunctions, & perhaps you had best keep this Paper, lest I should mislay the original, or omit to bring it on Saturday, for really the fact is that satis satago Rerum mearum<sup>10</sup> without rushing into Responsibility for other Folk,-- however Linley is so excellent a Fellow, so clever a one, & so

thoroughly a Gentleman, that to treat him or his with Coldness or Indifference would be absolute Brutality, which I trust that neither he nor any other Man (much less Woman) will ever meet from

Dear Sir,

Yours sincerely

With much Esteem

S. Wesley

1. This letter is addressed to 'T. Ayrton', apparently in error. The address is that of William Ayrton.
2. The year of this letter is given by a just legible postmark and by internal evidence.
3. Linley's pieces were to be tried out at the Philharmonic Society rehearsal on 13 Apr. They were not performed at the following concert on 15 Apr.
4. The Beef Steak Society, otherwise known as the Sublime Society of Beefsteaks, a club of 24 men of noble or gentle birth founded by John Rich in 1735. They met for a beef-steak dinner every Saturday from Nov. to June, and at this time numbered the Prince Regent and the Dukes of York and Sussex among their members. Linley had been elected to membership in Feb. 1810 (Encyclopedia of London; DNB, under 'Linley').
5. 'That being so'.
6. An allusion to the epitaph on Thomas Tallis in Greenwich church, quoted in Boyce's Cathedral Music and Burney, History, iii. 75 (Mercer, ii. 68): 'Entered here doth ly a worthy wyght / Who for long tyme in Musik bore the bell / His name to shew was Thomas Tallis hyght / In honest vertuous lyff he dyd excell.'
7. Linley's settings for duet and chorus of 'Tell me where is fancy bred' (Merchant of Venice, III. ii. 63) and 'Pardon, goddess of the night' (Much Ado about Nothing, V. iii. 12), which had been included in vol. 1 of his Shakspeare's Dramatic Songs,

published the previous Aug.

8. Presumably one of Smart's Drury Lane oratorio concerts. It has not been possible to identify the concert: Linley's composition does not appear in any of the printed programmes or advertisements for either the 1815 or 1816 season, and was probably a last-minute addition to the programme.
9. Maria (Martha Frances Caroline) Dickons, née Poole (1774-1833), singer, actress, harpsichordist, composer (BD).
10. 'I've really got my hands full with my own affairs'.

To Vincent Novello

[Gower Place], [13 May 1816]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 135)

Dear N

As you did not call according with your Intention, on Friday,<sup>2</sup> I take the first Opportunity of informing you that we mean to have our Trio on Saturday next<sup>3</sup> at Noon, in Kirkman's Room.-- Stokes cannot be one, as he pleads particular Business on the Score of some Score which he is to get a little Money by: but Joey Major is studying his Part, & I think will be able to do it Justice: I have managed to get rid of half the Scholars on Friday, on Purpose that we may have a Rehearsal in the Evening at Kirkman's.--

Pray find me out between the Acts this Evening:<sup>4</sup> I will wait for you in the gossiping Room for 10 Minutes.

The Quebec Business<sup>5</sup> yesterday went on very agreeably.-- I never knew an Affair where Singers were concerned more smoothly negotiated.-- They were very obedient, & tolerably correct.

Yours as usual

S Wesley

P.S. Clementi tells me he shall strain a Point to come, saying (handsomely enough) that "whenever he has heard a good Thing once, he likes to hear it twice, & that three Times are better, & so on in Proportion."



I have invited Kalkbrenner.<sup>6</sup> Cramer<sup>7</sup> of course is too grand for us; we must be contented with the attention of Clementi, his Master.-- By the Way, I hear that Cramer's Performance on Thursday<sup>8</sup> was extraordinarily great: but I suspend any Assent till I have your Opinion.

1. The correctness of this dating, added in another hand, is confirmed by the contents of the letter.
2. 10 May.
3. 18 May.
4. i.e. at the Philharmonic Society concert.
5. The nature of the 'Quebec business' has not been discovered.
6. Frédéric Kalkbrenner (1785-1849), French pianist and composer, who had come to England from Paris at the end of 1814 and had rapidly risen to fame as one of the leading pianists of his day.
7. i.e. the pianist Johann Baptist Cramer rather than his violinist brother Francis. His lessons with Clementi, in 1783-4, 'were decisive in forming his artistic character' (Grove<sup>6</sup>).
8. At the Cramers' benefit concert at the Great Room, King's Theatre on 9 May. The programme included solo items by both brothers (The Times, 9 May 1816).



To Vincent Novello

Gower Place, [??2] May [1816]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 136)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240. | Wednesday Evening  
| Paid

Pmk: 23 MY 1816

Dear N.

When we parted on Saturday,<sup>2</sup> we did not notice the former Intention of going together to M<sup>rs</sup> Elliston's<sup>3</sup> Ball: perhaps you were there, but I was really too much fatigued to budge, when I had once reached Home at 8 o'Clock, especially as there must have been a Renewal of Dressing &c, & I was sufficiently satisfied with the Dressing of my Dinner.

You were saying that you would hint to Leigh Hunt a word of Annuntiation concerning the Oratorio on Saturday Week.<sup>4</sup>-- If you persevere in this Intention, no Time should be lost as if the Notice should appear on Sunday the 2<sup>d</sup> of June (one Day after the Performance) it would appear very much like the State of good Music in this Country, manifestly going backward.

I met Picart pelting down S<sup>t</sup> James's Street To-Day, who was hoping to run off with some of the old Boy's Tunes from the Sale.<sup>5</sup>-- he feared you most, he said, knowing your Contempt of the Author.

I have had a charming Hour with Klengel<sup>6</sup> to-Day, whom I hawled into Guichard's Shop,<sup>7</sup> & got him to sit down to a Piano Forte, whereon he played

delightfully.-- I think he must be a good Organist, from the Firmness & Equality of his Touch: he gave a Toccata of his own, quite in the great Man's best Style:<sup>8</sup> We must not compare Ries<sup>9</sup> with him, much less Kalkbrenner.

He will come to the Chapel on Sunday Morning, & was commending the Arrangement of the Fugue we are to play,<sup>10</sup> which Charles Smith shewed him, & of which I gave him (Smith) a Copy at Norwich: I told him that the Arrangement was yours, on which he behaved very properly, for he expressed no Surprise after that Intelligence.

In Consequence of the decided Disapproval I discovered in you, of noticing the Trio<sup>11</sup> in the Newspapers I have given up the Idea of any Advertisement about it; & on more mature Deliberation I do not conceive that much Advantage would thence accrue, as the Piece will not be performed on the Night of the Benefit.<sup>12</sup>

I long to hear whether you have pounced upon a Stave of Sebastian extra.<sup>13</sup>-- Perhaps you will write on the Subject between now & Sunday.

Yours as usual

S Wesley

23<sup>d</sup> of May. Wednesday. | Gower Place.

1. It is clear from the reference to SW's forthcoming benefit concert (see n. 4) that the year of this letter is 1816, and that SW has mistaken either the day of the week or the date. The correct date is probably 22 May, which was a Wednesday.
2. 18 May.
3. No doubt Elizabeth Elliston, née Randell or Rundell (1774/5-1821), the wife of the actor and theatrical manager Robert William Elliston (see SW's letter to him of 19

May 1820). A former dancing teacher, she had married Elliston in Bath in 1796. In 1810 she contributed music to a production of The Beaux' Stratagem and an adaptation of A Bold Stroke for a Wife. She lived at 9 Stratford Place (BD; GM, 1821<sup>1</sup>, 380; Court Guide).

4. The 'note of annuntiation', was for SW's and Charles Jane Ashley's benefit concert at Covent Garden on 1 June. It would have needed to appear in The Examiner on the coming Sunday, 26 May. No such announcement appeared.
5. The sale of J. B. Cramer's library at White's was on 21 and 22 May; it contained many items by J. S. Bach (King, 25-6).
6. August (Stephan) Alexander Klengel (1783-1852), the 'new great gun' of SW's letter to Bridgetower of 11 Nov. 1815, was a pupil of Clementi and had travelled extensively with him on the continent. Following their successful visit to St Petersburg in 1805, Klengel remained there until 1811. He had arrived in London in 1815, and his quintet for piano and strings was performed at a Philharmonic Society concert on 26 Feb. 1816.
7. The premises of the music seller and publisher C. Guichard at 100 New Bond Street. Guichard was also a member of the Portuguese Embassy chapel choir, and Novello's successor as organist there (Humphries and Smith; The Times, 30 Apr. 1827).
8. i.e. that of Clementi, Klengel's teacher; or possibly that of J. S. Bach. SW was possibly thinking of Clementi's Sonata for the Piano and a famous Toccata, Op 11 (1784).
9. Ferdinand Ries (1784-1838), pianist and composer, a pupil and secretary of Beethoven. He came to London in the spring of 1813 and lived in England for 11 years. He first appeared at the Philharmonic Society on 14 Mar. 1814 and his works frequently appeared in its concerts (Grove<sup>6</sup>).
10. No doubt Novello's arrangement of the 'St Anne' fugue, which SW and Smith had played as a duet at their recital at Great Yarmouth on 12 July 1815 (see SW to Novello, 18 July 1815).

11. It appears from this that SW had proposed to send in a report of the performance of the Trio at Clementi's the previous Saturday which would mention that it was to be repeated at his benefit on 1 June. Novello's disapproval may have had to do with the dubious propriety of SW using a report of this private performance to publicize his forthcoming benefit.
12. i.e. on 1 June.
13. i.e. at Cramer's sale.

To Vincent Novello

[Gower Place], 1 June [1816]<sup>1</sup>

ANS, 1 p. (BL, Add. MS 11729, f. 138)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240 | Sat<sup>y</sup> Morn<sup>g</sup>

Pmk: 1 JU 1816

Dear N

Pray come & take your Coffee with me at 5 exactly this Afternoon: I want to advise with you concerning the Distribution of the Stops in the last Movement of my old new Tune.<sup>2</sup>

Yours as usual

S Wesley

Gower Place | Saturday Morning. | June 1<sup>st</sup>

1. The year is given by the postmark.
2. A reference to SW's performance of an organ concerto by him at his benefit concert at Covent Garden that evening. According to press advertisements and a handbill for this concert (Duke), the concerto was a new one, in which, 'in allusion to the Glorious First of June' (i.e. the celebrated British naval victory over the French at Ushant on 1 June 1794) SW was to introduce 'the National Air of "Rule Britannia"' with the full orchestra'. In fact, it was almost certainly the Concerto in C, first heard on 9 Mar. 1814 (see SW to Novello, 8 Mar. [1814], with the set of variations on 'Rule Britannia' replacing the original finale.



To Vincent Novello

[Gower Place], Tuesday 25 June [1816]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 140)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Tuesday Morning

Dear N

As you are concerned in the enclosed,<sup>2</sup> I must trouble you with a Line, as the Hangman said to the Malefactor, & you will find that I cannot return a satisfactory Answer to Picart without your Authority.--

The Vespers went very smoothly on Sunday,<sup>3</sup> & I bespoke the Litanies, like a good Catholic Xtian, as all the World knows I am, instead of David's humdrum Ditty of "God bless us" &c<sup>4</sup> which you have hacked to Rags & Tatters, according to the correct Account of M<sup>r</sup> Wilkinson, the Qui tam Attorney.<sup>5</sup>

I had moreover another Reason for tipping them Kyrie Eleison, namely to shew my Zeal & Veneration towards Virginity, for which I fear you have not a due Respect, not even when a Virgin conceives & bears a Son.

Yours &c

S Wesley

Tuesday Morning 25<sup>th</sup> of June

P.S. I shall be at Major's from ½ past 8 till ½ past 10 this Evening, perhaps "illuminabis Vultum tuum super nos, et miseriaris nostri."<sup>6</sup>



1. The year is given by 25 June falling on a Tuesday and SW's reference to Picart (see also next letter).
2. Doubtless an event discussed in the letter from Picart mentioned in SW's following letter to Novello.
3. 23 June.
4. Not identified: perhaps a setting of part or all of Ps. 67 ('God be merciful unto us and bless us; and cause his face to shine upon us') by David Perez.
5. Not certainly identified: Clarke's New Law List for 1816 includes John Wilkinson of 13 Southampton Street, Bloomsbury and Richard Wilkinson of 32 Queen Street, Cheapside in its list of London attorneys. The significance of SW's description of him as a 'qui tam' attorney, implying that he was an informer (OED) is not clear.
6. 'You will cause your face to shine upon us, and be merciful unto us': adapted from the Vulgate version of Ps. 67: 1.

To Vincent Novello

[Gower Place], 28 June [1816]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 141)

28<sup>th</sup> of June

Friday evening

Dear N.

I am rather desirous to send an Answer to Picart which I cannot do in a satisfactory Way until you inform me whether you can lend him the Stabat Mater of D'Astorga<sup>2</sup> which he mentions in the Letter I enclosed to you.-- I purpose coming to your Transubstantiation Manufactory on Sunday Morning,<sup>3</sup> whereat you will probably signify what shall be said in Picart's Case.-- There is a Music Master from Norwich<sup>4</sup> who I believe means to come to hear your Whistle Box at my Instance.-- Major has left town, but also my Brace of Pages, or rather of Leaves which you shall have at my first possible Moment.-  
- I have finished my Cut Throat Waterloo Song,<sup>5</sup> & am writing little tiney nimminy Pippiny Voluntaries<sup>6</sup> like any Doctor of Music.-- I will bring you two or three on Sunday, for your Improvement & Illumination in common Chords & 6/4's &c.

Y<sup>rs</sup> as usual

S Wesley

1. The year is given by 28 June falling on a Friday and SW's references to his 'Waterloo Song' and his voluntaries (see nn. 5 and 6).

2. The Stabat Mater by Emanuele d'Astorga (1680-?1757), popular from about 1760 and published several times in the early nineteenth century (Grove<sup>6</sup>).
3. 30 June.
4. Not identified.
5. Not preserved, but evidently SW's 'Waterloo Battle Song', ('As on fam'd Waterloo the lab'ring swain') to words by the Revd J. Davies, performed by the bass Thomas Bellamy (1770-1843) at the New Musical Fund concert on 24 Apr. 1817 (programme at BL, New Musical Fund Concert Bills, shelfmark C 61 g.20). The circumstances of the composition of this song, celebrating the British victory at Waterloo on 18 June 1815, are discussed in SW to unidentified recipient, 23 July 1816.
6. SW's Twelve Short Pieces for the Organ with a Full Voluntary Added, published by Clementi later in the year.

To Vincent Novello

[Gower Place], 15 July [1816]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 142)

Monday.

15 July.

Dear N

I could not send the accompanying Parcel till now, or would have done it, as you will believe, & have seen you into the Bargain.-- I am summoned to Norwich,<sup>2</sup> & by what I am told much may be done at Yarmouth in the Week following that of the Assizes.<sup>3</sup>-- One must make the Experiment, & "it must do as well as it can" as our old phlegmatic German<sup>4</sup> said.

Pray call in soon.

Yours as usual

S Wesley

All the Voluntaries are done.<sup>5</sup>-- I must send them to Clementi in a Hurry, so if you value MSS you must make Haste.

1. The year is given by 15 July falling on a Monday and SW's reference to his impending visit to Norwich.
2. SW had been engaged to play a voluntary at the Anniversary Sermon in Norwich Cathedral for the Norfolk and Norwich Hospital on 15 Aug. (Norwich Mercury, 3, 10, 17 Aug. 1816).
3. SW's reference is to the Norwich assizes, which were on 15 Aug.

4. A. F. C. Kollmann.
5. The Twelve Short Pieces: the autograph (RCM, MS 4025) is dated 10 July 1816.

To an unidentified recipient

Gower Place, 23 July 1816

ALS, 3 pp. (Emory, Box 7)

Gower Place

Euston Square

Tuesday July. 23<sup>d</sup> --1816.

Dear Sir

As I have a sincere Confidence in the Reality of your Candour & the Coolness of your Judgement, I am consciously convinced that I cannot find any of my Friends or Acquaintance more properly qualified, or more readily disposed to give a free, liberal, & just Opinion of a late Transaction, which I will briefly state, as to the Facts only, leaving the Commentary entirely to your dispassionate Reflexion.

About six Weeks ago, I received an Application from a Rev<sup>d</sup> M<sup>r</sup> Davies,<sup>2</sup> of Brompton Row, to whom I was till then a Stranger, but who I find is a Clergyman of high Respectability, & a most extensive Acquaintance in the first Circles of Society.-- He wished me to set some Stanzas which he had written upon the memorable Victory at Waterloo: We immediately agreed concerning Terms &c & he then enquired of me, whom I considered as the most eligible Tenor Singer to bring the Song forward on the Stage?-- As Braham was out of the Question, in regard to a Summer Theatre,<sup>3</sup> M<sup>r</sup> Horn<sup>4</sup> seemed the properest Person possible to engage for the Purpose: I therefore



recommended M<sup>r</sup> Davies to see M<sup>r</sup> H upon the Subject, which he speedily did, & M<sup>r</sup> H. very handsomely volunteered his Services, adding that he "should take great Pleasure in exerting his best Abilities for the Success of any Composition of S. Wesley."-- Accordingly a Time was fixed for our Meeting, & M<sup>r</sup> Horn came to my House on Friday Morning last, by the Appointment of M<sup>r</sup> Davies & myself, having previously expressed his Intention of bringing the Song forward as this Evening (Tuesday 23<sup>d</sup>)<sup>s</sup>-- He heard the Song, & professed to be highly delighted with it, & as a Proof that his then Resolution was to sing it on the Night named, he suggested to S.W. that it might be advisable to omit certain Bars in the latter Movement, least there might be the least Probability of its being deemed too long for an English theatrical Audience.-- This Proposal was instantly complied with, & M<sup>r</sup> Horn departed with S.W.'s Score in his Hand, & an energetic Observation that "the Copyist must be immediately set to Work, as not a Moment ought to be lost."-- M<sup>r</sup> Davies, upon the Strength of these Preparations, apprized many of his Friends & Acquaintance that the Performance would take Place, in Consequence of which a large Party of Persons of Rank & Fashion agreed to attend the Theatre.-- Yesterday Morning I received a Letter from M<sup>r</sup> Horn, declining to bring the Song forward according to his Promise, & offering as an Excuse, Reasons (or rather Evasions) which if alledged at all, ought surely to have been alledged in the first Instance, in the very Outset of the Business, & before the Public were taught to expect the Introduction of the Piece in Question. (For this Remark I must crave your Pardon, because I had previously declared my Intention of leaving all the Comment to yourself).

I must however beg Leave to propose the following Queries.--

Putting yourself in my Place, would you not have reckoned securely on M<sup>r</sup> Horn's Performance upon the Evening of his own Appointment, in Consequence of his Eulogium & uncommon Promptitude in the Affair?

Is it not a fair Conclusion, that either M<sup>r</sup> Horn must be considered as an unstable Character, or that some undiscovered Influence must have been unfairly used to induce him to break his Promise?

Has not only M<sup>r</sup> Davies (the Author of the Poetry) but also M<sup>r</sup> Arnold (the Manager)<sup>6</sup> been unhandsomely treated? the former, by being misled into the Belief that the Song was forth-coming, which induced him to muster a grand Party in its Support; & the latter, by causing to be with-holden from the Public, a Piece which even the Subject of Waterloo must have attracted considerable Numbers to the Theatre out of mere Curiosity, & if well received would have secured a Repetition of full Attendance in future?

Your unreserved Notions on the above will much oblige

Dear Sir

Yours very sincerely

S Wesley

1. The identity of the recipient is not known, but Picart is a possibility in view of his appearance in other letters around this time.
2. Named in the programme of the New Musical Fund concert of 24 Apr. 1817, at which the 'Waterloo Battle Song' was performed, as the Revd. J. Davies, AM; not otherwise identified.
3. The 'winter theatres' were the two patent houses (Covent Garden and Drury Lane).

which confined their activities to the main winter season. The 'summer theatres' were smaller houses which were licensed to perform in the summer months.

4. The popular tenor and composer Charles Edward Horn (1786-1849), son of SW's former collaborator Charles Frederick Horn (Grove<sup>6</sup>).
5. At the Lyceum Theatre (The English Opera House), where Horn regularly sang, and where that evening's performance was of The Devil's Bridge and A Man in Mourning for Himself. The song was not advertised, and would presumably have been introduced as an additional item.
6. Samuel James Arnold (1774-1852), son of Samuel Arnold (1740-1802), and the manager of the Lyceum Theatre.

To [Vincent Novello]<sup>1</sup>

[Gower Place], [post 27 July 1816]

AN, 1 p. (BL, Add. MS 11729, f. 143)

A Dialogue which happened on Saturday, July 27<sup>th</sup> 1816 in Chappell's Music Shop, between M<sup>r</sup> Jones,<sup>2</sup> the Welsh Harper & Antiquarian, M<sup>r</sup> Ayrton, the philharmonic Orator<sup>3</sup> & Legislator & S. W.

Jones.-- M<sup>r</sup> Wesley, how came you not to be at White's last musical Auction,<sup>4</sup> where several of Sebastian Bach's Works were sold & some of them, which I think you know nothing of?

S.W.-- I saw the Catalogue previous to the Sale, & found no Pieces of Bach with which I was not before acquainted.-- I am at Present in Possession (as a Loan) of six curious & grand Preludes & Fugues, with an additional Base Line entirely for the Pedals.<sup>5</sup>--

(Ayrton)-- I think these were sold at Salomon's Auction.<sup>6</sup>--

SW: I am inclined to believe the Contrary & I know them to be very scarce in this Country -- I doubt whether there be another Copy here.--

Ayrton: I'm sure 'tis no such Thing -- there were several Manuscripts of Bach in Salomon's Library which I did think worth bringing forward, & rather think this Work was among them.

SW: I wonder at this Omission of yours, as every Note of this Author is valuable.

Ayrton (with a Sneer): To you they may be so, but very few are of your Opinion.

SW: All those are of my Opinion who deserve the Name of either Musicians or Judges of Music.-- Bach's Works are the finest Study possible for all our musical Doctors in this Country. Were he living he would stare not a little to find how they had ever acquired their Title.(1)

Exit SW, Jones and Ayrton staring mutually at each other and at an humble untitled Mister's Hardihood, which of Course they dubbed to be Impudence.-- N'importe.-- I came away in high good Humour with myself, and I guess you are not much out of Humour with me for sarving it out handsomely to these Vermin.

(1) N B Ayrton's Father<sup>7</sup> was a Doctor of Music, & one of the most egregious Blockheads under the Sun.

1. This sheet is preserved with other letters to Novello. Although not in the form of a letter, it appears to have been written for his information and amusement.
2. Edward Jones, known as Y Bardd y Brenin or the King's Bard (1752-1824), Welsh musician, antiquarian, and author. He first appeared in London in 1775 as a harpist, and gained a high reputation as a performer and teacher. He was appointed bard to the Prince of Wales (later the Prince Regent and George IV) in 1783. Among his many publications were Musical and Poetic Relicks of the Welsh Bards, 2 vols. (1784), The Bardic Museum of Primitive British Literature (1802), and Hên Ganiadau Cymru: Cambro-British Melodies, or the National Songs and Airs of Wales (1820) (DNB; Grove<sup>6</sup>).
3. i.e. William Ayrton, who was at this time a director of the Philharmonic Society.



4. The sale of Samuel Webbe I's extensive library on 4 July, following his death on 25 May (King, 133).
5. Presumably Sechs Praeludien und SECHS FUGEN für Orgel oder Pianoforte mit Pedal, BWV 543-8 (Vienna and Pest, 1812), or the 1814 Vienna reissue by Riedel: this was the only collection of Bach's organ Preludes and Fugues to have been published at this time. No copy has been traced in the UK.
6. Salomon died on 28 Nov. 1815; no details of the sale of his library have been traced.
7. Edmund Ayrton (1734-1808), organist and Rector Chori at Southwell Minster (1755), Gentleman of the Chapel Royal (1764), vicar-choral of St Paul's Cathedral (1767), lay vicar at Westminster Abbey and Master of the Children of the Chapel Royal (1780). He took a Cambridge Mus.D. in 1784 and possibly an Oxford D.Mus. in 1788 (Grove<sup>6</sup>; Shaw, 277).



To Alfred Pettet

[Gower Place], 29 July 1816

ALS, 3 pp. (BL, Egerton MS 2159, f. 72)

Addressed: To | Alfred Pettet | near | Castle Hill | Norwich | Norfolk | 29<sup>th</sup>  
of July

London July 29<sup>th</sup> 1816

My dear Sir

Your obliging Letter<sup>1</sup> reached me Yesterday, for which I return you my sincere Thanks, as also for your strenuous Exertions upon Turkey-ish Topics.-- I really think (setting my Loss out of the Question) that a severe Example ought to be made of these Inn-keeping Scoundrels, & I dare say that your Friend the Counsellor will put you in a Way of making the Dogs remember Turkies & Concertos.

I anticipate with Pleasure my Jaunt to your part of the Island, & think of setting forward in the Middle of next Week:<sup>2</sup> with Regard to my whereabout I must give you the Trouble of some little Arrangement with our Friend Beckwith upon the Subject.-- He was so kind as to wish me to make his House my entire Home, but this I could not with Decency do, after your friendly Offer of House Room at your Quarters: I therefore felt the more equitable & conscientious Proceeding to be splitting the Difference, and propose to make myself a joint Concern between you; the mode of Distribution must be left to yours and M<sup>r</sup>. B's Decision.

Mister Eager

I must beleagure:

he has not sent me a half-penny Worth of Answer to my Letter dispatched to him a Week ago, or thereabout.

I will inform Novello of your honest Principle upon the Matter of "Adeste Fideles." — by the Way he as much merits the Title of one of the "faithful" (in the Roman Catholic Sense, which always signifies a bigotted Papist) as you or I, for he believes not a Word of Purgatory, Priestly Absolution, Transubstantiation, Extreme Unction, nor any other Extreme of such extreme Absurdities.

Beckwith informed me that Eager was eager in my Cause; you remember that Charles Smith's Wrong-headed-ness (a newish Sort of a Word) prevented some good at Yarmouth in the former Instance:<sup>3</sup> M' E. manifested great Candour & good Nature notwithstanding Smith's shameful Neglect consulting him, & I bear this in Mind with very cordial Gratitude, as also his uniform Hospitality during my Stay at Yarmouth.-- Indeed I feel myself particularly obliged to him for his uncommonly respectful & friendly Conduct.

And now, I believe my best Relief for your Trial of Patience is shortly to add God bless you & yours, as in Duty bound your Petitioner shall ever pray.

S Wesley

P. S. I paid poor Braham a Visit of Condolence To-Day.-- the little Gergashite seems not to relish the "slight Contribution levied upon him", -- he looks (to use an elegant Metaphor) as if he had been eaten & spewed up

again.<sup>4</sup>-- Don't tell this to M<sup>r</sup> P.

1. Not preserved: presumably detailing Pettet's efforts to trace the lost parcel, which had evidently included a turkey and the manuscript of a concerto by SW.
2. i.e. around 7 Aug..
3. Smith's ill-advised choice of dates for their visit to Great Yarmouth in 1815: see SW to Novello, 18 July 1815.
4. On 23 July the jury had found for Wright in his criminal conversation suit against Braham and awarded him damages of £1,000.

To Vincent Novello

[Gower Place], 1 August [1816]

ALS, 2 pp. (BL, Add. MS 11729, f. 144)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Thursday Afternoon  
| Paid

Pmk: AU 1816

Thursday Aug 1

My good friend N.

I purpose leaving Town on Saturday week<sup>2</sup> at the furthest, & am trying to cut & contrive how to oblige my Friends in the Country without offending those who are here.-- I have no extreme Doubts that if you can lend me a helping Hand you will, but my Conscience would not permit me to subject you to Inconvenience on my Account, & much less to any Loss.-- You must therefore be quite Candid sur le Sujet, telling me point blank the existing State of your Morning Engagements.-- I shall write also to Wilson,<sup>3</sup> upon whom I have a Claim, without asking any Favour, but of course your Name will be the more welcome at Turnham Green: there are only two private Scholars in town, & them I shall make wait for me, without bothering you or any body else.

If you cannot look in here To-morrow Evening between 7 & 9, give me a Line, & I will at all events endeavour to see you on Sunday either in the Morning or Afternoon.

**Yours in Haste**

**Most truly**

**S Wesley**

1.      The year is given by the postmark.
2.      On 10 Aug.: SW needed to be in Norwich for the rehearsal on 12 Aug.
3.      SW's pupil Charles Wilson, who evidently also deputized for him on occasion.

To Vincent Novello

[Gower Place], 7 August [1816]

ALS, 1 p. (BL, Add. MS 11729, f. 146)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | N. 240 | Wed<sup>y</sup> Ev<sup>s</sup>

Wednesday Evening

7<sup>th</sup> of Aug<sup>t</sup>

My dear N

Our little Boy<sup>2</sup> is in so precarious a State that I much fear I must sacrifice the Pleasure I anticipated of meeting you at Surrey Chapel To-morrow at one o'Clock.-- However, should any favourable Change take Place, I will be with you.-- I must attend two Pupils in the neighbourhood of Cheapside, whatever may occur at Home; but still I should feel ill disposed, or more properly totally disqualified for any musical Exertion of Energy, if Death should happen.-- Howbeit, I will hope for the best, & if possible will appear at the Chapel Door by One punctually.-- At all Events I trust you will meet Jacob, who of course has written to you according to his Promise.

Yours, always truly

S Wesley

PS I have your Key of the Music Box: Pray call in the Evening of To-morrow, you will be sure to find me within. Adieu!

1. The year is given by 7 Aug. falling on a Wednesday and SW's reference to the grave



illness of his son (see n. 2).

2. There are no details of the date of birth or the name of this child. His death, within a day or two of this letter, triggered the onset of SW's most serious period of depression, and led ultimately to his breakdown the following May. Although SW set off for Norwich as planned, he was taken ill on the way and was not able to complete his journey and carry out his projected engagements there (Sarah Wesley to W. B Kingston, 26 Aug. 1817 (Emory)). In a letter of 28 Aug. 1816 to Charles and Sarah (Rylands, DDWes 6/44), SW claimed that his collapse had cost him £100 in lost fees, and that he faced financial ruin as a result.

To Vincent Novello

[Hampstead],<sup>1</sup> 3 October 1816

ALS, 1 p. (BL, Add. MS 11729, f. 147)

Addressed: To | M<sup>r</sup> Novello

My good Friend,

I called yesterday in Frith Street<sup>2</sup> to apologize for not meeting you on Sunday evening.<sup>3</sup>-- Mr K<sup>4</sup> was out, but I left a Card. I really could not have relished any Music, & therefore should have been worse than Nobody as a Participator; & Samson<sup>5</sup> is an Oratorio which especially revives unpleasant Recollections! All, Weakness, you will say -- & justly.

To-morrow I shall trust for your kind Substitution,<sup>6</sup> & for this once must beg you to undertake the whole Burthen for me: I have taken a Lodging at Hampstead for a few Days, & mean to go over this Afternoon, returning to & fro as I can, & think to stay till Saturday Morning in the first Instance.

The annexed Roll<sup>7</sup> you will be so good as put in your Pocket tomorrow.-- A Miss Cresswell<sup>8</sup> is to begin something of Handel from Clarke's Selection:<sup>9</sup> the Choice of the Piece I leave entirely to you.-- I know not how to attempt an Excuse for the Toil & Trouble occasioned you by your sincere & grateful

S Wesley

Thursday | Oct<sup>r</sup> 3. 1816.

P.S. I am sorry to be obliged to press the Governess's Requisition of a Quarter of an Hour to each Brat.

1. As SW explains later in the letter, he had taken temporary lodgings in Hampstead.  
The address is not known.
2. Doubtless premises of the Kirckman piano firm; Joseph Kirckman (ii) is known to have started his business at 67 Frith Street in 1822, and these premises may have been used by his father prior to this date. They were also the first business premises of J. A. Novello & Co., the publishing firm established in 1829 by Novello's eldest son.
3. No doubt Joseph Kirckman (ii), referred to by SW as 'K' in his letter to Novello of 2 July 1812.
4. 29 Sept.
5. By Handel.
6. i.e. for SW's teaching commitments at Turnham Green, where he taught on a Friday.
- 7 Presumably some music for one of SW's pupils; not preserved.
8. Evidently one of SW's pupils; not certainly identified, but possibly a daughter of Richard Cresswell of 39 Great Coram Street (Court Guide).
9. Presumably a collection by Clarke Whitfeld: not identified.

To Vincent Novello

[Hampstead], 10 October [1816]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 148)

Addressed: To | M<sup>r</sup> Novello | 240 | Oxford Street.

Docketed: S. Wesley 1816

My dear Friend,

I fear that I shall not be able to reach Hammersmith before 12 at soonest to Morrow: Can you therefore help the Ass in the Pit without much Inconvenience?-- Entre nous (only) I have been sadly nervous since Tuesday, maugre Hampstead Air, but "it must do as well as it can" however it be.

Should you be able to reach Turnham Green by about 11, we can manage to come away together perhaps.--

My Confiteor<sup>3</sup> to you ought to be a long one!-- it is very sincere, for I am thoroughly ashamed of the tiresome Test to which I put your Friendship.--

Adieu, in Haste,

most (& always)

cordially your

obliged

S W

Thursday 11<sup>th</sup> Oct<sup>r</sup>

1. It is evident from the reference to 'Hampstead air' and SW's request to Novello to

deputize for him that the year of this letter is 1816. 11 Oct. did not fall on a Thursday in this year, and SW appears to have mistaken either the day of the month or the day of the week. His reference to meeting Novello at Turnham Green on the following day suggests that the correct date should probably be 10 Oct., which was a Thursday.

2. His confession.

To Vincent Novello

[Gower Place], 11 December [1816]<sup>1</sup>

AL, 3 pp. (BL, Add. MS 11729, f. 150)

Addressed: To | M<sup>r</sup> Novello | Oxford Street | 240 | Wed<sup>y</sup> Aft<sup>n</sup>

Pmk: 11 DE 1816

My good Friend,

I am informed that you mean to call here To-morrow between one & two o'Clock, which I hope is true, as I will make a Point of being ready to receive you: I have also a special Reason for wanting your Presence, as I must prevail on you to help me in the Review for the approaching Month,<sup>2</sup> & how, I will fully explain when we meet: the 20<sup>th</sup> is the last Day when the Printer can receive Communications, therefore, no Time can be spared in Preparation: I will do the little I may be able in Conjunction.-- Let this remain in Petto,<sup>3</sup> & indeed I doubt not that this would be so without a Hint.--

Yours always

P.S. Perhaps you can inform me of a lost Sheep of mine: I mean the green Fat-Book as you used to term it; I am unable at present to discover it among the few Music Books I value: wherever it was played from last, I am pretty sure that you were with me, therefore I have the better Chance, from your good Memory, than from my now (comparatively) bad one.-- However this Quality of Memory still serves me for an accurate reminiscent Statement of almost all the useless, mischievous, disastrous & distressing Events in my Life hitherto, & for the keen, tormenting & insupportable Consciousness of



whatever Goods, & felicitous Events are passed, never more to return in similar or other Shape.

If you cannot be with me between 1 & 2, immediately inform me, & also fix when you can, I hope it will be at all Events in the course of To-morrow.

G. P.<sup>5</sup>

Wednesday Dec<sup>r</sup> 11

1. The year is given by the postmark.
2. SW's column of reviews of music for the Dec. number of the European Magazine, due to appear at the end of the month, and for which copy needed to be written. This column consisted of a continuation of the review of Novello's Twelve Easy Masses begun in the Nov. number and a review of SW's own arrangement of the Music in Macbeth which formed the Appendix to William Linley's Shakspeare's Dramatic Songs. SW's remarks suggest that Novello may have had a hand in this column; if so, it is most likely that the review of the Music in Macbeth was by him (Olleson, 1102-3). After the Dec. number the column was discontinued by Asperne: see SW to Jones, 13 Jan. 1817.
3. 'Within your breast'.
4. This evidently celebrated volume was singled out for special comment in 'Our Musical Spring', a lengthy article, unsigned but almost certainly by Edward Holmes, on music in London in the years leading up to the Great Exhibition, which appeared in Fraser's Magazine for May 1851 (pp. 586-95). It included an extended tribute to the important role of SW in introducing the music of Bach into England: 'There came into moderate circulation here [i.e. in London] a volume containing some of Bach's organ music, and a part of his Suites de pièces for the Clavier. The organ music was a treasury of full harmony, spread out over the whole extent of keys and pedals, in

a manner that our Kelways and Worgans had never dreamed of, and indeed which had never been seen in the works of Handel or Scarlatti. This volume contained beautiful things. There were the Kyries - fugues on a Canto Fermo in soprano, tenor, and bass; the noble prelude for the full organ in E flat, and the fugue with various counterpoint on the melody of St Ann's tune; it had likewise several choice trios for two claviers and pedal on sacred chorals.

Wesley held this book also in the greatest reverence, and taught others to love it too. Whoever had a copy of his own thought himself happy; while those who could only borrow one began industriously to write out its chief contents. We think, with a smile, that in our youth this book used to be known by us as the "green fat" book, for so Wesley familiarly named it with aldermanic gusto'. Nothing less than a metaphor inspired by the full contentments of a City feast would do complete justice to the overflowing pleasure of the scientific ear in this music' (p. 591).

5. The significance of these two letters is not known.

To [Stephen Jones]<sup>1</sup>

Gower Place, 26 December 1816

ALS, 1 p. (Rylands, DDWF 15/22)

Dear Sir

You will much oblige me by an Estimate of the Pages from  
Midsummer to the present Xtnas in the European (Musical Review). -- & an  
early Communication will be esteemed a Favor by D<sup>r</sup> Sir

Yours

very truly

S Wesley

P.S. I must beg your Indulgence for giving you this Trouble.

Gower Place | 26 Dec<sup>r</sup> 1816

1. Although lacking an address portion, there can be no doubt from its contents that this letter is to Jones.

To Stephen Jones

Gower Place, 13 January 1817

ALS, 1 p. (Kassler)

Addressed: To | M<sup>r</sup> Jones | Pratt Place | Camden Town | N. 10

Pmk: JA 13 1817

Dear Sir

M<sup>r</sup> Asperne has informed me that it is his Intention to discontinue the Musical Review in his Magazine: whether he mean that he rejects only my Services, but purposes to employ those of others, I cannot say,<sup>1</sup> but the above Notice will account to you for not receiving any Matter for the Press from me in this Month as heretofore.-- if he thinks that he can put it into abler Hands, of Course he is in the right to do so, but I cannot but consider the short Warning as far from handsome Treatment.-- With sincere Thanks for your kind Assistance on all Occasions, believe me

Dear Sir

Yours very truly

S Wesley

Gower Place. | 13<sup>th</sup> of Jan<sup>y</sup> | Monday.

1. In fact, the column was discontinued. Whether Asperne's decision was on purely journalistic grounds or arose from a dissatisfaction with SW's performance is unknown.

To [Vincent Novello]

[Gower Place], [?early 1817]<sup>1</sup>

ANS, 2 pp. (BL, Add. MS 11729, f. 153)

My dear friend,

You guess the Purport of this: I am again your importunate Applicant for a Lift To-morrow: My upper Story is still far from in patient Order, & I feel that you have a Right to add the same Observation in Consequence of my thus molesting you.-- However you have kindly forbidden my Apologies, & I will therefore not augment your Trouble by them.

Ever yours,

S W

Tuesday Morn<sup>2</sup>

I request your candid & unreserved Opinion delivered to me delivered in your own Hand & by your own Hand, of my whole present State, both mental, public, & domestic, freely delivering your Sentiments as far as you have been able hitherto to judge of the probable, possible, or more immediate Causes of the general & permanent Discomfort you have so long witnessed.-- Be assured that I shall take every Thing you may observe in good Part, if not immediately according with my exact Notions at the present Moment, & at all Events it will serve to strengthen Reflexions which I am continually induced & obliged to make upon Ways & Means of every Kind.

1. The content and distressed tone of this undated note suggest that it was written at some time during SW's decline in health between Aug. 1816 and his breakdown in May 1817.



To Vincent Novello

[London]<sup>1</sup> 31 May [1817]<sup>2</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 154)

Addressed: M<sup>r</sup> | Novello | 240 | Oxford Street | Sat<sup>y</sup> Morn<sup>g</sup>

Pmk: 31 MY 1817

Sat<sup>y</sup> 30<sup>th</sup>

May 1817

My dear Friend

Here I am in the greatest Agonies of Mind and Body too, tho' the latter are the less<sup>3</sup>-- All forsake me: why is this?-- If you think you ought not to come and comfort me I must submit, but I trust this is not so.-- O come my dear Novello, and leave me not utterly in my deep Distress.-- My Prayer is unavailing, else how do I long for a Release from my offended Maker!-- It is hardest that even my little ones are with-holden from seeing me. Alas, alas, Despair is for ever in Prospect.

Will you come this Evening. Do, for Pity's sake.

S W

1. SW's address at this time is unknown.
2. This letter is incorrectly dated by SW: 31 May was a Saturday in 1817. The correct date is confirmed by the postmark.
3. On 4 May the mental health problems that had been assailing SW since the death of his infant child the previous Aug. came to a head. Thinking to escape his creditors,

he 'flung up the window, and himself out of it - 25 feet deep, on stones', as Sarah recorded in a letter of c.12 May to William Wilberforce (Emory). For further information on SW's collapse, see Biographical Introduction.

To William Hawes      [Blacklands House, Chelsea]<sup>1</sup> 28 November 1817

ALS, 1 p. (BL, Loan 79.10/3)

Addressed: To | Will<sup>m</sup> Hawes Esq<sup>re</sup> | N. 7 | Adelphi Terrace | Strand

Endorsed (by Hawes?): Wesley concerning the admission of his son

Dear Sir

Pray accept my best Thanks for your extremely kind Offer relative to my little Boy.<sup>2</sup> He is a very apprehensive Child & very fond of Music; how far he may have Talent & Voice sufficient to do Credit to your valuable Instructions Experiment will best shew: his Temper & Disposition I believe to be good, wanting only due Direction, & I know him to be susceptible of Kindness, which with You I am confident he will meet.-- My good Friend Glenn will doubtless confer with you fully upon Points of necessary Arrangement, meanwhile I trust you will believe me to remain with much Esteem & cordial Gratitude

My dear Sir

Your greatly obliged

S Wesley

Friday 28<sup>th</sup> of Nov<sup>r</sup> 1817.

1. Blacklands House, the private lunatic asylum in which SW was placed following his breakdown; it was in Chelsea, roughly where Lennox Gardens is now. It had

formerly been a celebrated girls' school, and Burney had taught there at the time of writing his History (A. G. l'Estrange, The Village of Palaces: or, Chronicles of Chelsea, 2 vols., (London, 1880), i. 180; Burney to SW, 17 Oct. 1808 (Osborn)). SW remained there under the care of Mrs Bastable, its proprietress, and Dr Alexander Sutherland, its consultant physician, until late June 1818.

2. SW's son Samuel Sebastian, aged 7. Hawes had been appointed Master of the Children at the Chapel Royal earlier in the year and had evidently offered to take Samuel Sebastian as a chorister. SW's confidence in Hawes may have been misplaced: he is described in Grove<sup>6</sup> as 'a harsh disciplinarian and a confirmed pluralist ... too much engaged in other pursuits to devote himself to the boys' education and welfare, though they lived at his house.' Later letters contain disparaging references to Hawes's exploitation of Samuel Sebastian's fine treble voice by hiring him out to sing at concerts.

To Robert Glenn

[Blacklands House, Chelsea], 3 January 1818

ALS, 1 p. (Rylands, DDWF 15/23)

Addressed: To | M<sup>r</sup> Glenn | No 6 Kirby Street | Hatton Garden | (by favour of D<sup>r</sup> Sutherland)<sup>1</sup>

My dear Sir

Upon Examination, the little Book you were so kind as to bring me, is not the one I wanted -- it should have had this Latin Title "Ordo recitandi officii Divini."<sup>2</sup> If you ask for a Latin Directory they will give you the right one, and you must apply soon for it or all the Copies will be gone. I am very sorry to be thus troublesome, but your great Goodness will excuse it: the Book you brought is kept quite clean, so that I have no doubt they will change it without Expense: I know not how to convey it till I see you: I wish I could send it.-- I long for the great Music Book,<sup>3</sup> which would much gratify me at present.-- Pray manage it for me if possible.-- I am sure you will do me all the good you can in every Way.-- I have composed a Movement as you desired.<sup>4</sup>-- Do if you possibly can, make your kind Visit sooner in the Week than Friday -- do try to come to me on Wednesday, but absent or present believe me my dear Friend

Your devoted & grateful

S Wesley.

N.B. The little Book might be easily sent to me by the Stage without Delay.

Saturday 3<sup>d</sup> of Jan<sup>y</sup> 1818.

1. Alexander Robert Sutherland FRCP, FRS, FGS (1781-1861), a leading authority on the treatment of mental illnesses, who was looking after SW's treatment. He had been appointed physician at St Luke's (London's main hospital for mental illnesses) in Mar. 1811, and was appointed Consulting Physician there in Mar. 1841. He had been involved in SW's treatment since early in 1817, and SW had known him socially at least since Mar. 1809, when Sutherland was admitted to the Somerset House Lodge. At the time of this letter SW was still at Blacklands House under Sutherland's professional care, and this letter was evidently entrusted to him with a request to deliver it to Glenn.
2. 'The Order of Reciting the Divine Office', the annual publication which contained the local rubrics for the services of the Roman Catholic church for the year.
3. Perhaps the 'green fat Book' referred to in SW to VN, 11 Dec. [1816].
4. Not surprisingly, SW was composing little at this time, but a Walza in D dated 1818 (RCM, MS 4022) may be the piece referred to.



To Robert Glenn

[Blacklands House, Chelsea], 23 March 1818

ALS, 1 p. (BL, Add. MS 35013, f. 73)

Addressed: To | M<sup>r</sup> Glenn | N 6. | Kirby Street | Hatton Garden. | Monday  
23<sup>d</sup> of March

Pmk: 23 MR 1818

My dear Friend

I trust that you will give me the Comfort of a Visit as soon as you possibly can: and that you received the Psalm<sup>2</sup> safe, which I committed to the Charge of M<sup>r</sup> Kingston<sup>3</sup> who promised to forward it immediately several Days ago.-- I wish it may be good enough to answer your Purpose.

This is Holiday Week you know! and I am sure you will not refuse to grant me a Holiday, by your Presence.<sup>4</sup> --

Wednesday will be the 25<sup>th</sup>-- Q<sup>r</sup> Day. "A Word to the Wise"-- you will, (I humbly hope) bring the poor Prisoner some good News.--

I see that Logier has raised a Hornet's Nest about him.<sup>5</sup>-- At this I do not wonder for several Reasons.

Of him, & of more important Persons & Things to me, when we meet, which I will not now tease you by begging may be without Delay, but rely on your speedy Kindness to

Your ever obliged Friend

S Wesley

Monday. March 23<sup>d</sup> 1818

1. SW is known to have had an attack on this date: two pages of autograph sketches and memoranda, dated by SW and evidently written in delirium, are at RCM, MS 4025, f. 30.
2. Not identified.
3. William Kingston, a long-standing friend who nonetheless appears only occasionally in the letters. He was one of the small group of SW's musical and masonic friends who took charge of SW's financial affairs and treatment during his illness. In a letter to Novello of 17 Feb. 1849 (BL, Add. MS 17331, f. 36), he stated: 'during a long period, I believe myself to have had his entire confidence; & that, in our numerous private conversations, he more fully revealed himself to me his inner Man, than to any other human Being.'
4. SW was writing on Easter Monday.
5. A reference to a recent controversy caused by Logier's system of group music teaching. In Nov. 1817 Samuel Webbe II had arranged a demonstration by his pupils of Logier's system to members of the Philharmonic Society. An anonymous paragraph in The Times for 18 Nov. 1817 stated that 'the experiments were received by the distinguished professors before whom they happened with marks of very great approbation'. The Philharmonic Society took exception to the endorsement of Logier's system that this implied, disputed the validity of Logier's teaching methods, accused Webbe of authorship of the paragraph, and impugned his professional integrity for publishing a false account of the demonstration. After several letters of accusation and counter-accusation in The Times, Webbe in a letter to the Society of 12 Dec. resigned his membership. The controversy continued in a number of pamphlets in early 1818 (Kassler, Science of Music, 711-14).

To Vincent Novello

[Gower Place or Euston Street]<sup>1</sup>, 17 November [1818?]<sup>2</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 106)

Addressed: To | M<sup>r</sup> Novello.

Dear N

Will you call to meet at Ball's<sup>3</sup> on Thursday next,<sup>4</sup> between 12 & 1?--  
I am quite surprised at the Terms Chappel mentions for the Trouble of scoring  
such a teasing Concern as a Symphony: indeed I thought that S<sup>r</sup> G. Smart had  
intended a civil & different Kind of Engagement by nominating me for the  
Job. 18 Pence a Sheet is no more than has been charged for common Copying  
many Years ago in my Recollection.<sup>5</sup>--

Hélas! pour les Benedictions de la Musique.--

Thanks for your Present: surely you think of the Proposal about the  
Score as I do-- or I very much mistake.

Yours truly

& in Haste

SW

Tuesday. | 17 of Nov<sup>r</sup>

I think if my Legs were what they used to be, I could get a dozen Fold more  
by running Errands than arranging Scores on such Terms.--

1. Because of the small number of letters surviving from the period of SW's illness, it

is difficult to know when he moved the few yards from Gower Place to Euston Street (now Melton Street), near the present Euston Station. The first letter to bear the new address is dated 5 June 1819, but it is likely that he moved there some time earlier, and he may well have been there at the time of this letter.

2. During the period of SW's correspondence with Novello, 17 Nov. fell on a Tuesday in 1812 and 1818. SW's reference to undertaking scoring at low rates (see n. 4) suggests that 1818, during his recovery from illness, is the more probable year.
3. At 27 Duke Street, Grosvenor Square, where SW appears to have rented a teaching studio.
4. 19 Nov.
5. Smart's recommendation of SW to undertake the scoring of this unidentified symphony was no doubt intended as a helpful gesture to him in his still convalescent and impoverished state. Earlier in the year, Smart had agreed to conduct a benefit concert for SW at the Hanover Square Rooms; advertised for 17 June, it had to be cancelled at the last minute, possibly because of difficulties in engaging players so late in the season.

To Edward Hodges<sup>1</sup>

Duke Street, February 1819

Source: Faustina Hasse Hodges, Edward Hodges (New York, 1896), 199-200.

Endorsed by Edward Hodges: From Mr. Samuel Wesley about my Typhus Pedal.<sup>2</sup>

Editor's note: Faustina Hasse Hodges (1823-95), who included this letter in her memoir of her father, is known on occasion to have altered the punctuation and even the wording of the letters she transcribed; this transcript may not therefore be a verbatim copy of the original.

London, 27 Duke St., Grosvenor Sq.

February, 1819

In answer to the favour of your letter, for which I return my thanks, I wish to observe, that your new invention appears to me exceedingly ingenious, and a great increase of grand effect will be produced in the hands of a complete master of Modulation and of the Organ:-- but that it is only in such hands that this end is likely to be attained; how far therefore it is of general utility may possibly be a question, for I am sure I need not inform you that the number of performers who understand the entire management of an organ is comparatively few.

I beg leave to add that I shall feel most ready to receive any future communication upon the subject you may judge proper to make to

Sir, Your obliged and obedient servant,



## S. Wesley

1. Edward Hodges (1796-1867) was born and grew up in Bristol. From Apr. 1819 he was organist of St James's church, where SW was baptised and had his first organ lessons, and from 1821 also of St Nicholas. From an early age he was interested in improvements to the design of organs. In 1821 he was responsible for the inclusion of an iron pedal-board in an organ built by John Smith of Bristol for St Nicholas, and in the following year supervised the building of the organ for the new Clifton church by the same builder. He and Smith also remodelled the organ at St James's in 1824. He was awarded a Mus.D. from Cambridge in 1825. It is unlikely that Hodges knew SW at this time, but they become friends later, probably through their mutual friend Daniel Guilford Wait. SW stayed with Hodges during his visit to Bristol in Oct. 1829, and Hodges left a memorable eye-witness account of SW's playing at that time. In 1838, frustrated by his lack of advancement in England, Hodges emigrated to Canada, where he had been offered the post of organist at St James's Cathedral, Toronto. Early in 1839 he moved to New York, where he became organist of Trinity Church (Grove<sup>6</sup>; J. Ogasapian, English Cathedral Music in New York: Edward Hodges of Trinity Church (Richmond, Va., 1994)).
2. Hodges's 'improvements' to the design of organs were sometimes of dubious value. The typhus pedal, perhaps his strangest invention, was 'a device whereby a group of notes, probably outlining a given harmony, was mechanically sustained as a pedal point' (Ogasapian), or as Hodges's daughter Faustina put it, 'a contrivance whereby any number of keys may be held down for an indefinite length of time'. Hodges seems to have been alone in his enthusiasm for the idea: see Ogasapian, 32.



To Robert Glenn

[Gower Place or Euston Street], 17 March [1819]<sup>1</sup>

ANS, 1 p. (BL, Add. MS 35013, f. 74)

Addressed: To | M<sup>r</sup> Glenn

Watermark 1817

Dear Sir

If it be agreeable for you to assist me on Friday next, I will expect the Pleasure of meeting you in that odious Den of Banditti, the Green Room, at half past 6 on the said Evening.<sup>2</sup>

A Line by the Lad will much oblige.

Yours most truly

S Wesley

Wednesday 17 March

1. The year is given by 17 Mar. falling on a Wednesday, the reference to the oratorio concert on 19 Mar. (see n. 2), and the 1817 watermark.
2. By the time of this letter SW had recovered sufficiently to have regained his old position as organist for the Covent Garden lenten oratorio concerts. His request was for Glenn to turn pages for him at the performance of Messiah on 19 Mar. (The Times).

To Richard Mackenzie Bacon<sup>1</sup>

Euston Street,<sup>2</sup> 5 June 1819

ANS, 1 p. (Cambridge, University Library, Add. MS 6247/130)

Addressed: To | R. M. Bacon Esq<sup>re</sup> | Norwich

Pmk: 5 819

Endorsed: To M<sup>r</sup> Bacon from M<sup>r</sup> Wesley the celebrated Organist

Sir

Having been informed by M<sup>r</sup> Horsley<sup>3</sup> that you are desirous of an Auxiliary in your musical Publication,<sup>4</sup> & as he has been so obliging as to recommend me in the Affair, I shall esteem myself favoured by your transmitting whatever Plan of Negotiation you may have formed upon the Subject, which will meet due Attention from

Sir

Yours very obediently

S Wesley

16 Euston Street. Euston Square | Saturday June 5. 1819

1. Richard Mackenzie Bacon (1776-1844), Norwich newspaper owner and editor, and publisher of QMMR (see n. 3). He was the only son of Richard Bacon (1745-1812), proprietor of the Norwich Mercury, and took over as proprietor in 1804. He was active in Norwich musical circles, and was largely instrumental in founding the Norwich triennial festival. He founded QMMR in 1818 and was one of its main contributors (DNB; Grove<sup>6</sup>; Langley, 194-216).
2. This is the first dated letter from Euston Street. SW was to live there until Mar.

1830, when he moved to Mornington Place.

3. Horsley was closely involved with QMMR; he contributed many articles to it and acted as Bacon's chief source of information on music in London (Langley, 253-61).
4. Probably QMMR, founded by Bacon in Sept. 1818. With its mixture of articles on music, concert reports, and music and book reviews, it was the first long-run musical journal to be published in England. It ceased publication in 1828. Another possibility is Bacon's projected Encyclopedia of Music, known to have been in the planning stage at around this time, and advertised in QMMR in Dec. 1822 (Langley, 216-81; Kassler, Science of Music, 48-9).

To Vincent Novello

Euston Street, 28 October [1819]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 71)

Addressed: To M<sup>r</sup> Novello | Oxford Street | N.240

My good Friend

The enclosed will perhaps prove some Apology for sending to your House to enquire after Birds: My dear Sir, the Letter I received on Monday last, & I did not advert to the Date, which you will see is Sept<sup>r</sup> 26, so that it was kept at Mr Ball's (if correctly delivered) for one Month.-- It certainly relates to Birds which I formerly received from M<sup>r</sup> Pymer & which were sent to Balls, I dare say from you, according to his Desire to forward them towards me.

Detaining letters is not very excusable: the Loss of Life, or of the Means of Life may be a frequent Consequence thereof.-- My broken Thumb must account for my Writing being so wretchedly bad.

Adieu, & pray forgive the manifold Faults & Blunders on sundry Occasions committed by poor

SW

28th of Oct<sup>r</sup> Thursday. | Euston St E Sq. 16

1. The year is given by 28 Oct. falling on a Thursday and the addresses of SW and Novello.

To Vincent Novello

[Euston Street], 3 December [1819]<sup>1</sup>

ALS, 3 pp. (BL, Add. MS 11729, f. 73)

Friday Morn.

3 Dec

My dear N

I have long since done with all musical Controversy, but I think that in Regard to your Norwich Nibbler,<sup>2</sup> the best & shortest Way will be to refer him to Burrowes's Primer<sup>3</sup> for Instruction about the 5<sup>th</sup>, & as to the other Point, since he seems not to know yet the Difference of an Octave and a Unison, it will be but an act of Xtian Charity to tell it him. When your Note came I was dining out in the Neighbourhood with my old Friend Parson Jeaffreson & his Family.<sup>4</sup>-- I am so glad that you & Linley have understood each other about the Shakspeare Book:<sup>5</sup> who could have made the Mischief? What a vile Chaos is this World!-- I hope, & firmly believe [double underline] there is a better. Linley is a very excellent Man, & has the highest Respect for you.-- I want sadly to see you.--

Behnes,<sup>6</sup> the Artist in Newman Street wishes to be known to you (with whom you exchanged a Message or the like about me some Months ago: you wrote to him I think, upon Recollection).-- You would find him & the Brothers<sup>7</sup> sensible Lads: I call there almost daily; they are excessively kind & friendly.--

I have been told that you have Thoughts of residing towards Camden Town: is this true?<sup>8</sup>--

Will you give me some early Intelligence about our Meeting? Consultation concerning a Concert (if I am to attempt one) is now necessary, & you must condescend to advise me:-- F. Cramer, Braham, & Vaughan have promised their Help.<sup>9</sup>--

Yours ever truly

SW

What an independent enviable Group are the Inhabitants of a Church Yard!  
How they mock the wretched Scramblers over their Heads!

1. The year is given by 3 Dec. falling on a Friday and the reference to the 'Norwich Nibbler' (n. 1)
2. The Norwich organist James Taylor (see SW to Pettet, 22 Sept. 1815), had contributed a long and generally respectful review of Novello's A Collection of Sacred Music [as Performed at the Royal Portuguese Chapel in London] to the current number of QMMR (vol. 2 (1819-20), 15-22). Novello had taken exception to Taylor's remarks about 'one or two instances' of consecutive fifths and octaves, which Taylor considered insignificant but nonetheless felt obliged to mention. He subsequently replied to Taylor: his letter, in which he attempted to refute the 'unfounded charge' made against him, is not preserved, but is mentioned in Taylor's second article, dated 27 Dec. 1819, which appeared in the following number of QMMR (vol. 2 (1819-20), 167-70).
3. The Thorough Base Primer (1819) by John Freckleton Burrowes (1787-1852), organist of St James, Piccadilly, and a pupil of Horsley.
4. The family may still have been in the lodgings at 41 Duke Street, Manchester Square



that they had occupied in 1814: see SW to Novello, 20 Apr. [1814].

5. Presumably Linley's Shakespear's Dramatic Songs.
6. William Behnes (?1795-1864), who lived at 31 Newman Street, off Oxford Street. The son of a piano tuner from Hanover, he was brought up in London, where he worked for his father. He entered the Royal Academy Schools in London in 1813 and later set up as a portrait painter. In 1822 he executed a bust of Walter McGeough (see SW to McGeough, 11 Nov. 1822, and n. 2). Newman Street was celebrated as a street of artists, and many artists lived or had studios there (DNB).
7. William Behnes's brothers Henry (later Henry Burlowe) (d. 1837) and Charles (d. 1840) were also artists.
8. Novello may have been considering a move at this time, but when he left Oxford Street the following year it was for 8 Percy Street, off Tottenham Court Road. In 1823 he moved out of central London to Shacklewell Green, but moved back to Bedford Square, Covent Garden, in 1826.
9. No record of this concert has been traced, and it is not known whether or not it took place.

To Vincent Novello

Euston Street, 9 December [1819]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 296)

Addressed: Thursday 9 Dec<sup>r</sup> | To | M<sup>r</sup> Novello | 240 | Oxford Street|

Pmk: 9 DE

16 Euston Street

-- Sq<sup>re</sup>

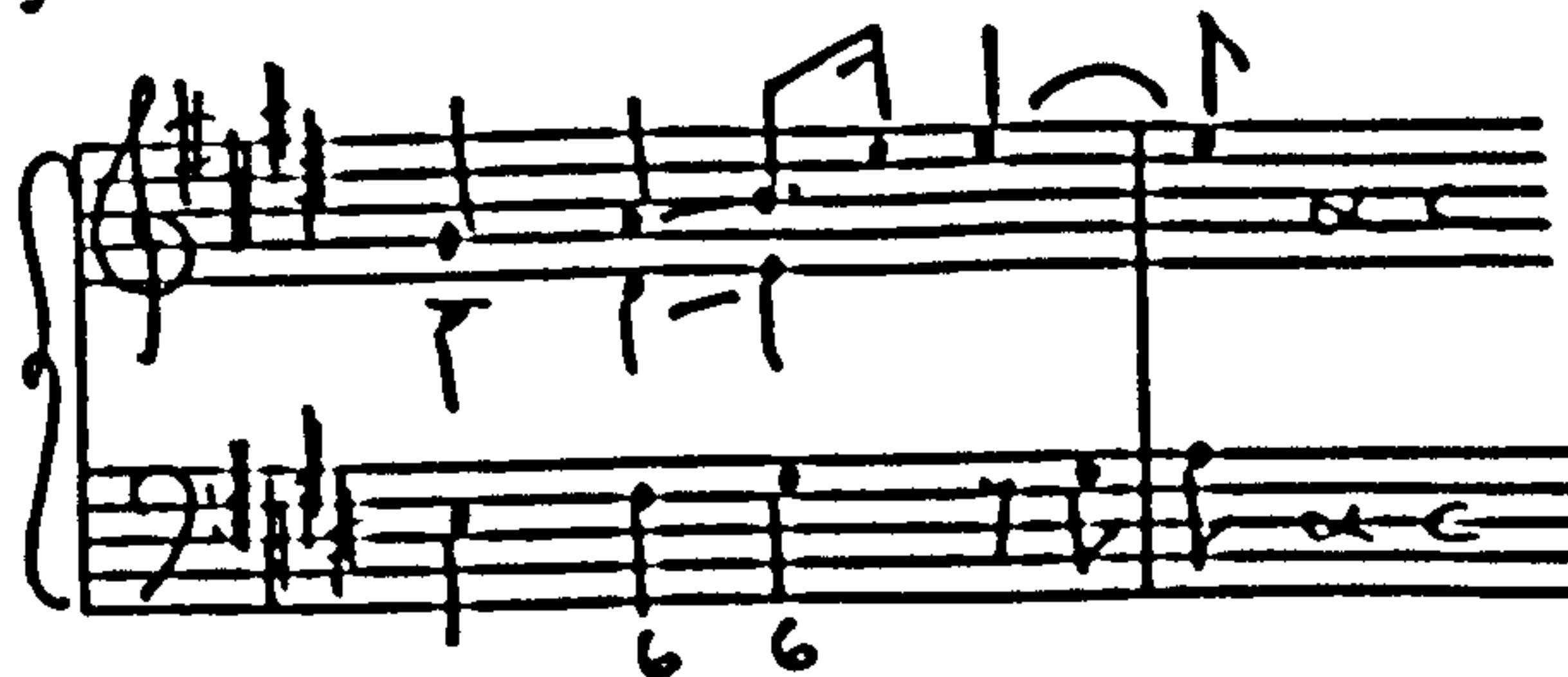
Dear N

The following are my Notions about the Progression objected to.--

First, I think the Effect by no means harsh or unpleasant to the Ear,  
& when a Transition is not so, even if it be not according to an old  
strict Rule (or in other Words a License) I do not see a Necessity for  
rejecting it.

2<sup>dly</sup> there certainly are numerous Instances of the same Progression in  
some of the best Writers, as you truly observe.

3<sup>dly</sup> the very same occurs in Handel's Song "Ev'ry Valley," Messiah



I was taught that a perfect & imperfect 5<sup>th</sup> in Succession were

allowable, when not put in the extreme Parts, the highest & lowest.-- I have no more to say.

Will you meet me at M<sup>r</sup> De la Fite's,<sup>3</sup> on Saturday evening, N<sup>o</sup> 40, Clarendon Square, Somers Town, near the Catholic Chapel,<sup>4</sup>-- I will stay for you from 6 till 8. He is a very kind Friend to poor

SW

PS If I am to try for a few Halfpence by a Concert, ought Time to be trifled with? Pray come on Sat<sup>5</sup>

1. The year is given by 9 Dec. falling on a Thursday, the addresses of SW and Novello, and the continuing discussion of the QMMR review.
2. Taylor had not given specific instances of alleged consecutives in his QMMR review, but did so in his second QMMR article, no doubt in response to a challenge in a letter from Novello; he may also have communicated this information to Novello privately. Two of the passages he instanced were from SW's own contributions to Novello's collection, and one of these may be under discussion here.
3. The Revd Henry Francis Alexander Delafite (1772/3-1831), matric. Trinity College, Oxford (1794), BA (1798), MA (1805), for thirty years evening lecturer at St Paul's Covent Garden, foreign secretary of the Royal Society of Literature. His GM obituary noted that his family had settled in England following the revocation of the Edict of Nantes in 1685, that Delafite's mother had been governess to the daughters of George III, and that this connection had led to his education at Oxford. He was a friend of the French geologist De Luc, and published an English translation of his Elements of Geology in 1812. At his death he had just completed a new edition of De Luc's Letters on the Physical History of the Earth (Foster; GM, 1831<sup>2</sup>, 90).
4. Somers Town, lying north of the present Euston Road between Euston and St Pancras stations, was the home of many French refugee families. Clarendon Square, now

demolished, lay south of the present Polygon Road, part of which formed its north side. In a later letter SW gives Delafite's address as 35 Clarendon Square. The Catholic Chapel was the church of St Aloysius, built by the Abbé Carron in 1808, on the south side of the present Phoenix Road, part of which originally formed the south side of Clarendon Square (Survey of London 24, 120, and Pls. 4 and 86).

5. 11 Dec.

To Vincent Novello

[Euston Street], 23 December [?1819]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 45)

Addressed: M<sup>r</sup> Novello | 240 | Oxford Street | Thursday

Dear N

No news from Miss S.<sup>2</sup> Perhaps a little more Urgence for an Answer might not have been superfluous.-- I do not like to write again, but it is teasing to be trifled with where Bread is the Question.

Pray hand me your kind Cobble of my blunderbuss Canon. Will you send it or leave it for me at Behnes's as soon as may be? for I shall be thought neglectful otherwise I fear.-- Of what am I now most worthy in the Line of Donation?-- What think you of a Sarcophagus? The Ambassador's Letter<sup>3</sup> (ie mine to him) has been committed to safe Hands.-- Would it may produce Justice to the right Party.

Y<sup>rs</sup> ever truly

SW

23<sup>d</sup> Dec

1. During the period of SW's correspondence with Novello, 23 Dec. fell on a Thursday in 1813 and 1819. The reference to Behnes, also mentioned in other letters of this period, and the existence of a letter from SW to Novello of 23 Dec. 1813 on an entirely different topic, suggest that 1819 is the more probable year.
2. Possibly Catherine Stephens, in response to an enquiry from SW about her availability for his projected concert.

3. Not identified.
4. Presumably to the Portuguese Ambassador, Dom Pedro de Sousa Holstein, Duque de Palmela (1781-1850); not preserved.



To Robert William Elliston<sup>1</sup>

[Euston Street], 19 May 1820

ALS, 1 p. (Bristol)

Addressed: To | R. W. Elliston Esq<sup>r</sup>

Annotated in another hand: M<sup>r</sup> Goadby's Address is N<sup>o</sup> 60 Skinner Street  
Snow Hill

Dear Sir

Concerning young M<sup>r</sup> Goadby,<sup>2</sup> the Bearer, I beg Leave to inform you that he has attended and drilled many of Corri's Pupils in his House for nearly three Years: his own Voice, which is a low Tenor, is but indifferent, and not sufficiently smooth for Glee singing, but he reads music with Facility, and has some well-grounded Knowledge of the Piano Forte, with a Firmness of Finger, and I really think that you would find him useful in assisting choral Practitioners.-- By placing him somewhere in your musical Department you will truly oblige

Dear Sir

Yours most sincerely

S Wesley

16. Euston Street. E. Sq. | New road | Friday 19 of May

1. Robert William Elliston (1774-1831), actor, singer, manager, and playwright, who had recently become the licensee of Drury Lane theatre (DNB; BD; Christopher Murray, Robert William Elliston (London, 1975).

2. Not identified.

To Vincent Novello

Euston Street, 29 August [1820]<sup>1</sup>

ALS, 2 pp. (BL, Add. MS 11729, f. 156)

Addressed: To | M<sup>r</sup> Novello | Percy Street

Endorsed by Novello: From dear Sam Wesley

My dear N

It is as false as mischievous to tell you that I never enquire after you: I have not gone to Ball's for many Weeks, because I do not like Insult added to the Train of my Miseries.-- Major is the only Person of whom I can learn concerning you, and him I seldom see more than once in a Month or 6 Weeks.-- I most truly and deeply sympathized on the News of your most afflicting Loss:<sup>2</sup> several times have I known its Bitterness by Experience.<sup>3</sup>-- I have always considered you among the very few who care what becomes of me, and have been ever alive to your Kindness for me.-- My Views of any Peace of Comfort on Earth have long since terminated, and could I only secure a Probability that my poor Children would not exist in Wretchedness, I could perhaps drag out the sad Remainder of my melancholy Journey in less Horror and Agitation.-- To be starved one's self is dismal enough, but to become the Cause of similar Destruction to others, and worst of all to those we do and ought to love, is insupportable by any but a Heart of Adamant.

I am very low and ill, but would most willingly meet you, anywhere but in Duke Street.<sup>4</sup>-- The Music at the Chapel is too overwhelming for me to stand.-- Behnes's in Newman Street is always open to me, and where I

wish you to address any Communication to your sincere (tho' now decayed  
and perishing) old Friend and Companion

SW

29<sup>th</sup> of Aug.-- Tuesday | Euston S<sup>t</sup> Eust<sup>n</sup> Sq<sup>re</sup>

1. The year is given by 29 Aug. falling on a Tuesday and the addresses of SW and Novello.
2. The recent death of Novello's son Sydney, born in 1816. For Novello's devotion to Sydney and his depression and ill-health following his death, see Clarke, Life and Labours, 22-24.
3. Three of SW's children had died in infancy or early childhood. In addition to the two children whose deaths in Mar. 1813 and Aug. 1816 feature in these letters, a daughter born in late 1794 had died in Dec. 1797.
4. i.e. at Ball's.

To Vincent Novello

[Denmark Street],<sup>1</sup> 20 November [1820]<sup>2</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 158)

Endorsed by Novello: I wish to place this affecting Note on record, as an eternal disgrace to the pretended Patrons of good music in England, who could have the contemptible bad taste to undervalue & neglect the masterly productions of such an extraordinary Musician as Sam Wesley, and who had the paltry meanness of spirit, to allow such a real Genius (who, like Purcell, was an honor to the Country where he was born) to sink into such poverty, decay and undeserved neglect, as to be under the necessity of seeking employment as a mere drudging Copyist to prevent himself from starvation!

The behaviour of the rich Patrons of Wesley in England, reminds me of the equally despicable behaviour of the self-styled nobility among the cold-blooded, selfish and beggarly-proud Scotch, towards their really illustrious countryman, Burns.

May such unfeeling brutes meet their just reward.

Nov. 20

Monday Noon

My good Friend N

Can you give or obtain for me, any Copying, literary or musical? Either of them would be very acceptable at present, and the Terms I must leave to your Consideration, remaining always

My dear Friend,

Most cordially yours,

S Wesley

P S I write this at M<sup>r</sup> Rimbault's,<sup>3</sup> N. 9 Denmark Street, Soho, where I call almost daily, and should receive an early Line speedily, with which I hope you will oblige me.

I have not forgotten your Desire of the Ossian Recit:<sup>4</sup> have Patience with me: whenever I write it, I must do it from Memory, for I have not the Book where it is.-- M<sup>r</sup> De la Fite is in the Country-- I think he has it in his Trunk locked up.

1. Rimbault's house (see postscript and n. 3).
2. The year is suggested by 20 Nov. falling on a Monday and by SW's request for copying work.
3. Stephen Francis Rimbault (1773-1837), organist of St Giles in the Fields. He was the father of Edward Francis Rimbault (1816-76), who later became a pupil of SW and in later life achieved eminence and some notoriety as a musical antiquarian and collector and editor of music (Grove<sup>6</sup>).
4. Possibly SW's 1784 setting for voice and orchestra of 'Alone on the sea-beat rock' ('Arnim's Lamentation'), the autograph of which is at BL, Add. MS 35005.



To Lord Calthorpe<sup>1</sup>

Euston Street, 4 August 1821

ALS, 1 p. (Hampshire Record Office, 26M62/F/C285)

To the Right Hon<sup>ble</sup> Lord Calthorpe

I trust that I shall not be deemed too presumptuous in addressing your Lordship as a Candidate for the Situation of the New Church of S<sup>t</sup> Pancras.<sup>2</sup>

In the fortunate Event of being honoured with your Lordship's Vote and Interest, my best Exertions will not be wanting for the Fulfilment of the Duty with Attention and Punctuality.

I have the Honour to be,

With all due Respect,

My Lord,

Your Lordship's most obedient

and devoted Servant

Samuel Wesley

Euston Street | Euston Square | Aug. 4. 1821

1. George, 3rd Baron Calthorpe (1787-1851) (Burke's Peerage). As the owner of the Calthorpe Estate, occupying a large area in the St Pancras parish, he was an influential member of the Select Vestry, whose support could be important to SW in obtaining the position of organist at the new church.
2. St Pancras, Euston Road, by H. W. and W. Inwood, consecrated on 7 May 1822 (GM, 1822<sup>1</sup>, 462-3). An undated note in SW's hand noting his candidacy for this



position is at BL, Add. MS 35027, f. 3. The organist eventually appointed, in the following Feb., was T. W. Henshaw (Minutes of Church Trustees, St Pancras Church Lands Trust Minute Book, St Pancras Church, 21 Feb. 1824).

To Vincent Novello

[Euston Street], 2 October [1821]<sup>1</sup>

ALS, 1 p. (BL, Add. MS 11729, f. 159)

Addressed: M<sup>r</sup> Novello

Dear N.

Will you tell me whether the short Magnificat<sup>2</sup> you require may be composed like one of Webbe's, in little Duets & Solos with an occasional Chorus,<sup>3</sup> & for what Voices I had best set it?--

I fear my best will be but a very poor Job, for all the inventive Spirit of my Brains has alas! long evaporated.

Favor me with your specific orders by Bearer if possible.

Your afflicted

& grateful Friend

SW

2<sup>d</sup> of Oct. Tuesday

1. The year is given by 2 Oct. falling on a Tuesday and SW's reference to his setting of the Magnificat (see n. 1).
2. A setting by SW of the Latin text of the Magnificat. The autograph, dated 6 Oct. 1821, is at Austin; a copy dated 1821 in the hand of Novello is at BL, Add. MS 65455. Novello's request was presumably for a contribution to a printed collection he was planning.
3. i.e. Samuel Webbe I. SW was perhaps thinking of the setting in his A Collection of Music as used in the Chapel of the King of Sardinia (c.1785), which answers this

description.

To Vincent Novello

[Euston Street], 9 October 1821

ALS, 1 p. (BL, Add. MS 11729, f. 160)

Addressed: To | M<sup>r</sup> Novello

Dear N.

If any Thing I can write please you, it is well:-- I shall never more write any Thing that will please myself.<sup>1</sup>

I am sorry I cannot trace the "Whereabout" of my poor Confitebor, because it is (altogether) the least incorrect of my musical Scrolls, and might have had a Chance of becoming profitable (if published) to some of my unfortunate Progeny, when my Carcase shall be in the Churchyard (should it obtain Xtian Burial of which I am most cordially conscious that it is in all Respects & on all Accounts totally undeserving.)--

I am always

D<sup>r</sup> N

Very truly yours

(& nothing else worthless belongs to you)

SW

Oct<sup>r</sup> 9.-- 1821

1. SW's remark was presumably in response to some appreciative comments by Novello on his Magnificat setting.

To Vincent Novello

[Euston Street], 27 November [18]21

ALS, 1 p. (BL, Add. MS 11729, f. 162)

Addressed: To | M<sup>r</sup> Novello | Percy Street | Rathbone Place

Dear N

Can you recommend me to a Pennyworth of Writing of any Sort, whether of Music or Words in the transcribing Way? As a Composer I am a Cripple, but in copying I believe I remain as correct, tho' certainly not so expeditious as heretofore.-- You will perhaps give me a speedy Line upon the Subject, and I hope believe me always

Your obliged Friend

SW

16 Euston Street. Tuesday 27 Nov. --21

To [Walter McGeough]<sup>1</sup>

Euston Street, 11 May [1822]<sup>2</sup>

ALS, 1 p. (Argory)

Dear Sir

I rely much on your Indulgence to pardon the Liberty I take upon the present Occasion: the Truth is, that an Acceptance<sup>3</sup> for £12 having become due this Day, which an unexpected Disappointment prevents my being prepared to honor, I am therefore induced to presume upon your Kindness in this Exigence, which will be gratefully considered as a most reasonable Assistance, by

Dear Sir

Your truly obliged

and very devoted Servant

S Wesley

16 Euston St. | Euston Sq<sup>re</sup> | Saturday 11<sup>th</sup> of May

1. The Irish landowner Walter McGeough (1790-1866), whom SW knew through musical and possibly also Masonic circles in London. Later in the year SW was involved in the commissioning of a large finger and barrel organ for The Argory, the large house overlooking the River Blackwater near Moy, Co. Armagh that McGeough was currently having built; it is now in the possession of the National Trust. The notable organ commissioned by McGeough remains there, and is still in playing order: for a description of its appearance, mechanism, and operation, see Stephen Bicknell, The History of the English Organ (Cambridge, 1996), 221.



Although this letter is not addressed to McGeough by name, it is preserved with SW's other letters to McGeough at The Argory, and is undoubtedly to him.

2. The year is given by 11 May falling on a Saturday and SW's Euston Street address.
3. A bill of exchange or promissory note that SW had issued at some time in the past.

To Lord Burghersh<sup>1</sup>

Euston Street, 2 September 1822

ALS, 1 p. (Kassler)

Docketed: 2<sup>nd</sup> Sep 1822 | M<sup>r</sup> Samuel Wesley

My Lord

Permit me to return my grateful Acknowledgements to your Lordship and the Committee of the Royal Academy of Music,<sup>2</sup> for the very flattering Manner in which you are pleased to announce the Insertion of my Name among the Members of so honourable an Establishment, and to assure your Lordship and the Society that I shall feel most happy in the Opportunity of proving myself not unworthy the signal Attention conferred on

My Lord,

Your Lordship's very obedient

and devoted Servant

S Wesley

Euston Street. | Monday Sept<sup>r</sup> 2. 1822.

1. John Fane (1784-1859), 11th Earl of Westmorland from 1841, soldier, politician, and amateur musician. He was educated at Trinity College, Cambridge (MA 1808) where he studied music with Hague. In the course of a long military career he served in various campaigns in the Napoleonic wars, was at one time aide-de-camp to Wellington, major general (1825), lieutenant general (1838), and general (1854). He was MP for Lyme Regis (1806-10), Privy Councillor (1822), British envoy in Florence (1814-30), resident minister in Berlin (1841-51), and ambassador to the

Imperial court at Vienna (1851-5). Most of his spare time was devoted to music, and he was a good amateur violinist and a prolific composer. He was the founder of the Royal Academy of Music and its president until his death (DNB, under 'Fane'; Grove<sup>6</sup>).

2. Founded in 1822, the Royal Academy of Music accepted its first intake of students in 1823.
3. SW had been invited to become an honorary member, a position which involved no duties but granted 'the privilege of personal admission to the concerts, rehearsals, and examinations' of the Royal Academy. Fifty-seven such members were elected at the Royal Academy's foundation ('The Royal Academy of Music', QMMR, 4 (1822), 370-400, 516-26: pp. 378, 518-9).

To Walter McGeough

Euston Street, 12 October 1822

ALS, 2 pp. (Argory)

Addressed: W. M<sup>c</sup>Geough Esq<sup>r</sup> | Drumsilla | Armagh | Ireland | 12<sup>th</sup> of  
Oct<sup>r</sup>

Pmk: OC 12 1822

Docketed: 12 Oct 1822 the Organ

London. Euston Street. Euston Squ<sup>e</sup>

Saturday 12<sup>th</sup> of Oct<sup>r</sup> 1822

Dear Sir

I feel it my Duty to explain to you the State of Matters respecting your Organ,<sup>1</sup> in that Department of its Construction which has been allotted to me.<sup>2</sup> I Therefore beg Leave to inform you that out of the 33 Pieces set down in your Papers, for Arrangement, Eleven of them are found to be alone quite sufficient to occupy the whole of Eight Barrels, which are two Barrels more than your original Order included:<sup>3</sup> consequently, to accomplish the Completion of your Wish, we must have Authority from you to increase considerably the Number of Barrels; and therefore request the Favour of your immediate Injunctions upon the Subject, that Things may proceed en bon Train; and I trust that I shall be then enabled to prepare all the Remainder of the Pieces to your Satisfaction.

I am concerned to add but uncomfortable News with regard to myself, suffering not only from bodily Infirmary, but being also harassed by tormenting Applications in Consequence of vexations & unexpected pecuniary Disappointments.-- Among the most pressing of them is a Bill for £15, which the Holder refuses to retain any longer; threatening me with immediate legal Hostility, which his Severity of Character will too certainly commence, without the Prompt Remittance of the Sum.-- Others, who have some just Demands on me, are not altogether so rigorous and urgent; but yet, I cannot in Safety pursue my ordinary and necessary Avocations, without a little timely assistance from my Friends, at the present Juncture, and I trust, my good Sir, that you will kindly pardon the Liberty I venture to take in making to you this confidential Communication, and that you will continue to believe me, with most cordial Respect,

Your devoted and very grateful Servant

S. Wesley

P.S. Davis<sup>4</sup> desires me to signify to you his Intention of writing to you in the Course of a Week hence.

1. The commission for the organ had been placed at SW's recommendation with the organ-builder James Davis (see SW to Novello, 24 July [1812], n. 2). Davis had recently been left £12,000 by his elder brother David (also an organ-builder), who had died on 9 Jan. 1822. By the end of 1822 he had decided to retire from organ building, and passed on the commission for the Argory organ to James Bishop, who built it and delivered it to McGeough in Sept. 1824 (Laurence Elvin, Bishop and Son, Organ Builders: The Story of J. C. Bishop and his Successors (Lincoln, 1984),

97-100; Michael Sayer, 'James Davis and the Lancashire Organ Builders', MT, 111 (1970), 645-7, 649).

2. SW had been contracted to arrange the music for the barrels.
3. Bishop's final estimate and specification for the organ, dated 3 Mar. 1824 (The Argory) provided for only six barrels; any additional barrels ordered were to be charged at £15 each (Elvin, 99).
4. i.e. James Davis.



To Walter McGeough

[Euston Street], 11 November 1822

ALS, 3 pp. (Argory)

Addressed: To Walter M'Geough Esq<sup>r</sup> Drumsilla | Armagh | Ireland | Nov  
11

Re-addressed: 17 Eccles S<sup>t</sup> | Dublin

Pmks: 11 NO 822, 13 NO 1822

London Nov. 11. 1822

My dear Sir

Pray forgive me for not having more immediately returned my very cordial Thanks for your extremely kind Letter,<sup>1</sup> which, together with its Contents was safely received, and proved a very material Benefit and seasonable Assistance.

I have of Course made an early Point of seeing the Behnes's, and Davis upon the Subjects you required, and from the former I am commissioned to acquaint you that they would write to you very speedily respecting the Bust &c.<sup>2</sup> and I presume that by the Time this arrives you will most probably obtain their Intelligence upon that Business: at all Events, I beg you to rest assured that I have punctually executed your Commands in that Quarter.

From Davis I am directed to say that he will certainly write to you either to-Day or tomorrow, and I trust that he will give an explanatory and

satisfactory Account of a Silence which I own appears to me very reprehensible.<sup>3</sup>

Now as to myself, I will forthwith give the List of what I have already arranged, which amounts to 14 Pieces upon Examination 1. Wesley's March.<sup>4</sup> 2. Hornpipe.<sup>5</sup> 3. Gramachree.<sup>6</sup> 4. Scot's wha hae.<sup>7</sup> 5. Overture to Artaxerxes.<sup>8</sup> 6. See the Conq'ring Hero.<sup>9</sup> 7. Before Jehovah's awful Throne.<sup>10</sup> 8. Hallelujah Chorus.<sup>11</sup> 9. March in the Zauberflöete.<sup>12</sup> 10. Queen Mary's Lamentation.<sup>13</sup> 11. March in Scipio.<sup>14</sup> 12. Overture to Anacreon.<sup>15</sup> 13. Overture to the Zauberflöete. 14. Fischer's Minuet with Mozart's 12 Variations.<sup>16</sup> None of these have been yet set upon Barrels, the Reasons which Davis promises to explain to you in a clear intelligible Manner, and I trust that he will do so without further Delay.-- As I have now obtained the correct Division of the Time of each Piece by the Metronome, he will consequently be able to judge accurately the Number of Barrels which the whole 14 pieces would occupy, but it still remains with you to decide whether you would exclude any of them on account of their occupying more than 6 Barrels, especially as there are several other Pieces which you seem desirous should be inserted, and which are not yet arranged, on account of those already prepared having exceeded the original Extent to which your Order was limited.<sup>17</sup>--

Therefore, my dear Sir, you see I must wait for your Commentary upon Davis's Report to you which when I have the Pleasure to obtain, I shall be most ready and desirous to proceed in any Way which shall be comfortable to your Wish, whether by Augmentation or Substitution of Matter for the Barrels. You readily perceive that for the Completion of the whole List with

which you favoured me, a considerable Increase of the Barrel Work will be indispensable and here both Davis and myself must be regulated by the Result of your Determination: which, whatever it be, I flatter myself that you will find me zealous to do my best, and to prove to you with what Respect and grateful Sense I consider myself at all Times

My dear Sir

Your much devoted Servant

S Wesley

1. Not preserved: presumably in response to SW's letter of 12 Oct.
2. McGeough had commissioned a portrait bust of himself from William Behnes. It was executed in 1823 and is still at The Argory. SW was evidently an intermediary in the affair.
3. Davis's letter is not preserved.
4. Probably the March from the Overture to SW's Ode to St Cecilia, which also appeared in an arrangement for organ in his Grand Fugue dedicated to William Drummer of 1828.
5. Probably the popular Hornpipe from SW's D Major Organ Concerto (1800), which had been published separately as a piano piece in 1820 (CPM).
6. Grammachree Molly ('As down on Banna's Banks I strayed') a popular Irish air first published in 1774 (CPM).
7. 'Scots wha' hae with Wallace bled': Robert Burns's battle-song, representing Robert Bruce's address to his army at Bannockburn, had first appeared in James Johnson (ed.), The Scots Musical Museum, 6 vols. (1787-1803). It was available in the 1820s in a number of different versions and arrangements, and SW wrote a set of variations on it around 1826 (CPM).
8. By Thomas Augustine Arne (c.1740-86).