

Last year the Journal reprinted the entry on Spohr from John Sainsbury's Biographical and Historical Dictionary of Musicians, published in 1825 and compiled in 1823-4. Such chronology means that Schubert, still less Mendelssohn, finds no place in the book, while the entry on Beethoven is innocent of any mention of the Ninth Symphony or the late quartets, although a "stop press" at the very end says that the writer has heard of the composition of "a new grand mass", obviously the Missa Solemnis. I had hoped to include Sainsbury's entries on Ries and Hummel, but the former is too long to reproduce here (about three times the length of the Spohr entry) and the latter, rather short, contains too many errors and not enough of period interest by way of compensation. Here instead are the entries on Field and Cherubini. The former is notable for several reasons. First, it is almost incredible that Sainsbury, with his bias towards British musicians, should not have known that Field was born in Dublin: the family's connection with Bath dated from the 1790s and was apparently quite fleeting. Second, the circumstances of his parting from Clementi as quoted by Sainsbury, differ from those given by Field himself and repeated by Spohr in his Autobiography; Sainsbury obviously knew Clementi and was prepared to accept his account of the matter, which is derived from the Musical Review and repeated in Sainsbury's entry on Clementi. Thirdly, the list of works. I have asterisked those few I have not been able to trace in that given in the New Grove; Sainsbury deals in publications and it is interesting to see the different publications of the same works in different European cities. Although eight (of the eighteen) Nocturnes are listed, Field is apparently not particularly noted for them, his concertos being regarded as his principal work along with "other music" for the piano.

FIELD (JOHN) a native of Bath and celebrated piano-forte pupil of Clementi. He accompanied his master in the year 1802 to Paris, where he delighted everyone who heard him, playing some of the great fugues of Sebastian Bach with such precision and inimitable taste, as to call forth from his Parisian audience the most enthusiastic applause (1). From Paris he proceeded to Vienna where Clementi intended to place him under the instruction of Albrechtsberger, and to this Field seemed at first to assent with pleasure; but when the time arrived for Clementi to leave him and set out for Russia, poor Field expressed so much regret at parting from his master, and so strong in desire to accompany him that Clementi took him on to Petersburg and found Field in the full enjoyment of the highest reputation which he has ever since maintained in that capital, where he still continues to reside (2). Field has published many concertos of considerable merit and much other music for the piano-forte. Among his works are the following:

First Concerto in E flat Second Concerto in A flat
 Third Concerto in E flat Fourth Concerto in E flat
 Fifth Concerto, or L'Incendie par l'Orage, in C (3)
 First Divertissement [for piano] with Accompaniment of two
 Violins, Flute (4) and Bass (Moscow)
 Another Edition of ditto (Leipsic)
 Second Divertissement for piano with Accompaniment of two
 Violins, Flute (4) and Bass (Moscow)
 Quintet for Piano, two Violins, Flute (4) and Violoncello

Rondo, with accompaniment of two Violins, Tenor (5) and Bass
Grand Waltz (London)

Variations to a Russian Air (Leipsic)

* Fantasie and Variation to the Air Ma Zetube (Bonn)

Fantasie to an Andante by Martini (Op.3)

* Fantasie upon Guardi oni un poco dal copo al piede

New Fantasie, upon the Polonaise, Ah Quel Dommage (Leipsic)

Three Sonatas (Op.1) (Leipsic) Rondo Eccossoise

Rondo from his first Concerto Three Romances

Rondo from his second Concerto Rondos, Nos 1,2,3 and 4

Rondo from his third Concerto Grand Waltz in A

Rondo from his fourth Concerto Two Airs en Rondo

Rondo from his fifth Concerto Rondo in G

Exercise in all the major and minor keys (Leipsic)

Three Nocturnos Fourth Nocturno in A

Fifth Nocturno in B flat Sixth Nocturno in B Flat

Seventh Nocturno in C Eighth Nocturno in G

Air du bon Roi Henry IV, with Variations

Sonata in B, dedicated to Mademoiselle Neklindeff

Favourite Polonoise in form of a Rondo in E Flat

Favourite Rondo in A, dedicated to the Countess d'Orloff

No.1 Sonata in A [sic] ,dedicated to Mr.Clementi (6)

Go to the Dead and Shake Yourself (7)

Two Airs Rondo (Coll. No.5)

Duet on a Russian Air

Now for Cherubini:

CHERUBINI (MARIE LOUIS CHARLES ZENOBI SALVADOR) (8) was born at Florence in 1760. Before the completion of his thirteenth year he made his talent known by the composition of a mass, which he followed up a few years after by several light dramatic works, the success of which procured for him the patronage of Leopold II, grand duke of Tuscany who, in 1788 (9), granted him a salary to enable him to prosecute his studies in music at Bologna, under the tuition of the celebrated Sarti. Here Cherubini remained about four years; shortly after which he quitted Italy for London, where he continued above a year, but had little opportunity of displaying his abilities, his opera of Giulio Sabino being murdered in its birth, for want of the necessary support of capital singers in the principal parts (10). On quitting London he went to Paris, and after a journey to Turin, in which town he produced his celebrated opera of Iphigenia en Aulide, he returned to Paris, producing Demophon, the first of his dramatic works represented in France. In 1791 Cherubini composed for the Théâtre Feydeau his celebrated opera of Lodoiska which soon became known throughout Europe. Since then he has produced at short intervals various dramatic compositions of great merit, among which may be named Elisa,

Les Deux Journées and Anacreon. In 1810 a most beautiful mass of Cherubini's composition was published at Paris (11) and has since been recherché by all amateurs of church music.

Cherubini is at present one of the professors of composition at the conservatory of Paris and was one of the committee who edited the Methode de Chant (12) of that body. A celebrated modern critic (13) observes, "Cherubini's style may be denominated the mixed style, scientific enough to have received its education in Vienna, but yet tinged by the more melodious qualities which adorn the compositions of equally favoured natives of Italy." Many persons have been heard to regret that Cherubini has not obliged the world by the production of an entire "symphony" for instruments in which the science and genius yet undeveloped by him might appear to the fullest advantage (14).

NOTES

1. Field according to the entry on Clementi in Sainsbury's Dictionary later also charmed the Russians with his playing of J.S.Bach's fugues.
2. Field actually had moved to Moscow in 1821.
3. Sainsbury does not mention the 6th Concerto, published in 1823.
4. Surely viola is intended.
5. i.e. viola.
6. Presumably the A Major Sonata from Op.1, though it is not No.1 of that opus.
7. A rondo.
8. Sainsbury's order differs from Grove who gives Luigi Carlo Zanobi Salvadore Maria.
9. Clearly a misprint. 1778 is intended.
10. Grove implies however that it was a success.
11. Sainsbury would appear to be referring to the Mass in F[♯], actually published in 1809.
12. Published in 1804.
13. This may have been Dr. Burney who had died in 1814 and who certainly knew and wrote about Cherubini but I have not found the reference.
14. This statement seems incredible in view of Sainsbury's knowledge of the English musical scene. Cherubini's Symphony in D was not published until 1890 but it had been performed at the Philharmonic Society as recently as 1815.