

# The community of German migrant musicians in London c1750 - c1850

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## Chapter 1 : Introduction

*“In the richest and fairest parts of Europe there rules such discontent that whole families resolve to quit their fatherland. The spirit of restlessness and dissatisfaction is so widespread that it must have a more profound cause than human foolishness. Whoever seeks there alone the cause which drives men from the land of their fathers knows little of men. We are bound by the eternal bonds of Nature to the ground upon which life welcomed us, and we enjoyed our happiest years, where parents and kinsmen rest, and so many departed friends; and only a power stronger than all these attachments can break so strong a bond ... He must be truly unfortunate who will give up a certain present for a doubtful future, his homeland for an alien country, the known for the unknown.”<sup>[1]</sup>*

During the eighteenth and nineteenth centuries many in Europe were on the move. Millions of individuals, and in some cases, whole families, did indeed leave their fatherland and travel to an uncertain future in an alien country. Many who did so were from the German-speaking lands and some came to these shores, a number staying in England for a short period of time only, while others remained much longer. This dissertation concerns such people, and will focus primarily on the period from the middle of the eighteenth century to the middle of the nineteenth. It will be divided into two main sections. The first part analyses the emigration and settlement of those who were musicians. It will investigate the factors involved in their decision to emigrate and their migration patterns, and will explore the community of German musicians in the capital, London, and their assimilation into English life. It will also attempt to gauge how they fared – in as far as that is possible. The second part will be a case study of the Griesbach family of musicians, five of whom came to England in the late 1770s and '80s to play in Queen Charlotte's private band, and settled here. It will try to assess whether their experiences typified those of their contemporary fellow-countrymen. There are two appendices: the first an annotated transcript of the memoirs of George Griesbach; the second: the database of those German musicians who came.

This introduction serves to outline the range of manuscript and published sources which have been used for the purposes of this study. It outlines why they are important and explains the methodology, and how the study fills a gap in the historiography of migration and the royal music scene in London for the period in question.

### **i) German musicians in London: migration, community and assimilation**

In the eighteenth century Germany should not be thought of as a unified sovereign state. ‘The Holy Roman Empire’ provided a loose framework for its c300 independent states (see map opposite). The term ‘German’ is used in this thesis to cover migrants who originated from this vast area of German-speaking territories.<sup>[2]</sup>

Much has been written on the theory and experience of migration. The 'laws of migration' of E.G. Ravenstein (1834 – 1913) – himself a German immigrant to England – have been used as a basis to explore the migration and emigration of German musicians to England. Ravenstein was one of the first scholars to suggest that clear 'laws' of migration characterised migrants, their destinations and the nature of migration streams. He developed these hypotheses in three papers which still provide a useful framework for analysis today and for this study.<sup>[3]</sup>

As regards migration in Europe, and from Germany more specifically, the papers by Bernard Bailyn: 'Europeans on the Move, 1500 – 1800', and George Fertig: 'Transatlantic migration from the German-speaking parts of Central Europe, 1600 – 1800' have proved useful, as has that by Hans Fenske: 'International Migration: Germany in the Eighteenth Century'.<sup>[4]</sup> Eda Sagarra's A social history of Germany 1648-1914, provided useful background of the 'sending' country. Of significance also has been Tim Blanning's work The culture of power and the power of culture: old regime Europe 1660 -1789 which explores the cultural revolution which transformed eighteenth-century Europe, setting the scene in Germany and explaining why there were such opportunities for foreign musicians in the 'receiving' country, England.<sup>[5]</sup> Regarding the immigrant in his new home, an early, but nevertheless invaluable, thesis by R.A. Grauman on 'Methods of studying the cultural assimilation of immigrants' provided a wide-ranging appraisal of the various areas of immigrant life and experience which can be investigated.<sup>[6]</sup> Other case studies of immigrant communities and their assimilation into the society around them have been analysed to provide models, as follows:

R.D. Lobban studied the Irish community in Greenock in the nineteenth century, focussing on the employment opportunities open to the Irish, their residence, marriage patterns and the church in which they chose to marry.<sup>[7]</sup> Todd Endelmann studied communal solidarity among the Jewish elite of Victorian London, and found evidence of this in a number of areas. Also he found a high degree of consanguinity amongst the leading families.<sup>[8]</sup> Lien Bich Luu studied the colonies of alien craftsmen in Elizabethan London using a variety of sources. He assessed how far the aliens were segregated from the native citizens, and attempted to assess how much antagonism there was towards aliens and the effect of hostility on the communities. He also looked at whether they continued to speak their native languages; what their clothing and dietary habits were, their religious affiliation and marital assimilation.<sup>[9]</sup> Andrew Pettegree studied the immigrant population of Elizabethan London too. He looked at resentment and antagonism by native artisan groups and how the foreigners reacted to such antipathies. He sought out one form of personal expression on the part of the foreigners themselves towards the end of their lives: their wills, the only document in which an ordinary law-abiding member of the community would record the names of those closest to him or her. He found that some mentioned goods or property abroad, and left legacies to those at home, whereas increasingly those who had been in England for longer had increasing wealth, and left legacies to *English* friends and neighbours, indicating a move away from an exclusive dependence on their own kind. When Englishmen were named as overseers of the will, it suggested the forging of significant relationships outside the immigrant community.<sup>[10]</sup> Luu has rightly pointed out, however, that a study of this sort is of limited value, since it cannot shed light on the integration of aliens who did not, or were unable to, leave wills for one reason or another; possibly because they were very poor, or did not die in London.<sup>[11]</sup>

Lastly, a number of scholars have looked into the incidence of ‘outstanding individuals’, ie individuals from the immigrant group who have achieved a certain status in the receiving community, and have concluded that these give some indication of the group’s ‘accommodation’, or the degree of acceptance and actual participation of an immigrant group in the country of their adoption. This is illuminating, since it looks at the assimilation of immigrants from the aspect of the native society.<sup>[12]</sup>

Panikos Panayi is a prolific writer on the settlement of Germans in Britain: the collection of essays edited by him in Germans in Britain since 1500, and his own German immigrants in Britain during the nineteenth century have been particularly apposite. Margrit Schulte Beerbühl has shown the significant role German merchants played in the business life of the city in ‘Naturalization and economic integration: the German merchant community in 18th-century London’.<sup>[13]</sup> Susanne Steinmetz’s ‘The German Churches in London’ provides an overview of the congregations that Germans might choose to affiliate themselves to, while Graham Jefcoate’s ‘German immigrants and the London book trade’, provides information on what was being published for German speakers in their mother tongue.<sup>[14]</sup>

A number of key texts have been studied to provide a background to the music scene in London. Cyril Ehrlich’s The music profession in Britain since the eighteenth century demonstrates the significant part played by foreigners, as do Simon McVeigh’s The Violinist in London’s concert life, 1750 -1784 and Concert life in London from Mozart to Haydn. (Both of McVeigh’s works include discussion on Queen Charlotte’s bands, which are invaluable for the study of the Griesbachs’ work.)<sup>[15]</sup> Of immense value too has been Deborah Rohr’s The careers of British musicians, 1750 – 1850: a profession of artisans, which traces the daily working life and aspirations of musicians in Britain during the period of this study, and, most importantly, their individual perceptions. Only one article focusses exclusively on the part played by German musicians in England: Herma Fiedler’s ‘German musicians in England and their influence to the end of the eighteenth century’.<sup>[16]</sup>

One key aim of this study has been to try to determine the experience of individual German musicians who worked in London at some stage between 1750 and 1850. Information on individuals has been extracted mainly from biographical dictionaries and musical directories. The dictionary which has proved the most fruitful (in terms of numbers) has been A biographical dictionary of actors, actresses, musicians ... in London: 1660 -1800 as *all* musicians are featured, whether they were much in the public eye, or not – so long as evidence of their working in London remains. All obvious German musicians from these volumes have been extracted.<sup>[17]</sup> Another dictionary providing a wealth of material on individuals (and much more) is The New Grove dictionary of music and musicians. It features few entries for individual musicians of lesser importance however.<sup>[18]</sup> Another which complements those listed above is Doane’s A musical directory for the year 1794, which indicates, amongst others, musicians who were members of the Queen’s band.<sup>[19]</sup> A dictionary of musicians, first published by Sainsbury in 1824, has also been significant. Sainsbury’s agents wrote to almost *any* musician requesting a sketch of their career and a list of their published compositions, resulting in biographies of a cross section of British musicians, not just the big names.<sup>[20]</sup> And therein lies its value for the

purpose of this study. It is fortunate too that many, though not all, of the letters/biographical papers returned by musicians are extant in the Euing Collection at Glasgow University Library (approximately 200 in total). These papers have been consulted for the purposes of this study and they have provided an additional insight into the careers, interrelationships and perceptions of German musicians, and the part Germans played in the careers of others in Britain. Lastly, the Royal Academy of Music's Musical Directory (1855/1856) has been useful for the end of the period.<sup>[21]</sup>

The vital life events from the various sources mentioned above regarding approximately 290 individual German musicians have been collated into a database for comparative purposes in order to establish if there were patterns in their migration, careers and way of life. The database includes those 'first generation migrants', ie those were born in the Holy Roman Empire, or who were born to German parents elsewhere, or who spent a formative part of their youth in a German-speaking territory,<sup>[22]</sup> and who stayed in Britain longer than a year. It also includes 'visitors', ie those from a similar background who came to work in Britain for less than a year. It also includes those 'second-generation migrants', ie those born on British soil to parents who were of German origin. Finally, the study focusses mainly on musicians in London, but not exclusively so, for migrant musicians were inherently mobile.

The resulting database has its weaknesses. Firstly, the sheer numbers involved have meant that what has been attempted has been limited by the time involved. There have also been the inevitable problems of record linkage. In addition, it is incomplete: there were certainly more, probably *many* more, German musicians who came to London who remain 'invisible'. Also, the data is almost certainly more representative of the earlier period of the study rather than the later, because Highfill's Biographical Dictionary includes all musicians, but finishes c1800, whereas New Grove does not. It has, however, been possible from the data collected to draw a number of conclusions. These are discussed in Chapter 2.

## **ii) Case Study: The Griesbachs, a migrant family of musicians.**

The case study of the Griesbachs will provide an in-depth analysis of the lives and careers of the five brothers who came to England in the 1770s and 80s and who settled here. An attempt has also been made to explore the careers of the second-generation Griesbachs who became musicians. A broad range of sources have been used for this.

The first and most important source is the memoirs of the eldest brother, George, the first to emigrate, in which he recorded details of what he perceived to be the key events and persons in his life. A copy has come to light recently (it was found amongst the family papers of one of his descendants: Ivan Sharman, my stepfather), and a transcription of his life story forms Appendix I of this thesis. This manuscript is not the only copy.<sup>[23]</sup> However, as far as I have been able to ascertain, there is no mention of this document at all in the related historiography of the London music scene of the period, and I therefore conclude it has never been published. I believe its contents are of immense value from a number of angles.

A crucial factor in the Griesbachs' migration was the fact that their mother was Sophia Herschel, the eldest sister of a Hanoverian family of musicians, the most well-

known of whom was William Herschel, who eventually became astronomer to George III. It was due to the Herschel connection that George, the first of the brothers to emigrate, was originally selected to become a member of the royal band. The Herschel family is well documented, some of which is in print. An account of the Herschels' origins and the Griesbachs' mother's generation's early years can be found in The Herschel Chronicle: the life-story of William Herschel and his sister Caroline Herschel. Also, the Memoir and Correspondence of Caroline Herschel was edited by her niece, John's wife. Both of these provide an excellent background to the extended family of which the Griesbachs were an integral part.<sup>[24]</sup> Michael Hoskin has this year published two works – both invaluable as regards this study – on William and Caroline: The Herschel Partnership – as viewed by Caroline, and Caroline Herschel's autobiographies, (edited) both of which include information about the home and early years of the Griesbachs hitherto unpublished.<sup>[25]</sup>

It is acknowledged that Caroline's prolific writings are the most important source of information on the Herschel family. In 1822, Caroline decided to return to live in Hanover, having spent fifty years of her life in England. She carried on a correspondence with William's widow Mary, her nephew John, and John's wife Margaret for well over twenty years. In many of the letters she reflects on what she has heard (by letter or by word of mouth), which includes information about the Griesbachs. It has been possible for the purposes of his study to extract all references to the Griesbachs in the original letters in an attempt to piece together a picture of her nephews' lives (and deaths) at a period when their responsibilities to and employment by royalty had ceased, and about which George's memoirs are silent. The resulting gleanings, though she is often critical of the Griesbachs, have been most revealing.<sup>[26]</sup>

As members of the royal band the Griesbach brothers were involved with royalty on an almost daily basis. An important source on the King, the first Hanoverian King to be born on English soil, has been John Brooke's King George III.<sup>[27]</sup> Hedley's Queen Charlotte, and Dayton's Lives of the Hanoverian Queens of England are informative on her life, but oddly enough do not mention her band by name.<sup>[28]</sup> On life at the royal residences Healey's The Queen's House, Hedley's 'George III and life at Windsor, and Hibbert's The Court at Windsor: a domestic history have been most informative.<sup>[29]</sup> On life in the royal household – both formally and informally – there are a number of personal accounts of persons in service or their relatives which have been worth studying. The most important has proved to be Court and Private Life in the time of Queen Charlotte, the journals of Mrs Papendiek, whose father and husband, both pages in the royal household, were German. Despite misgivings about the reliability of her diary, she clearly moved in the circles the Griesbachs moved in, and her writings provide insight into the German 'community' of the royal court.

As to the place that music played in George III's court, 'Royal patronage of music' and Scholes's 'George III as music lover' have been particularly relevant.<sup>[30]</sup> Some sketchy fragments of the Griesbachs' employment by royalty survive in the accounts of the Royal Archives at Windsor, but they are far from a complete picture.<sup>[31]</sup>

An attempt has been made to gather information on the Griesbachs' more public appearances as instrumental performers. The constraints of time have made it necessary to limit research to three series of concerts in which they were involved: the Concerts of Antient Music, The Handel Commemoration Concerts and those of

the (Royal) Philharmonic Society. The Concerts of Antient Music, were founded in 1776 and were a regular season of twelve, later eight, concerts managed by the aristocracy, and patronized by the cream of English society. The programming was often done in collaboration with the King, who was actively involved in expressing his views and exerting his influence. The instrumental performers are listed in the programmes from 1788 onwards, and from then until 1848 when the concerts ceased, there is only one year when Griesbachs were not listed as performers.<sup>[32]</sup> The Handel Commemoration Concerts were organised in 1784 by the directors of the 'Antient Concerts', in collaboration with the Society of Musicians (see below), and celebrated Handel's supposed centenary by means of an elaborate festival at Westminster Abbey and the Pantheon, followed by further festivals in subsequent years. The Griesbachs were part of the orchestra, which together with the choir numbered 525 – forces unprecedented at the time.<sup>[33]</sup> The Philharmonic Society was founded in the early nineteenth century by professional musicians who worked in London, and wanted a regular platform for serious, predominantly instrumental and orchestral music. It has been possible to explore to a certain extent (though by no means exhaustively), the services of Griesbachs, both first and second generation, as orchestral players: members of the family performed in the concerts from its inception in 1813 until well into the 1860s. These findings reveal something of the Griesbachs' careers in the public sphere.<sup>[34]</sup>

Two other sources which have been used to study the Griesbachs' fortunes, especially in relation to the later stages of their life cycles, are the records that survive of the friendly societies which they belonged to. The first is the Royal Society of Musicians (RSM), an organisation that came into being in the early eighteenth century. In 1738 three London musicians (interestingly two of whom were German) were standing at the door of the Orange Coffee House when they happened to see two boys driving asses, obviously in a desperately impoverished state. They recognised the boys to be the sons of a former colleague, Kytch, an oboist who had come to England from Holland at the end of the seventeenth century, who had died suddenly leaving his family destitute. The three musicians were moved to contact a number of others in order to raise subscriptions to support the boys. From this small beginning soon grew a permanent fund to alleviate similar cases of hardship, which was initially known as the 'Fund for the support of decayed musicians or their families' and later became the Royal Society of Musicians. The Society enjoyed Royal patronage after procuring a Royal Charter from the King in 1790.<sup>[35]</sup> Seven members of the Griesbach family belonged to the RSM and fortunately their papers all survive. These documents are an important source for the case study.<sup>[36]</sup>

The other society that George at least belonged to was the New Musical Fund (NMF). This was founded in 1786 by George Smart, the music publisher, to provide relief to infirm musicians, their widows and children, especially for the benefit of those who were not eligible to join the RSM. It admitted provincial members – thus Alexander Herschel, the Griesbachs' uncle working in Bath, was able to join.<sup>[37]</sup> George Griesbach was a member of the NMF from 1788 until 1804 when the King, as patron, wished him to switch to the RSM. Unfortunately, very few papers survive of the NMF.<sup>[38]</sup>

This introduction has outlined the multi-faceted aspects of this thesis and the most important sources used for it. The study is possibly the first of a particular ethnic group of musicians in London. It is also unique in that there is no other similar study

based on the memoirs of a member of the Royal Band for this period of history. The addition of the memoirs of George Griesbach as an appendix makes an significant contribution to the historiography of the time.

- [1] Quoted in Walker, Germany and emigration, p.1
- [2] Fenske, 'International migration', pp.332; Encyclopaedia Britannica, Vol.11, p.610
- [3] Ogden, Migration, p.13; Pooley and Whyte, 'Introduction', p. 2
- [4] Bailyn, 'Introduction', p.1 - 5; Fertig , 'Transatlantic migration', pp.192 - 235; Fenske, 'International migration', pp.332 - 47
- [5] Sagarra, Social History; Blanning, Culture
- [6] Grauman, 'Cultural assimilation'
- [7] Lobban, 'Irish community', pp.270 -281
- [8] Endelman , 'Communal solidarity', pp. 491 -526
- [9] Luu, 'Assimilation or segregation', pp.160 - 172
- [10] Pettegree, 'Thirty years on', pp.297-312
- [11] Luu, 'Assimilation or segregation', p.161
- [12] Grauman, 'Cultural assimilation', pp.124, 33 -35; Larminie, 'Immigrants in the DNB', pp.175 - 183
- [13] Panayi, Germans in Britain; Panayi, German immigrants; Beerbühl, 'German merchant community', pp.511 - 516
- [14] Steinmetz, 'German churches', pp.49 - 71; Jefcoate, 'German immigrants', pp.503 - 510
- [15] Ehrlich, Music profession; McVeigh, Violinist; McVeigh, Concert life
- [16] Rohr, Careers; Fiedler, 'German musicians', pp.1-15
- [17] Highfill, Burnim and Langhans (editors), Biographical dictionary
- [18] Sadie (editor) New Grove
- [19] Doane, Musical Directory
- [20] Sainsbury, Dictionary; 'John Davis Sainsbury', ; Langley, 'Sainsbury's Dictionary', p.97,95;
- [21] 'Euing Collection',; 'John Davis Sainsbury', ; Royal Academy of Music, Musical Directory (1855/1856)
- [22] Grauman has argued the danger of defining nationality as determined by place of birth, and suggests national descent is more important and/or that the place where a major part of a person's formative years was spent (8 -16, or a similar period) should be taken into account. Also of the existence of 'hybrids'. Grauman, 'Cultural assimilation', pp.142, 106,180
- [23] 'The Memoirs of George Ludolph Jacob Griesbach', (hereafter abbreviated to 'Memoirs').
- [24] Lubbock, Herschel Chronicle; Herschel, Memoir
- [25] Hoskin, Partnership; Hoskin, Autobiographies
- [26] London, British Library, Correspondence of Caroline Herschel: Egerton 3761, 3762
- [27] Brooke, King George III
- [28] Hedley, Queen Charlotte; Dayton, Lives
- [29] Healey, Queen's House; Hedley, 'George III'; Hibbert, Court
- [30] (Author unknown) 'Royal Patronage', pp.154 - 164; Scholes, 'George III'
- [31] Windsor, Windsor Castle, Royal Archives: Payments of the Groom of the Stole.
- [32] Palmer, Dragonetti, pp.122- 125; Blanning, Culture, p.172; Rohr, Careers, pp.46-47; Concerts of Ancient Music (1780 - 1848)
- [33] 'London V.2 . Concert Life' ; Burney, An Account
- [34] Ehrlich, Philharmonic, pp.1-4; London, British Library: Royal Philharmonic Society Manuscripts: RPS MS. The archives of the RPS have been purchased by the BL this year, and are currently being comprehensively catalogued.
- [35] Drummond, 'RSM', pp.268-278; Matthews, History RSM, p.17
- [36] London, Archives of the Royal Society of Musicians of Great Britain, Members' Files.
- [37] Sadie, (Editor), New Grove,17 pp.808-809; Drummond, 'RSM', pp.288-289
- [38] 'Memoirs', p.28 ; London, Archives of the RSM, Members' Files: Charles James Griesbach, George Adolphus Griesbach, George Ludolph Jacob Griesbach, John Frederick

## **Chapter 2: German musicians in London**

During the late Medieval and early modern period England experienced foreign immigration on a very significant scale. Thousands crossed the Channel to settle in this country, the majority of them in London where foreign communities were established. The immigrants' activities were varied: foreign courtiers surrounded royalty, foreign merchants and financiers had a part to play in the commerce of the capital, and foreign craftsmen and artisans introduced new techniques which brought them both profit and prestige. Some of them maintained themselves in exclusive quarters and displayed their wealth in an ostentatious and arrogant fashion – to the chagrin of the natives.<sup>[1]</sup>

Germans have resided in Britain almost throughout its history, whether as immigrants or refugees. During the eighteenth century a significant community of Germans was established in London. Those who came built on existing networks of religious, political and economic interest, expanding on the settlement already established. They came for varying reasons: after the Naturalization Act of 1709, many protestants, such as the Palatines, came to seek a living, along with religious freedom, protection and refuge, away from the many confessional struggles taking place in Continental Europe. Others sought political or intellectual freedom; others came to learn or to advise about industry, whilst others like the sugar-bakers, came to work where there was a market niche.<sup>[2]</sup>

An additional reason for the more general immigration of Germans to England during the century was the Hanoverian succession, whereby the Electors of Hanover ascended to the British throne in 1714 and continued as sovereigns until 1837. The personal entourage of the Kings was perceived by some to be 'entirely of Germans', and German troops were used in the service of England. Britain offered Germans a wider field for their activities, so the Hanoverian Georges brought with them, or in their wake, talented artists, musicians, and learned men (including scientists), as well as financiers like the Rothchilds, who set up international banking houses in London.<sup>[3]</sup> However, the most significant attraction for German travellers was almost certainly the increasing economic prosperity in England, and nowhere more so than in the capital. London had become Europe's most vibrant commercial centre, where opportunities for enterprise and entrepreneurship abounded, and was an important hub of growing Atlantic trade.<sup>[4]</sup>

It is not possible to establish the exact number of Germans living in Britain during the eighteenth century, because of the absence of census data. However, Jefcoate cites one credible estimate which suggests that there may have been about 16,000 to 20,000 Germans in London by the end of the eighteenth century – the equivalent of a medium-size contemporary German town. Figures for the 1851 census, the first reliable figure, reveal 9,566 residents of London as having been born in Germany, but this of course is not taking into account any second generation immigrants. (The first census which counted immigrants on a nation-wide scale was that of 1861, when there were 28,644 Germans in England and Wales – the largest continental grouping in the country.) Whatever the exact numbers in the eighteenth and nineteenth

centuries, it is clear that German immigrants were a significant presence in London, and a force to be reckoned with.<sup>[5]</sup>

German musicians were part of that force. The employment of foreign musicians was not new: it had taken place for centuries, and was an inevitable consequence of the system of patronage. Patrons were keen to win a reputation for culture and excellence, so sought to obtain the best musicians that money could buy, putting artistic excellence before patriotism. In the English court the influx of musicians from abroad was intensified by the presence of foreign Queens, each of whom was served by performers from her own country.<sup>[6]</sup>

In the eighteenth century Europe saw an emergence of the public as a major cultural force. Whereas at the beginning of the century there had been few public concerts, little music published, and music of the serious kind had been confined to the uppermost ranks of society, as the century advanced there was a shift brought about by the purchasing power of a 'consumer-hungry society'. Music became less of an expensive rarity, and became a popular commodity for everyday consumption. As printing techniques improved, the cost of sheet music was reduced and the market widened. Music became no longer 'the monopoly of nobles and connoisseurs', but became 'an integral part of the burgeoning culture of the middle classes'.<sup>[7]</sup>

Opportunities for foreign musicians in England increased in part because entry to the profession was determined solely by free competition: there were no national or guild regulations which prevented the foreigners from entering the country or trade to find remunerative and prestigious musical employment. As early as 1720, when the Italian Opera was founded in London, English musicians and observers of the music scene frowned upon the number of foreign musicians employed in England and the exorbitant fees they commanded.<sup>[8]</sup>

Another reason which contributed to the migration of German musicians to England was that at the beginning of the century 'English music was at a low ebb', while 'Germany was ripe for musical export' as 'music had permeated every corner of the land and was actively encouraged by many small courts and wealthy municipalities'. Later in the century, Charles Burney, the music historian, wrote after his journey through Europe:

*'though Italy has carried vocal music to a perfection unknown in any other country, much of the present excellence of instrumental is certainly owing to the natives of Germany, as wind and keyed instruments have never, perhaps, in any age or country, been brought to a greater degree of refinement, either in construction or use, than by the modern Germans.'*

He also observed: 'it is hardly too much to say, that the best German musicians, of the present age, with a few exceptions, are to be found *out* of the country. Indeed, it has been observed, that ... transplanted Germans ...surpass, in most of the fine arts, those that remain in their original soil.' The Hanoverian Kings were said to have 'made London a mecca for composers, instrumentalists and singers from continental Europe'. It was hardly surprising therefore that there were significant numbers of Germans, along with many other Europeans, who 'invaded' the music scene in London as the century advanced. <sup>[9]</sup>

Those who came worked in a broad range of sectors in the music world, and were socially a very diverse group. Firstly, some were already well-known and respected top soloists who moved in or had access to the highest levels of society. Secondly, and predominantly, many came who became instrumental performers at the Opera, at theatres, on the public concert stage, or in the spheres of private patronage. (The public and private areas of professional musical activity were very closely related, so the ability of the musician to conduct himself with propriety in aristocratic circles was just as important as his musical skills in building a career.)<sup>[11]</sup>

During the eighteenth century there was a dearth of players of certain wind instruments in England. It seems likely that sackbut (trombone) players were brought across to England from Austria or Germany to play in Handel's performances of 1739 and 1741, as there were no English musicians who could play the instrument. (A similar need was met by Germans at the Handel Commemoration concerts in 1784 as will be seen in Chapter 3.) Parke, himself an oboist, observed: 'although [the Germans] do not possess the softness of the Italians, yet it must be confessed that in instrumental music, and particularly in that for wind instruments, they have excelled all other nations'. (The listing of skills of the German musicians in the database (Appendix II), and lists of instrumental performers of concerts of the period, corroborate that many came to England as skilled wind instrument players.)<sup>[12]</sup> Thirdly, Germany at this period led the way in military music, so bandsmen came to England, particularly following the Seven Years War (1756 - 1763). Several English regiments brought back whole bands with them on their return from Germany, and with increasing numbers of militia regiments being formed here in England in the 1790s, each having its own wind band, Germany came to be looked on as 'an admirable foraging ground for the recruitment of bandsmen'. (Johann Gottfried Lehmann came from Hanover in 1794 to become bandmaster of the Cambridge militia – even though he could speak no English!)<sup>[13]</sup> In all of these sectors, a considerable number became teachers, especially as demand grew.<sup>[14]</sup>

Lastly, in the late eighteenth and nineteenth centuries, the term 'German band' was used for itinerant street musicians, no doubt because street musicians were invariably German. This type of band was a major nuisance and was the butt of negative comment in newspapers and magazines.<sup>[15]</sup> The nine men and women – all with German surnames (ranging in age from 18 to 50) who were all living at 15, Leicester Place, in St Anne, Soho, on Census night, 1841, could have been members of this sort of band.<sup>[15]</sup> Bands of German itinerant musicians may well have come to England for a particular gathering or fair in the capital or provinces, knowing that there would be rich pickings. On Census night (30 March) 1851 there were five men and women, all musicians, ranging in age from 17 to 24, from 'Germany, Frankfort', staying at an inn in Uppingham. It is very likely that they had come for the Stamford Mid-Lent fair (the largest in Lincolnshire), which started the following day.<sup>[16]</sup>

Germans thrived in other areas related to the music industry. In 1777 Joseph and Gerhard Vogler established themselves in Glasshouse Street, London, where they published and sold music until 1785.<sup>[17]</sup> In 1835 Adam Joseph Schott founded the London branch of the famous Mainz firm of music publishers.<sup>[18]</sup> Makers of musical instruments too found better conditions, pay, tools and materials in England. Jacob Kirkman from Bischweiler, in Alsace, came to London in the early 1730s and manufactured harpsichords.<sup>[19]</sup> Johann Christoph Zumpe from Nuremberg established his workshop in Princes Street, Hanover Square in 1761 and made a

fortune in the manufacture of pianos. George Miller’s business flourished at 3, Dacre Street in the late eighteenth century and the earliest English clarinets surviving (1770) were made by him.<sup>[20]</sup>

It is clear that Germans were found in all sectors of the music industry in London. The two themes of migration and community will now be discussed using the information on individual musicians gathered during the course of this study. (See figure 1 for total numbers.)

	<b>1st generation</b>	<b>2nd generation</b>
<b>Males</b>	234	28
<b>Females</b>	22	7
<b>Total</b>	291	

Figure 1: Numbers of musicians in database used for this study

## **Migration**

The Europeans were a mobile society in the eighteenth century. Stephen Hochstadt is one historical demographer who has used a variety of urban citizenship registers to discern and calculate substantial rates of preindustrial mobility in eighteenth-century Germany, when thousands travelled as far as North America.<sup>[21]</sup> In this part of the study I shall examine the migration of musicians to London using as a basis the ‘laws of migration’ suggested by E.G. Ravenstein.

The theories relevant for the purposes of this study are as follows:

i) The majority of migrants go only a short distance, but migrants going long distances generally go by preference to one of the great centres of commerce or industry. (Wellenreuther has suggested that the term ‘migration’ should not be inflexibly tied to distances, but to the perception of the migrant. Rather, migration should be defined as reaching ‘the unknown’, ie a place which is not part of the regional and larger kinship system of the migrant.) German musicians travelled a considerable distance to reach London, but, as a centre for music, where music was ‘all the rage’, the ‘pull’ factor was strong.<sup>[22]</sup>

ii) Migration proceeds step by step. Ravenstein argued that most migrants did not proceed directly to their destination, but that they settled for periods of time at intervening places. Did musicians travel directly to reach London, or had they resided elsewhere as they proceeded to London? Did some musicians use London as a ‘step’ before proceeding elsewhere? In relation to how far a migrant travels, the importance of ‘information flow’ and ‘information fields’ has been stressed, and the communication networks which stretched across Europe. Also, it has been found that professional specialization and certain occupations could link migrants with particular contacts at a distance, creating ‘channels of mobility’, attracting them to destinations far away.<sup>[23]</sup>

	<b>Males</b>	<b>Females</b>
<b>Travelled</b>	75	11
<b>Came directly</b>	30	1
<b>Totals</b>	105	12

Figure 2: Musicians known to have travelled or come directly to England (1st generation migrants only)

It is impossible to determine exactly how many German musicians came directly to London. However, there is sufficient information available for 117 musicians (46% of the sample), to draw some general conclusions (see figure 2). Of the sample, thirty males and one female appear to have travelled directly to London. Some of those who came directly were young children and were brought by a relative who was migrating to England. Others came directly as adults because they knew they had a specific job to come to. Others did so because they had strong links already with a relative, or friend, or previous teacher who was already established in England. (There is clear evidence of ‘chain migration’: that movement whereby prospective migrants learn of opportunities, are possibly provided with the wherewithal for transport, and have initial accommodation and sometimes employment arranged by means of primary social relationships with previous migrants.)<sup>[24]</sup>Others came directly because they had been invited specifically to perform at a certain concert or series of concerts.

A far greater number (seventy-five males and eleven females) did not travel directly to London, but toured for an shorter or longer period in Europe, or worked in various countries, before their arrival in London. They ranged from children whose parents took them on tours to perform as child prodigies, to adults who spent years travelling from place to place, either touring successfully or merely seeking work, and eventually, some almost by chance, ending up in London.

These findings seem to indicate that German musicians were more than twice as likely to proceed in their migration step by step than to come to London directly. It is certain that information about the opportunities in London was readily communicated with increased literacy and the improved postal service across the continent. (Isaac Herschel corresponded regularly with his musician sons in London in the late 1750s, and Caroline in her youth was kept busy writing letters to soldiers away on the war front on behalf of their illiterate wives.)<sup>[25]</sup>

There were those musicians who used London as a step before proceeding elsewhere, some to elsewhere in the British Isles or Europe, or to America. When Jacob and William Herschel arrived in London in 1757, they found ‘London was so overstocked with musicians’ that they felt they ‘had but little chance of any great success’. After a couple of years, William moved north to Yorkshire, and eventually settled in Bath, where he had a successful musical career, while Jacob returned to Hanover to join the King’s orchestra there. J.C.G. Graupner came to England in 1788, worked here

for five years, then in 1793 emigrated to America, where he had considerable influence on the musical life of Boston.<sup>[26]</sup>

iii) Every migratory current has a counter-current. The reasons for which musicians might decide to return to their homeland are many and complex: Some intended to stay only temporarily, and after being successful, return with their gains. Others were *not* successful professionally or economically so were driven home destitute. A considerable number seem to have desired to spend their last days on German soil, returning when their powers as musicians or health was declining – in some cases after elaborate farewells. (Perhaps some were keen to leave while they were still in their prime. Parke observed that Antonio Sacchini, an Italian composer, had ‘remained too long in England for his fame and fortune’.)<sup>[27]</sup> There is evidence to suggest that many first generation migrants returned to Germany occasionally for visits, and that second-generation migrants visited the place of their parents’ origins if the opportunity arose, some remaining there.

iv) Females are more migratory than males within the kingdom of their birth, but males move more frequently abroad. The findings of this study show that there were 234 males recorded who came to England, whereas there were only 22 females, ie under 10% of those who came were females (see figure 1). A small proportion of those females who came, came as ‘secondary migrants’, ie those who came because their husbands or another member of their nuclear family was migrating to England, so the number of those who came in their own right as musicians was even fewer than might appear. Anna Herschel in Hanover in the 1760s obviously did not wish her daughter to be educated too much, for fear she might move away, or even emigrate like her brothers. Caroline commented:

*‘My father wished to give me something like a polished education, but my mother was particularly determined that it should be rough... I could not help thinking that she had cause for wishing me not to know more than was necessary for being useful in the family; for it was her certain belief that my brother William would have returned to his country, and my eldest brother not have looked so high, if they had had a little less learning.’*

These sentiments as regards the education of girls cannot have been uncommon in Germany during the period in question. Nevertheless, the study shows that there was a significant minority of female migrant musicians active in London. <sup>[28]</sup>

	0-4	5-9	10-14	15-19	20-29	30-39	40-49	50-59
<b>MALES (1st generation)</b>	2	6	5	6	40	37	14	4
<b>FEMALES (1st generation)</b>	0	1	1	5	4	3	0	0

<b>Total males of known age</b>	114
<b>Total females of known age</b>	14
<b>Total males/females</b>	128
<b>Average age of males</b>	28.88
<b>Average age of females</b>	21.71

Figure 3: Age on arrival (when known) – Numbers

v) Most migrants are adults; families rarely migrate. A number of modern studies have investigated the age composition of migrants, showing that migrants were predominantly adolescents and young adults, ie people in their productive years who had a real contribution to make.<sup>[29]</sup> Of those musicians in the database, it was possible to calculate the approximate age on their arrival in London for 50% of the total: 114 males and 14 females (see figure 3). For the remainder insufficient information was available. Those in the sample who came ranged in age from three to fifty-six. Only twenty-six came under the age of twenty, but of those who did seven were females. By far the majority came between the ages of twenty and forty, but there were eighteen men who arrived in their forties or fifties to work here. The average age of males on their arrival was 28.88 years, whereas the average age of females was 21.71 years. From this it can be deduced that the males who came were *not* predominantly adolescents, or very young adults (though there were adolescent males, who appear to have arrived in their teens without other members of their family), but in the main the male musicians seem to have been in their late twenties, and were almost as likely to arrive in their thirties as in their twenties. The reason for this may be that many of the male musicians who came had been improving their skills and gaining experience, either at home or whilst travelling, for a considerable number of years before they eventually arrived in England. It does appear however, that females were younger than the males, and that they were just as likely to be under the age of twenty as over it on arrival. A minority came as families.

vi) The main causes of migration are economic. Ravenstein was convinced that the ‘pull’ factor exercised by the higher wages in the towns and cities was more important than any ‘push’ factors, such as overpopulation and increased unemployment. Early in the century Mattheson acknowledged that the high wages paid in England were a significant factor in the migration of musicians. He wrote in 1713 in his *Neueröffnetes Orchester*: ‘He who at the present time wants to make a profit out of his music betakes himself to England.’ Daniel Defoe observed in 1728 that London had ‘heaps of Foreign Musicians’ who were attracted to the city by the high wages there. Though the Petrides brothers admitted that they had commenced their travels out of ‘curiosity, or perhaps vanity’, for the majority of musicians economic factors must have been paramount in their migration.<sup>[30]</sup> The reason for the apparent peak in the

1780s and 1790s of the numbers of German musicians active in London (see figure 4) must have been linked to the availability of work and the wages there that generally exceeded those found elsewhere in Europe, though the French Revolution was also a factor.

5-year period	1745-49	1750-54	1755-59	1760-64	1765-69	1770-74	1775-79	1780-84	1785-89	1790-94	1795-99	1800-04	1805-09	1810-14	1815-19	1820-24	1825-29	1830-34	1835-39	1840-44	1845-49	1850-55
MALES 1st generation	20	25	27	24	32	38	50	80	81	92	77	54	48	48	45	45	33	22	14	25	18	26
MALES 2nd generation	0	0	2	2	2	4	6	8	7	6	7	11	11	9	11	10	12	11	11	9	7	6
FEMALES 1st generation	1	2	2	4	2	3	2	3	5	5	4	2	1	1	2	2	1	1	1	5	2	3
FEMALES 2nd generation	0	0	0	0	1	1	1	1	1	2	2	4	4	5	5	5	3	3	3	3	3	3
TOTALS	21	27	31	30	37	46	59	92	94	105	90	71	64	63	63	62	49	37	29	42	30	38

Figure 4: German Musicians in London 1745-1855

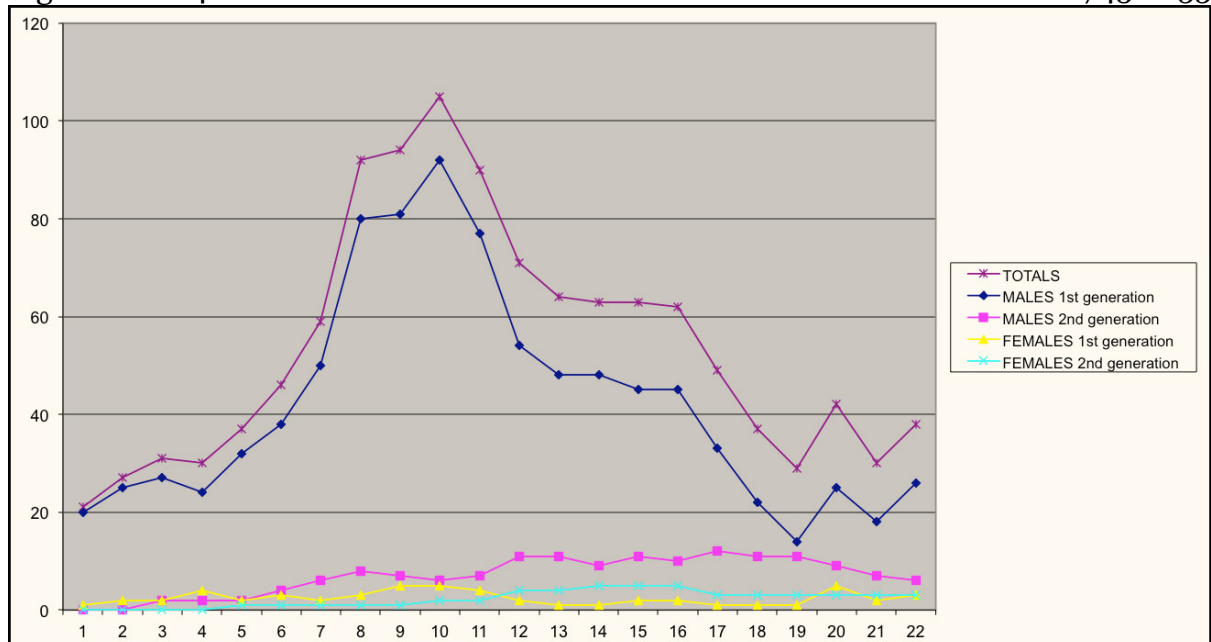


Figure 4a: German Musicians in London 1745-1855

In 1791, Wenderborn, a German pastor ministering in London remarked ‘Many foreign singers, fiddlers, and dancers, are extravagantly paid; and if they are the least frugal, they are enabled to retire to their own country where they may live in affluence, enriched by English money.’ So great were the economic opportunities that another observed that musicians had little incentive to return to their native countries: ‘The greatest part of the foreign musicians who visit London remain there: for as that great city is actually a PERU to them, they do not choose to deprive themselves of the lucrative monopoly which they there enjoy, in regard to their own profession.’<sup>[31]</sup>

So was this true for the majority? Were they so enriched as to be able to live in affluence either in England or back home? Fertig has suggested that in the case of German migration to British North America, no difference in the economic status of migrants and their neighbours who remained at home can be demonstrated. One Italian musician in London would certainly have agreed that that was true:

*‘As to the fiddlers and other Italians, who come here to play or to teach music, foolishly attracted by the great renown of English riches, they perform ... and trot about from house to house every morning, to give lessons for two guineas a dozen, while the winter lasts: but scarcely one in twenty has found himself twenty pounds the better at the year’s end for these twenty years past.’<sup>[32]</sup>*

With so many unknowns for so many musicians it is impossible to say what was reality for most, but a number are known to have died very rich. When Handel died he left an estate worth £20,000, which made him a millionaire by today’s standards. But equally, musicians who had had a very successful career could have few remaining assets by the time they died. When J.C. Bach died on 1 January 1782, he left everything to his wife, but in reality left debts amounting to £4,000.<sup>[33]</sup> Nevertheless, some musicians, though by no means the majority, did very well for themselves. Born in 1755, J.S.C. Possin held a high musical appointment in the Prussian Court before he came to England in the 1790s. In Germany he had been a respected teacher of theory and composition, and in England he adapted symphonies for orchestra, and probably continued teaching. His career in England is fairly obscure (he has no entry in New Grove) and for the last years of his life (in his late sixties) he ‘suffered under a long and painful disorder that enfeebled his powers’. However, he left an estate worth £6,000 – no mean sum in 1821. The opposite was true of others. Wendeborn also observed in the 1790s: ‘Several of the principal German and Italian musicians in London, I have known to live in a most deranged state of their finances; they were involved in debt, and died wretchedly poor.’ A number were forced to flee the country to avoid imprisonment.<sup>[34]</sup>

vii) Migration increases as industries develop and the means of transport improves. Lee has developed this theory by positing that there are a number of ‘intervening obstacles’ between the migrant’s place of origin and destination, one of which is the ease or difficulty of travel and its cost. The improvement in the roads and increased availability of public transport (including merchant shipping between Germany and England) and the reduction in travel time, played a part in the increased migration of musicians to England.<sup>[35]</sup>

## **Community**

When members of a population leave that group in considerable numbers in order to reside amongst another population from which they are demographically distinguishable, a migrant community begins to form. The migration process involves the formation and development of this new community.<sup>[36]</sup> The community of German migrant musicians that existed in London from the mid-eighteenth to the mid-nineteenth centuries has been studied as part of this project. Before outlining the aspects of community which have been investigated, I shall discuss the definition of ‘community’ as it is generally understood by local historians.

Communities are social: they involve human beings living in association with each other, where people are markedly close to each other and may be in frequent contact. A community embraces people of a distinct type, who feel they belong, even though they may not be familiar with or possess all the characteristics peculiar to that type. Members of a community will generally be united in spirit against outside pressures.<sup>[37]</sup> No community stands on its own: it is part of a local society, which in reality is an aggregation of interlinked communities. Within each community there

may be separate sub-communities, ranging down to the level of networks of kin and individual families. Migrant communities are usually fluid and their boundaries loosely drawn, as settler individuals and families move in and out.<sup>[38]</sup>

An individual may live in different communities at different levels at any given time. These may be ethnic, social, geographic, political or economic. For example, people of a given occupation can form their own community which may not necessarily be fixed to one locality, but those who belong will share a common interest, will be 'involved', and in some way the group will be distinctive from others.<sup>[39]</sup> The German migrant musicians as a community were at the same time part of the wider communities of German migrants, and musicians in general. As outlined in Chapter 1, a number of aspects of the community of German musicians in London have been examined, using other studies of immigrant communities and their assimilation into the society around them as models.

### **i) Marriage patterns**

One important feature of immigrant life which can be studied to gauge how quickly a group assimilates into the society around it is that of intermarriage. Lobban studied the marriage patterns of the Irish community in Greenock. He found that the Catholic Irish displayed a very high degree of intra-group marriage. He also found that their age at marriage was distinctive: they displayed a pattern of marrying younger like the Irish (in Ireland), in contrast to those around them. He found too that the percentages of Irish men and women remaining single was significantly lower than those for the total population of the town. Likewise Endelman in his study of the communal solidarity of the Jewish elite of Victorian London found that there was a high degree of consanguinity, with relatively few marrying out of the group. Grauman argued that free intermarriage is the best criterion of full assimilation, whereas homogamy (marriage by an immigrant to another migrant from the same ethnic or cultural background) indicates the persistent wish to segregate and perpetuate the group's culture. (The term 'free intermarriage' must be understood as meaning that at least as many couples of unlike ethnic background get married as would be expected to occur by chance, whereas the degree of homogamy is when intra-group marriage exceeds that which would be expected to occur by chance.) It has also been found that intermarriage does not necessarily start between the majority and minority groups, but is more likely to occur between individuals from different minority groups.<sup>[40]</sup>

From the data available for the musicians in this study there were seventy-eight first-generation immigrant males who were believed to have remained in England until their death over the age of fifty, or who had remained in England until their retirement to their own country in old age, or who were known to have married in England and details of their marriage are known (see figure 5). Of these seven are believed to have remained unmarried; it is not known if twenty-seven married or not, but forty-four were known to have married. Of those forty-four, the age at first marriage was known for twenty-three men. (Ten married in their twenties, nine in their thirties and four in their forties.) With any small sample, such figures should be treated with caution, but these calculations suggest that German musicians in England were marrying relatively late: the average age of marriage for those in the sample being 32.3 years. This may have been due to the seasonal and tenuous nature of the musicians' employment, and consequent financial insecurities. It may also

have been due in part to there being relatively few suitable German migrant women available in London for them to marry.<sup>[41]</sup> (This pattern of late marriage may have been characteristic of German men, or German male musicians of the time and also of British professional men.)

	1st gen males	2nd gen males	1st gen females	2nd gen females
Believed to have remained unmarried	7	0		
Not known if married or not	27	9	1	3
Married (or believed to have married)	44	12	4	4
Average age at 1st marriage (if known), years	32.3	31.6	21.3	17
(no of marriages where age known)	23	5	3	1
Not known age at 1st marriage	21	7	1	3
Married a German woman/man (1st or 2nd gen) musician	2	0	1	
Married a German woman/man (1st or 2nd gen)	1	0		
Married a woman/man of another nationality, musician	3	0		
Married a woman/man of another nationality	1	0		
Married a British woman/man, musician or musician family	3	1	2	2
Married a British woman/man (not known if musical)	17	5		2
Not known who married	17	6	1	

Figure 5: Marriage

The figures show that though three first-generation men married German women (two of whom were musicians), four married migrant women of another nationality (three of whom were musicians) – a trend that Grauman suggested would be more likely – and twenty married British women. Three of these British women were musicians, but seventeen (by far the majority) married British women who are not known to have been musicians or from a musician family (but not surprisingly one was a dancer and another an actress). This would indicate that for first-generation men it was not a problem for them to marry a native, and that they were fairly well assimilated into English society.

Similar calculations were carried out for second-generation German men, and first and second-generation females. Again, the numbers are so small that any findings should be treated with utmost caution, but they reveal that of the sample the second-generation men were on average marrying late, at the age of 31.6 years, but younger than those first-generation males. Five of them married British women. (Was life more secure for them? Were they behaving more like those in the society they had been born into?) The females show a very early age at first marriage: 21.3 years, but there were only three marriages in the sample. The only second-generation woman whose age at marriage was known was seventeen. Only further study will reveal whether these findings are typical or not. While one female married a German musician, four married British men who were musicians, and two others married British men, which again might indicate that they were fairly well assimilated into English life.

Since the information for so many is so limited, it has not been possible to calculate what percentages of each category did not marry at all. However, a general impression is that there may have been a high proportion of first-generation male German migrants in London who remained single. (There is a general tendency for late marriage to go with a higher level of permanent celibacy. The reasons for this are likely to be the same as those outlined above for late marriage.)<sup>[42]</sup> Much further data will need to be collected, if this is to be confirmed or disproved.

## **ii) Language**

There is quite a lot of anecdotal evidence to suggest that the German language was used between German migrants (and others who perhaps worked or studied in Germany previously) in London when speaking to each other. Michael Kelly recalled how he had overheard Giovanni Pronto speak to Mme. Mara in German before an oratorio at Drury Lane. No doubt many Germans spoke English with an accent. C.F. Abel is said to have exclaimed: “Zer is but one Got, and one Abel!” German language teachers placed advertisements in English musical magazines offering German through the medium of English, French or Italian. Mr Weil’s stated: ‘Mr W. particularly addresses himself to Professors and Amateurs of Music, to whom a knowledge of the German language is considered indispensable.’ There were those Germans who made an effort to learn English well, and many became fluent in the language. J.E. Galliard was said to have ‘studied our language with considerable diligence and success’. In 1792 when Haydn met K.F. Baumgarten in London, he noted that he could hardly converse in his native language.<sup>[43]</sup>

## **iii) German churches in London**

In 1689 the Toleration Act was passed under William III of Orange. This was important for the formation of German congregations in England, and for foreign churches in general, for it guaranteed to foreign congregations as well as to English Non-Conformists the right to practise religion freely. By the late eighteenth century there were eight functioning German congregations in London (these fulfilled a social function in addition to worship), but all pastors complained about poor attendance and were amazed at the speed with which the German emigrants became integrated into English society. There is evidence that some German musicians attended German churches (some of course were employed by them), and used them for baptism of their infants, or marriage, but the overwhelming impression is that the majority of German musicians were married and had their children christened in English churches, although it is not possible to quantify this. They do not seem to have chosen religious segregation, and as they adapted to English society, the less they needed to belong to a German congregation.<sup>[44]</sup>

## **iv) German publications, institutions, and meeting places**

The presence of so many foreigners in London created a market for foreign language publications. During the eighteenth century seventy books were published in German in London (far fewer than in Latin, French or Italian). Although musicians were fairly dominant among the professions of Germans in England from the mid-eighteenth century onwards, there were no specific works published by or for them in German, and no specifically German associations for musicians alone, which might have generated such publications. This was possibly because German musicians were working closely together on a regular basis and may not have felt the need for separate social or professional networks or publications. The community of musicians may have been a sufficient network in itself, and they do not appear to have required a more specific German focus within that world. Another factor must have been the fact that they were such a diverse group socially, so would not all have naturally chosen to socialize together. Some chose to be involved with other general German associations: for example, a few German musicians belonged to the only German-speaking Freemasons’ lodge in London, the Pilgrim Lodge or Pilger Loge,

founded in 1779. (Interestingly, although many of the English royal family became freemasons, George III did not; nor do the rank-and-file members of the Queen's private band appear to have joined.),<sup>[45]</sup>

There is evidence too that certain inns in London were frequented by Germans. George Griesbach recalled how when he arrived at the Tower of London, after the voyage to England with other new members of the band, they were taken 'to a tavern near there, where the Hambro' [Hamburg] ships' captains dine'; 'the landlord's name was Werner'. Parke noted that Baumgarten was 'fond of the German style of eating' and that they had 'made a party to him at a German eating-house ... kept by a countryman of his, named Weiler'.<sup>[46]</sup>

## **v) Antagonism**

During the period of this study there was increased dominance of the music scene by foreign musicians and bias towards foreigners by the public, which was frequently satirised. German musicians thought it worthwhile to stress their Germanic origins, and concert promoters sought actively to attract talented musicians from abroad. All musicians laboured under a negative image (they were often perceived to be from low social origins, poorly educated, socially unskilled and inferior individuals). As social and economic pressures intensified for all in the early decades of the nineteenth century, understandably there was resentment of the foreigners on the part of the natives. Henry Bishop, one such musician, expressed his frustration poignantly in a letter to a friend:

*'I was extremely gratified by his [Mr Hogarth's] critique, – indeed, I may add, affected by it, – for it has not been everyone who has properly known me, or done me (I will boldly say) justice. I have worked hard, and during many a long year, for fame! And have had many difficulties to encounter in obtaining the portion of it which I am proud to know I possess. I have been a slavish servant to the Public, and too often when I have turned each way their Weathercock Taste pointed, they have turned round on me, and upbraided me for not remaining where I was! This is metaphor, but it is fact! Had the Public remained truly and loyally English, I would have remained so too! but I had my bread to get, and was obliged to watch their caprices, and give them an exotic fragrance (if I could not give them the plant) when I found they were tired of, and neglecting the native production.'*

Much of the resentment on behalf of the native was directed against those (especially top Italian singers) who demanded high fees, dominated, and then who were perceived to abscond with their ill-gotten gains.<sup>[47]</sup> However, antagonism does not seem to have adversely affected the average German musician in England to any major extent.

## **vi) Outstanding individuals**

A number of scholars have looked into the numbers of 'outstanding individuals': those from an immigrant group who have achieved a certain status in the receiving community. They conclude that these give some indication of the group's 'accommodation', or the degree of acceptance, and the part played by the immigrants in British life. A search in the Dictionary of National Biography (the 1995 CD, which

includes entries from all editions) reveals that it contains no fewer than twenty-four entries pertaining to German musicians who were active in Britain during the period of this study, and who are included in the database. A few who feature seem rather obscure, nevertheless, the inclusion of these musicians indicates positive 'accommodation', and recognition of the significant role and influence of German musicians active in England at that time.<sup>[48]</sup>

The biographical papers in the Euing collection in Glasgow also testify to the considerable influence German musicians had in the training and development of English musicians, not only on those who were from London, but on those from the provinces too. (Some had spent a period of time in London and been taught by Germans there before pursuing their careers elsewhere, and continued to hold them in high esteem.) A sentiment which was repeated was that a number of Germans had been excellent teachers of thorough bass, theory and/or composition, laying a foundation for their pupils' careers. <sup>[49]</sup>

### **vii) Naturalization and Denization**

For most of the period of this study aliens could acquire the full or partial rights of a British national by naturalization or denization. Applying for naturalization was troublesome – it was necessary to apply for a private Act of Parliament – and costly (in the middle of the eighteenth century it cost £65) and relatively few aliens bothered to or could afford to. (Beerbühl has found that 446 male Germans were naturalized between 1715 and 1800, by far the majority of whom were merchants, for whom it was an economic necessity.) The other option available was to become a denizen. This was granted by letters patent, and was much cheaper, or may have even been granted free by the King. A denizen was allowed some of the rights of naturalization, eg the buying and devising of land.<sup>[50]</sup> I have found that very few (19) German musicians in this study became denizens, and even fewer (3) were naturalized. In 1795 fourteen of the Queen's band, all 'musicians of New Windsor', along with Christopher Papendiek (a page/musician) and Ernst Giesewell (a 'not full page') became denizens. All were working in the Royal Household, and Mrs Papendiek gives us to understand it was 'the King's wish'; that her husband might vote, and to be able to have a grant on a house. She also adds 'it was the only reward for [Papendiek's] long attendance in the King's illness'. (Perhaps the King granted the right of denization to these sixteen employees of his free, or paid for it?)<sup>[51]</sup> In 1803 J.B. Cramer, Graeff and Salomon (close friends) together became denizens, and it may be that denization worked out cheaper if a number applied at the same time. The reason that so few German musicians applied for either right, was almost certainly the expense involved, the fact that musicians were mobile and itinerant, and that in order to work, they did not require fixed assets. By contrast, George Astor, a musical instrument maker, became naturalized because he needed premises in which to conduct his business and the legal status which would maximize economic profit. <sup>[52]</sup>

### **viii) The wider German community**

The community of German musicians was a sub-group of the wider German community in London, and the boundaries were blurred. There is evidence to suggest that members perceived they belonged and were responsible to one another in certain situations.

When Haydn first appeared in London at Salomon's subscription concerts and the turnout was poor, Mrs Papendiek hints that her 'countrymen' (was she referring to Germans in London?) should have attended and shown 'respect to the stranger and then to Salomon, who lived among us and had done so much for the musical world'. Similarly, when Carl Maria von Weber came to London in 1826, he had considerable success, but tragically died of tuberculosis whilst here - an illness he had battled with for a time. Writing soon afterwards, the flautist, A.B. Fürstenau, who had accompanied him on his trip, commented on the poor turnout at a benefit concert arranged for Weber's family: 'it was the fault of the public that ... his concert did [not] turn out well, rather should you & we all be angry with our countrymen in London for their taking so little interest in W[eber], for it will be an eternal disgrace to them that they did not fill a concert room holding no more than 600 people'.<sup>[53]</sup>

Lastly, Caroline Herschel makes clear in later life that although she felt they were socially inferior, she had had to associate with Christopher and Charlotte Papendiek because they were Germans. (They had moved in the same circles when she lived in England.) She wrote to her nephew, John, in 1830: "Remember, I say, [Mrs Papendiek] is not a fit person to be introduced into all companies, for I have not forgot the vexation I felt when she was presented in my presence to C. Brühl, and another time to a party of ambassadors, as the wife of the King's page, who came as groom into England and by his flute playing, though no musician, came to the honour of being page. This was enough for her, for her mother was one of the washer maids and the father a page, but not one word of truth ever came out of that woman." Ten years later, she commented: "It is but lately I heard of the death of Mrs Papendic, and when Mr Beckedorff announced it to me, I could not help thanking God loudly for ridding the world from such a deceitful being ... Excuse my harping so long on this subject, but writing this puts me in mind how often these fellows intruded on our time because they were our countrymen." Clearly, to belong to a migrant community had its negative aspects as well as its positive ones.<sup>[54]</sup>

### **ix) Affective relationships and the wider community of musicians**

There are many examples of affective relationships and support for those in need within the community of German musicians. For instance, when a musician arrived in London for the first time, they might share accommodation with another, or a group, as some of the 1841 and 1851 census returns show.<sup>[55]</sup> J.C. Bach encouraged Wilhelm Cramer to come to England, shared his lodgings with him and helped him to arrange a benefit concert within six months of his arrival.<sup>[56]</sup> Bach and C.F. Abel's strong friendship meant that they lived together for many years, ran subscription concerts together for almost two decades, and filed suits versus Longman and Lukey for publishing unauthorized editions of their compositions at the same time in 1773 – an expression of solidarity at a time when the notion of intellectual property was becoming important.<sup>[57]</sup> Examples abound of Germans playing at the benefit concerts of others, and some clearly cared for others in infirmity and/or old age. But equally there are cases of musicians of different nationalities doing exactly the same for one another: a clear indication of the strong 'community' of musicians. At a benefit concert for Christopher Smith (alias Schmidt – a German), the bill stated that he, 'at his own Expence, hath provided for and brought up the Children of the late Mr. Dahuron [the musician], ever since the time of his death (being near Five Years), and still continues to take Care of the said poor children, who would otherwise be destitute of all Support.' (In all probability Dahuron was French.)<sup>[58]</sup> A number of

musicians wrote to Sainsbury recalling with gratitude how others had helped them in time of need. (The Cramers seem to have excelled at this.) In a biographical sketch to Sainsbury, the following was written about Catherine Bisset:

*'In consequence of the death of her father when she was quite a child, she was ... giving lessons to assist in supporting her family. Shortly after this she became acquainted with Mr J.B. Cramer, who, with the liberality of mind which so peculiarly characterises that great man, instructed her without any emolument.'*

A repeated theme was appreciation to a senior musician for being introduced into the right circles for patronage. Benjamin Blake recalled how he had received lessons on the violin by 'Antonio Kammel a Bohemian eminent in his day; also from the late celebrated William Cramer; and by attending with my Masters to their friends (who were of the first rank) I soon gained friends, even to Royalty.'<sup>[59]</sup>

Using Pettegree's study of Elizabethan wills as a model, the will of Possin (mentioned previously) has been studied to determine who were those closest to him towards the end of his life. Three of the four executors were probably English, but one was G.A. Kollman, an second-generation German migrant. Legacies (which included a considerable amount of silver) went to his four godchildren, two of whom were from German musician families (Dressler and Wagner), one a French musician family (Lyon), and the other 'Robert Possin Clarke, musician', presumably from an English musician's family. Also, Gabriel Ball (pianoforte maker) and his two sons received legacies. Money and music manuscripts were left to C.F. Saust, his pupil in Germany, who had probably followed him to England; a legacy to 'Mrs Sophia Carter who has attended me in my present illness'; another to Frederic Meyer (the harpist from Strasbourg), and a legacy to 'John Nightingale Waiter of Tillman's Eating House' (perhaps that was the place where as a single gentleman he regularly ate?). Marina Thwaites (?wife or daughter of one of the executors) was to receive '£180 to and for her sole and separate use and benefit', and Thomas and Mrs Fagan were mentioned separately. This document reveals a network of relationships, between German, French and English musicians and instrument makers, and those Englishmen and women who Possin perceived to be significant as his life drew to a close. The will indicates that the wider community of those in the music business embraced those natives and immigrants alike. It also shows that for Possin, links with Germany and with any living kith or kin had ceased to be important, as relationships cemented in London with 'strangers' (as the death duty register describes them), had taken their place.<sup>[60]</sup>

This chapter has discussed the migration, community and assimilation of German migrant musicians in London. The following chapter will be a case study of the Griesbach family, and will outline what their experience was regarding migration, the community in which they lived and worked, and, in as far as can be ascertained, how they assimilated into English society.

[1] Pettegree, 'Thirty years on', p.297; Nicholson, Strangers, pp.7-8; Ashton, Little Germany, viii; Wellenreuther, 'Recent Research', pp.293 -294

[2] Panayi, 'Germans in Britain's history', pp.1,11; O'Reilly, 'Naturalization Act', pp.492-493; Statt, 'Controversy', pp.20 -21; Holmes, John Bull's Island, pp. 5 -7; Panayi, 'Germans in Britain's history', p.6

[3] Panayi, German immigrants, p.19; Ashton, Little Germany, vii

- [4] Jefcoate, 'German immigrants', pp.503-504
- [5] Jefcoate, 'German immigrants', pp.503-504; London Metropolitan Archives, 'Information Leaflet 17', p.1; Panayi, 'The Settlement of Germans',
- [6] Ehrlich, Music Profession, p.16; Polk, 'Innovation', pp.202 -205; Westrup, 'Foreign musicians', p.70
- [7] Ehrlich, Music Profession, pp.4-5; Blanning, Culture, pp.108 -111
- [8] Ehrlich, Music Profession, pp. 5; Rohr, Careers, pp.12-13
- [9] Fiedler, 'German musicians', p.6; Burney, Present State of Music, pp.xii, 243; Cited in Panayi, 'German immigrants', p.20
- [10] I am indebted to Susan Reed of the British Library for her thoughts on the groups who came; I am indebted to Ian Woodfield of Queen's University, Belfast, for allowing me to read his forthcoming book. Woodfield, Salomon and the Burneys, (draft copy) p.3. See here too how Salomon trod this delicate balance.
- [11] Herbert, 'The sackbut in England,' pp.612 - 615; Parke, Musical Memoirs, II,p.29
- [12] Mackenzie Rogan, 'Regimental bands', p.28; Farmer, Royal Artillery, pp.5-11; Lomas, 'Militia and volunteer wind bands', pp.154-157
- [13] Rohr, Careers, pp.134-139, McVeigh, Concert life', p.8
- [14] I am indebted to Trevor Herbert for this information.
- [15] I am indebted to Deborah Rohr of Skidmore College, New York, for details of this 1841 Census return.
- [16] I am indebted to Rosemary Canadine for this information. Uppingham Local History Study Group, Uppingham in 1851, p.13
- [17] Highfill, Biographical Dictionary, 15, p.190
- [18] I am indebted to Susan Reed for this information.
- [19] Panayi, German immigrants, p.20; I am indebted to Stephen Kirkman for information about his ancestors. (See also Appendix II for other members of the family.)
- [20] Cole, 'Twelve Apostles?', pp.9-18, 25-26; Waterhouse, Langwill Index, p.265
- [21] Wellenreuther, 'Recent research', pp.266 -269; Moch, Moving Europeans, pp.1-2,19-20
- [22] Grigg, 'E.G. Ravenstein', pp.44-48; Wellenreuther, 'Recent research', p.305
- [23] White and Woods, 'Foundations', p.36; Moch, Moving Europeans, pp.14-16; Wellenreuther, 'Recent research', pp.292,305; Bailyn, 'Introduction', p.5; Fertig, Transatlantic migration, p.206
- [24] Macdonald and Macdonald, 'Chain migration', p.82
- [25] Blanning, Culture, pp.111-118,127-132; Hoskin, Autobiographies, p.108
- [26] Lubbock, Herschel Chronicle, p.13; 'Johan Christian Gottlieb Graupner',
- [27] London, British Library, 'A printed programme -before J.B. Cramer's departure from England 1835': Add.38071, f.109; Parke, Musical Memoirs, II, p.245
- [28] Grigg, 'Ravenstein', p.49; Booth, Migration process, 5; Herschel, Memoir, p.20
- [29] Grigg, 'Ravenstein', pp.49-50; Castro and Rogers, Age Composition, pp.63-79; Moch, Moving Europeans, p.13; Bailyn, 'Introduction', p.4
- [30] Grigg, 'Ravenstein', p.53; Fiedler, 'German musicians', pp.5-6; Rohr, Careers, p.13; Glasgow, University Library, Euing Collection:77/153 'Joseph and Peter Petrides'
- [31] Quoted in Rohr, Careers, p.13
- [32] Fertig, 'Transatlantic migration', p.231; Cited in McVeigh, The Violinist, pp.61-62
- [33] Blanning, Culture, p.277; Sanford Terry, JC Bach, pp.166-168
- [34] Glasgow, University Library, Euing Collection: 87/155 'J.S.C. Possin', and 88/171 'C. Saust'; London, PRO Kew: Death Duty Register IR26/879 'J.S.C. Possin'; Rohr, Careers, p.157
- [35] Grigg, 'Ravenstein', p.52; Ogden, Migration, pp.17-18; Blanning, Culture, pp.127-130
- [36] Ogden, Migration, p.17-18
- [37] Rogers, 'Communities', p.21; Marshall, 'Communities', p.36; Rakette, 'Mission today', p.129; Lord, 'Communities', p.198
- [38] Marshall, 'Communities', pp.36-37; Phythian-Adams, 'Introduction', pp.18-19; Lord, 'Communities', pp.197-199

- [39] Rogers, 'Communities', pp.21,25; Marshall, 'Communities', p.36; Lord, 'Communities', p.197; Strathern, Kinship, p.221
- [40] Lobban, 'Irish Community', pp.270-281; Endelman, 'Communal solidarity', pp.491-526; Grauman, 'Cultural assimilation', pp.74-76
- [41] Rohr, Careers, p.154; Grauman, 'Cultural assimilation', p.110-112
- [42] Wrigley and Schofield, 'Population History', p.257
- [43] Highfill, Biographical Dictionary, 12, p.50; Highfill, Biographical Dictionary, I, p.5; The Musical World, XVI, Vol.XVII, (April 1842) p.3; Highfill, Biographical Dictionary, 5, p.440; 'Karl Friedrich Baumgarten',
- [44] Steinmetz, 'German Churches', pp.49-59
- [45] Field, 'Preface', p.v; Shaw, 'Statistics', p.264; I am indebted to Susan Reed for her ideas on this subject; McVeigh, 'Freemasonry', pp.72-94
- [46] 'Memoirs', p.17; Parke, 'Musical Memoirs' II, p.191
- [47] McVeigh, Concert Life, pp.81-82; Rohr, Careers, pp.12-14; London, The British Library, Egerton 2, 159, f.96: Letter from Henry Bishop to [?Thomas] Mackinlay. Windsor, 3 Sept, 1840; Ehrlich, Music Profession, p.17
- [48] Grauman, 'Cultural Assimilation', pp.124,33-35; Larminie, 'Immigrants in the DNB', p.175;
- [49] Glasgow, University Library, Euing Collection. See, for example, 87/161: 'Thomas A. Rawlings'
- [50] Hey, Local and Family History, p.325,129; Beerbühl, 'Naturalization', pp.511-516
- [51] Shaw, Letters of Denization, pp.202-203. (A fourth, William Herschel, was naturalized too, but well after he had left the music profession for astronomy.); Broughton, Court and Private Life, pp.92-93, 221-222
- [52] London, Public Record Office, 'Index of naturalizations and denizations 1804 - 1850'; I am grateful to Margrit Beerbühl for her thoughts on this subject.
- [53] Broughton, Court and Private Life, p.296; London, British Library, 'Papers of Sir George T. Smart' Add.41,771, f.69
- [54] London, British Library: 'Correspondence of Caroline Herschel', Egerton 3761, f.124 (4 June 1830) and Egerton 3762, f.59 (6 July 1840)
- [55] I am indebted to Deborah Rohr for details of the census returns showing German musicians. For information on the individuals concerned see Appendix II.
- [56] Highfill, Biographical Dictionary, VI, p.27
- [57] I am indebted to Ann van Allen-Russell for this information. See also van Allen-Russell, 'For instruments not intended', pp.3-29
- [58] Highfill, Biographical Dictionary, XIV, p.150
- [59] Glasgow, University Library, Euing Collection: 84/22 'Catherine Bisset', and 84/23 'Benjamin Blake'
- [60] Pettegree, 'Thirty years on', pp.299-311; London, Public Record Office. Prob.11/1650 'Will of John Samuel Charles Possin'; also IR26/879 'Death Duties of J.S.C.Possin'

## Chapter 3: The Griesbach family

This chapter will firstly give an overview of the Griesbach brothers' background in Germany and George's youth. It will then outline the court scene into which they came to work, and the role of their band. Thirdly, it will give brief biographical notes for each brother and for those of their offspring who became musicians.

### i) Origins in Hanover and migration of the eldest brother

In 1756 England was at war with the French and her people were living in fear of invasion. The King summoned his Hanoverian troops to England to help defend the country. Amongst them were the Foot-Guards in which Isaac Herschel was serving, along with his two young sons, Jacob and William, as well as Isaac's son-in-law, Heinrich Griesbach; all four of them musicians. They only remained in England for a matter of months, but William recorded that while here they had 'made several valuable acquaintances with families that were fond of music, and which on mine and my brother's return to England proved of great service to us'. By so doing, the seeds were sown for five of the Herschel siblings to come to England to work as musicians, and for the eventual emigration of their nephews, the five Griesbach brothers, who are the subject of this case study.<sup>[1]</sup>

Isaac Herschel had been brought up to be a gardener, but longed to take up music and by the time he was twenty-one had learnt enough on the oboe to believe he might make it as a musician. He became an oboist in the Foot-Guards in Hanover. From an early age his sons learnt musical instruments, all becoming professional musicians. In 1755 his eldest daughter, Sophia, married Heinrich Griesbach (a fellow musician in the Foot-Guards), though Isaac had some reservations about the match and thought him 'a very middling musician'. In Spring 1757 Heinrich took his wife Sophia back to her parental home, knowing that the Guards were soon to march to war; she was three months' pregnant with their first child. On 1 May 1757 Isaac, William and Heinrich departed with their regiment; Jacob was not with them as he was by this stage in the process of obtaining a position in the Hanoverian Court Band. Thus it was that George – the eldest of the Griesbach brothers and the author of the memoirs which form Appendix I of this thesis – was born in the home of his Herschel grandparents, while his father was away at war against the French.<sup>[2]</sup>

The war had a devastating effect on the Electorate of Hanover and her people, and those in the troops who could get out, did so. William, along with Jacob, managed to get to England, where they began to make their way as musicians in London. Heinrich Griesbach took the opportunity to obtain his discharge from the Foot-Guards when George was a few months old, and was appointed *Stadtpfeifer* ('Town Musician') of Coppenbrügge, a provincial town to the south-west of Hanover City.<sup>[3]</sup> It was there that Heinrich and Sophia worked and raised their family.

A town musician was employed by the town council and the church, and their job was to carry out all the public instrumental music in the town (at civic, dance and church activities). It provided a steady income, but the pay was poor and the Griesbachs were not well off. Heinrich's salary was augmented by corn as payment in kind and he had the use of a small garden which went with the post. To compensate for their meagre wages, a town musician had sole right to play for private functions

in the town and surrounding area, and there was usually plenty of private work to do. In particular, weddings had immense financial significance, as the income from a big celebration could outweigh an entire year's pay from the town council and church. Heinrich seems to have struggled financially nevertheless, and in all his spare moments tried to augment his income by making snuff, which was in popular use at the time. (Another way musicians supplemented their income was by copying music.) Finding it difficult to make ends meet with a growing family, Sophia took on the job as schoolmistress at the public girls school at Coppenbrügge, a job which again was poorly paid, but included corn and tithes accommodation: the family lived in a house in the churchyard alongside the parson's and the boys' schoolmaster. Even so, they appealed to Sophia's parents for help with 'extra' expenses for the children's needs, which may have been necessary because Heinrich squandered their income on drink.<sup>[4]</sup>

It was a moral duty and practical necessity for the Town Musician to have at least one trainee, so Alexander Herschel, Sophia's twelve-year-old brother, became Heinrich's first apprentice. He lived with the family for six years, and, in return for learning the range of wind, string and keyboard instruments expected of a Town Musician, would probably have been expected 'to do all sorts of housework, such as cooking, emptying chamber pots, and washing clothes and utensils with the women' in payment. Joachim appears to have been very severe with Alexander, and may have been with his own children: corporal punishment was considered the norm at the time. <sup>[5]</sup>

However, George in his memoirs gives the impression that his childhood was happy: he loved school, which he attended from the age of six to fifteen, and highly esteemed his teacher, Rector Herbst, who became a close friend of the family. There was a strong community spirit, despite, or perhaps because of, the devastation wrought by the occupation by the French. He was taught the violin from a very early age and could play simple tunes from the age of five. As he grew and became more able, he assisted his father, and within a few years he was learning eight instruments: the clavichord, the violin, violoncello, clarinet, oboe, French horn, sackbut and trumpet, on all of which he 'lent a hand as occasion required'. When possible he enjoyed going to Hanover, where his uncles Jacob, and Dietrich (in particular), gave him lessons on the violin. Later his brothers were taught by them too, though Caroline perceived them to have been imposing upon the Herschel family. <sup>[6]</sup>

After he left school, George continued to assist his father and sometimes went to help town musicians on public occasions elsewhere. But within a few months (in January 1773) his life was shattered when his father died – when only in his early forties – and rather than lose the steady income, his mother was given 'the place of town musician' 'on condition that her sons should do the duty'. George, as the eldest son, took on the responsibility, though only fifteen at the time. (In actual fact, Heinrich died leaving debts which were paid off by William and Alexander, who were both by that stage working as musicians in Bath, England.) <sup>[7]</sup>

Five years later, in 1777, a letter arrived from Jacob Herschel in Hanover (where he was working as a member of the Court orchestra). A man had come to Hanover with a commission from George III to engage a military band to go to England, and Jacob (perhaps taking responsibility as George's godfather) was suggesting George join and that he would recommend him, if he would 'have courage'. (In this period a small

wind instrument group was often called 'Harmoniemusik' in Germany and confusingly a 'military band' in England. 'Military bands' were usually the subjects of patronage and were *not* army bands as modern ones are. It is likely that this is what was being referred to here.) George jumped at the opportunity and within a few months all was arranged and in early April 1778 he travelled to Hanover where he met up with the others who had been selected.<sup>[8]</sup>

(It should be pointed out here that migration, at least temporary migration, was perceived by the family to be, though not ideal, an economic necessity. Caroline Herschel recalled how her father had gone off to Münster or Paderborn sometimes in the early 1760s to work and how 'the excursion[s] proved very profitable, and without them it would have been impossible for the Family to have been kept so long together'. Also, by the time the opportunity arose for George to come to England the fact that his two uncles William and Alexander were well established as musicians in Bath seems significant. As is often the case in migration, the role of the kinship network can be clearly seen: George must have been fairly well-informed about life in the place he was going to, and was aided in the migration process by his extended family.)<sup>[9]</sup>

The newly-assembled band (between eight and twelve persons in all) travelled north to Hamburg accompanied by one of the King's pages, where they boarded a merchant ship to sail to England. After a very rough crossing, they landed on May 26th, 1778, at the Tower of London, and were taken to choose their new (wind) instruments at a German musical instrument maker's. The following day they were taken to the Court tailor and measured for their uniforms, and then taken to the Palace at Kew, where the King and Queen were residing at the time. That very day the band played twice for the royal family. So began George's career as a royal musician in England.<sup>[10]</sup>

## **ii) The King and Queen, and music at Court**

George III was a keen lover of music, an ardent supporter and patron of musical activities, and a good friend to many musicians. The official court orchestra was the 'King's Band of Musik', which consisted of twenty-four musicians, none of whom were foreigners. In 1761 the King married Charlotte, a German princess, and soon afterwards a private orchestra was formed known as the 'Queen's Band of Musik', members of which were again 'all natives of England'. (Members of both of these bands are listed in contemporary registers.)<sup>[11]</sup> In addition, a select Chamber Band was formed in the 1770s, consisting mainly of Bach, Abel, Cramer and Fischer, which reflected the Queen's preference for modern music and German musicians.<sup>[12]</sup>

Records of the royal band which the Griesbachs came to form a part of are sketchy, but it was known as the 'Queen's Private Band' and appears to have been founded on the arrival of the German 'military band' in May 1778. (Although the band was styled the 'Queen's Private Band', this may have been for convenience' sake, in order that the royal couple might exercise a more personal control than would have been the case if the salaries had been defrayed from the ordinary civil list. This is borne out by the fact that there remain no detailed court records of the members of the band and only fragmentary listings of payments to them. Mrs Papendiek, who was very closely involved with the court, always referred to it as 'the King's Band'.)<sup>[13]</sup> The musicians must have stood out as they wore distinctive livery: for everyday use they had a plain scarlet coat, waistcoat and breeches, a cocked hat and a sword. They were ordered to

wear this whenever they 'stirred out of doors'. On Sundays, and presumably for special occasions, they had full dress coats and 'a cocked hat with gold lace and the inside of the rim lined with red feathers'.<sup>[14]</sup>

The band played for the King and Queen on an almost daily basis, and on the whole accompanied them to whichever residence they were staying at. St James's Palace was used for court ceremonies, but had its own band. Buckingham House (also known as the Queen's House – where Buckingham Palace is today) was the main London residence from 1762. During the 1770s the royal family spent much of every week at Kew during the summer, but from 1778 began to spend more time at Windsor, living not at the Castle, but at the Queen's Lodge nearby.<sup>[15]</sup> The living arrangements for band members are not clear, but it is probable that when the royal family were at Buckingham House, the band members were accommodated there, although their families may not have been. The address for most, but not all, of the members of the band listed in Doane's Musical Directory, (published in 1794), was 'Buckingham House'. However, when the band was at Kew or Windsor their pay was augmented by half a guinea a week, which may indicate that they had to find rented accommodation there. Christopher Papendiek, as a page/musician, had to rent accommodation as he moved around with royalty, and his family led a rather unsettled existence. John Henry Pick (a member of the Queen's Private Band) was lodging 'at [Widow] Brooker's, in the Dean's Yard', Windsor, one hot summer when his heavily pregnant wife died of tetanus. The fact that so many of the band became denizens in 1795 and stated they were 'now of New Windsor' may indicate that they were settling more permanently there then.<sup>[16]</sup>

George's record of the band's routine complements other contemporary accounts. The band played daily at dinner time and in the evenings from 7 or 8 to 10pm in winter and summer; a pattern that continued for at least twenty-five years until the King's illness. Although the original intention was for it to be 'wholly military', from the start the King realised that there were versatile and talented musicians amongst the members who could also play stringed instruments, so the band became more general and played a wider repertoire of music. The King was actively involved in the choice of music, and also wrote the bills (see the facsimile opposite of one of the bills in his handwriting); but sometimes the musicians were given the opportunity to choose a piece themselves. Mrs Delany, a close friend of the King and Queen's, frequently attended concerts at the Queen's Lodge, noting that the orchestra played in the side room and added: 'the King generally directs them what pieces of music to play, chiefly Handel'. During the winters on Tuesdays and Thursdays the band played together with members of the Queen's Chamber Band, viz. Bach, Abel, Cramer, Fischer and Nicolai. Not surprisingly the bandsmen called these occasions 'Grand Concert Nights' for 'between two and three hundred [guests] were invited to cards and music. The concert consisted of the private band, with the addition of other talented performers'. Charles Burney described how a 'fine music room in the castle, next to the Terrace' had been fitted up at Windsor 'for His Majesty's evening concerts, and an organ erected.'<sup>[17]</sup> Sundays were different as only sacred music was played: the band performed an oratorio or a selection of Handel's music; the melody of the songs being taken by the instrument within whose compass it lay.<sup>[18]</sup>

As years passed, other musicians were added to the band. (Membership was fairly fluid; George's memoirs give the impression that musicians came and went.) All four younger Griesbach brothers came to join during the 1780s. Burney attended one of

the King's concerts with William Herschel and noted Herschel had 'permission to go when he chooses, his five nephews (Griesbachs) making a principal part of the band'. Individual members were taught by the top musicians of the day, at the King's expense, which meant that the standard of their playing improved markedly and they gained a good reputation, not only in London, but further afield.<sup>[19]</sup>

During the summer months the royal family went on a walkabout on the terrace on a Sunday evening. A visitor from Germany described the scene in Windsor in 1787: while two bands on either side of the terrace played 'God save the King' in a rousing manner, the King, Queen and older princesses moved through 'the colourful throng, composed of all ranks of society, of all ages and of many nationalities, for no stranger would lightly miss the opportunity of visiting Windsor from London on a Sunday'.<sup>[20]</sup> Bandsmen's duties also included accompanying the royal family when they went away on holiday, sometimes to the coast in the summer. Weymouth was a favourite resort, and the band played on board the royal yacht three to five times a week, while the royal family dined, and sometimes in the cabin during the evening. In 1788 when the King was unwell, it was recommended he go to take the waters at Cheltenham. He decided to attend the Three Choirs Festival at Worcester, and arranged for the Queen's Private Band to join the orchestra. The festival was held in the Cathedral and it was reported afterwards that 'Performances were aided by the powerful support of his majesty's private band'. (Note the reference to *his majesty's* private band.)<sup>[21]</sup>

Figure 6: The Queen's Band (c 1778 - 1795)

Name	Magasin der Musik (1783)	Royal Patronage of Music	Handel Commemorative Concerts 1784	Denizens 1795 (List of all "of New Windsor" - necessary)
Carl Friedrich Altes	First violin of the King. Also first violinist in the choir de chambre - the current greatest.			(First violin of the choir of St Mary, 1795 - in the choir of the parish of St Mary in Stone, County Middlesex.)
William Cramer	First violin	✓	✓ Violin (Principal)	
John Cramer	Violoncelle (From England). One of the greatest players	✓	✓ Violoncelle	
John Christian Fischer	Clarin	✓	✓ The celebrated olive player	✓ Flautino (Principal)
Friedrich Mose	Second violin. Also brother of the Queen's maid.	✓		
Christopher Paganini	Viola (From Florence) Soloist in the King's Chapel of Windsor.	✓		
Richard Samuel Schuler	Violoncelle of the King			
George Ludwig Jacob Griesbach (George)	First violin (From Copenhagen). Page of the Queen's	✓	✓ Violin. The brother Page of the Queen for violin, and also of composition.	
Carl Friedrich Ludwig Griesbach (Charles)				
Julius Heinrich Christian Griesbach (Henry)	Violoncelle (From Copenhagen). Page of the Queen's	✓	✓ Violoncelle. Became a member of the band and excellent player	
Joseph Friedrich Alexander Griesbach (Theodore)		✓	✓ Clarin. Under Fischer for three years.	✓ Second Flautino
John William Griesbach (William)				
John George Kest (- Kest)	Viola (From Erfurt).			✓ 2d Violin
John August Keller			✓ Clarin. Under Fischer for three years.	✓ 2d Flautino
John Christian Wilhelm Keller	Viola (From Weimar). Page of Fischer's.	✓	✓ Clarin. Under Fischer for three years.	✓ 2d Flautino
William Ernst Keller			✓ Horn. Taught by Paganini.	
John Jacob Heiser (or Heiser)	French Horn (From Erfurt). Page of Paganini in Paris. Brother of the well known artist.	✓	✓ Horn. Taught by Paganini.	
John Michael Heiser (or Heiser)	Second violin (From Weimar).			
John Christian Henry Heiser (JCH)	Double Bass (From Weimar).			
John Henry Hegner Pick	First Violin (From Northampton). Soloist in the church.			
Anthony Elton King (John)	Second Violin (From Hannover).			
John BRUCK	French Horn (From Erfurt)			

Figure 6: The Queen's Band (c 1778 – 1795)

In the absence of any official listing of the band, an attempt has been made to draw up a list those who were probable core members from four sources (see figure 6). The first two sources are articles which list the members of the band: Carl Friedrich Cramer's Magazin der Musik, (published in Hamburg in 1783), and 'Royal patronage of music' (published in 1818, but recounting the early history of the band). In the fourth column is the official list of the fifteen musicians who became denizens in 1795, and who were almost certainly the German musicians in the Queen's Private Band. (This source is significant in that it gives the provenance of each individual.)<sup>[22]</sup> In total there are twenty-two musicians (including members of

the Chamber Band), and this concurs with contemporary accounts. The third column shows the instruments which these musicians played at the Handel Commemoration Concerts in 1784. In his article 'The sackbut in England in the 17th and 18th centuries', Herbert discusses the problem that arose when musicians were being assembled for the 1784 Handel Commemoration concerts – there being no known sackbut players in England. He quotes Burney: 'It was, however, discovered, after much useless enquiry, not only here, but by letter, on the continent, that in his Majesty's military band there were six musicians who played the three several species of sacbut: tenor, base and double base.' Herbert goes on to say: 'There was some difficulty in procuring trombonists and they were eventually found, but it is not entirely clear from Burney's account from where they were obtained.' He also suggests that Burney was 'in error in referring to them as 'His Majesty's band' ', but guesses they were German as they all 'have German names' (Karst, Kneller, Moeller, Neibour, Pick and Zink). The list in figure 6 makes it plain that Burney was referring to members of the Queen's Private Band – musicians already in London – who 'came to the rescue' when occasion demanded it. Burney also stated 'These performers played other instruments when the sacbuts were not wanted.' There is no reason to suppose that other members of the band had a very different musical background from the Griesbach brothers, so it is hardly surprising that these skills were found to be theirs, nor that they should be able to move from one instrument to another at the Handel Commemoration concerts. Burney's error was in referring to them as '*His Majesty's Band*, instead of '*The Queen's Band*'. It is amusing, however, to think that a letter had to go to Germany before the true abilities of the musicians were realised!<sup>[23]</sup>

What is clear is that almost all of them were Germans (first generation migrants initially, and from the turn of the century there began to be second generation ones, as sons of those who had migrated decades earlier joined). The band was sometimes known to commoners as '*The Queen's German Band*' (my italics), and visitors to the court observed that most of the musicians were German. The blind flautist, Friedrich Ludwig Dülon, visited London in March 1786 and noted: 'Since the court orchestra consisted in large part of Germans, and the king spoke this language very fluently, I heard more German and French than English spoken there.'<sup>[24]</sup> The Griesbachs and the others were part of the large sub-community of Germans who worked in the court, and as such were very involved with one another's lives, and maintained German customs, ate German food and used the language freely whenever possible.<sup>[25]</sup>

It is not possible to gauge fully how the members of the band fared economically. George stated that the new bandsmen were contracted in 1778 on a salary of thirty-six guineas a year, and elsewhere that he had received 'about £34 odd a year' and that he had had that 'near 30 years'. It was not a very substantial sum, but they probably enjoyed other benefits, such as health care, as part of the court community. They were glad of extra opportunities to supplement their incomes, and were paid for performing at the Handel Commemoration Concerts in 1784. Subsequently, the King arranged for them all to play in the Concerts of Antient Music, for which they were paid twelve guineas a year, or twenty-four if they were a leader. Some, if not all, of the bandsmen taught privately, and in some cases, at schools, and this proved quite profitable for as long as it lasted. (If teaching opportunities arose, the economic benefits eclipsed those of performing as an ordinary performer at concerts.)<sup>[26]</sup> In the early 1780s a member of a royal band, Charles Suck, went off and performed at other

concerts without permission, after which the bandsmen were all told in no uncertain terms that that was forbidden, and Suck was dismissed. Similarly, when another bandsman misbehaved, he was banished back to Germany. In the late 1780s, the band drew up ‘a memorial’ to request permission ‘to have musical parties of a morning at friends’ houses’. Though the Queen thought it a reasonable request, the King ‘refused... and said that he would allow them to attend no meeting where they would receive payment, except in cases when his Majesty ordered them to perform’. Soon afterwards the band went on a mini-strike, refusing to accompany a visiting performer. The band was paid out of the Privy Purse, and when the King first fell ill, their salaries fell into an arrear of eight months. When realised, steps were taken that it might not happen again.<sup>[27]</sup>

A number of the bandsmen are known to have remained with the band until the death of the King in 1820. Four of the Griesbach brothers had a pension of £100 in the early 1820s, and it is possible that they were all pensioned off when the group was disbanded. Some had spent an entire working life as members: when Christian Kellner died in 1822, it was reported that he ‘had been in his late Majesty’s private band’ for forty-two years.<sup>[28]</sup>

### iii The Griesbach family<sup>[29]</sup> (see also family tree)

**Figure 7: Concerts of Antient Music - Instrumental Performers**

Year	Name	Instrument
1788	Mr Gresbach	Violin 10/17
	Mr - Gresbach	Violin 17/17
	Mr - Gresbach	Violoncello 2/4
	Mr - Gresbach	Oboes & Flutes ** 4/4
1789	<i>No Griesbachs listed</i>	
1790	Mr Gresbach	Violin 12/16
	Mr Gresbach	Violin 13/16
	Mr Gresbach	Violin 14/16
	Mr Gresbach	Violoncello 4/4
	Mr Gresbach	Oboe 4/4
1791	Mr Greshbach	Violin 11/16
	Mr Greshbach	Violin 12/16
	Mr F. Greshbach	Violin 13/16
	Mr Greshbach	Violoncello 4/4
1792	Mr Griesbach	Violin 7/16
	Mr W. Griesbach	Violin 10/16
	Mr F. Griesbach	
	Mr G. Griesbach	
1793	Mr Griesbach	
	Mr W. Griesbach	
	Mr F. Griesbach	
	Mr Griesbach	
1794	Mr W. Gresbach	
	Mr C. Gresbach	
	Mr F. Gresbach	
	Mr Gresbach	
1795	Mr W. Gresbach	
	Mr C. Gresbach	
	Mr F. Gresbach	
	Mr H. Gresbach	
	Mr Gresbach	
1796	Mr W. Gresbach	
	Mr C. Gresbach	

\*\* Oboes and Flutes are listed together.

Figure 7: Concerts of Antient Music (Griesbachs)

**1) Georg(e) Ludolph Jacob (‘George’)** (b. 1757) Leader of the Queen’s Private Band. Played in the Concerts of Antient Music (see Figure 7) from 1785 to 1806. In earlier years belonged to the New Musical Fund; in 1804 joined the Royal Society of Musicians (RSM). George married a pupil of his in 1786. Had nine children; two died

young. Those remaining said to be ‘all brought up to the musical profession’. (Sophia, eldest daughter, worked for Lady Mary Harcourt, who helped the family financially and left £3,000 to Sophia in her will.) Youngest son, Alexander William, a vicar in Weston, East Yorkshire, was a fen entomologist, and founder member of the Entomological Society.<sup>[30]</sup> When George died, he left £300 (everything to his wife).<sup>[31]</sup> Widow claimant on RSM.

**Figure 8: Philharmonic Society Ledger 1813-1867**  
(British Library, R.P.S. Ms. 299)  
**R = Rehearsals, C = Concerts**

Year Payment	Name	Instrument	
1813	F. Griesbach	Hautboy 8R 4C	£21.00.00
1814	F. Griesbach	Oboe 17R 8C	£34.13.00
1815	F. Griesbach	Oboe 13R 8C	£45.13.06
1816-1818	<i>no record</i>		
1819	W. Griesbach	Violin <i>no record</i>	£21.05.03
	[F.] Griesbach	Oboe <i>no record</i>	£42.10.06
	Credit: By Cash from Mr Griesbach		£18.10.06
1820	W. Griesbach	Violin	£21.05.03
	[F.] Griesbach	Oboe	06
	Credit: By Ca		
1821	W. Griesbach		
	F. Griesbach		
1822	W. Griesbach		
	F. Griesbach	Oboe	
1823	H. Griesbach	Violin 1	
	F. Griesbach	Oboe	
1824	W. Griesbach	Violin	
1825	A. Griesbach		
1826	A. Griesbach		
1827	A. Griesbach		
1828	A. Griesbach		

Figure 8: Philharmonic Society Ledger (Griesbachs)

George’s son, **George Adolphus Griesbach**, (b. 1801) A fine violinist. Taught the violin and piano. Was member of King William IV’s Private Band; then of Queen Victoria’s. Played in the Concerts of Antient Music from 1822-1848, and in the Philharmonic Society Concerts (see Figure 8) from 1825 to 1864. Also member of the Covent Garden Opera Orchestra. Sir George Elvey said of him: “If we have Griesbach, he is worth two violins!” An entomologist. Claimant on RSM when his sight failed. He married in 1864 (aged 63) and had two sons. Widow claimant on RSM until 1916. Adolphus’s son, **Walter Adolphus William Samuel Griesbach**, (b.1865) was apprenticed to an organist at Chichester Cathedral in 1880.

**2) Karl Friedrich Ludwig, (‘Charles’)** (b.1760) Lost the sight of one eye from smallpox at the age of seven. Took over job as town musician in Copenbrügge, when George came to England. Later was engaged in the Foot Guards, Hanover. The second eldest brother, but the last to arrive in England (in 1788). Composed ‘Twelve Military Divertimentos’ for wind bands. Played at the Concerts of Ancient Music from 1790 to 1814, when he may have left the Queen’s Band, and Windsor. (He did not join the RSM.) Married in 1796 and had ten children. Caroline wrote: ‘Charles brings his children up to get their bread honestly’, but he fell into debt. Twice the Queen paid them off, and ‘he received a full salary with leave to go to Southampton to follow his profession’. In 1820s travelled round Austria and Poland ‘vagabond-

like', giving concerts which were not successful. In 1829 he asked Caroline for £100 travelling expenses so he could take his family back to England. She refused, and said he already had a pension of that sum already. She was incensed when he later asked for the legacy of £10 that she intended to leave him up front. He was clearly in dire straits financially. His wife died near Vienna in 1830, after which he returned to England. He died in 1835 in Pocklington, East Yorkshire, where his son, William Robert, was vicar. No will of his has been found. Two of Charles's grandchildren (cousins) married each other, which prompted Caroline to comment: 'The Breed at first was not good for much and has by some not been mended by intermarriage.'

At least two of Charles's sons became musicians:

**Charles James Griesbach** (b.1797) Married 1819, and had three children, but later separated. When joined the RSM in 1826 stated 'it was my father's determination that I should be brought up to music'. Began performing at the Antient Concerts. (It is not clear when – perhaps he deputised for his father.) Also 'in late King's private band', after which he taught in London: 'has as much teaching as he can possibly attend to on the pianoforte, and plays the violin'. Also an entomologist. Claimant on RSM when ill. Adolphus (cousin) wrote to inform RSM of his death in 1853. Wife, though separated, continued to claim from RSM until 1866. Charles's son, **Charles Frederick William** is listed in the 1855 Musical Directory as a professor of music.

**John Frederik Augustus** (b.1803) He probably went to the Continent with his parents as a teenager, and went to Hanover 'in the train of the newly created Baron in Geymüller', where he visited Caroline. She 'made him a present of a watch as a necessary thing for a teacher of musick'. He may have remained abroad.

### **3) Justus Heinrich Christian ('Henry')** (b.1762)

Came to England c 1783 to join Queen's Band, which he remained in until its break-up. Pupil of Crosdill's at King's expense. Played at the Concerts of Antient Music from 1785 to 1811. Was one of principal instrumentalists at Fischer's benefit concert in Bath in January 1785,<sup>[32]</sup> and performed at public concerts at least until 1800. Taught privately. Joined RSM in 1791 'performs on the Violoncello and the French Horn'. Married in 1791, and had five children. When he wrote his will in 1831, he left a legacy to 'Mrs Mary Blumfield who resides with me'. The codicil reveals he had married her before he died in 1832. His executors were sons John Henry and John William. The only non-family legatee was Richard Sharman, linen draper, 'my friend'. (Richard's wife was his niece, daughter of George, and Richard's son later married Henry's granddaughter.) He left £5,000 in bank annuities.<sup>[33]</sup>

Two of his sons became musicians:

**John Henry** (b.1798) The most well-known member of the family, and the only one with an entry in New Grove. Had musical instruction from his father and uncle George. At age of twelve became a member of the Queen's Band. Played violoncello and piano. Studied piano under Kalkbrenner for some years. Composer: major work was an oratorio *Belshazzar's Feast* (1835; revised and performed as *Daniel* in 1854). A few other overtures performed by the Philharmonic Society and Sacred Harmonic Society. Chiefly engaged in teaching, but attained 'no mean skill in astronomy,

watercolour painting, entomology and mathematics'. He wrote several papers dealing with acoustics. He was fourteen times a director of the Philharmonic Society.<sup>[34]</sup> He married in 1819, and had nine children, at least two of whom became musicians:

**Miriam Mary** (b.1822) 'Miss Mira' is listed as a soprano voice teacher in the 1855 Musical Directory.

**Georgina Kate** (b.1827) 'Miss Nina' is also listed as a soprano voice teacher in 1856.

**John William** (b.1800), Henry's second son, was a musician and composer. He is listed as a teacher in 1855 and 1856.

**4) Johann Friedrich Alexander ('Frederick')** (b.1769) Became the most outstanding musician of the family. Came to England c1784. He appears as 'Mr Guisbach Jun.', in Burney's listing of performers at the Handel Commemoration Concerts that year. (He was fifteen.) Member of the Queen's Private Band. He learnt the oboe under Fischer for three years at the King's expense. Played the violin at the Concerts of Antient Music from 1785 to 1808. Became a celebrated performer on the hautboy (oboe). He played the instrument at the Concerts of Antient Music from 1809 to 1822, also at the Philharmonic Society Concerts from its inception in 1813 to 1823. (He was paid considerably more than other ordinary performers – see for example the Philharmonic Society ledger entry for 1819.) He frequently played in ensembles during concerts.<sup>[35]</sup> Parke tells of an incident at the Opera House, where Frederick was first hautboy for twenty-five years. In 1808, Madam Catalani, the singer, had acquired a lot of power over the proprietor. She sent for her brother from Italy, and insisted he take the place of first oboe, 'removing at the same time Mr Griesbach, a German, who had for several years filled that situation with great ability. Mr Griesbach...condescended to play the second oboe to him, and even went further; for when any passages occurred in the operas which Mr Guillaume Catalani could not execute, as was frequently the case, Mr Griesbach kindly played them for him'.<sup>[36]</sup> Frederick also played in the provinces: he was one of the leading players in the Birmingham Festival Orchestra in the early 1800s. He was billed as a principal player at the Three Choirs Festival concerts from 1809 to the early 1820s.<sup>[37]</sup> He married the daughter of one of the cooks at Windsor Castle in 1793 and they had eight children. Latterly, he seems to have struggled financially, and in the early 1820s, when his health was failing, he wrote pathetic letters to the RSM soliciting support, and the Philharmonic Society asking to be paid in advance of his work. Caroline wrote in 1824: 'If he is in prison it is the wife and children who keep him there' – she thought that his family were a constant drain on his resources. No record of his actually going to a debtors' prison has been found, however. His brothers may have paid off his debts. He died a broken man in 1825. The notice of his death reported: 'At Putney, aged 54, after two years illness, brought on entirely by his indefatigable application and intense study of the hautboy...In the performance of that instrument he was unrivalled.'<sup>[38]</sup> No will of his has been found. His widow went to Hanover to try to get a pension after his death. She remained a claimant on the RSM until 1858. At least four of his children became musicians:

**George Townsend** (b.c1800) became an oboist and worked in Dublin. Appears in concert programmes there in the 1830s, and was still listed as a professor of the oboe in Dublin city directories in 1850. Believed to have died in Dublin.

**Charles Christian** (b.c1808) became a violinist and like his brother George was billed as a concert performer in Dublin in the 1830s.<sup>[39]</sup> It is not known whether he returned to England or remained in Ireland.

**'Miss Griesbach'** Regarding Frederick's children, Caroline wrote in 1824: 'all remain a burden to the father except one daughter who was not brought up by her wretched mother. She might exist by her musical talents if her earnings were not taken from her by the rest.' It is not known which of the three daughters she was referring to.

**Henry Dougan Dickinson** (b.1811) became a violinist and is listed as a teacher of the violin and voice in 1856. Played in the Philharmonic Society Concerts from 1854 to 1860.

**5) Johann Wilhelm ('William')** (b.1772) Came to England c.1785 'a mere boy'. Member of Queen's Band. There is some music copied by him and/or owned by him in the Royal Music Library. Joined RSM in 1801: 'has several scholars, and performs upon the Violin, Tenor [viola] and Violoncello'. Played violin at Concerts of Antient Music from 1792 to 1824, and at the Philharmonic Society Concerts from 1819 to 1824. He wrote self-effacingly in 1824 to Sainsbury: 'I beg you will have the goodness to acquaint the Proprietors of the New Biographical Dictionary of Musicians that my Musical Career is of so uninteresting a nature not worthy of recording.' He had an illegitimate daughter, Augusta Isabella Griesbach, who was a minor at the time of his death in 1825. In his will he refers to her as 'the adopted daughter of my brother Charles' and does not own her as his own. He left £2,000 to Charles and his wife to bring her up. His estate was worth £4,000 (in bank annuities) and he left legacies to his brothers, or their widows, and to his sister in Germany, and personal effects (including musical instruments) to brothers and nephews. His best violin (a 'Strad') was left to his nephew, Adolphus, with the proviso: 'on condition that he keeps the same and does not part from it'. He also left £200 and other effects to 'Miss Lydia White, corset maker, of New Windsor', presumably the mother of his child. When Augusta Isabella died in 1849 (probably in her thirties), the stigma of her birth remained: she was described as 'Spinster, A bastard.' <sup>[40]</sup>

[1] Lubbock, Herschel Chronicle, pp.7-8; Hoskin, Partnership, pp.12-13

[2] Lubbock, Herschel Chronicle, pp.2-9; Hoskin, Partnership, pp.12-13; Hoskin, Autobiographies, pp.24-25; Herschel, Memoir, p.5; 'Memoirs', p.1; Much detail which has been omitted here can be found in the four biographical accounts of the Herschel family.

[3] Lubbock, Herschel Chronicle, pp.12-13; Hoskin, Autobiographies, p.107

[4] Fincher, (Editor), Die Musik in Geschichte, Vol. 8, pp.1719-1730; 'Memoirs', p.5; Hoskin, Autobiographies, pp.32,107,115; 'Memoirs', p.3,5-6; Sagarra, Social History, pp.95-96; London, British Library, 'Correspondence of Caroline Herschel': Egerton 3761, f.26-26v

[5] Fincher, (Editor), Die Musik in Geschichte, Vol. 8, p.1723; Hoskin, 'Alexander Herschel', p.4-5; Howey, 'Lives of Hoftrumpeter and Stadpfeiffer', p.66; Sagarra, Social History, pp.98-99

[6] 'Memoirs', pp.5-7; London, British Library, 'Correspondence of Caroline Herschel', Egerton 3761, f.26-26v

- [7] 'Memoirs', pp.9-12,22; London, British Library, 'Correspondence of Caroline Herschel', Egerton 3761, f.26-26v
- [8] I am indebted to Prof. Trevor Herbert of the Open University, Wales, for insight into the meaning of 'military band' here; 'Memoirs', pp.12-13
- [9] Hoskin, Autobiographies, p.111; Choldin, 'Kinship networks', pp.3-15
- [10] 'Royal patronage', p.154; McVeigh, Concert Life, p.50; 'Memoirs', pp.13-18
- [11] Scholes, 'George the Third', p.78; McVeigh, Concert Life, pp.49-50; I am indebted to Douglas Sulley of the Royal Archives at Windsor for information about the King's and Queen's official Bands.
- [12] McVeigh, Concert Life, p.50
- [13] Rohr, Careers, p.43; McVeigh, Concert Life, p.50; 'Memoirs', p.17, Dayton Greenwood, Lives, II, pp.59-60; Broughton, Court and Private Life II, p.188; In the Royal Archives there are a few payments by the 'Groom of the Stole' to musicians for such things as piano tuning, or money in lieu of clothing and a few payments of wages towards the end.
- [14] 'Memoirs', pp.18-19; 'Royal Patronage', p.155
- [15] 'Royal patronage', p.156; McVeigh, The Violinist, p.38; Hedley, 'George III',
- [16] Doane, Musical Directory; 'Memoirs', p.13; Broughton, Court and Private Life II, pp.67-68, 125-126; 260-262; Shaw, Letters of Denization, p.202-203
- [17] 'Memoirs', pp.19, 23, 18; 'Royal Patronage', pp.154-155; 'Memoirs', p.29-30; Cited in McVeigh, Concert Life, p.51; Broughton, Court and Private Life I, p.94; Barrett (Editor), Diary and Letters, IV, pp.101-102
- [18] Griesbach, 'Acoustical laws', pp.63-64; 'Royal Patronage', p.155, 'Memoirs', p.29
- [19] 'Memoirs', pp.21-24; 'Royal Patronage', pp.154-155; Barrett (Editor), Diary and Letters, IV, pp.100-101; Sievers, Hannoversche Musikgeschichte, p.364
- [20] Michaelis-Jena and Merson (Editors), A lady travels, pp.228-229
- [21] 'Memoirs', pp.28-29; Brooke, King George III, pp.322-323; Lysons, Origin and Progress, p.69
- [22] 'Memoirs', p.24; Quoted in Sievers, Hannoversche Musikgeschichte, pp.362-364; 'Royal Patronage', pp.154-155; Shaw, Letters of Denization, pp.202-203
- [23] Herbert, 'The Sackbut', p.614; Burney, An account, pp.17-19
- [24] Glasgow, University Library, Euing Collection, 86/86: 'John Henry Griesbach', and 86/113: 'Earnest Augustus Kellner'; Henstock, Diary of Abigail Gawthorn, p.117; Rice, 'The Blind Dülon', p.30
- [25] Broughton, Court and Private Life I p.199, II pp.48, 257-258, 300-301
- [26] 'Memoirs', pp.13, 25; Broughton, Court and Private Life I, p.59; 'Memoirs', pp.25-28; This is evident from the biographical sketches of musicians in the Euing Collection at Glasgow.
- [27] 'Memoirs', p.24, 21-22; Broughton, Court and Private Life II, p.125, 136; 'Royal Patronage', p.156
- [28] London, British Library, 'Correspondence of Caroline Herschel': Egerton 3761, f.26-26v; Gentleman's Magazine, (1822), ii, p.477
- [29] The main sources for these biographical notes are family papers, the four Herschel publications, the 'Correspondence of Caroline Herschel' at the British Library, George Griesbach's memoirs, parish registers, musical biographical dictionaries or directories, the Griesbach papers in the Euing Collection, Glasgow, member files of the Royal Society of Music, and wills and death duty registers at the Public Record Office (PRO), Kew. When another source has been used, it is cited accordingly.
- [30] I am indebted to Michael Darby for information on those of the Griesbachs who were entomologists. See also Neave, History of the Entomological Society, pp.8-9 and MacKechnie Jarvis, 'A history of the British Coleoptera', pp.100-101; This clearly was a family interest going back to Hanover days, for Caroline wrote to her nephew, John, in 1825: 'My brother [Dietrich] intends soon to write a few words about insects himself. It is well he does not see the word amuses for I suppose it should be sublime study for whenever he catches a fly with a leg more than usual he says it is as good as catching a comet.' Egerton 3761, f.39v
- [31] PRO 'George Griesbach' Will: Prob 11/1697; Death Duty Register: IR 26/104
- [32] I am indebted to Ken James for this information.

- [33] PRO 'Henry Griesbach' Will: Prob 11/1795; Death Duty Registers IR26/1287
- [34] There are papers relating to him in the archives of the Royal Philharmonic Society at the British Library: RPS MS
- [35] See Foster, History of the Philharmonic Society for the many instances of this.
- [36] Parke, Musical Memoirs II, p.212
- [37] See Lysons, Origin and Progress of the Three Choirs, for references to Frederick.
- [38] Gentleman's Magazine 95, 1825, part 1, p.650
- [39] I am indebted to Derek Collins for information about the Griesbachs in Dublin.
- [40] PRO 'William Griesbach' Will: Prob 11/1700; Death Duty Registers: IR26/1042; Deed: TS17/989

## Chapter 4: Conclusion

The purpose of this thesis has been twofold: firstly to analyse the emigration and settlement of German musicians who came to London from c1750 to c1850. It investigated the factors involved in their decision to emigrate and their migration patterns. It also explored the community of German musicians in London, and appraised their assimilation into English life. Secondly, the case study looked at the factors involved in the Griesbach brothers' decision to emigrate, and at the communities that they formed a part of. It was possible to explore how their careers progressed and how they fared economically to a certain extent.

Various factors were found to be significant in the emigration of German musicians to London. Some were seeking religious, intellectual or political freedom, away from the confessional struggles and wars in Continental Europe. Also, the Hanoverian Kings encouraged and patronised the arts, and London became a 'mecca' for German instrumentalists as opportunities abounded in different sectors of the music world.

As regards migration, the majority of musicians were found not to have travelled directly to London, but to have proceeded step by step, spending time in other centres of music before finally reaching England. (There was strong evidence of 'chain migration', whereby new migrants were informed by and aided in their migration by those already established here.) Some migrants only stayed for a short period, but others remained for the rest of their working lives. While a number thought it important to return to their homeland towards the end of their lives, for many the significant relationships in their lives were here, and they died on English soil. The vast majority who came were males, not very young adults, but those in their late twenties or thirties, who already were skilled musicians.

The main cause of migration was found to be economic. The high wages and availability of work meant that some musicians became rich and were able to live in affluence. There were perhaps just as many who were less successful, and who, perhaps for reasons of ill health, ended their days in poverty.

The community of Germans, of which musicians were a part, was found to have been built on the settlement of Germans already established in London. A number of aspects of community life were examined. Most German males married Englishwomen, but they married later than the average, though this may have been in keeping with other professional males of the time. The German language was commonly used within the community, but many became fluent in English. German musicians on the whole did not choose religious or institutional segregation, but became integrated into English life. A considerable number of German musicians were found to achieve a high status in England, and to have had a significant role to play in the development of English musicians. There were indications of the musicians being part of the wider German community in London, and that this had negative implications as well as positive ones. Lastly, they were part of the occupational community of musicians, and as such became bound up with other musicians, both native and migrants from other European countries, and significant affective relationships were formed.

The five Griesbach brothers' eagerness to come to London when the opportunity presented itself, was in no small part due to the already established patterns of

temporary and more permanent migration in their extended family. The brothers became part of the sub-community of the Queen's Private Band, and of the Germans in court, and were intricately bound up with them.

As a family the Griesbachs appear to have been intimately involved in one another's lives until the end, as surviving wills show. They were also involved with the lives of members of their extended family, the Herschels, to some extent. Caroline, however, perceived them to have 'marred their prospects ... by marrying into families with which [the Herschels] had no desire to be connected', and to be 'spendthrifts', and was relieved that 'the name of Herschel' could 'not be sullied by any of them'.<sup>[1]</sup> Four of the brothers married English wives, which indicates that they assimilated into English life to a certain extent. Some were more successful than others: George managed to survive economically, but probably only because in later years his family were helped financially by Lady Harcourt. Charles fell into debt, and in later life demonstrated a restlessness which may have been because he came to England when he was older than his brothers had been, and therefore did not adjust as easily as his brothers had.<sup>[2]</sup> Henry appears to have been very successful professionally, and with prudence was comfortably off in later life. Frederick, in contrast, though outstanding as a musician, ended his days in debt and distress. William was successful too, and, helped by the fact that he was single, left a considerable estate. (Interestingly, it was only William who left any legacy to a relative in Germany.) The brothers' experience typified the broad range of experience of their fellow countrymen.

All of the brothers died on English soil, though it is clear from George's memoirs that at one stage he would have liked to have returned to Hanover, had a job arisen. The fact that there were negative reports of life back at home cannot have helped. Their uncle, Dietrich, had come to England in 1808, in his late fifties, 'ruined in health, spirit and fortune', with very distressing accounts of life in Hanover, and had remained for four years in order to earn money to maintain his family.<sup>[3]</sup> Later in the 1820s and '30s Caroline sent back news of life in 'Horrible Hanover', as she called it, where life had changed considerably while she had lived in England.<sup>[4]</sup> This was no incentive for the brothers to entertain a return to their homeland.

There were five first generation, nine second generation, and at least four third generation musicians in the family. The record of their careers and achievements is impressive, and as a family may have been unequalled. They were part of the wider community of German migrant musicians who made a tremendous contribution to the music scene in England, and our country would have been the poorer without them.

Burney looked on Germany as a great musical nation, and in 1773 adorned the title-page of his 'Present State of Music in Germany' with this quotation:

*'Auf Virtuosen sey stolz, Germanien, die du gezeiget [sic];  
In Frankreich und Welschland sind grössere nicht'*

He translates this as 'Be proud, Germany, of the Musicians to which thou hast given birth; in France and Italy there are none greater.'<sup>[5]</sup>

Nevertheless, many questions remain unanswered; nor will there ever be a complete and definitive account of the migration of German musicians to London. The rich sources which have been investigated during the course of this study have revealed

some interesting findings, but as Holmes has suggested: ‘A pioneer can effect some improvement, but the ground that needs to be covered is enormous, and the best hope is that later travellers, cultivating their own terrain, will add, by degrees, to the richness of the landscape.’<sup>[6]</sup> It is hoped that this research project might have done just that.

[1] London, British Library, 'Correspondence of Caroline Herschel': Egerton 3761,f.26; 3762,f.19,39

[2] Grauman, 'Cultural Assimilation',p.77

[3] Hoskin, Herschel Partnership,p.119-120. The Griesbachs may have been instrumental in Dietrich's finding work at the Concerts of Ancient Music - see Figure 7: 1809-1812.

[4] London, British Library, 'Correspondence of Caroline Herschel' : Egerton 3762 ,f.126,97

[5] Hughes, 'Dr Burney's Championship of Haydn',p.91

[6] Holmes, John Bull's Island,p.13

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# Appendix 1: Memoirs of George Griesbach

## Editorial Notes

The memoirs are copied into an exercise book, 9 inches by 7 inches, and are in the same hand; a total of approximately 7,500 words. It is clear that they are a copy of the original, as the exercise book has metal staples which did not come into use until the late 19th century, and the style of handwriting corresponds with that date. Regarding content, George commenced writing on 7 November 1811 in Windsor, and concluded it on 26 December 1820. It is not possible to discern when and where he put down his pen and picked it up again. Various names and dates etc. have been inserted, in a markedly different hand. The notebook at one time is thought to have belonged to George Sharman, George Griesbach's grandson. These insertions are marked in the transcription thus: living / . The pages were not numbered, so I have paginated the notebook and the page numbers appear in the transcription in square brackets, thus: [p.1] . The original spelling was in the main correct, but the few spelling errors have been corrected for ease of comprehension. However, the original spelling of all personal and place names has been retained. The writer mixes the use of 'and' and the ampersand indiscriminately. I have removed the ampersand and standardised it with 'and' throughout. Punctuation has been added and modernised, apostrophes and paragraphs also, and most abbreviations lengthened. George's use of capital letters for many nouns has been standardised. Where the grammar of the sentence is not correct, [sic] has been inserted, or a word or words have been inserted in square brackets, but none have been removed. Also, all underlinings have been retained. In a few cases there could be confusion over the use of 'of' in the place where we today would use 'for' or 'from'.

As stated in the acknowledgements, I am indebted to Torsten Rlotte of the German Historical Institute, London, for information about Hanoverian officials and to Rev. Eckhard von Rabenau for information about the history and practice of the German Lutheran Church. Dr Sven Mahmens of the Niedersächsisches Hauptstaatsarchiv, Hannover, sent me information relating to the Electorate of Hanover in the eighteenth-century.

In the footnotes 'Caroline' refers to Caroline Herschel; BL: The British Library, London, and RA: The Royal Archives at Windsor. Sources that are not listed in the bibliography in Volume 1 are given here in full, whereas those that are listed in the bibliography, are given here only in an abbreviated form.

It has been presumed that the reader will have already read the thesis, so explanations already given there are not repeated here.

## Memoirs

[p.1] Windsor, November 7th, 1811

I undertake to write these few pages, first out of esteem to several gentlemen, my friends, now long living/ no more in Germany. Secondly, for the perusal of my sons and daughters, considering how happy I should be if I could read over the particulars of my father's life who is now dead about 41 years<sup>[1]</sup> – and perhaps my sons may profit from some circumstance or other which will be here mentioned.

I was born [on] October 11th, 1757, at Hanover. My father Joachim Heinrich Griesbach – married Sophia Herschel/ was musician in the Guards of Foot, and was at the time of my birth in the campaign against the French, it being then wartime. His father-in-law, Herschell,<sup>[2]</sup> with his two eldest sons were with him [sic];<sup>[3]</sup> the former caught such a cold by sleeping in the open air one night after a severe march that he lost his health and did not live perhaps two years after.<sup>[4]</sup>

My father finding his military situation very uncomfortable, as well by the fatigue of the campaign as the absence from home, I conclude that these were the reasons that he quitted it, and took a place as town musician of Copenbrügge and the county, which however is a very small one, having but five villages besides the town. But he had [p.2] the business of three other places in the Brunswick territory for which he paid a certain stipend to the government of it.<sup>[5]</sup> From the government of his own county, however, he had a salary which consisted in corn<sup>[6]</sup> for which he was obliged to play hymn tunes from the church steeple whenever he was at home, twice a day; and on the great festivals to play in the church when Te Deum was sung; and on New Year's Day morning to play from the Town Hall.

The salary qualified him to keep apprentices, and the above duties he generally performed with the 'prentice alone – from the steeple with a clarionet<sup>[7]</sup> and sackbut; in church with violins (and other instruments, for he generally had assistants), from the town hall trumpets. Before he left the military he came over with the German troops that were sent to England, and was quartered at or near Colchester.<sup>[8]</sup> When they returned to Germany the 2nd son of Isaach Herschell stayed behind and never left England for good since, and this is now the famous Dr Herschell.<sup>[9]</sup>

My mother was the eldest daughter of Isaach Herschel and the first-born of his family. She was a very clever and intelligent woman, esteemed and beloved by us all, and by all the first-rate people in Copenbrügge. I think her marriage took place in her one and twentieth year.<sup>[10]</sup> She had been from home several years in the capacity of [p.3] ladies maid in a family at Brunswick<sup>[11]</sup> and had likewise resided at Hambro'<sup>[12]</sup> (and I believe at Zell), but whether with the above family or her own I do not recollect. At least half of the time that I was at Copenbrügge, I venture to say, proved untoward in regard to my father's earning, which induced him to persuade my mother to try to get the public School of Girls of Copenbrügge. Though it was much against her will, yet she succeeded (N.B. this was when the place became vacant by the death of the governess). Everybody congratulated her, as well as themselves on the occasion. She acquitted herself to the satisfaction of everybody during perhaps 11 or 12 years, but so worrying and fatiguing it proved to her, that on the death of my Father she resigned.

The things which I recollect when I was a mere infant are that my Uncle Alexander Herschel (who was my Father's first apprentice, and whom he took with him on leaving Hanover for Copenbrügge) took me very frequently in the winter evenings to a neighbour's farmhouse (Hornkahl's – long since gone to rack and ruin, and [the] house pulled down). Here I used to sit upon one or the other's lap, close round a hot stove – the young men smoking tobacco and the daughters, maids and neighbouring young women assembled with their spinning wheels [p.4] as busy spinning as possible, while the young men tried to keep pace with their pipes and some one or other telling stories. I remember likewise that Uncle Alexander made a sledge, upon which he put a large baking trough and me in that, covered up with a large red

horseman's cloak, and so off with over [sic] 'stick and block' German: "Stock & Stein"/ (as we call it)<sup>[13]</sup> behind the town through everybody's garden and orchard; the hedges and partitions being all broke[n] up for firewood by the warriors, either friend or foe. For in such winters as I recollect, which last sometimes for months, the earth covered with snow several feet deep, fires they must make, even if it was of the house furniture. I recollect likewise that the most valuable things of my father's were walled in with a trap door, or such a door as no one would suspect. I have likewise been once dangerously ill and my Father probably being absent, Uncle Alexander wrapped me up, and with a large cloth fastened me upon his back and carries me to Hanover to a physician, I burning with a violent fever – by which means I was saved, but do not recollect anything of it. I said in the beginning, I wrote this out of esteem to some gentlemen, now no more. Thank God I can make an exception here, for my Uncle Alexander is still living and in good health. I met him [p.5] unexpectedly about three weeks ago at Datchet ferry – he was just come out of the ferry boat and I was hastening to get in.<sup>[14]</sup>

My father knew the art (if it so may be called) of making snuff, and in [my] early infancy he was hard at work and I being noisy and [his finding my] running about the room too much for him, he made me sit down on a stool as quiet as a statue and I was almost choked with the snuff.<sup>[15]</sup>

When I was about five years old, I could play "God save the King" upon a small diminutive violin, called "Adamken"<sup>[16]</sup> and I was frequently obliged to perform when any stranger came, but was allowed to retire out of sight, behind the stove. I was hardly six years old when I was put to school, the public boys' school at Coppenbrügge. I finished my whole schooling under one and the same master, which was Rector Herbst. He was reckoned a very clever man – for he had been at the University, and preached occasionally and was besides, the organist, and had a very fine organ to perform on at church, which was built after he came to that place. This man was my father's and all our intimate friend; he stood godfather to Henry Justus Heinrich Christian / my brother, and my parents frequently stood for his children. His house was the next to the parson's, and when my mother had the girls' school, ours was next [p.6] to his, all in the churchyard.<sup>[17]</sup> He grew fonder of me as I advanced in my learning and in music, for he was excessively fond of music and encouraged it by very frequent meetings in the evenings at his or our house, sometimes at the parson's. Here we played overtures, trios and quartets and he was our violoncellist, though but a very indifferent one. But I was obliged to attend my father at weddings and many other occasions where the chief pleasure of the company consisted in dancing, and where I was obliged to play minuets, country dances etc for several days and late at nights, which I never liked.<sup>[18]</sup> I enjoyed the music we played with the Rector so much that I easily overlooked his bad playing on the Bass.<sup>[19]</sup>

Rector Herbst is the second gentleman I mention, whom I always greatly esteemed and to whose memory I owe thankfulness; for I was taught the pianoforte by him sufficiently to do the duty for him at church when he had the gout, and also to give lessons at Coppenbrügge, where I even was preferred by one family, viz. where he was dismissed and I chosen. But he did not bear me the smallest malice, it being inconvenient to him to dress on purpose to give a lesson.<sup>[20]</sup> I am glad however to recollect that he was paid for his instruction, and I believe it originated with my father, for he [p.7] procured a clavichord<sup>[21]</sup> for me, and I recollect it was alleged by

him it might prove one time or other useful to me. I believe I wanted no persuasion to learn it, unless it was that I already had so many instruments to practice: viz. the violin, violoncello, clarionet, oboe, French horn, sackbut [trombone] and trumpet, on all of which I lent a hand as occasion required, but the violin and piano were my favourite instruments, and those I practised chiefly.

Here I mention my third gentleman with gratitude which is my Uncle John Dietrich Herschel, for I went frequently to Hanover and he gave me lessons on that instrument [the violin] which I also remember with the greatest gratitude, for it enabled me when I came over to England to take first violin in the band<sup>[22]</sup> engaged for the Queen, this took place after we had two or three times performed. For we found we had no good 'cello player except him who at first took the first violin, so it was soon arranged – to my great joy – that he should take the violoncello and I the first violin, which situation I kept for two and thirty years 'till we discontinued attending on account of the King's illness.<sup>[23]</sup> And this leading the band was in a manner familiar to me, as I had for above five years played the first violin at our little music parties after my father's death, as well as the minuets and other pieces such as marches and country dances on public occasions. [p.8] [I] also played very frequently the organ to the singing with all their might of three or four hundred people.

But to return to the school: it was in comparison to English academies but a very poor place for instruction, excepting religion.<sup>[24]</sup> [There were] the tasks in the catechisms of which we had two on a very large scale; one called the Brunswick Luneburg, or Hanoverian catechism, and the other the Hambro' catechism. The Hanoverian is in plain questions and answers (though some of them very long) of everything concerning religion, and every point is proved by a verse from the scriptures. The Hambro' catechism is very learned and beautiful.<sup>[25]</sup> Of these there was every day a good part to be learned by heart, and I remember very well when I once could read and began to learn by heart that I got my lessons so well that I frequently had my place shifted above half a dozen boys, so that I soon became the head boy, when my place was close to the Rector's chair, and he liked me so well that he persuaded my father to let me remain another year above the usual time, which is 14 years; when the boys are near that age they are confirmed, generally at Easter and have done schooling.<sup>[26]</sup> When the boys leave school for good they take leave of the Rector, and when I took leave he said "Well, do thou now what I have told thee," which overcame me so that I hastened as quick as I could out of the house and [p.9] hid in a corner and cried.

When I came to England, I was in my 21st year, so that I must have been five years at Coppenbrügge, from the year of my leaving school 'till I came to England. I remember very well that these five years many times hung very heavy upon one, for when my brothers enjoyed the company of their playfellows, boys and girls, I could not find anyone as a companion. My chief employment and enjoyment was to get new music, go to the paper mills at Lauenstein (about 4 English miles from Coppenbrügge), buy paper, go home and rule it, and then sit down to copy the music. But I often (perhaps once or twice a year) went to my Uncle Herschel at Hanover, which was to me a compensation for every other privation. For the sight of the town of Hanover and, chiefly of my grandmother and uncles, had such a charm for me like a paradise; for there are such beautiful walks, gardens, particularly those of Herrenhausen and Monbrillant,<sup>[27]</sup> that with them, and the genteel company into

which I sometimes came, it could hardly be otherwise when I returned to Coppenbrügge, but to be exceedingly dull and melancholy.

I and some of my brothers went likewise sometimes to a musical friend, Lindenberg,<sup>[28]</sup> at Bodenwerder, (about eight miles from Coppenbrügge), and spent some days there. The town lays [lies] close to the [p.10] river Weser, in an interesting situation, and the inhabitants are exceedingly hospitable, friendly, and creditable, and my father coming from there, and some of his sisters residing there, I found myself in a manner quite at home among them; for everyone knew the Griesbachs. Bodenwerder is a trading town; the trade is carried on by water to Bremen (Bremen imports from London) and a great many of the common tradesmen of the town attend the fairs with their goods.

I used likewise, during the above five years, to go to Hameln to assist the town musician when the burghers had meetings on public occasions at which they have music. Once I assisted him at the university at Rinteln, when there was a grand day of the university, such as there are at times at Oxford and Cambridge. I remember I was present at the Latin speeches, which I found very dull and tedious because I could not understand them. In the evening we were placed in a tent in the market place. Of tents there were a great many erected and in the centre was a stage erected for the students and company to dance. On the opposite side of us was a band of musicians of Prague (a great town of Bohemia). We and they played by turns. They having a double bass and I [p.11] believe a harp too, their music pleased me very much and particularly their minuets, so I procured a pencil and paper and wrote down one of their minuets, and two more, and then we played them after them, to the great delight of Mr Berg (the town musician of Hameln, our leader) and all our band.

During the above five mentioned years, I had likewise the management of our two gardens. I took care only to direct, to sow and rake; the digging fell to the lot of my brothers, or some person engaged for that purpose. To make the garden look handsome (N.B. the best and nearest to the town) I resolved to sow and plant everything on the same beds, as my father had done the year before. But how was I chagrined to find everything prosper very badly, owing chiefly to my ignorance of the matter that the seeds want shifting of ground. This garden was very large which we rented of somebody; the other was small, but belonged to my father, or myself, as town musician.<sup>[29]</sup>

My poor father died in January 1772 31st January 1773/, on the 30th, I believe, and I must own that this sad catastrophe threw me in such a way, that I felt as if the whole world was lost to me. He died I believe in his 42nd or 43rd year.<sup>[30]</sup> And at night, on the same day that he died, the watchman at ten o'clock at night stopped at the door [p.12] of our house and sung a hymn which I very well knew. The beginning is "Jesu meine Zuversicht"; in English "Jesu, my reliance".<sup>[31]</sup> Between my mother's bedroom and mine there was but a thin partition. So my mother (O! this dear Mother) she called to me, "George, do you hear that?" I answered "Yes." The voice of the watchman (Pollman was his name, and I knew him familiarly) and the words of the hymn had such an effect upon me, that to this day when I see the hymn in my German choral book, I am not able to play it once through (it is at page 88 in the German choral book).

I think it now time to speak of my coming to England, which, if I can but forget the above melancholy narrative, is to my feeling of such a sublime nature that it seems to me that the hand of providence directed it. Myself and [my] brothers being as it were, mere orphans, very little provided for, and hardly anything before us but misery, there comes a letter to my mother (about 12 or 6 months before I came away) of my Uncle Jacob Herschel, saying there was a man come to Hanover with a commission from the King (George the Third), to engage a band of musicians (a military band) and that he thought it would be a good thing for me to be engaged in it; that he would see to engage me [p.13] if she would desire of me to have courage. When my mother told me this, I cried out, "Mama! I have courage." It seemed now from this time as if I was made a great many pounds weight lighter! How could it be otherwise when I was to go to the King of England?! And likewise to that country where I had an uncle (Sir William Herschel) who a short time ago had visited us at Coppenbrügge and whom we all admired so much for his fine appearance and behaviour and creditableness charitableness/ ! The letter must have come in 1777, and towards April 1778 came a letter saying that I was engaged and was to come to Hanover to be ready to depart with the rest when everything was prepared.

I believe I left Coppenbrügge the 1st or 2nd or perhaps the 2nd week in April 1778, on foot, with a man who carried my trunk to Springe, about 6 or 7 miles from Coppenbrügge. From there I went with the stage wagon to Hanover. Here I was engaged with the rest in the King's name by General Freitag,<sup>[32]</sup> who gave me and the rest each a ducat as earnest,<sup>[33]</sup> and from that day our salary was reckoned which was 36 guineas a year; half a guinea board wages a week when we should be at Kew or Windsor – besides scarlet clothing and a hat a year.<sup>[34]</sup>

On our journey from Hanover to London we were under the care of one of the [p.14] King's pages, a Mr Ernest,<sup>[35]</sup> who had been in Hanover to learn the German language. He ordered and paid for everything we wanted, and when we arrived at Zell Celle/ in the afternoon about 4 or 5 o'clock we alighted at one of the finest inns. I could not tell what was to be going forward, and had my eyes upon him, the landlady, waiters and others being all about us. I admired his cool and dry manner when he said to the landlady: "Will you make coffee?" She and the rest directly left us to execute his order, and, as we had dined off cold provision on the road, the coffee which was to come made me exceedingly comfortable. I don't think that we went to bed once on our journey 'till we came to Hambro'. Here we lodged in the finest inn called "The Roman Emperor". Here we stayed a whole week and lived like princes. The dinners were truly grand, for we dined with the landlord and landlady, who was a most beautiful woman, and generally some company besides Mr Ernest.

The town of Hambro' pleased me so much that I think of it with the greatest pleasure. The fine churches and steeples, the shipping, oranges [and] lemons (of which plenty of punch was made in the evenings), the fish market; all these were such new scenes to me that I clearly saw that Hanover could bear no [p.15] comparison to it. After a week's stay the ship in which we were to go was ready. This was a indifferent and old merchant ship.<sup>[36]</sup> We were a whole week on the river and laying at Cuxhaven before we got to sea. Laying off Gluckstadt, waiting for the tide, and a boat going on land to this town, I and some others went to see the town. The people (being Danish) were dressed quite different from what I had been accustomed to see: the women in particular, wearing immense round straw hats.<sup>[37]</sup> I likewise went ashore at Cuxhaven.

The voyage at sea was very tedious, for we were three weeks on board the ship. We were driven a great way to the north, and experienced a violent storm, so that one could not lay lie/ still in bed: then one was rolled on the right side, then on the left. The storm lasted about three days. One day, or perhaps two, no fire could be made, and the waves running as high as houses and castles, very little light came in the ship. But once in particular an immense wave dashed upon the ship and shook it from one end to the other. Here we all screamed as if all was over: the ship was completely under water; all was dark as pitch and the water gushed down into the ship through a trap door which was open, as if it soon would be filled, [p.16] and over our head[s] a terrible trampling of the sailors' feet. It lasted a good while before it seemed to be above water again – some said prayers, but I expecting to be drowned every moment, and thinking of my mother, whom I now never should see more, it may be easily imagined in what a way I was. Keeping on my bitter lamentations, one of my companions tried to comfort me, at which in a kind of surprise I said: "Is it then still possible that we can be saved?", to which he answered in the affirmative. "Well," I said, "if ever I set foot on land then, I will jump up three times," and to this promise he kept me when we landed at the Tower. We had an East Indian captain as passenger on board, who had a black servant who could speak broken English and German. This man was very good-natured, for as soon as the first tea was made at the abating of the storm, he brought everyone a cup of tea, for we could not stir out of bed, but he being used to the violent motion of a ship, knew how to keep upon his legs, jumping then to the ground floor, then to the sides of the apartment according as the ship rolled. We saw him at Hambro' before we embarked, so when we were so ill on board and looked so ghastly, he said: "At Hambro' all charmant Messieurs; on board the ship, all miserabl." [38]

We landed all safe and sound [p.17] near the Tower on May 26th, 1778. There was a gentleman waiting for us, to conduct us; he took us to a tavern very near there, where the Hambro' ships' captains dine, and where we all dined. (The landlord's name was Werner.)<sup>[39]</sup> From thence he conducted us to Mr Best, the Hanoverian secretary, in St James Street.<sup>[40]</sup> He did not know what to do with us, so the gentleman took us to the instrument maker, Miller, in Dacre Street, Westminster, where we chose our clarionets etc etc,<sup>[41]</sup> and then to a public house opposite Mr Miller's, where we supped and were merry, and where the rest slept.<sup>[42]</sup> But I slept at Mr Miller's with his man, who, before we fell asleep, gave me some very good admonitions concerning the bad girls of the town.<sup>[43]</sup> A like admonition my Uncle Jacob gave me at Hanover, by which I saw so clearly that my ruin would be certain if I acted the contrary, that I have followed his good advice during the 41 years that I now have been in England, it being now that I write this December 30th, 1819.

The next day after my arrival in London we were taken to the Court tailor, and measured for our coats etc., and then we were taken to Kew, where the King was. We were taken to the Palace, into the Billiard room – or rather Hall, into which the King [p.18] soon came; likewise the Queen. The King enquired after everyone by name, for he had our names upon a paper and we were all truly happy on account of his condescending manner. The same afternoon, I believe we were desired to play some military music upon the lawn in Kew Garden when the King and Royal family were at dinner and in the evening about 7 o'clock at tea time, we were desired to come indoors, to try some of Handel's overtures, concertos and choruses.<sup>[44]</sup> A few violins were in the Palace, likewise a bass and tenor, and there was a fine chamber organ in

the Long Room in which we were to play. I don't know if Mr Nicolai (one of the Queen's pages) played the organ, or if it was Heneberg, one of our band, but I know Heneberg played very soon afterwards for a few years, when [until] he grew mad,<sup>[45]</sup> and was sent to Germany. Here he recovered, got married and had a son, whom he wanted to get in our band, about which I had a letter of him, and [he] wanted him to be under my care. I could not get him in the band, but the Duke of Kent would take him in his band, which I wrote him word of, but never had an answer.

We soon received our uniform: plain scarlet coat, waistcoat and breeches, a cocked hat and a sword, all [p.19] which we wore whenever we stirred out of doors, this being the order. To our great surprise we soon after that had a laced suit, with a cocked hat with a gold lace and the inside of the rim lined with red feathers. When the hats were dealt out to us, I held mine in my hand, but the King said: "Come, put it on", so I put it on (for he would see how I looked in it). I directly put it on, so the Queen said: "What a large hat for so little a man!" (This she said in German.)

Our music now was every day the same, playing at dinner time before the Palace and in the evenings as before. We had not played many weeks when I ventured to play an easy concerto on the violin. The King soon came and asked everything about it; among the rest, who had given it me. I said: "My uncle." "Who is your uncle?" "Herschel at Hanover." Here the King left me, and went to tell the Queen whose nephew I was. From this time it seemed to me that the King loved me, and which he has shown in so many instances afterwards. Uncle Jacob Herschel had been several times in England and played to the King, who did not seem to like his style of playing, being so very modern.<sup>[46]</sup> But by what Prince Charles (the Queen's brother, then resident and Governor of Hanover) [p.20] must have told the King of Herschel, and Herschel being one of the King's musicians at Hanover, I am confident the king had an affection for him.

Having brought several concertos and other music with me from Germany, it was not long before I produced another concerto. But I must now first mention that the Queen had a chamber band consisting of Mr Bach,<sup>[47]</sup> Abel,<sup>[48]</sup> Nicolai,<sup>[49]</sup> who once a week on Thursdays came to play in the evening to the Queen, assisted by Mr William Cramer,<sup>[50]</sup> the great violin player, and father of the present A. and F. Cramers.<sup>[51]</sup> This Mr Cramer was such a good and beloved man, and played so heavenly, that at this moment I revere him as I did at the first time I got acquainted with him. I could not help expressing sometimes the wish to have lessons of him. I could not help expressing this to one of my companions, whose name was Reik, an old man, who played the bassoon, and who once called at my father's at Coppenbrügge in his travels.<sup>[52]</sup> This man, knowing my wish, told the King one day when he was talking to him that it would be of great service to me to have some lessons of Mr Cramer. The King, quite glad to hear it, got Mr Cramer to be ready to give me lessons twice or three times the next winter, when I should be in town, and these [p.21] lessons were continued for several winters. Mr Cramer taught me first how to hold the violin more properly than I did before, and the first piece was one of his solos, No 1, which, when I could do it well, I performed at Court to great satisfaction. He afterwards gave me his concertos one after the other (7 or 8 in number) which I copied, and, after his instruction, performed to the great satisfaction of the King. I played some of them, at times, I may say, during 25 years.

When I had been some months in the band, I wished very much to have some of my brothers with me. I accordingly advised my mother through a letter to let Henry go to Hanover to take lessons on the violoncello of Mr Ehrhard, one of the King's orchestra at Hanover.<sup>[53]</sup> This was done accordingly. Towards the end of my first year in England it so happened that our violoncellist gave himself up to a very bad way of life, spending his time in bad company and public houses, so that he came not home once all night as I believe, his sword being found and perhaps some part of his dress somewhere near the Thames. The circumstances got to the ears of General Fritag and thence to the King, upon which this Mr K. (the eldest brother of Mr C. K.<sup>[54]</sup>) was sent to Germany [p.22] where he soon after died. So I proposed my brother Henry Justus Heinrich Christian / to the King in his stead as violoncellist. My wish was readily granted and I had the satisfaction of seeing him in England (at Windsor) as expeditiously as possible.<sup>[55]</sup> Of Charles Carl Friedrich Ludwig/, my next brother, I could not think, as he was in my place at Coppenbrügge.

I afterwards got over Frederick Johann Friedrich Alexander/ and after that William.<sup>[56]</sup> My brother William Johann William/, was a mere boy, only half as tall as I, when he came. But I went to Hanover to recover my health after a severe illness, when I had been in England near ten years, and it was soon after this that I got William over.<sup>[57]</sup>

My mother wishing to be at Hanover again had sometime before this given up Coppenbrügge (for the place of town musician at Coppenbrügge was given to her at the death of my father, on condition that her sons should do the duty), so she got Charles engaged in the band of the Foot-Guards at Hanover. His pay and what we sent to her quarterly kept her very well.<sup>[58]</sup> Charles being now left by all his brothers began to wish to come to us, and we succeeded in our application to the King, who seemed to sympathise with him, and he soon was here 12 October 1788 /.

The lessons which I had had of Mr Cramer [p.23] making such an improvement in my playing, the King had lessons given to my brother Henry on the violoncello by Mr Crosdill,<sup>[59]</sup> and to Charles Kelner<sup>[60]</sup> on the oboe by Mr Fisher.<sup>[61]</sup> Both these last mentioned performers [Crosdill and Fischer] often played at Court on grand occasions when Messrs Bach, Abel etc were there, and Mr Fisher was, after sometime, I believe, regularly engaged to the Queen like Mr Bach and Abel. My brother Frederick was by the King's desire to learn oboe, and was accordingly put under Mr Fisher. He made such rapid improvement that I am sure from what I have heard tell the King, that he [Fischer] was jealous of him and he [Frederick] is now the first oboe player in the kingdom.<sup>[62]</sup>

The Queen's Chamber Band attended regularly twice a week during the winters when the Royal family resided in town, this was on Tuesdays and Thursdays, which we called 'Grand Concert Nights' (for our band attended regularly every night, winter and summer above 25 years 'till the King's illness) 1804?/.<sup>[63]</sup> The above named performers attended 'till they died, of which Mr Bach was the first,<sup>[64]</sup> then Abel,<sup>[65]</sup> then Cramer,<sup>[66]</sup> then Fisher,<sup>[67]</sup> then Nicolai.<sup>[68]</sup> Mr Papendick was likewise belonging to it, who is still living.<sup>[69]</sup> Our band being now so numerous [p.24] by the addition of my brothers, and some others (being in all about 20) and so much improved, we performed without the above gentlemen, so as they died some omission here/<sup>[70]</sup>

After I had been a few years in England I had likewise instruction of Mr Abel in thorough bass<sup>[71]</sup> and composition at the King's expense. Our salary was likewise raised, once or twice, and we began remaining at Windsor very soon every year 'till January which increased our pay by the 1/2 guinea board wages a week. Among those who were added to our band was an oboe player from the band of the Horse Guards at Hanover. When he had been here but a few years he asked leave to play at the Opera, (or at some concert) during the season once a week. He got no leave, but went and played without. Upon which we were all summoned before General Fritag, and asked everyone in particular, if we would remain? (I rather think that it must have been about this time that every sort of provision had got a great deal dearer than they were before, which made us rather discontented.) However, when everything was settled, viz. that we would remain, Mr Suck (the oboe player) was dismissed from the band,<sup>[72]</sup> and I received the promise of the first vacancy in the orchestra at Hanover, and C.K. the second one.<sup>[73]</sup>

[p.25] After a year or so, no vacancy taking place, I asked for some addition to my pay 'till I should receive the Hanoverian salary; this was granted to me. It was rather remarkable that he who had got me in England (my Uncle Jacob Herschel) should by his death occasion the first vacancy there.<sup>[74]</sup> The musicians when first engaged there receive only 100 dollars<sup>[75]</sup> from the salary of the one who dies; the rest is divided among the elder ones to increase their pay.<sup>[76]</sup> Mine was some years after increased to 200 dollars a year, which is about £34 odd a year and this I have now had I may say near 30 years. I have two or three other improvements in my income to mention. One of them took place directly after the grand musical performances at Westminster Abbey in commemoration of Handel in the year 1784, after which the King went to the Ancient Concert (where he had not gone before) and he got us all engaged there,<sup>[77]</sup> which was 12 guineas in my pocket a year, and when I afterwards was the first of the 2nd violins,<sup>[78]</sup> I had 24 guineas, which I had some years 'till I gave it up, being constantly at Windsor and having a good deal of teaching the pianoforte.<sup>[79]</sup> (For playing at Westminster Abbey, we were likewise paid.) Another great help to me was teaching [p.26] the pianoforte and accompanying some ladies, of which more soon.

Another improvement took place in January 1815 when Her late Majesty increased all our pay, but mine more by £60 above the rest, appointing me 'Master of the Band'. On her death in 1818, our pay was confirmed to us by the Prince Regent.<sup>[80]</sup> As to having practised the pianoforte in my youth at Coppenbrügge, it has been quite accomplished what my father said when he proposed my learning it, viz: "that it might prove of use to me". Being so much taken up with practising the violin and playing several times at concerts in every week at Court, I never thought of giving lessons on the pianoforte, it being only a secondary instrument of mine. A lady (a Mrs Douglas) who lived next to me in Blakeney's Court<sup>[81]</sup> applied to me in 1794 to give her daughter lessons. I was rather diffident, but she said she was sure I could do it, so I consented. This then was an increase of 5 shillings a week to me, for she had but one lesson a week.<sup>[82]</sup> But Mrs or Miss Douglas mentioned me to some other ladies and I had an increase of one or two more and they kept on increasing so that it never was [p.27] interrupted. The first school I got was in 1810, which was the Misses Cristalls' at Birchets Green. There were a dozen scholars at first, and it was as good as £50 a year, but they took in fewer boarders after two or three years, when it was only half so good and profitable. In 1812 I got Miss Humphrey's school when after a few years there were no scholars to learn music, so that discontinued. In 1816 I got Miss

Sharman's school, where there were about six to eight scholars.<sup>[83]</sup> In the same year I got Misses Haynes' school at Chelrsey, which is the best.<sup>[84]</sup>

I have made out a list of all the ladies, my scholars, up to 1818, when the number was 185. Some of them (to be rightly understood) had but few lessons. Some I have had for eight and some for near 10 years. I reckoned once up what I had received of one family where I had four daughters to teach during 9 or 10 years which was something above £300. Among the 185 ladies, I am proud to reckon Princess Amelia, Princess/ Sophia and Princess Charlotte, though those I only accompanied with the violin. At present, January 1820, I have about 34 but most of them being at some schools, it is nothing near 5 shillings a lesson, else I might have by this time a great sum [p.28] in the bank. I have likewise had during the last 25 years, 41 scholars for the violin, of whom I now have only two. Of the the Duke of Cambridge I have since 1801 ('till he went to Hanover) received several sums for playing duets, trios and quartets with him.<sup>[85]</sup>

Besides these kindnesses of His late Majesty King George the third already mentioned, I have to mention his getting me in the Royal Society of Musicians ~~out~~ of his own accord, for which he sent me £50. I was in the New Musical Fund before, but he would wished/ that I should be in that of which he was the patron. I being at this time above 40 years old, it cost a great sum to get in and I had above £10 to add to the £50, and I might have had the £10 if I had mentioned it, but it was against my liking to ask.<sup>[86]</sup> His Majesty made me a present with his own hands of a book concerning the great performances at Westminster Abbey in the year 1784,<sup>[87]</sup> and another time a Thorough Bass book by Fricke.<sup>[88]</sup>

In the year 1788, His Majesty being then at Cheltenham, [he] resolved to go from thence to the Worcester music meeting and to have our band there to assist at it. So he agreed with one of the directors (I believe in our [p.29] hearing, at Buckingham House) that he would send us there and back at his own expense, and they (the directors) should find us board, lodging and pay us the same as the rest of the orchestra, which was all done accordingly. The King and the Royal family resided at the Bishop's Palace, and we in a large inn not a great way from it.<sup>[89]</sup> Here in a day or two, the King sent for me and he put into my hand as many gilt medals (which had been struck on the occasion) as there were of us, for everyone, one (I have got it still). When I opened the paper, I thought they were gold and looked surprised, so he said: "They are not gold; only for a keepsake".<sup>[90]</sup>

I have been likewise with the rest of the band three times to Weymouth, generally from June to October or November. We attended all the watering excursions three to five times in a week, playing on deck when he [the King] came on board, when the yachts, frigates and cutters fired royal salutes. Then [we] played another 'till our dinner time; then again when the Royal Family dined. Sometimes we had concert music in the cabin.<sup>[91]</sup> He [the King] went 3 times a week to the Play and once treated all the band. On Sunday evenings we played as usual sacred music<sup>[92]</sup> at Gloucester Lodge and once or more times [he] desired me to say what oratorio it [p.30] should be.

In 1785 I procured leave of the King to go to Hanover to visit my mother. I departed in June in a Bremen merchant's ship and arrived at Hanover July 3rd at 12 at night and saw my brother Charles almost immediately, for the band of the Guards were

playing in the street before some house near the post office, but I forbid him saying or awakening my mother that night and slept at the post office. I found her in good health the next morning, as also my uncles Jacob and Dr<sup>[93]</sup> Herschel. During my stay there which lasted 'till October, I visited Coppenbrügge, which instead of giving me great joy, it seemed to have quite the contrary effect, for many things quite overcame me, such as seeing the Rector Herbst, hearing the organ and singing of hymns etc.<sup>[94]</sup> At Hanover I played at Court once by the King's order, and the Court assembled on purpose, for it was not the season of the ordinary concerts. The Duke of York presided.<sup>[95]</sup> (The peas and beans came just in season there in July, whereas at Windsor they were in so early that summer that they were most out when I went.)

Here follow now about three or four articles more: [p.31]

First, 'What eminent musicians I have heard and seen in England'; 2nd, 'What principal places I have been at, here, in Germany, and in Holland'; 3rd 'What Sovereigns I have seen' and lastly 'A few particulars since the King's death'.

Mus[i]lcians (Ladies) Madam Mara,<sup>[96]</sup> Billington,<sup>[97]</sup> Banti,<sup>[98]</sup> Madam Bolla,<sup>[99]</sup> Catalani,<sup>[100]</sup> Madam Fodor,<sup>[101]</sup> Camporesi.<sup>[102]</sup> (Gentlemen) Lolli,<sup>[103]</sup> Bach, Abel, Staimetz,<sup>[104]</sup> Cramer, Schroeter,<sup>[105]</sup> Clementi,<sup>[106]</sup> Hummel,<sup>[107]</sup> Dr Crotch,<sup>[108]</sup> Wesley.<sup>[109]</sup>  
(Those are some of the principal[s] which I remember.)

The Principal Places I have been in:

In Germany: Hanover, Hameln, Rinteln, Bodenwerder, Zell, Hamburg, Bremen, Osnabrug.

In England: London, Bath, Bristol, Oxford, Salisbury, Worcester, Winchester, Southampton, Guildford, Dorchester, Weymouth, Blandford, Reading, Colechester, Harwich, Farnham, [p.32] Gravesend, Deptford, Woolwich, Henley, Kingston, Richmond, Newport (Isle of Wight) Cowes and Yarmouth Do, Lymington.

In Holland: (on my way back to England with the Hanoverian messenger)

Deventer, Forthuisen, Utrecht, Leyden, The Hague, Helvontsluys.

The Sovereigns: Prince Charles of Hanover; afterwards Duke of Mecklinburg Strelitz

The Duke of Sax-Gotha

The reigning Prince of Stettin and his wife

The ArchDuke of Milan

The Duke of Wirtenberg (afterwards king of)

The Stadtholder (or Prince of Orange) and family

The King of/ Prussia and sons

The Emperor Alexander of Russia

I here add some eminent statesmen and warriors:

Lord Thurlow, Mr Pitt, Mr Fox, [p.33] The Duke of Portland, The Lord Mayor of London (Sir Carr Glyn) and Lady Mayoress and daughter, at the Mansion House, Lord Howe, Lord Nelson, Duke of Wellington.

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The particulars since the King's death I find to be of too painful a nature, therefore [I] shall excuse myself.<sup>[110]</sup>

I married in the year 1786,<sup>[111]</sup> on October 31st, and my children now alive<sup>[112]</sup> are:

Zipporah Sophia – born September 12th, 1787<sup>[113]</sup>

Caroline Amelia – June 13th, 1791

Frances Mary – September 27th, 1793  
Charlotte Elizabeth – February 26th, 1797<sup>[114]</sup>  
George Adolphus - June 4th, 1801<sup>[115]</sup>  
Elizabeth Ann – December 23rd, 1803<sup>[116]</sup>  
Alexander William – March 9th, 1807<sup>[117]</sup>  
( Finished - December 26th, 1820 )

#### Notes:

- [1] His father died on 31 January 1773, so, if George was writing in 1811, it would be thirty-eight years since his father's death.
- [2] The writer is inconsistent in the spelling of Herschel. This family's surname is usually spelt with a single 'l'.
- [3] William was with his father, but Jacob had by this stage left the army. See Hoskin, Caroline Herschel's Autobiographies, pp.26-27
- [4] For details of this see Lubbock, The Herschel Chronicle, p.9 and Hoskin, Caroline Herschel's Autobiographies, pp.98-99;115. Although Isaac's health was broken at the time, he lived another ten years or so, until 1767.
- [5] Presumably by paying the 'stipend' for the business of three other places in the Brunswick territory, he would have gained the sole right to play for all private functions there, which potentially could be quite lucrative. 'Stadt-pfeifer' Die Musik in Geschichte und Gegenwart 8, p.1719
- [6] Caroline used the Hanoverian term 'Himpen Rocken' for 22 kg of rye as payment in kind. Hoskin, Caroline Herschel's Autobiographies, p.107
- [7] 'Clarionet' was an old-style spelling for clarinet.
- [8] The Essex Record Offices at Colchester and Chelmsford have no references relating to Hanoverian Foot Guards being stationed in the vicinity of Colchester at this time. This may be incorrect. See Lubbock, Herschel Chronicle, p.8; This is probably an error for Rochester, where the Guards stayed before their return to Hanover. I am grateful to Michael Hoskins for pointing this out.
- [9] William Herschel became famous when, in 1781, as a keen amateur astronomer, he discovered the planet Uranus. The following year the King conferred on him a pension that enabled him to give up his career as a musician in Bath and devote himself to astronomy. His only duties were to reside near Windsor Castle, and to be available to show the heavens to the Royal Family and their guests. Caroline's correspondence makes it clear that the Griesbachs were sometimes present, and that sometimes music was played on these evening trips with guests to view the skies. Hoskin, The Herschel Partnership (dust-jacket); BL 'Correspondence of Caroline Herschel': Egerton 3761 f.145-145v; 3762 f.51v
- [10] Sophia Herschel was already twenty-one when she married in January 1755.
- [11] Sophia was working for a family in Braunschweig just before her marriage. Hoskin, Caroline Herschel's Autobiographies, p.101
- [12] George uses 'Hambro' as an abbreviation for Hamburg ('burg' meaning 'borough' in German). Isaac Herschel did take his family to live in Hamburg for a brief period (1746 - 47), when Sophia was in her mid-teens. Hoskin, Caroline Herschel's Autobiographies, pp.98-99
- [13] The meaning of this expression is 'over or past any obstacle that may come in one's way'.
- [14] For more information about the life of Alexander Herschel, see Hoskin, 'Alexander Herschel', Journal for the History of Astronomy, XXXV (2004) pp.387 - 420. Alexander visited his brother William, and his sister Caroline fairly regularly, especially during the summer months, after they moved to Slough and he remained in Bath. Dietrich was in England too at this time. It must have been on one of those visits that George encountered Alexander unexpectedly.
- Datchet is a low-lying parish sloping on the south-west towards the River Thames, whose midstream forms the boundary between Buckinghamshire and Berkshire. Windsor lies on the Berkshire side of the river and Datchet on the Buckinghamshire side.

[15] At this time Germany grew tobacco, some of which was exported to England and used in certain snuff blends. George's father may have used the home-grown product or carottes of imported tobacco. The manufacture of snuff involved drying the tobacco until it was brittle; then grinding it into a powder either with a pestle and mortar, or with a large rasp like a heavy nutmeg grater, or with a hand grinder like a coffee mill. The snuff was then sieved to produce the fine powder: hence the dust. Snuff was very popular in the eighteenth century. Queen Charlotte was so partial to it that in later life she consumed a considerable amount, and earned herself the nickname 'Snuffy Charlotte'. Hugh McCausland, *Snuff and snuff-boxes* ( London, 1951) pp.21, 80-82, 51

[16] Caroline describes the small child-size violin as an 'Adempken'. Hoskin, Caroline Herschel's *Autobiographies*, pp.33,110

[17] This was probably the usual set-up in small towns, but would not have been so in the larger ones.

[18] A big wedding could last for several days, and the Stadtpfeifer and his assistants would be involved at every stage. *Die Musik in Geschichte und Gegenwart* 8, pp.1723 -1724

[19] George is using the word 'bass' here to describe an instrument from the lower part of the musical system, as distinguished from the treble. 'Bass' could be used as the generic term for any and all bass instruments. (Haydn discussed scorings of the bass part in a letter of 1768 as follows: 'I prefer just three basses - that is, one cello, one bassoon and one double bass.') 'Bass (i)'

[20] Teachers' salaries in Germany at this time were so low that they struggled to maintain a family, even though the salary was often supplemented by corn, money for wood, and living accommodation. Part of the salary was made up of school fees, and if the parents were slow to produce the fees, the teacher had to go from house to house to collect it; contemporaries record that it made them feel like beggars asking for alms. The low status of the teacher meant that the post was often filled by men without training or inclination for the job - though this does not seem to have been the case here. George's reference to clothing here may be related to the fact that a teacher's everyday clothing might reflect his lack of means. Though a teacher might wear a black coat and powdered wig for public occasions, in school he often wore a type of calico dressing-gown and slippers, which was the virtual uniform for teachers from the eighteenth to the mid-nineteenth century. Sagarra, *A social history of Germany 1648 -1914*, pp.94-97.

[21] Clavichord: an instrument which is, in appearance when opened, like a small rectangular piano - usually a sort of box that could be placed upon a table for playing, but sometimes it had legs. Scholes, *The Oxford Companion to Music*, p.175

[22] The term 'band' has many applications in music. In a general sense, it may refer to almost any ensemble of instruments. 'Band' came to mean orchestra in colloquial British usage, but more specifically a band might be mobile (sometimes playing outdoors), would generally play to a non-paying audience, and was often associated with specific military or civic duties and were thus uniformed. 'Band (i)'

[23] George may be suggesting here that the Queen's Private Band stopped playing together so regularly from about 1810.

[24] The average German school was pitifully inadequate at this time, for the reasons stated above. Sagarra, *A social history of Germany 1648 -1914*, p.95

[25] In the Holy Roman Empire the ruler of each state would decide what the religious persuasion of the people would be. Hanover was, and still is, strongly Lutheran. The central instrument for teaching the Christian faith to children was Luther's so-called 'Small Catechism'. This was originally printed in the form of a poster and has been used in all Lutheran churches since 1529. In the eighteenth century, under the influence of the Enlightenment, nationalism and Pietism, attempts were made to modernise this catechism. One catechism which was the result of that was the Hanover Catechism. The Hamburg Catechism was probably another one which appeared at a similar time.

[26] It was (and often still is) the done thing for the whole class to have weekly confirmation classes together for a two-year period. The age of fourteen was the latest at which the whole year could be confirmed together, as most pupils would leave school at that stage. (Cf. Anna

Herschel's concern about Dietrich, and insistence he return to Germany in order to be confirmed. Hoskin, Caroline Herschel's Autobiographies, pp.43, 45)

[27] George I's palace, gardens and estate were at Herrenhausen. (The gardens are still there today.) The garden of Montbrillant (near Herrenhausen) does not exist any longer. The King of Hanover built his palace there in the mid-nineteenth century, and it is now the main building of the University of Hanover.

[28] The mayor of Bodenwerder between the years 1774 and 1790 was named Friedrich Ludwig Lindenberg, but it is not known if he was the 'musical friend' George refers to here.

[29] George seems to have been very 'sensitive' to gardens and aware of the growing seasons, and refers to them a number of times in his memoirs (see also pages 4, 9 and 30 of the manuscript). This might have been a family interest going back to his Herschel grandfather's upbringing as a gardener. Gardens were no doubt an important source of fresh foodstuffs. In 1828 Caroline sent seeds from Hanover to Henry Griesbach in Windsor by means of the 'King's packet', which was dispatched twice a week. BL 'Correspondence of Caroline Herschel': Egerton 3761, f.46

[30] George's father died on 31 January 'an der Gizinger Krankheit' (of Gizinger disease). He was buried on 3 February 1773. He was forty-two years old.

[31] A night watchman was on duty only during the hours of darkness, during which he had special calls and particular songs that he would sing at certain times on the hour. For example, at 10 o'clock he would sing a song about the Ten Commandments; at midnight about the twelve apostles; at 3am about the Holy Trinity etc. He clearly chose an appropriate hymn to sing for the Griesbachs from the section in the Lutheran hymnbook on 'Death and Eternal Life'.

[32] 'General Fritag' is probably General Heinrich Wilhelm v. Freytag (1720 -1798), a Hanoverian officer and close confidant of George III's.

[33] A ducat was the greatest denomination of German coinage. It was a solid gold coin that weighed 3.5 gms, so it was worth having. I am indebted to Adrian Popescu for this information.

[34] It was also possible for the bandsmen to be paid £5 per annum in lieu of a new uniform. RA 'Payments by the Groom of the Stole': Add 17/28

[35] This was possibly George Ernest, who was Page of the Backstairs, paid from January 1767 to 15 April 1801, when he was dismissed. J.C. Sainty and R.O. Buckolz, Office-holders: Royal Household 1660 -1837, (Part 1) (London, 1997) pp.17-18

[36] There was considerable trade between London and Hamburg at the time. Twenty-seven 'Hamburgh merchants' are listed in Mortimer's Universal Director of London in 1763. They exported woollen goods, lead, leather and tin, and imported linens (dowlas and hemp etc.).

[37] Gluckstadt is in Holstein, the historical and cultural region occupying the southern Jutland Peninsula. Holstein was created as a county of the Holy Roman Empire in 1111. It came under a personal union with the Danish king in 1459, and in 1474 was raised to the rank of duchy in the Holy Roman Empire: hence the Danish influence.

[38] On the life of a black slave, sea voyages, and the danger of lighting a fire on board ship, see one of the many edited editions of the autobiography of Olaudah Equiano. (I am indebted to my cousin, Peter Hogg, for pointing this out to me.)

[39] No victualler's licence has been found in the name of Werner.

[40] 'Mr Best' is probably Georg August Freiherr von Best (1755 -1823), Secretary in the German Chancery. He continued in the job at least until the 1790s, probably until his death.

[41] The fact that George specifically mentions 'clarionets etc' confirms that the original intention was that the Band should play wind instruments only.

[42] George Miller (fl. London c1765 -1790) was a rate-payer and, until 1790, documented as resident at 3, Dacre Street; 'it is possible that he was of German extraction and that he attracted other German immigrants to work with him'. George Astor first worked with him on his arrival in England. He was a woodwind instrument maker and the earliest English clarinets surviving (1770) were made by him. He may have been the same George Miller of 3 Panton Street, Haymarket, in 1811 -14, whose trade card read: 'G. Miller and Co ... instrument maker to their Majesties. The name Miller is also found in violins of ordinary

workmanship. He is not known as a maker of violins and probably was a dealer who stuck his own label in instruments he bought to sell. Waterhouse, *New Langwill*, p.265; 'Astor', ; Henri Poidras, *Dictionary of violin makers*, (Rouen, 1928) p.145

[43] It is likely that 'Mr Miller's man' was German since he was able to converse with George, who cannot have known English when he first arrived in England. This seems to corroborate what is suggested above.

[44] George III's preference for the music of Handel amounted to a prejudice, if not an obsession. Handel said of him when he was young: "While that boy lives, my music will never want a protector." Rohr, *The Careers of British Musicians*, p.43; Jacob Simon, *Handel*, (London, c1985) p. 251

[45] This is only an isolated case, but the prevalence of certain types of mental disorder can be an indication that immigrants are finding the adjustment to their new environment difficult. Grauman, 'Cultural Assimilation', p.121

[46] On a visit to England in 1769 Jacob had dedicated a set of sonatas to the Queen, after which he was duly summoned to Court and his annual salary was increased by 100 thalers. Hoskin, *The Herschel Partnership*, p.22

[47] Johann Christian Bach (1735 -1782)

[48] Carl Friedrich Abel (1723 -1787)

[49] Fredrick Nicolai (c.1728 - 1809)

[50] Wilhelm Cramer (1746 -1799)

[51] It is not clear why George uses the initial 'A' here. Wilhelm's eldest son was Johann Baptist (1771 -1858); his second Franz (1772 - 1848).

[52] Christian Reich, the bassoonist, was a member of the Royal Society of Musicians from 1751 and is listed in Mortimer's *Universal Director* as a teacher of the bassoon (of Great Pultney Street) in 1763 . He was probably a 1st or 2nd generation German migrant himself. Matthews, in *Members of the Royal Society of Musicians 1738 -1984*, (p.121) and H.C. Robbins Landon in *Handel and his world*, (p.273) conjecture that Reich the bassoonist was the 'Mr Reich, Secretary for the affairs of Hanover' who was left £200 in Handel's will. This is probably not correct. It is far more likely that Handel's legatee was Gerhard Andreas von Reiche (1691 -1770), who, like his father before him, was Secretary to the German Chancery. (This was a London-based job.) The German Chancery was in some ways the equivalent of a foreign embassy.

[53] A Heinrich Christoph Erhardt is listed as one of the members of the Court orchestra in Hanover ('Kammer- und Hofmusiker') in 1779. He may have been Henry's violoncello teacher.

[54] 'C.K.' is likely to be J. Christian W. Kellner, the oboist.

[55] Henry Griesbach arrived in England c1780.

[56] Frederick arrived by 1784.

[57] William arrived c1785. It probably was not ten years after George's arrival, but after his trip to Hanover in 1785 (see page 30 of manuscript).

[58] The Griesbach brothers may have sent money quarterly to their mother in Hanover via the 'King's packet'. Caroline's letters sometimes refer to 'business' being transferred in that way.

[59] John Crosdill (c1751 - 1825)

[60] George is believed to be referring again to J. Christian W. Kellner here. Why he calls him 'Charles' is a mystery.

[61] Johann Christian Fischer (1733 - 1800)

[62] It was from the first decade of the nineteenth century (after Fischer's death) that Frederick Griesbach became well known as a hautboy (oboe) player. An article in *The Harmonicon* for 1830 suggested that he 'was probably the last of the outstanding players in England to use the old broad fishtail reed', and praised him for his clear and powerful tone. (The term 'hautboy' is an anglicization of the French haut bois, meaning 'high-wood' instrument.) Quoted in Highfill, *Biographical Dictionary* 6,p.360; Scholes, *The Oxford Companion to Music*, p.624

[63] The King suffered from porphyria, which afflicted him in later life. Naturally, this was not only extremely distressing for his family, but also for those at Court. Fanny Burney (daughter of Charles Burney, and Assistant Keeper of the Wardrobe to Queen Charlotte) described the scene on one occasion: 'There was not a dry eye in the house. The footmen, the house-maids, the porters, the sentinels - all cried bitterly as they looked on.' Quoted in Hibbert, *The Court at Windsor*, p.132. The members of the Queen's Private Band cannot have been unaffected.

[64] J.C. Bach died on 1 Jan 1782.

[65] C.F. Abel died on 20 June 1787.

[66] W. Cramer died on 5 Oct 1799.

[67] J.C. Fischer died on 29 April 1800. During the last decade of his life, Fischer's skills were not what they had been. Susan Burney wrote in 1790: 'I was delighted to hear Fischer, who was very sweet, tho' alas, I perceive his powers decay - his breath is short, & his fingers are losing the spring of youth - but in a pastoral pathetic movement he is still all that can be wished.' Quoted in Woodfield, *Salomon and the Burneys*, (draft copy) p.136

[68] F. Nicolai died on 16 May 1809.

[69] Christopher Papendiek lived until c.1826. His will was proved 4 March 1826. (Highfill's *Biographical Dictionary* is in error when it states that George Papendiek was the husband of the Mrs Papendiek whose journal was published. Christopher was her husband, and George was one of Christopher's younger brothers. Highfill, *Biographical Dictionary* 11, p.192; Broughton, *Court and Private Life*, Vol. 1, pp.168,180-181,196, Vol. 2, p.157)

[70] Presumably he intended to say something like: 'we were able to carry on without them and without others having to take their place'.

[71] 'Thorough Bass' or 'Figured Bass' is the shorthand of harmony that came into use at the opening of the seventeenth century. Knowledge of it was necessary for music which had as its accompaniment a mere line of bass notes with a certain number of figures under or over them, from which the player could tell what chords the composer intended to be used, and could construct his own accompaniment. Scholes, *The Oxford Companion to Music*, p.317

[72] Charles Jacob Suck was an outstanding oboist, a pupil of Fischer's, and played with Fischer and Kellner as a trio at a number of concerts in London and Bath in the 1780s. For more information about his life, see Foster's unpublished MMus dissertation: 'A critical edition of the symphony in D by Charles J.Suck' (2003).

[73] It would appear here that George thought he would like to return to Hanover to work, should a vacancy arise, and that one other bandsman (probably Christian Kellner) did too.

[74] It is odd that George does not comment on the manner of his uncle's death: Jacob Herschel was found strangled in the countryside in front of the gates of Hanover on 23 June 1792. Sievers, *Hannoversche Musikgeschichte*, p.365

[75] By 'dollars' he means thalers (the origin of the term 'dollar').

[76] It seems that once George had received an increase in pay he did not wish to take up the vacancy that arose in the Court Band in Hanover.

[77] Three of the Griesbach brothers played at the Handel Commemoration Concerts in 1784: George, Henry and Frederick. The performances were on 26, 27, 29 May, 3 and 5 June. Frederick had recently arrived in England, and celebrated his fifteenth birthday on the 2nd of June!

[78] In Figure 7 of the thesis, the figures listed after the instruments show the positions or ranking of the Griesbachs in the orchestra at the Concerts of Antient Music.

[79] George gave up playing at the Concerts of Antient Music in 1807, which may indicate that, at least in the Windsor area, the demand for teachers of the pianoforte was considerable quite early on in the century.

[80] George, Prince of Wales (son of George III), later Prince Regent, then King George IV. This fact would indicate that the Band was not disbanded until the death of the King in 1820.

[81] Blakeney's Court is off the High Street in Windsor. In Robson's *Directory of 1838* there is a 'Ladies School' listed in Blakeney Court. The head was 'M.A. Griesbach'. This must have been a relative.

[82] Teachers often charged an entrance fee, in addition to the fee per lesson. In general the rates had declined since the early 1780s. G.F.A. Wendeborn wrote in 1785: 'Those ... who earn part of their livelihood by teaching, have seen formerly, as it is said, better times than at present. I have heard of some receiving a guinea, or half a guinea for a lesson, who now, perhaps, must be content with five shillings.' Samuel Wesley observed in 1830: 'At different periods I myself have received a guinea a lesson, and from some pupils as much as twenty-five shillings; whereas now the prices are so dwindled down that three shillings and half-a-crown per lesson are offered and accepted, through the influx of musical pretenders by whom England is now deluged.' Quoted in Rohr, *Careers of British Musicians*, p.136; McVeigh, *The violinist in London's concert life*, pp.142 - 143

[83] Jane Sharman (b.1790) had a ladies' boarding school in the High Street, Windsor, and was the sister of Richard, who had a linen draper's and undertaker's business also in the High Street. Richard married George's daughter, Charlotte Elizabeth and was a legatee/trustee named in Henry Griesbach's will. Jane Sharman later had a boarding school in Datchet. Pigot's *Directory of Berkshire*, (1823/24; 1844)

[84] Unfortunately there is little information about small schools like these before the Victorian era. Birchets Green is a hamlet in the parish of Hurley, Berkshire, about eight miles to the North-West of Windsor. The school he refers to in 'Cherlsey' was probably in Chertsey, Surrey, which is about eight miles to the South-East of Windsor. This gives an indication as to how far a musician might travel to teach.

[85] Adolphus, Duke of Cambridge (1774 -1850), was one of the three youngest sons of George III, who were educated together at Göttingen University. He was then commissioned in the Hanoverian army, and served in the Low Countries, with his brother Ernest. They experienced all the dangers and fatigues of the campaign, and Adolphus did not return home until 1801, having been absent fifteen years. It was then that George Griesbach had to do with him, and Adolphus became godfather to George's son, George Adolphus Griesbach, who was born in June of that year.

Adolphus, Duke of Cambridge, continued a friend of the extended family. When Caroline returned to Hanover, she sometimes met the Duke of Cambridge at concerts and wrote in 1835: 'I was always sure to be noticed by the Duke of Cambridge as his countrywoman (and that is what I want, I will be no Hannoverian!).' She also wrote in 1837: '...the Duke of Cumberland has been this day proclaimed King of Hannover. It makes me feel as if I was doubly separated from England, for your king is now no longer my king. And we lose the Duke of Cambridge who was ever so kind to me wherever he saw me.' Brooke, *King George III*, pp.356-357; BL 'Correspondence of Caroline Herschel': Egerton 3762,f.8, 21

[86] In 1804 George's brother, Frederick (who was already a member), wrote to the Royal Society of Musicians to recommend his brother :

'Gentlemen, I beg leave to recommend my brother, George Griesbach, Musician, as a proper person to be a Member of this Society; it was my brother's wish to become a Member in the year 1788, but understanding he would not succeed, he became a Member of the New Musical Fund, from which he is going to retire, it being his Majesty's particular wish he should become a Member of this Society, he has led their Majestys concerts nearly Twenty seven years, teaches the Pianoforte ... and is not likely to become chargeable to this Society.' In fact George was forty-seven years of age and had to pay a premium of £69. 6 shillings, as well as his annual subscription of £1.2 shillings. George was admitted by ballot in the November of that year. London, Royal Society of Musicians Member's File: 'George Ludolph Jacob Griesbach'

[87] This was probably An account of the musical performances in Westminster Abbey, and the Pantheon ... in commemoration of Handel, by Charles Burney (London, 1785)

[88] Philipp Joseph Frick (1740-1798) published a number of theoretical works. George was probably given A Treatise on Thorough Bass, published in London, c1786. 'Frick, P.J.',

[89] The King's trip to Cheltenham and the surrounding area for the sake of his health was a great success and thousands flocked to see him. He enjoyed himself enormously and spoke to anyone he met. On one of the King's rides, he overtook a farmer driving sheep, and typically fell into conversation.

'His Majesty rode with him a quarter of an hour, conversing upon the value and properties of the land, the prices of sheep and cattle ... the farmer grown familiar asked the gentleman, as he thought, if he had seen the King; and being answered in the affirmative, the farmer said "Our neighbours say he's a good sort of man, but dresses very plain." "Aye" said his Majesty, "as plain as you see me now," and rode on.' Quoted in John Clarke, *The Life and Times of George III*, pp.133 -134

In Worcester the Royal Family stayed at the Bishop's Palace with their old friend, Bishop Hurd, who was quite overcome to be so honoured. For the Royal visit, the nave of the Cathedral was handsomely fitted up for the occasion. A gallery for the Royal family was erected and spread with a rich Worcester carpet, lined and faced with crimson silk, and shaded with a lofty canopy of the same material and surmounted with a crown. The orchestra was at the opposite end of the nave. It was recorded: 'The King made available the powerful support of his own private band and the choirs were augmented with choirs from Oxford and London and a special chorus of female singers from the north of England.' The concerts were uncommonly crowded and over two thousand people attended the performance of *The Messiah* .

Broughton, *Court and Private Life*, I, pp.310 - 312; Anthony Boden, *Three Choirs* (1992) p. 34; Lysons, *Origin and progress of the meeting of the Three Choirs*, pp.67-69

[90] George must be referring to the medals struck especially to commemorate the Royal visit to Worcester and the recovery of the King. On one side was inscribed: 'God save the King! G III, 1788'. On the other: 'When we forget him, May God forget us!' Lysons, *Origin and Progress*, p. 67; Clarke, John, *The Life and Times of George III*, (London, 1972), p.143

[91] Abigail Gawthorn of Nottingham described how she saw the Royal family when she was on a visit to Weymouth in July, 1805:

'13th: The dear good and gracious king arrived at five o'clock this morning, the queen and princesses some time after; they retired to rest soon after for a few hours; his Majesty immediately went into a warm sea bath on his arrival; at 10 o'clock he was at the camp to view the troops; his Majesty came past our lodgings to the pier before dinner, and after at the came again a feu de joie was fired and every ship fired a royal salute; it was beyond all description grand, it affected me very much as well as my son; it must be like an engagement.

14th: Sunday, the royal family all were at church; afterwards they, king and princesses, walked down the esplanade to the pier, the queen did not walk. Between 7 and 8 o'clock the royal family all walked on the esplanade and after to the rooms, where we went and highly gratified we were at seeing them enter, the queen's German band playing 'God Save the King'; a part of the room enclosed by a silk cord where the royal family enter, and every body who has been introduced stand within the cord to converse with them, other people stand on the outside the cord, and have an opportunity of hearing the conversation; the band keeps playing during the royal family stay in the room, which in general is an hour; his; his Majesty's eyes appear very indifferent, always wore a green shade over them; he seemed in good spirits, talks a great deal ... The royal family did not remain so long as usual, as the king's eyes were so indifferent; we stayed tea and walked about the room for some time after they left, the band playing all the time.

15th: St Swithin, and no rain; their Majesties went in their carriage to the pier where they got out and got into a beautiful barge, being seated, Sir Harry Burrard Neale stood the whole of the time behind their Majesties' back until they arrived at the 'Royal Sovereign' yacht, a most superb elegant costly ship, cost £[ ], appears most splendid at the great distance it is seen from shore, all over gold; there were sailors all dressed alike in white, and they struck their oars all in the same moment, had a very pretty effect when their Majesties were in the barge.'

Henstock, *The Diary of Abigail Gawthorn of Nottingham*, pp.116 -117

[92] John Henry Griesbach (1798 - 1875) performed before the King and Queen first at the age of twelve, and the following year was appointed pianist to her Majesty. From then on he played a solo piece for the pianoforte every night at the private concerts. In his unpublished

thesis, 'The Acoustical Laws of Harmony', he gives a vignette of the Sunday evening concerts of sacred music at Windsor.

'Queen Charlotte had a little pet dog whose acoustic nerves were highly sensitive; it was the custom at Windsor castle for the Queen's private band to perform an Oratorio or a selection of Handel's music every Sunday evening; when the King and Queen passed through the concert room to the drawing room, little Carlo usually ran or gambould [sic] before them, but sometimes walked as steadily and soberly as a courtier dog ought to do: - on certain days the Messiah was always performed by the band, and when the third bar of the Overture was played, the chord of the diminished 7th was such an inflection to the acoustic nerves of poor Carlo that he forgot all propriety of demeanure [sic] and court etiquette and ran about the room with his tail between his legs, howling in a most piteous manner; this so amused the King, that frequently when the Messiah was going to be performed, if his majesty did not see little Carlo on the rug before the fire, he used to call out, where is Carlo; and if the little dog happened to be in the concert room, the King would leave his game of chess, on purpose to see the effects of the vibrations of that chord of the diminished 7th on the sensitive nerves of poor Carlo.'

(From a section entitled: 'Remarkable instances of the effect of musical sounds on the acoustic nerves of dumb animals' pp.63 - 64)

[93] He must be referring to his uncle Dietrich Herschel here, as William was at that time in England.

[94] George's reaction to his homegoing is a classic manifestation of reverse culture shock.

[95] Frederick, Duke of York (1763 -1827)

[96] Gertrud Elisabeth Mara (née Schmeling), (1749 -1833), German soprano singer.

[97] Elizabeth Billington (née Weichsel) (1765 -1818), 2nd generation German immigrant, born in England. Soprano singer.

[98] Brigida Giorgi Banti (1755 -1806), Italian soprano singer. In London 1779 -1780,1794 - 1802.

[99] Maria Bolla (fl.1799 -1804 ), Italian Opera singer.

[100] Angelica Catalani (1780 -1849), Italian Opera singer. In London 1806 -1814,1824.

[101] Joséphine Fodor-Mainvielle (1789 -1870), French soprano singer. In London 1816,1818.

[102] Violante Camporese (1785 - ?1839) Italian soprano singer. In London 1817 - 1825.

[103] Antonio Lolli (1725 -1812), Italian violinist and composer.

[104] Carl Philipp Stamitz (1745 -1801), German violinist, violist and composer. In London 1777 - 1779.

[105] Johann Samuel Schröter (c.1752 -1788), harpsichordist, pianist, singer, composer and teacher - of German origin.

[106] Muzio Clementi (1752 -1832), Composer, keyboard player and teacher, music publisher and piano manufacturer - of Italian birth.

[107] Johann Nepomuk Hummel (1778 -1837), Austrian pianist, composer, teacher and conductor.

[108] William Crotch (1775 -1847), English composer, organist, theorist and painter.

[109] George must be referring here to Samuel Wesley, (1766 -1837), English organist, violinist, and conductor. He was son of Rev. Charles Wesley, the Methodist hymnwriter and nephew of the evangelist, John. George would also have known his brother, Charles (1757 - 1834), also an outstanding musician, who was often at Windsor Castle and 'a favourite with George III'. Gill, Charles Wesley, p.193

[110] He may have been referring here to the disbanding of the Queen's Private Band.

[111] George married Mary Wright Smith at Windsor. Since he is believed to have married a pupil of his, the year of his marriage indicates that he must have been teaching from early on in his stay in England. (This was probably true of other members of the Band too.)

[112] There were nine children in all. Two children of his had died young: Mary Anna (1788 - 1815) and George Theodor (1797 -1800).

[113] Sophia wrote to Caroline in 1836 telling her news of the family. Sophia had worked for many years for Lord and Lady Harcourt, but they had by then died and left her £3,000. She

was now living in her brother Alexander William's vicarage home, looking after her invalid mother. The two other unmarried sisters, Amelia and Fanny, were also living there.

BL letter Sophia Griesbach to Caroline Herschel (23 Nov 1836): Egerton 3762, f.203 - 204v  
[114] Charlotte married Richard Sharman of Windsor on 2 Feb 1828.

[115] Sophia told Caroline in 1836: ' Adolphus is in London much engaged in teaching and playing & he is a very fine player on the violin - but he is not so good a manager of his affairs as could be wished & causes us some anxiety ...[but] he is a most affectionate son and brother.'

[116] Elizabeth married George Waterhouse, Curator of the Zoological Museum in London, a peat entomologist, in c1834.

[117] Alexander William Griesbach was a student at Trinity College, Cambridge, from 1827 to 1832. He then became curate, and later vicar, of Westow, in East Yorkshire. He too was an entomologist.

## Appendix 2: Database of German musicians

### Notes and abbreviations

I am indebted to Deborah Rohr of Skidmore College, New York, for sharing her ‘catalogue’ entries for about 120 musicians with me. As stated in Chapter 1 of the thesis, the database contains information about the vital life events of approximately 290 German musicians who worked in London at some stage during the period 1750 to 1850. It includes first-generation migrants – those who came for a short period, as well as those who came for longer or for good. It also includes second-generation migrants: those musicians who were born in Great Britain, and who had at least one parent who was a first-generation German migrant. A few of those for whom an entry can be found here were not included in the demographic calculations outlined in Chapter 2 of the thesis, for the following reasons: not enough was known about them, or where or when they were in England; it was not certain they had worked in London, though they had worked in the provinces; they were not deemed to be ‘German’ enough, although they may have had German origins; they were not mainly musicians, though they published music; they were third-generation migrants (this only applies to Griesbachs); and lastly, I have only learnt of the existence of one or two since the calculations were carried out. All of the individuals who fall into these categories are marked with a **X** after their name. The biographical notes given here do not in any way pretend to be comprehensive or definitive. The reader is directed to the original sources for the fuller picture.

The following abbreviations have been used in the entries for these sources:

AntC	<u>Concerts of Antient Music</u> (1781 – 1848)
DNB	<u>Dictionary of National Biography</u> (1995 CD – entries from all editions)
Doane	Doane, <u>A musical directory for the year 1794</u>
DR	Deborah Rohr was my main source of information on this person.
Euing	Biographical papers – Euing Collection at Glasgow University Library.
HandelCC	Handel Commemoration Concerts: Burney, <u>An account ...</u> (1785)
HanMus	Sievers, <u>Hannoversche Musikgeschichte</u>
Highfill	Highfill et al, <u>A biographical dictionary of ... musicians in London...</u>
‘Memoirs’	The memoirs of George Griesbach (Appendix 1)
Mortimer’s	<u>The Universal Director</u> (1763)
MrsP	Broughton, <u>Court and Private life ...</u> by Charlotte Papendiek
Musical Directory	Royal Academy of Music, <u>Musical Directory 1855/1856</u>

NG	'The New Grove Dictionary of Music Online', editor L. Macy, < <a href="http://www.grovemusic.com">http://www.grovemusic.com</a> >
NMF	New Musical Fund
Phil Soc	(Royal) Philharmonic Society MS or publications relating to it.
RSM	Betty Matthews, <u>The Royal Society of Musicians of Great Britain – List of members 1738 -1984</u> . (London, 1985) or Members' files.
Sainsbury	Sainsbury, <u>A dictionary of musicians from the earliest times</u>

## Database

### Abel, Karl or Carl Friedrich (Charles Frederick)

Date of Birth	22/12/1723
Place of Birth	Cöthen, Anhalt
When in GB	From Spring, 1759 (aged 35)
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	20 June 1787
Where died	Marylebone, London
Skill / Job	instrumentalist, pianist in Queen's Band, Chief instrument:viola da gamba 'the current greatest', composer.
Source	Mortimer's, Highfill, RSM, Sainsbury, NG, Mrs P, HanMus, DNB
Notes	Musical family. Visited Paris & Germany. Lived with Bach when he arrived in England. Established Bach-Abel concert series. Thomas Gainsborough's great friend.

<b>Abel, Johann Leopold</b>	
Date of Birth	24/07/1795
Place of Birth	Ludwigslust, residence of the Grand Duke of Meckleburg Schwerin
When in GB	From August 1820 (aged 25) . (Was aged 24 when went to America)

Where in GB	London
Married (when)	Yes
Whom / Where Married	Luise (Louise?) Hopkins, in London
Date of Death	
Where died	
Skill / Job	pianist, violinist, composer
Source	Sainsbury, Euing, NG
Notes	Great-nephew of C.F. Abel & musical family. Went to United States in May 1819 to join brother, found climate unhealthy so came to England. When brother died, he decided to remain here. Acknowledged friendly patronage of J.B.Cramer and Graeff.
-	
<b>Adamberger, Josef Valentin (Took name of 'Adamonti' in Italy)</b>	
Date of Birth	22 Feb 1740 or 6 July 1743
Place of Birth	Rohr, nr Rothenburg, Bavaria, or Munich
When in GB	By 1777, until 1779
Where in GB	London
Married (when)	1782 (Aged 41 or 37)
Whom / Where Married	Maria Anna Jacquet (Viennese actress)
Date of Death	1804
Where died	Vienna
Skill / Job	concert singer, teacher
Source	Highfill, NG
Notes	Emperor Joseph called him to Vienna to perform in 1780. Close friend of Mozart's.
-	
<b>Bach, Johann Christian</b>	
Date of Birth	5 Sept 1735
Place of Birth	Leipzig
When in GB	From summer 1762. Travelled to Continent in 1772, 1774, 1778
Where in GB	London. Lived at various addresses in Soho, Mayfair, Richmond and Paddington.
Married (when)	Probably in early 1774 (aged 39)
Whom / Where Married	Caecilia Grassi (Italian) 'Aging' (No children)
Date of Death	01/01/1782
Where died	London (interred old St Pancreas burying ground)
Skill / Job	composer, instrumentalist, concert entrepreneur, teacher
Source	Highfill, NG, Sainsbury, DNB
Notes	Son of Johann Sebastian Bach. Shared a house with C.F Abel from 1763 – probably were well acquainted previously in Germany. Music master to Queen Charlotte. Earlier known as 'Bach of Milan', later 'Bach of London'. Will: left everything to wife, Cecilia Bach. In fact she was left with debts of over £4,000 – Queen Charlotte helped her out with a gift .
-	
<b>Baermann, Heinrich Joseph</b>	
Date of Birth	14/02/1784

Place of Birth	Potsdam
When in GB	In 1819 (6 months +) ( aged 35 when came)
Where in GB	
Married (when)	No
Whom / Where Married	Helene Harlas (Munich prima donna – had 4 children by him)
Date of Death	1847
Where died	Munich
Skill / Job	clarinettist, composer
Source	NG, Phil Soc
Notes	Invited to England where played for the Prince Regent at Brighton, and during 6 months of concerts in London, performed his own compositions on two occasions for the Philharmonic Society.
-	
<b>Baumann, Louis</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl. 1840 – 1852
Where in GB	London
Married (when)	
Whom / Where Married	? Wilhelmina (musician)
Date of Death	
Where died	
Skill / Job	Bassoonist
Source	DR, 1841 Census, Philharmonic Soc 1840 – 1850. Musical Union 1845 & 1852
Notes	1841 Census living on Leicester St., St Anne Soho, Strand, with 3 other German musicians, including ? sister or wife
-	
<b>Baumann, Wilhelmina</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl 1841
Where in GB	London
Married (when)	
Whom / Where Married	? Louis Baumann (or her brother or husband, living at same address)
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	(There were 4 musicians with German names living at this address in 1841.)
-	
<b>Baumgarten, Karl Friedrich (Charles Frederick)</b>	
Date of Birth	c1740
Place of Birth	Lübeck, Germany
When in GB	From 1757/8 'as a child' . NG: came at the age of 18 as organist to the Lutheran Chapel in the Savoy
Where in GB	London / Dublin

Married (when)	
Whom / Where Married	
Date of Death	1824
Where died	London
Skill / Job	organist, violinist (well-known orchestral leader), composer, teacher, profound harmonist
Source	Doane, Highfill, Sainsbury, NG,
Notes	When he met Haydn he could hardly converse in German. Burney said he had been so long in England that his merit was unknown to his countrymen on the Continent. In 1794: 23 Russel Place, Rathbone Place
-	
<b>Baumgarten, Samuel Christian (Christopher Frederick)</b>	
Date of Birth	
Place of Birth	Probably Germany
When in GB	fl 1750 – 1798
Where in GB	London, Gloucester, Worcester, Hereford
Married (when)	Yes
Whom / Where Married	(Had 12 children)
Date of Death	Will proved 3 Aug 1798
Where died	Hampstead.
Skill / Job	bassoonist, teacher
Source	Mortimer's, Highfill, RSM (1750 – 1792), Not in Doane, so probably was not working then. NG
Notes	No evidence that he was related to Karl Friedrich Baumgarten.HandelCC.
-	
<b>Benda, Mme.</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl 6 May 1790 – 1792
Where in GB	London
Married (when)	Twice
Whom / Where Married	i) ? / ii) Frederick Heyne, chamber musician to the Duke of Mecklenburg-Schwerin.
Date of Death	
Where died	
Skill / Job	singer
Source	Highfill, NG, Sainsbury
Notes	Bohemian family of musicians, active in Germany.
-	
<b>Benedict, Julius (Sir)</b>	
Date of Birth	27 Nov or 24 Dec 1804
Place of Birth	Stuttgart
When in GB	From 1835 (aged 31)
Where in GB	London, Norwich, Liverpool, Birmingham
Married (when)	Twice
Whom / Where Married	
Date of Death	05/06/1885
Where died	
Skill / Job	composer, conductor, teacher

Source	NG, DNB
Notes	Was Knighted in 1871. Had previously been naturalized.
-	
<b>Berg, Georg(e) (possibly 2nd gen.)</b>	
Date of Birth	c1730s
Place of Birth	?
When in GB	fl 1753 – 1775
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	c1795?
Where died	London
Skill / Job	instrumentalist, composer, harpsicord teacher, organist
Source	Mortimer's, Highfill, Sainsbury, RSM,
Notes	In 1763 living in Lincoln Inn Fields, near Great Turnstile. He may have also been a chemist who experimented in musical glassmaking. Published quite a lot. Published pianoforte music in London between the years 1770 and 1797 (Preston's Cat.)
-	
<b>Bernasconi, Antonia</b>	
Date of Birth	1740
Place of Birth	Stuttgart
When in GB	1778 – 1780 (aged 37)
Where in GB	London
Married (when)	Yes
Whom / Where Married	Mr Rieler
Date of Death	After 1783. ?1803
Where died	Returned to Vienna
Skill / Job	Singer
Source	Highfill, NG
Notes	Daughter of a valet to Duke of Württemberg (Bernasconi was her stepfather). In London lived at 5, Dover Street, Piccadilly.
-	
<b>Billington, Elizabeth (née Weichsel) (2nd gen.)</b>	
Date of Birth	27/12/1765
Place of Birth	Litchfield Street, Soho
When in GB	From birth
Where in GB	London, Ireland, Italy
Married (when)	i) 13 Oct 1783 ii) in 1790s
Whom / Where Married	ii) James Billington (her singing teacher) / Lambeth Church ii) M. Felissent / Italy (she left him and returned to England, but in 1817 returned with him to Italy)
Date of Death	25/08/1818
Where died	nr Venice (rumours that her husband was responsible)
Skill / Job	soprano singer, actress, composer
Source	Highfill, DNB
Notes	Daughter of Carl Friedrich Weichsel, musician from Saxony and his wife Fredericka (née Weirman). Sister of Charles Weichsel – see separate entries. Described as 'the most celebrated vocal performer that England ever

	produced'.
-	
<b>Braham, John (2nd gen.)</b>	
Date of Birth	1774 or 1777
Place of Birth	London
When in GB	From birth (Sang as boy soprano from 1787)
Where in GB	London, Bath
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	tenor singer, teacher
Source	Ehrlich, Music Profession, p.13
Notes	'Son of John Abraham of Goodman's Fields, London, A German Jew.' Sang as boy soprano from 1787. Became one of the most celebrated tenors in the history of the English stage. As a boy sold pencils in East End streets, but his long and prodigiously successful career lifted him into high society.
-	
<b>Brandt, 'Mme'</b>	
Date of Birth	
Place of Birth	
When in GB	1855
Where in GB	London: 36, Maddox Street, Regent Street
Married (when)	(yes)
Whom / Where Married	Herr Brandt (see following entry)
Date of Death	
Where died	
Skill / Job	'professor of music'
Source	1855 Musical Directory
Notes	
-	
<b>Brandt, Herr</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl 1855
Where in GB	London: 36, Maddox Street, Regent Street
Married (when)	(yes)
Whom / Where Married	'Mme' (see previous entry)
Date of Death	
Where died	
Skill / Job	'professor of music'
Source	1855 Musical Directory
Notes	
-	
<b>Buckinger, Joseph (2nd or 3rd generation)</b>	
Date of Birth	
Place of Birth	? London
When in GB	? From birth 1784 – 1805 ?
Where in GB	London
Married (when)	

Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Viola and bass viol player, lutenist, music-seller
Source	Highfill, Doane, NMF
Notes	Grandson of Matthew Buckinger (musician/ freak), from the Marquisate of Brandenburg, nr Nurenburgh. Lived at 443, the Strand in 1794. HandelCC.
-	
<b>Cervetto, Giacobbe (born 'Giacomo Basevi') X</b>	
Date of Birth	?Nov 1680
Place of Birth	Italy, probably Venice (Jewish parents with German origins)
When in GB	From 1728 ?
Where in GB	London:
Married (when)	soon after 1728 when arrived in England
Whom / Where Married	? (Son James)
Date of Death	1783
Where died	Friburg's snuff shop, Haymarket
Skill / Job	(Dealer musical instruments) violoncellist, composer
Source	Highfill, NG, DNB
Notes	Was an important member of a group of London-based Italians who brought the solo cello into favour in England. Will dated 1778; proved 16 April 1783 'of the parish of St Paul, Covent Garden'. Had a rather large nose – known as 'Nosey'
-	
<b>Clement, Franz</b>	
Date of Birth	17/11/1780
Place of Birth	Vienna
When in GB	1790 – 1792 (aged 10 to 12)
Where in GB	London, Bristol
Married (when)	
Whom / Where Married	
Date of Death	03/11/1842
Where died	Vienna
Skill / Job	violinist, composer, conductor
Source	Highfill, NG, Sainsbury
Notes	Came to England when 10 years old and performed publicly, appearing with Haydn, Salomon, and young Bridgetower, in some cases taking the 1st violin part.
-	
<b>Cohen, 'Mr'</b>	
Date of Birth	
Place of Birth	
When in GB	fl. September 1770
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	French horn player
Source	Highfill

Notes	'Musician to the Stadholder'. Played at Marylebone Gardens.
-	
<b>Cramer, Charles</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1794
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Violinist
Source	Doane
Notes	Probably another son of Wilhelm Cramer (see following entries)1794: Of 7, Newman Street, Oxford Street
-	
<b>Cramer, Franz</b>	
Date of Birth	12/06/1772
Place of Birth	Schwetzingen, nr Mannheim
When in GB	By 1777 (aged 4 )
Where in GB	London
Married (when)	Before 1813
Whom / Where Married	Anne
Date of Death	01/08/1848
Where died	London
Skill / Job	violinist, impresario, viola
Source	Highfill, RSM, NG, Sainsbury, DNB
Notes	Second son of Wilhelm Cramer.1794: Of 7, Newman Street, Oxford Street (same address)Leading violinist AntC & Phil.
-	
<b>Cramer, Johann Baptist ('John')</b>	
Date of Birth	24 Feb 1771
Place of Birth	Mannheim
When in GB	From c1774 (aged 3) From 1781 performing
Where in GB	London > The Continent > London
Married (when)	1800 (aged 29) and in 1829 (aged 58)
Whom / Where Married	
Date of Death	16/04/1858
Where died	London, buried Brompton
Skill / Job	pianist, violinist, composer, publisher, teacher
Source	Highfill, NG, DNB
Notes	Eldest child of Wilhelm Cramer. Sent as apprentice (probably to Germany) 'to a German professor named Benser' at the age of seven. Later taught by Germans in London. Known as 'Glorious John'. Denizen: 4 Feb 1803The most outstanding member of the family.
-	
<b>Cramer, Wilhelm</b>	
Date of Birth	bapt. 2 June 1746
Place of Birth	Mannheim, Germany

When in GB	From 1772 (aged 26)
Where in GB	London (Dublin and Edinburgh)
Married (when)	1st: 1770 (aged 24) ; 2nd:
Whom / Where Married	?, Mannheim / and Maria Maddan of Dublin (singer)
Date of Death	05/10/1799
Where died	London. Buried in vault near old Marylebone burying ground
Skill / Job	violinist, composer, impresario
Source	Highfill, RSM, Doane, HanMus, NG, DNB
Notes	Musical family. One of the most influential German musicians who settled in England, and one of the finest violinists. Leader AntC, HandelCC. Leader of the Queen's Band. 1794: Of 7, Newman Street, Oxford Street (same address)
-	
<b>David, 'Mr'</b>	
Date of Birth	
Place of Birth	'a Czech'
When in GB	1791
Where in GB	London ( engaged at Vauxhall Gardens)
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	basset-horn player and clarinetist
Source	Highfill
Notes	Came to England with fellow countrymen Dworshak and Springer
-	
<b>Di(e)ttenhoffer, Joseph (Giuseppe)</b>	
Date of Birth	c1743
Place of Birth	Vienna
When in GB	1780 -1791, 1799 – his death (Came first aged 37)
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	After 1799
Where died	London
Skill / Job	Teacher of piano, thoroughbass, singing and composition. Composer. Published on theory.
Source	(Not in Doane because had gone abroad then), Sainsbury, NG,
Notes	Came to England via Germany and Paris. Returned to Vienna and Berlin between 1791 and 1799. Sainsbury: 'Complete master of harmony and modulation'
-	
<b>Dietrich, Christian</b>	
Date of Birth	
Place of Birth	
When in GB	1739 – 1760
Where in GB	
Married (when)	
Whom / Where Married	

Date of Death	05/04/1760
Where died	London (Gentleman's Magazine )
Skill / Job	bass player
Source	Highfill
Notes	One of original subscribers to RSMs
<b>Dohmen (or 'Dahmen'), Mr X</b>	
Date of Birth	
Place of Birth	?Germany
When in GB	late 18th century
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violoncellist and teacher
Source	Euing 88/196
Notes	John White of Wakefield had been a pupil of Dohmen's on the violoncello and had deputised for him and Lindley 'at various parties'.
<b>Dressler, Johann Friedrich ('John')</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl. 1777 (single at the time) – 1808
Where in GB	London
Married (when)	? / ? Had daughter (who married Samuel Thomas Lyon – musician) & ? son
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	double-bass player, trombonist, composer
Source	Doane, Highfill, RSM, (Euing 87/129 'S.T. Lyon')
Notes	1794: of Abbey Street, Soho. HandelCC. Said to be the first person to introduce the trombone to English orchestras, though seems unlikely. Published for wind instruments.
<b>Dulcken ('David'), Marie Louise</b>	
Date of Birth	20/03/1811
Place of Birth	Hamburg
When in GB	From 1828 ( at time of her marriage?) – 1850
Where in GB	
Married (when)	1828 (aged 27)
Whom / Where Married	?
Date of Death	12/04/1850
Where died	London
Skill / Job	pianist, teacher
Source	NG
Notes	Phil Soc. soloist. Queen Victoria was among her pupils.

-	
<b>Dussek, Jan Ladislav</b>	
Date of Birth	12 Feb.1760
Place of Birth	Caslav, Bohemia
When in GB	From 1789 to 1799
Where in GB	
Married (when)	31/08/1792
Whom / Where Married	Sophia Corri (famous singer, pianist and harpist) at St Ann, Soho (daughter )
Date of Death	20/03/1812
Where died	St-Germaine-en-Laye, or Paris
Skill / Job	pianist, organist, composer, teacher, music publisher
Source	Highfill, NG, Sainsbury
Notes	Fled to London from Paris at the time of the French Revolution. Spent 11 years here, then fled England late 1799 after the publishing business ran into debt. Went to Hamburg, later Paris; probably never saw wife or daughter Olivia again.
-	
<b>Dussek, Olivia (2nd gen.)</b>	
Date of Birth	1799 or 1801
Place of Birth	London
When in GB	From birth – performing from the age of 8
Where in GB	
Married (when)	
Whom / Where Married	Mr Buckley / ? (10 children)
Date of Death	1847
Where died	
Skill / Job	pianist, organist, harpist, composer
Source	Sainsbury , (DNB in mother, Sophia Dussek's, entry)
Notes	Daughter of Jan Ladislav Dussek and wife Sophia Corri. Taught by mother.
-	
<b>Dworshak, 'Mr'</b>	
Date of Birth	
Place of Birth	'a Czech'
When in GB	1791
Where in GB	London ( engaged at Vauxhall Gardens)
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	basset-horn player and clarinettist
Source	Highfill
Notes	Came to England to play with fellow countrymen Mr David and Mr Springer. Played at a number of concerts at Vauxhall Gardens in 1791.
-	
<b>Eichner, Ern(e)st Dieterich Adolph</b>	
Date of Birth	15/02/1740
Place of Birth	Arolsen
When in GB	1773 (aged 33 )

Where in GB	
Married (when)	Before 1760 (under 20 years of age)
Whom / Where Married	Maria Magdalena Ritter (prob of Mannheim family of musicians)
Date of Death	early 1777/8
Where died	Potsdam or Berlin
Skill / Job	organist, harpsichordist, bassoonist, composer
Source	Highfill, NG, Sainsbury
Notes	Serve at Potsdam as member of chapel of Crown Prince (later Frederick William II). Bassoonist at Bach's subscription concerts, but was not well when in London, so seldom played in public.
-	
<b>Eley, ? K. T. or R.T ?</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl 1798 – 1821 +?
Where in GB	London (in 1821 of 48, Frith Street, Soho)
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'German master of the band of the guards'
Source	'Michael Kelly' in NG (cites Michael Kelly's Reminiscences)
Notes	
-	
<b>Eley, Christoph Friedrich</b>	
Date of Birth	1756
Place of Birth	Hanover
When in GB	By 1787/88
Where in GB	London (living at 15, Russell Court, Drury Lane in 1794)
Married (when)	Before 1787
Whom / Where Married	Ann
Date of Death	1832
Where died	? London
Skill / Job	instrumentalist, teacher
Source	Doane, Highfill, RSM, NMF, (Not in Sainsbury)
Notes	In Guards 2nd Regiment. Phil Soc.
-	
<b>Entwisle, Thomas (2nd gen)</b>	
Date of Birth	1764
Place of Birth	England
When in GB	All life
Where in GB	Provinces and London
Married (when)	1782
Whom / Where Married	Sarah Mellon (member of Kena's troupe)
Date of Death	06/06/1819
Where died	Buried St Mary's, Cheltenham
Skill / Job	instrumentalist, music copyist, actor
Source	Highfill, RSM
Notes	(Son of a German musician who had come to England

	with the band of George II)
-	
<b>Festing (also 'Festin'), Michael Christian</b>	
Date of Birth	1680? or 29 Nov 1705
Place of Birth	Germany or London
When in GB	From 1723
Where in GB	London (in 1739 of the parish of St James, Westminster)
Married (when)	?
Whom / Where Married	Anne (mentioned in Will) ( 2 sons and 2 daughters)
Date of Death	24/07/1752
Where died	London
Skill / Job	violin virtuoso, composer, music director and leader
Source	Highfill, RSM , NG, DNB
Notes	*Will dated 22 April 1750; proved 12 Feb 1753 (long & lots of detail. Son apprenticed at the time.)
-	
<b>Festing (also 'Festin'), John (1st or 2nd gen.?)</b>	
Date of Birth	
Place of Birth	? Germany or London
When in GB	From 1721
Where in GB	London (of the parish of St George, Hanover Square in 1739)
Married (when)	Yes
Whom / Where Married	?
Date of Death	1772
Where died	London
Skill / Job	oboist, flutist, composer, teacher
Source	Highfill, RSM, (NG)
Notes	Brother of Michael Christian Festing. Left a fortune of £8,000, most of which he seems to have earned as a teacher.
-	
<b>Fiorillo, Federico (also 'Federigo')</b>	
Date of Birth	1753 or 1 June 1755
Place of Birth	Brunswick, Germany
When in GB	From 1788 to c 1815; 1823 – ? death (aged 30/32 when arrived)
Where in GB	London
Married (when)	?
Whom / Where Married	
Date of Death	after 1823
Where died	Possibly in London
Skill / Job	mandolinist, violinist, composer
Source	Highfill, NG, Sainsbury
Notes	Son of Italian musician who was chapel master in Brunswick. Played in Poland, Russia, Riga. Came to England via Italy and Paris. Went to Amsterdam c1815, then Paris. Possibly returned to London after an operation and 'probably died soon after'.
-	
<b>Fischer, Johann Christian</b>	

Date of Birth	1733
Place of Birth	Freiburg, Germany
When in GB	1768 – 1786; By 1790 – his death (Aged 35 when arrived)
Where in GB	London (also Bath, Dublin)
Married (when)	21 February 1780 (aged 47)
Whom / Where Married	Mary Gainsborough (daughter of Thomas Gainsborough, the artist, against TG's wishes) Separated soon after.
Date of Death	29/04/1800
Where died	Soho
Skill / Job	oboist, composer, teacher
Source	Highfill, RSM, Grove, Doane, Sainsbury, DNB
Notes	Member Queen Charlotte's Chamber Band. Appointment in 1780. Lodged with Stidman in Frith Street, Soho, when first arrived. In 1794 of 40, Dean St., Soho.
<b>Frick (Also 'Frike'), Philipp Joseph</b>	
Date of Birth	27/05/1740
Place of Birth	Würzburg / Willanzheim, nr Kitzingen am Main
When in GB	1778 and settled here soon afterwards (aged 38 when arrived)
Where in GB	London. Lived at 24, Blanford Street, Manchester Square.
Married (when)	
Whom / Where Married	
Date of Death	15/06/1798
Where died	London
Skill / Job	organist, pianist, glass harmonica virtuoso, composer, teacher
Source	Highfill, NG
Notes	Published on harmony and thorough bass in 1786.
<b>Fürstenau, Anton Bernhard</b>	
Date of Birth	20/10/1792
Place of Birth	Münster
When in GB	In 1826 (aged 34)
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	18/11/1852
Where died	Dresden
Skill / Job	flautist, composer
Source	NG
Notes	Pupil of his father. Made first public appearance at age 7, and became member of the Odenburg court orchestra in 1804. Went on frequent concert tours with his father: to Berlin, Frankfurt, Munich, Vienna, Copenhagen and Prague, where he met Carl Maria von Weber in 1815. Accompanied him to England in 1826. Only in England did he have a poor reception. He cancelled his benefit

	concert because of Weber's illness.
-	
<b>Galliard (also Gaillard), Benjamin (1st or 2nd gen?)</b>	
Date of Birth	
Place of Birth	London?
When in GB	fl 1794
Where in GB	London
Married (when)	?
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	
Source	Doane, Sainsbury, ( NG and DNB list his father: John Ernest Galliard d.1749)
Notes	Son of Johann Ernst Galliard, born Celle, Germany, composer and oboist, who came to England c 1706. (Father 'studied our language with considerable diligence and success'.) Played in performances at Westminster Abbey, and for NMF. In 1794 of Charles St, Middx Hospital.
-	
<b>Ganz, Adolph (also 'Adolf')</b>	
Date of Birth	14/10/1795
Place of Birth	Weisbaden
When in GB	1840 – visited -1851. In 1851 settled – 1869 (Visited aged 45. Came to settle aged 56)
Where in GB	London
Married (when)	Yes
Whom / Where Married	(Elder son, Eduard, musician & founded music school in Berlin)
Date of Death	11/11/1869
Where died	London
Skill / Job	violinist, conductor, composer
Source	NG
Notes	Father of Wilhelm (see below)
-	
<b>Ganz, Wilhelm</b>	
Date of Birth	06/11/1833
Place of Birth	Mainz
When in GB	Visited 1848 – to assist his father, returned to settle in 1851 (Aged 15 visited, aged 18 to settle)
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	12 Sept 1914
Where died	London
Skill / Job	organist, violinist, conductor
Source	NG
Notes	Son of Adolph (see above) The most celebrated member of the family. Published his memoirs in 1913.
-	
<b>Gluck, Christoph Willibald</b>	
Date of Birth	02/07/1714

Place of Birth	Erasbach, nr Berching / Weidenwagen, in the Upper Palatinate
When in GB	From 1745 (travelled here via Prague, Vienna, Paris) - 1746 (Aged 31)
Where in GB	
Married (when)	15 Sept 1750
Whom / Where Married	Maria Pergin (or Perg), daughter of rich banker /Vienna
Date of Death	15/11/1787
Where died	Vienna
Skill / Job	composer, instrumentalist, glass harmonica player, singer
Source	Highfill, NG, Sainsbury
Notes	Wife inherited a large fortune. They had no children, but adopted Gluck's niece.
<b>Graeff, Johann Georg (John George)</b>	
Date of Birth	c1762
Place of Birth	Mentz
When in GB	From 1784 (aged 22) -1824 +?
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	?
Where died	?
Skill / Job	pianist, violinist, flutist, composer
Source	Doane, NMF, Sainsbury, Euing
Notes	Studied under the celebrated Abel, and subsequently Haydn. Came via Basel, Berne, Lausanne (5 years resident in Switzerland). Then 1 year's stay in Paris (an intimate friend of Abbé Vogler's there)1794: lived at 57, Upper John Street, Fitzroy Chapel. Performed for NMF. In 1824 'is now retired from the profession in affluent circumstances'. Denizen 4 Feb.1803. Speaks 3 or 4 languages fluently.
<b>Graever, 'Mlle'</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1852
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	
Source	DR
Notes	Performed with the 1852 season of the Musical Union.
<b>Graf(f) (Also Graaf), Friedrich Hartmann</b>	
Date of Birth	23/08/1727
Place of Birth	Rudolstadt
When in GB	In 1783 and 1794 only (aged 56)

Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	19/08/1795
Where died	Augsburg
Skill / Job	flutist, drummer,composer
Source	Highfill, NG
Notes	Youngest son of Johann Graf (d.c.1745), the German violinist and composer. Became military musician. Travelled widely as concert flautist. Invited to London, and directed Prof. Concerts with W.Cramer after death of J.C.Bach. Oxford doctorate in music in 1789. Brother of C. Friedrich Graff.
-	
<b>Graupner, Johann Christian Gottlieb</b>	
Date of Birth	06/10/1767
Place of Birth	nr. Verden, Hanover
When in GB	From 1788 – 1793 ( aged 21)
Where in GB	
Married (when)	1796 (aged 29)
Whom / Where Married	Mrs Catherine Comerford Hillyer (English opera singer and actress) in Charleston, South Carolina
Date of Death	16/04/1836
Where died	Boston
Skill / Job	oboist, double-bass player, composer, music publisher in America
Source	Highfill, NG
Notes	Son of regimental musician, and joined military regiment in Hanover as oboist. In c 1793 he emigrated to America. Had considerable influence on the musical life of Boston.
-	
<b>Griesbach, Charles James (2nd gen.)</b>	
Date of Birth	30/10/1797
Place of Birth	Baptised: Medstead, Hampshire
When in GB	From birth
Where in GB	London
Married (when)	16 Feb 1819 (aged 22)
Whom / Where Married	Mary Anne Sanders / Guildford, Surrey (3 children)Later separated.
Date of Death	02/03/1853
Where died	Prob. London
Skill / Job	pianoforte, violin
Source	RSM, Caroline's letters, (Euing)
Notes	Son of Charles and Sarah Griesbach. AntC. 'King's private band'. Teacher in London. Travelled on Continent with father in late 1820s.
-	
<b>Griesbach, Carl Friedrich Ludwig ('Charles')</b>	
Date of Birth	03/05/1760
Place of Birth	Coppenbrügge, Hanover

When in GB	From c1788
Where in GB	London
Married (when)	15 Dec 1796 (aged 36)
Whom / Where Married	Sarah Wigg / Medstead , Hampshire ( 10 children)
Date of Death	20 March 1835
Where died	Pocklington. Buried Fridaythorpe, E.Yorks (where son was vicar)
Skill / Job	violinist
Source	Doane, Highfill, family papers, 'Memoirs'
Notes	Queen's band. In 1794 of Buckingham House. AntC. Denizen 19 Feb 1795. In 1825 was 'of Cheltenham' (William's Will). Guardian of William's daughter. Travelled on the Continent late 1820s to early 30s (Caroline's letters)Wife died in 1830 in Baden, nr Vienna.
<b>Griesbach, Charles Christian (2nd gen.)</b>	
Date of Birth	early 1800s
Place of Birth	Windsor
When in GB	From birth. Working in Dublin in 1830s.
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist
Source	Family papers, Freeman's Journal
Notes	Son of Frederick Griesbach.
<b>Griesbach, Charles Frederick William (3rd gen) X</b>	
Date of Birth	22/10/1823
Place of Birth	Kensington, Middx
When in GB	From birth
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	teacher of music
Source	1855 Directory, (RSM papers of father)
Notes	Son of Charles James Griesbach (2nd gen.)1855: of 11 Westbourne Place, London
<b>Griesbach, Georg(e) Ludolph Jacob</b>	
Date of Birth	10/10/1757
Place of Birth	Coppenbrügge, Hanover
When in GB	From 1778 – death (aged 21)
Where in GB	London
Married (when)	31 Oct 1786 (aged 29)
Whom / Where Married	Mary Wright Smith / New Windsor Church ( 9 children)

Date of Death	23/11/1824
Where died	Windsor
Skill / Job	instrumentalist, mainly violinist
Source	Doane, Highfill, family papers, 'Memoirs', RSM, Sainsbury
Notes	Wrote memoirs = Appendix I, HandelCC. AntC.Father of G. Adolphus G.
<b>Griesbach, George Adolphus (2nd gen.)</b>	
Date of Birth	24/06/1801
Place of Birth	Windsor
When in GB	From birth
Where in GB	London
Married (when)	July 1864 (aged 63)
Whom / Where Married	Emma Taylor (1834 – 1926) / St Pancreas (2 sons)
Date of Death	22/05/1875
Where died	Windsor
Skill / Job	violinist, and pianoforte teacher
Source	RSM, family papers, Phil Soc. 1855 & 56 Directory
Notes	Member of King William IV's private band, subsequently Queen Victoria's private band. Covent Garden Opera. AntC. Phil Soc.In 1855 of 7, Augustus Square, Regent's Park.
<b>Griesbach, George Townsend (2nd gen.)</b>	
Date of Birth	c1800
Place of Birth	Windsor
When in GB	From birth. Working in Dublin in 1830s.
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	after 1850, ?1850s
Where died	Died in Dublin
Skill / Job	Oboist
Source	Family papers, Freeman's Journal
Notes	Son of Frederick Griesbach. Appears in Dublin concert programmes in 1830s. Listed in 1850 Dublin city directory as teacher of oboe.
<b>Griesbach, Georgina ('Nina') (3rd gen.) X</b>	
Date of Birth	4 March 1827
Place of Birth	
When in GB	From birth
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	teacher voice – soprano
Source	Family papers, 1856 Directory
Notes	Daughter of John Henry Griesbach.

<b>Griesbach, Henry Dougan Dickinson (2nd gen.)</b>	
Date of Birth	21/01/1811
Place of Birth	London
When in GB	
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist and voice, teacher
Source	Family papers. (RSM – papers of father) 1855 & 56 Directory.
Notes	Youngest son of Frederick Griesbach. Played in the Phil Soc. concerts 1850s and '60s. In 1855 of 2 Alfred Terrace, Newington.
<b>Griesbach, Johann Friedrich Alexander ('Frederick')</b>	
Date of Birth	02/06/1769
Place of Birth	Coppenbrügge, Hanover
When in GB	From 1786
Where in GB	London
Married (when)	16/10/1792
Whom / Where Married	Frances Mary Wybrow / St Martin in the Fields, Middx.(8 children)
Date of Death	11/01/1825
Where died	Putney or Brompton
Skill / Job	Mainly oboist, instrumentalist
Source	Doane, Highfill, RSM, 'Memoirs', Caroline's letters, Sainsbury
Notes	Member of the Queen's Band. In 1794 of Buckingham House. Father of George Townsend, Charles Christian, and Henry Dougan Dickinson Griesbach – musicians. HandelCC. AntC.Denizen: 19 Feb 1795 'musician of New Windsor'
<b>Griesbach, Johann Wilhelm ('William')</b>	
Date of Birth	10/01/1772
Place of Birth	Coppenbrügge, Hanover
When in GB	Came c1785, 'a mere boy'
Where in GB	London
Married (when)	No
Whom / Where Married	Daughter: August Isabella Griesbach, Mother: ? Miss Lydia White of New Windsor, Corset maker (named in Will)
Date of Death	May/June 1825
Where died	Clewer / buried New Windsor
Skill / Job	violin, tenor , violoncello, teacher
Source	Highfill, family papers, 'Memoirs', RSM, (Not in Sainsbury)

Notes	In Queen's band. AntC. Left £2,000 in his will to brother Charles to bring up his illegitimate daughter. Will dated 13 May 1825, proved 25 June 1825. Denizen: 19 Feb 1795, 'musician of New Windsor'
-	
<b>Griesbach, John Henry (2nd gen.)</b>	
Date of Birth	20/06/1798
Place of Birth	Windsor
When in GB	From birth
Where in GB	London
Married (when)	6 Oct 1819 (aged 21)
Whom / Where Married	Miriam Corby / ? (9 children)
Date of Death	09/01/1875
Where died	Kensington
Skill / Job	pianist, cellist teacher, composer
Source	NG, Sainsbury
Notes	Son of Henry Griesbach. Member of the Queen's Band. Director Phil Soc. fourteen times.
-	
<b>Griesbach, John William (2nd gen.)</b>	
Date of Birth	24/11/1800
Place of Birth	Windsor
When in GB	From birth
Where in GB	
Married (when)	Yes
Whom / Where Married	Jane Bannerstock (1 daughter)
Date of Death	23/05/1868
Where died	St Omar, France
Skill / Job	musician
Source	Family papers, 1855 & 56 Directory
Notes	Son of Henry Griesbach & younger brother of John Henry G. In 1855 of 2 Willow Walk, Kentish Town
-	
<b>Griesbach, Justus Heinrich Christian ('Henry')</b>	
Date of Birth	22/04/1762
Place of Birth	Coppenbrügge, Hanover
When in GB	c1780 (aged 18)
Where in GB	London
Married (when)	i) 27 June 1791 (aged 29) ii) in 1831/2? Just before his death.
Whom / Where Married	i) Mary Blackeney (5 children) ii) Mary Blumfield (see Will)
Date of Death	9 Jan 1832
Where died	Windsor
Skill / Job	violoncellist, French Horn, violinist
Source	Doane, Highfill, family papers, 'Memoirs', RSM, Sainsbury
Notes	Queen's band. HandelCC. AntC. In 1794 of Buckingham House. Father of John Henry and John William Griesbach. *Will.
-	

<b>Griesbach, Miriam ('Mira') (3rd gen.) X</b>	
Date of Birth	31/08/1822
Place of Birth	London
When in GB	From birth
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Teacher voice – soprano
Source	Family papers, 1855 Directory
Notes	Daughter of John Henry Griesbach.
-	
<b>Griesbach, Miss (2nd gen.)</b>	
Date of Birth	
Place of Birth	Windsor
When in GB	From birth . ?1820s >
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	musician
Source	Caroline's letters
Notes	One of Frederick Griesbach's daughters: Eliza, Charlotte, or Carolina?
-	
<b>Grosse, William Leopold</b>	
Date of Birth	
Place of Birth	Dessau, Anhalt in Upper Saxony
When in GB	? From 1805 – ? 1830
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	piano and French horn, teacher, composer
Source	Sainsbury (no dates in his entry)
Notes	Had music shop in Halle. When the battle of Jena took place, the French army , with Napoleon at their head, being victorious entered Halle and ordered all the professors and students to leave the town, Grosse was included. >lost his business > Berlin. Joined regiment which was taken prisoner and brought to England. When able to, applied to join the German Legion, but was unsuccessful, so turned to music again. Published a lot of music for the pianoforte.
-	
<b>Grossman (John Joseph?)</b>	
Date of Birth	
Place of Birth	?
When in GB	fl 1743 – 1758
Where in GB	London:

Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist, viola d'amore player
Source	Highfill
Notes	Played at Lincoln's Inn Fields in 1743, Foundling Hospital in 1758. Otto Deutsch in his Handel suggests his full name may have been John Joseph.
-	
<b>Gruger (sp?), J. F.</b>	
Date of Birth	c1812
Place of Birth	Born in Germany
When in GB	1851
Where in GB	London: St Anne Soho / Strand, 28, Church St.
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	1851 Census, 'aged 39' DR
Notes	(3 German musicians living at this address as lodgers. )
-	
<b>Grund, Friedrich Wilhelm</b>	
Date of Birth	
Place of Birth	? Hamburg
When in GB	1823
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	after 1863
Where died	
Skill / Job	
Source	(NG- under 'Hamburg'), Phil Soc
Notes	Performed at the Phil Soc, playing a violin concerto by Spohr. Formed the professional orchestra at the founding of the Philharmonische Konzertgesellschaft in 1828 in Hamburg.
-	
<b>Haessler, Johann Wilhelm</b>	
Date of Birth	1747 /1749
Place of Birth	Erfurt, Germany
When in GB	Between 1790 and 1794 (aged 43)
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	1822
Where died	In Moscow, where he had moved soon after 1794
Skill / Job	organist, pianist, composer
Source	Doane, Highfill, Sainsbury
Notes	Between 1790 and 1794 he gave concerts in St Petersburg and London. In London performed before their Majesties. 1794: living at 29, Clarges Street,

	Mayfair.
-	
<b>Hageman(n), John Gotfrid</b>	
Date of Birth	
Place of Birth	
When in GB	fl 1794 – 1815
Where in GB	Norwich and London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violoncellist (Doane), violinist, clarinetist
Source	Doane, Highfill, NMF
Notes	In 1794 of Maidstone, Kent. Member of NMF (still subscriber in 1815), Academy of Music, Band of the Second Regiment of Guards.
-	
<b>Handel, Georg Friederich (George Frideric)</b>	
Date of Birth	25/02/1685
Place of Birth	Halle-on-Saal, Saxony
When in GB	Autumn 1710 -1711;1712 – death (aged 25)
Where in GB	London ( Oxford)
Married (when)	No
Whom / Where Married	
Date of Death	14/04/1759
Where died	London
Skill / Job	Composer, organist, harpsichordist, impresario
Source	Highfill, many biographies, DNB
Notes	(various addresses) , When first came to England had no intention of remaining in England permanently. Naturalized 1726/7. *Will dated 1 June 1750, & codicils.
-	
<b>Hartman, 'Mr' (C. Hartmann?)</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl 1792 -1796
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	(abroad)
Skill / Job	clarinetist, flautist, ?composer
Source	Highfill
Notes	Mentioned in Haydn's The First London Notebook in 1792 as flutist in London. In 1796 Morning Herald described him as a clarinetist. Notebook says he left England at some unknown date poverty-stricken, soon lost his wife by death and became a derelict. 'C.Hartmann celebrated as a flutist. Published in Paris.'
-	
<b>Hausmann, G.</b>	
Date of Birth	

Place of Birth	
When in GB	fl .1845 – 1855
Where in GB	London and Edinburgh
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	cellist
Source	DR, 1855 Directory
Notes	In 1845 played with the Musical Union. In 1855: 59 Frederick St., Edinburgh & 11, Princes Street, Leicester Square. (May be two musicians named Hausmann?)
-	
<b>Haydn, Franz Joseph (Dr)</b>	
Date of Birth	31 March or 1 April, 1732
Place of Birth	Rohrau (nr Vienna), Lower Austria
When in GB	By 1781 – 1792; 1794 – c 1797 (aged 49)
Where in GB	London
Married (when)	26 Nov 1760 (unhappily)
Whom / Where Married	Maria Anne Keller / Vienna
Date of Death	1809
Where died	Vienna
Skill / Job	composer, instrumentalist, singer, teacher.
Source	Doane, Highfill, NG, Sainsbury
Notes	Musical family. In 1794 of 18, Pultney Street, Golden Square.
-	
<b>Heck, Johann Casper</b>	
Date of Birth	c1735 or 1740
Place of Birth	Germany
When in GB	By 1760 – 1790
Where in GB	London
Married (when)	1760 (aged 20 -25?)
Whom / Where Married	Hannah Brown / England
Date of Death	?1791
Where died	?London
Skill / Job	theorist and author, composer for harpsichord
Source	RSM (1772 >), NG, Scholes, Oxford Companion to Music, p.317
Notes	Heck brought to his theoretical writings a knowledge of German music and theory. Wrote The Art of Playing Thorough Bass, (London, c 1777) – one of the standard works on the subject. Claimant on the RSM from 1779 in ill health.
-	
<b>Heibold, Mr</b>	
Date of Birth	c1791 (aged 50 in 1841)
Place of Birth	
When in GB	fl. 1841
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	

Where died	
Skill / Job	
Source	DR, 1841 Census
Notes	Living at 15 Leicester Place, St Anne Soho, Strand(There were 9 people living at this address, all of them musicians and all of them had German surnames. )
-	
<b>Heinni[t]z, Johan ('John')</b>	
Date of Birth	
Place of Birth	
When in GB	From 1768
Where in GB	
Married (when)	yes
Whom / Where Married	? Family of 4 . Separated from wife.
Date of Death	1803
Where died	In England
Skill / Job	oboist
Source	Highfill, RSM
Notes	Played 2nd oboe at HandelCC in 1784.Many requests for aid to RSM in later life.
-	
<b>Hellendaal, Mr</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl. 1780
Where in GB	?
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	musician, theorist, composer
Source	Sainsbury
Notes	'Master of the late Dr Hague in thorough-bass and composition.' Man of undoubted attainments in the musical science. Published violin music (Preston's Cat.).
-	
<b>Hempel, Mr (2nd gen)</b>	
Date of Birth	? 1780
Place of Birth	Chelsea
When in GB	From birth to 1855
Where in GB	London, Truro
Married (when)	Yes.
Whom / Where Married	Son became organist after him in Truro.
Date of Death	14/03/1855
Where died	London
Skill / Job	organist
Source	Sainsbury, NG
Notes	Eldest child of Chelsea potters and crucible manufacturers, Carl Friedrich Hempel and his wife Johanna (née Ruel). A kinsman of A.F.C. Kollman's, with whom he studied as boy. Travelled in 1793 -4 to Leipzig and Dresden.
-	

<b>Heneberg, Mr</b>	
Date of Birth	
Place of Birth	
When in GB	?1778 'for a few years'
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	organist
Source	George Griesbach's 'Memoirs' (Appendix 1)
Notes	George G wrote "Heneberg, one of our band, ... played very soon afterwards for a few years, when he got mad, and was sent to Germany. Here he recovered and got married and had a son..."
-	
<b>Henniz, 'Mr'</b>	
Date of Birth	
Place of Birth	
When in GB	fl 1766
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Played on the clarinet and French horn with 4 others at Marylebone Gardens
Source	Highfill (Carse's The Orchestra in the 18th Century')
Notes	
-	
<b>Herschel, Dietrich</b>	
Date of Birth	13 Sept 1755
Place of Birth	Hanover
When in GB	3 times: 1768 – 69 & 1777 in Bath; 1809 -1812 in London
Where in GB	Bath / London
Married (when)	c1777
Whom / Where Married	/ in Hanover
Date of Death	Late Jan 1827
Where died	Hanover
Skill / Job	Violinist
Source	Family papers and Herschel published material.
Notes	Youngest uncle of the Griesbachs. Came to brother William in Bath as a young man. In his mid-50s returned to Slough for 4 years and worked in London probably. Played at AntC. Returned to Hanover.
-	
<b>Herschel, Jacob</b>	
Date of Birth	20/11/1734
Place of Birth	Hanover
When in GB	Visited at various times in his life.
Where in GB	London & Bath
Married (when)	No

Whom / Where Married	
Date of Death	23 June 1792 (murdered)
Where died	Hanover
Skill / Job	Instrumentalist, composer
Source	Family papers, Herschel published material, (Highfill under 'Alexander Herschel'), Sainsbury
Notes	The Griesbachs' eldest Herschel uncle. In 1757 -59 worked in London; in 1769 – played before King and Queen.
-	
<b>Herschel, Johann Alexander</b>	
Date of Birth	13/11/1745
Place of Birth	Hanover
When in GB	1770 – 1816
Where in GB	Mainly Bath. Played in Bristol too. But would also have played in London at the NMF Concerts, of which he was a member.
Married (when)	c1785 (aged 40)
Whom / Where Married	(wife died Jan 1788)
Date of Death	15/03/1821
Where died	Hanover
Skill / Job	violinist, violoncellist, optical technician
Source	Doane, Highfill (incorrect), 'Memoirs', and Herschel published material. NMF.
Notes	Youngest uncle of the Griesbachs. Had been apprenticed to their father. Came to join William in Bath as a young man. In 1816 he retired to Hanover, at the age of 71. (Brother William paid off his debts before he left Bath.)
-	
<b>Herschel, William</b>	
Date of Birth	15/11/1738
Place of Birth	Hanover
When in GB	From 1757>
Where in GB	London, N E England, Bath, (Slough as astronomer)
Married (when)	8 May 1788 (aged 49)
Whom / Where Married	Widow Mary Pitt
Date of Death	25/08/1822
Where died	Slough
Skill / Job	organist, composer, astronomer
Source	Doane, Highfill, Sainsbury, NG, DNB, Herschel publications
Notes	In Doane (1794) listed as of Slough, Windsor.(Naturalized in 1792, but by then had given up his career in music.)
-	
<b>Hinner, Philipp Joseph</b>	
Date of Birth	1754
Place of Birth	Wetzlar, Germany
When in GB	1781 -1783
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	after 1805

Where died	
Skill / Job	harpist, composer
Source	Highfill, NG, Sainsbury
Notes	Lived in French Guiana as a boy. Visited Paris and Naples. Chamber musician to the Queen of France. He was much admired in London for his performances on the harp. Returned to Paris, remained active there until 1805.
-	
<b>Hochbrucker, Christian</b>	
Date of Birth	1733
Place of Birth	Tagmersheim, Bavaria
When in GB	1779 -1780; 1792 (after the French Revolution) (aged 46)
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	harpist , composer, popularised the pedal harp.
Source	Highfill, NG
Notes	Most of his career was spent in Paris.
-	
<b>Hockbrucker, Johann Baptist</b>	
Date of Birth	27/06/1732
Place of Birth	Donauwörth
When in GB	1779 (visited), 1792 emigrated to London.
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	29/07/1812
Where died	Saint-Servan
Skill / Job	composed for the harp, harpist
Source	Highfill, Sainsbury, NG
Notes	Published for the harp in London in 1780.
-	
<b>Hoffman, 'Mr'</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1798-1804
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	bassoonist
Source	Highfill
Notes	
-	
<b>Hoffman, John ('Master John')</b>	
Date of Birth	

Place of Birth	
When in GB	fl. 1794
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	pianist and drummer
Source	Highfill, Doane
Notes	Musical prodigy, son of John Andrew Hoffman. Lived at 214, Oxford Street (probably an error for 124, see father's entry)
-	
<b>Hoffman, John Andrew</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1794 – 1822
Where in GB	London
Married (when)	(yes)
Whom / Where Married	
Date of Death	
Where died	?
Skill / Job	trumpeter, violinist, violist, organist, music seller
Source	Highfill
Notes	HandelCC., 1794: His address probably 124, Oxford Street 1799 – 1808: 9, Princes Steet, Cavendish Square 1808 – 1822: 21, Manchester Street, Manchester Sq. He ran a music-selling and publishing business.
-	
<b>Hoffman, Sophia</b>	
Date of Birth	? 1785
Place of Birth	?
When in GB	1788 -1797 ?
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	pianist, organist, harpist, singer
Source	Highfill, Doane
Notes	Almost certainly child prodigy daughter of John Andrew Hoffman. In 1794 of 214 (?124) Oxford Street – same as father and brother.
-	
<b>Hommert, Mr</b>	
Date of Birth	
Place of Birth	? Germany
When in GB	fl. late 1780s/early 1790s?
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	

Skill / Job	musician, composer
Source	Sainsbury
Notes	'A musician in the private band of his late majesty George III, published among other works ... for pianoforte in 1790, dedicated to the Queen.'
-	
<b>Horn, Charles Edward (2nd gen.)</b>	
Date of Birth	1786
Place of Birth	Parish of St Martins, London
When in GB	From birth to c1835, 1843 -47
Where in GB	London, Bath > Boston, USA
Married (when)	Twice
Whom / Where Married	i) Miss Ray (an actress) ii) Miss Horton
Date of Death	21/10/1849
Where died	Boston
Skill / Job	tenor or baritone singer, actor, composer
Source	Sainsbury, DNB
Notes	Studied under his father. At the age of 22 went to Bath to study voice under Rauzzini, but Rauzzini became ill soon after he arrived, so he returned to London. In 1820s 'ranked among the principal singers of the metropolis'. Lost his voice in 1835 & moved to New York, then Boston, where died.
-	
<b>Horn, Charles Frederick</b>	
Date of Birth	Feb 1762
Place of Birth	Nordhausen, Saxony
When in GB	From 1782 (aged 20)
Where in GB	
Married (when)	28 Sept 1785 (aged 23)
Whom / Where Married	Diana Dupont, governess of the household of 1st Marquess of Stafford, for whom he was working as music master.
Date of Death	03/08/1830
Where died	Windsor
Skill / Job	piano and theory teacher (to royal family), composer
Source	Sainsbury, Euing, Mrs P, NG
Notes	Memoirs written by his son. Instructed the royal princesses in music from 1789 to 1812. Connection with royal family continued in his last years. In June 1824 George IV appointed him organist of St George's Chapel, Windsor, where he is buried. Collaborated in publishing with Samuel Wesley, who described him as 'indefatigable'.
-	
<b>Horn, Henry (2nd gen.)</b>	
Date of Birth	1789
Place of Birth	Paris
When in GB	1805 – 1820s +?
Where in GB	London, Bath, Scotland and Ireland
Married (when)	
Whom / Where Married	
Date of Death	

Where died	
Skill / Job	harpist, composer
Source	Sainsbury
Notes	Eminent performer on harp. Born in Paris of German parents. Came to England aged 10. In 1805 made first appearance. Later travelled to Scotland and Ireland. Returned to London in 1812. (King's Theatre.) Still in London in 1820s.
<b>Hummel, Johan Nepomuka</b>	
Date of Birth	14 Nov 1778 or 1780
Place of Birth	Vienna, or Pozsony, Hungary (Strong German influence)
When in GB	1788 – 93, 1800 -1801, 1831 -1834
Where in GB	(Edinburgh, Newcastle upon Tyne, Durham, Cambridge) London X3
Married (when)	
Whom / Where Married	
Date of Death	17/10/1837
Where died	Weimar
Skill / Job	pianist, composer
Source	Highfill, Sainsbury, Phil Soc.
Notes	When he was about 7 years old, his father went to conduct at a theatre in Vienna. Mozart heard him play and took him under his tutelage, and into his house. Returned as an adult to London. Described as his 'first visit to England' when performed at Phil Soc concert in 1831.
<b>Kaest (?Also 'Karst'), Johan George</b>	
Date of Birth	
Place of Birth	Erfurt
When in GB	fl.1784 – 1785
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist, trombonist, ?oboist
Source	Highfill, RSM, HanMus, HandelCC.
Notes	Mr Kaest was a member of the Queen's Private Band in early 1780s (HanMus). Johan George Karst proposed for membership in the RSM on 1 May 1785, but was refused. Probably the same person (see Figure 6). 'Mr Karst' was among the sackbut players at Abb. (He probably played 2nd oboe too.)
<b>Kalkbrenner, Frederick Wilhelm Michael</b>	
Date of Birth	early Nov 1785
Place of Birth	Born while his parents were en route from Kassel to Berlin.
When in GB	From end 1814 – 1824 (Only in England for 10 years)

Where in GB	London, Bath, Edinburgh
Married (when)	c1825
Whom / Where Married	Marie de'Estaing (a general's daughter) (a son) / in Paris
Date of Death	10/06/1849
Where died	Enghien-les-Bains
Skill / Job	pianist, composer
Source	Sainsbury, NG, Quarterly Musical Magazine and Review 1822, p.155
Notes	German musical family. Impt. part of training at Paris Conservatoire 1799 -1801. In England he won the reputation which placed him in the front rank of European pianists. Amassed a considerable fortune during his time here.
-	
<b>Kammel, Anton(in)</b>	
Date of Birth	21/04/1730
Place of Birth	Belec, Bohemia
When in GB	From early 1765 (aged 35 when arrived)
Where in GB	London and the provinces
Married (when)	20/01/1768
Whom / Where Married	Ann Edicatt (not of age & ' a woman of fortune' / ? (6 children)
Date of Death	05/10/1784
Where died	?London
Skill / Job	violinist, violist, composer, teacher
Source	Highfill, van der Straeten's History of the Violin, Sainsbury
Notes	Sent when young to study in Italy under violinist Tartini. Then went to Prague. In London obviously had close ties with Bach and Abel – evidenced by their concerts programmes and the joint publication of quartets by the three of them. 'A violinist in the late king's band' [George III's]. Will: 18 March 1784, proved 15 Oct same year.
-	
<b>Kammem, 'Mr'</b>	
Date of Birth	c1821 (aged 20 in 1841)
Place of Birth	
When in GB	fl.1841
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	Living at 15 Leicester Place, St Anne Soho, Strand(There were 9 people living at this address, all of them musicians and all of them had German surnames. )
-	
<b>Kauntze ('Counts, alias Kauntz'), George H.</b>	
Date of Birth	

Place of Birth	
When in GB	fl. 1794 – 1798
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	clarinetist, violoncellist
Source	Doane, Highfill, NMF
Notes	In the band of the Second Regiment of Guards.1794: Of 34, Charles Street, Westminster
-	
<b>Keicher, 'Miss'</b>	
Date of Birth	c1822 (aged 19 in 1841)
Place of Birth	
When in GB	fl.1841
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	Living at 15 Leicester Place, St Anne Soho, Strand(There were 9 people living at this address, all of them musicians and all of them had German surnames. )
-	
<b>Kel(l)ner, 'Mr'</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl 1778 – 1780
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	18/07/1839
Where died	London
Skill / Job	violoncellist
Source	GG's memoirs
Notes	'Eldest brother of Charles Kelner', in Queen's Band with George Griesbach. Banished back to Germany in c 1780 as a result of bad behaviour. He died soon afterwards.
-	
<b>Kellner (or Kellnar), Ephraim</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1735 -1752
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	singer?

Source	Highfill
Notes	Perhaps the Ephraim Kellner who was one of the original members of the RSM. Named in the will of Johann Christoph Pepusch 1752/1753.
-	
<b>Kellner, Ern(e)st August(us) (2nd gen.)</b>	
Date of Birth	26/01/1792
Place of Birth	Windsor (Father from Saxe Weimar)
When in GB	From birth -1815, 1820 – death
Where in GB	London
Married (when)	1815
Whom / Where Married	? / In England, just before went to Italy to study.
Date of Death	18/07/1839
Where died	London
Skill / Job	pianist, baritone singer, composer
Source	Baker's Biographical Dict., Richard Cull: 'Case of Precocious Musical Talent ' (London, 1839), Sainsbury, Euing, DNB
Notes	Son of one of the Kellners in Queen's Band. Studied voice in Italy. Sang in Venice, St Petersburg and Paris. Visited Sax Weimar on way back to England. Organist of the Bavarian Chapel in London from 1834, composed masses etc for use at the Bavarian Chapel.
-	
<b>Kellner, Johan Christian William ('Christopher','Charles')</b>	
Date of Birth	1755
Place of Birth	Duchy of Sax Weimar
When in GB	From 1778
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	17 Oct 1822 (aged 67)
Where died	
Skill / Job	oboist
Source	HanMus, Highfill, Doane, NMF, GG's Memoirs, Gentleman's Mag.
Notes	Member of the Queen's Band in 1783. Probably one of the 'Knellers' listed as oboist at HandelCC. In 1794 of 29, James Street, Westminster or of the Queen's Band, Buckingham House. Played oboe trios with Fischer and Suck in early 1780s. Denizen: 19 Feb 1795 'musician of New Windsor'. When died had 'been a member of his majesty's private band for 42 years'.
-	
<b>Kellner, Johann August</b>	
Date of Birth	1756
Place of Birth	Hayna on the Ness, Duchy of Saxe Gotha, Germany
When in GB	From 1780s
Where in GB	
Married (when)	Married in 1788 (aged 32), 2nd marriage 1818.
Whom / Where Married	2nd: Isabella Maria Wheatly

Date of Death	1835
Where died	Probably Windsor
Skill / Job	Proficient on the bassoon, violoncello, trombone and tenor (horn? viola?)
Source	Highfill, RSM, (not in Doane)
Notes	Member of the Queen's Band. Proposed for membership of RSM in 1788. Denizen: 19 Feb 1795, 'musician of New Windsor' Probably the 'Kneller' listed as a trombonist at the HandelCC.
-	
<b>Kellner, William Ernst ('Earnest')</b>	
Date of Birth	
Place of Birth	Duchy of Sax Weimar, Germany
When in GB	fl 1780s & 90s
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	horn player / bassoonist
Source	Highfill, Doane, NMF
Notes	Doane: 'E. Kelner of 12 Castle Street, Leicester Square, a bassoonist of the Queen's band. Brother of John Christian William Kelner. Probably the sackbut and bassoon player at HandelCC. (See Figure 6) Denizen: 19 Feb 1795, 'musician of New Windsor'
-	
<b>Keppell, 'Mr'</b>	
Date of Birth	c1811 (aged 30 in 1841)
Place of Birth	
When in GB	fl.1841
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	Living at 15 Leicester Place, St Anne Soho, Strand(There were 9 people living at this address, all of them musicians and all of them had German surnames. )
-	
<b>Kiesewetter, Christoph Gottfried</b>	
Date of Birth	1777
Place of Birth	Anspach
When in GB	1821 -1825 (aged 44)
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist

Source	Sainsbury, Phil Soc
Notes	Son of Johann Frederick. Philharmonic Society: leader in 1821 and 1822, section player in 1824, 1825. 'Has spent much time in England since the winter of 1821 when he performed at the Phil concerts'.
-	
<b>Kiesewetter, Raphael Georg</b>	
Date of Birth	29/08/1773
Place of Birth	Holleschau, now Holesov, Czech Republic
When in GB	1822 (aged 47)
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	01/01/1850
Where died	Baden
Skill / Job	musicologist, pianist, singer, played flute, bassoon and guitar, teacher
Source	NG, Phil Soc
Notes	Played in London at Phil Soc concerts.
-	
<b>Kilman, 'Mr'</b>	
Date of Birth	c1811 (aged 30 in 1841)
Place of Birth	
When in GB	fl.1841
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	Living at 15 Leicester Place, St Anne Soho, Strand(There were 9 people living at this address, all of them musicians and all of them had German surnames. )
-	
<b>Kirkman, Jacob (the younger)</b>	
Date of Birth	03/03/1746
Place of Birth	? born Bischweiler
When in GB	By 1780 – death
Where in GB	
Married (when)	Single in 1781
Whom / Where Married	
Date of Death	29/04/1812
Where died	
Skill / Job	organist, composer
Source	Highfill, RSM, Doane, NG – on family,
Notes	Admitted to RSM in 1781; expelled 1807. Served his apprenticeship under John Keeble, of parish of St George, Hanover Square.1794: organist of St George, Hanover Sq. ?Nephew of harpsichord maker Jacob Kirkman, the elder.
-	

<b>Klein, Karl D.</b>	
Date of Birth	c1820 (Aged 21 in 1841)
Place of Birth	
When in GB	fl. 1841 .
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	In 1841 living on Leicester St., St Anne Soho, Strand. There were 4 musicians living at this address in 1841.
-	
<b>Koczwara, Franz</b>	
Date of Birth	c1750
Place of Birth	Prague
When in GB	1775 – 1791(death) (arrived aged 25)
Where in GB	London, Bath, Dublin, Chester
Married (when)	
Whom / Where Married	
Date of Death	2 Sept 1793
Where died	London
Skill / Job	instrumentalist, composer
Source	Highfill, NG, DNB
Notes	Was very versatile and played a great many instruments. Died in a house of ill repute after having paid a prostitute a guinea to hang him. She was tried for murder, but acquitted.
-	
<b>Koerbitz, Mr</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1758
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	
Source	McVeigh, Concert Life, p.81
Notes	'Musician to the King of Prussia'.
-	
<b>Kollman, Augustus Friedrich Christoph (? 'Charles')</b>	
Date of Birth	21/03/1756
Place of Birth	Engelbostel, Hanover
When in GB	Sept 1782 – death (aged 26)
Where in GB	London
Married (when)	26/10/1783
Whom / Where Married	Christina Catherina Ruel (1745 – 1823) / St Luke's, Chelsea(He aged 27 at time of marriage.) (2 children –

	see entries)
Date of Death	19/04/1829
Where died	London
Skill / Job	organist, theorist, composer, teacher
Source	Doane, NMF 1815 -1825, NG, Sainsbury: 'Charles', DNB
Notes	Musical family. In 1794 Organist of German Chapel, St James Street. His late Majesty commanded that a person should be sent by the Hanoverian govt. to fill the place of organist and schoolmaster at the Royal German Chapel, St James's. Kollman was chosen for the appointment, arrived in London in the autumn of 1782. Charles William Hempel was his wife's nephew.
-	
<b>Kollman, George Augustus (2nd gen.)</b>	
Date of Birth	30/01/1789
Place of Birth	London
When in GB	From birth
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	19/03/1845
Where died	London
Skill / Job	pianist, composer and inventor
Source	NG, RSM (1811 – 1836 +), Sainsbury
Notes	Musical family. Son of Augustus Frederic Christopher Kollman. Gave first performance at NMF concert in 1804. From 1816 was Associate of the Phil Soc. Succeeded father as organist of Royal German Chapel in St James's Palace. Granted patents for piano action, railways and locomotive carriages. Bankrupt 1840.
-	
<b>Kollman, Jo(h)anna S(ophia) (2nd gen.)</b>	
Date of Birth	20/07/1786
Place of Birth	London
When in GB	From birth
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	14/05/1849
Where died	London
Skill / Job	musician, singer. Assisted brother in piano business
Source	NG
Notes	Musical family. Daughter of Augustus Frederic Christopher Kollman. Gave first performance as singer at NMF concert in 1806. From 1816 was Associate of the Phil Soc. Succeeded brother as organist of Royal German Chapel in St James's Palace.
-	
<b>Kopp, Henry</b>	
Date of Birth	
Place of Birth	? Frankfort
When in GB	fl.1749 – 1755, ?

Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	trumpeter in the King's Musick
Source	Highfill, Lord Chamberlain's accounts
Notes	On 22 July 1755 given leave to go to Frankfort on private business for six months.
-	
<b>Krantger, 'Mr'</b>	
Date of Birth	c1806 (aged 35 in 1841)
Place of Birth	
When in GB	fl.1841
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	Living at 15 Leicester Place, St Anne Soho, Strand(There were 9 people living at this address, all of them musicians and all of them had German surnames. )
-	
<b>Krumphol(t)z, Anne-Marie (née Steckler)</b>	
Date of Birth	c1755 or 10 Aug 1766
Place of Birth	Metz
When in GB	From 1788 (aged 22 when arrived)
Where in GB	London, ?Oxford
Married (when)	Before 1786
Whom / Where Married	Bohemian harpist Krumpholz (1742 -1790) (3 children)
Date of Death	1824
Where died	
Skill / Job	harpist (She was small – had a small harp 'A proper size for her'), composer of fashionable harp arrangements
Source	Doane, Mrs P, Highfill, Sainsbury, NG
Notes	Thought to be the daughter of harp maker Christian Steckler of Metz. Studied harp with, & performed in Paris with her husband 1779 – 1784, but ran off to London with a 'young lover' (?Dusseck). Her husband came to England to try to get her back, but was unsuccessful, so returned to Paris alone. He then committed suicide.
-	
<b>Kühe, Herr Wilhelm</b>	
Date of Birth	10/12/1823
Place of Birth	Prague
When in GB	1845 – 1855, 1847 >
Where in GB	London and Brighton
Married (when)	
Whom / Where Married	
Date of Death	08/10/1912

Where died	London
Skill / Job	'professor of pianoforte'
Source	DR, 1855 Directory, NG
Notes	Performed with the Musical Union in 1845. 1855 Directory: 70, Margaret Street, Cavendish Square and 79, Lansdowne Place, Brighton.
-	
<b>Kunzen, Adolph Carl (or Karl Adolph, or Johann Adolph)</b>	
Date of Birth	22 Sept 1720
Place of Birth	Wittenberg
When in GB	In 1729 (aged 9) 1754 -1757;1768
Where in GB	London,
Married (when)	
Whom / Where Married	
Date of Death	Buried 11 July 1781
Where died	Lübeck
Skill / Job	harpsichordist, organist, singer, composer
Source	Highfill, NG, Sainsbury
Notes	He was brought to London to perform with his father, Johann Paul Kunzen, in 1729. Had a son, Friedrich Ludwig Aemilius, keyboard player, who accompanied his father to London in 1768.
-	
<b>Kunzen, Friedrich Ludwig Aemil(ius)</b>	
Date of Birth	4 Sept 1761 /1763
Place of Birth	Lübeck
When in GB	?In 1768 (brought by father – aged 7)
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	28/01/1817
Where died	Copenhagen
Skill / Job	clavier player, composer
Source	Highfill, Sainsbury, NG
Notes	Son of Adolph Carl Kunzen. Worked Copenhagen, Berlin, Frankfort on the Main, Prague. Returned to Copenhagen until his death.
-	
<b>Lampe, Charles John Frederick (2nd gen)</b>	
Date of Birth	1739
Place of Birth	?London
When in GB	From birth
Where in GB	London
Married (when)	
Whom / Where Married	Ann Smith (a singer at Maryebone Gardens) (one daughter)
Date of Death	10 Sept 1767
Where died	
Skill / Job	composer and organist
Source	NG, Sainsbury

Notes	Son of John Frederick Lampe and his wife Isabella (both musicians) from Brunswick. He succeeded his grandfather, Charles Young, as organist at All Hallows, a post which he held until his death.
-	
<b>Lampe, Johann Friedrich ('John Frederick')</b>	
Date of Birth	Winter 1702 – 3
Place of Birth	Brunswick
When in GB	From 1725
Where in GB	London, Preston, Chester, Edinburgh
Married (when)	1738
Whom / Where Married	Isabella Young (singer), daughter of Charles Young, organist / at St Benet, Paul's Wharf
Date of Death	25/07/1751
Where died	Edinburgh (of a fever)
Skill / Job	bassoonist, harpsichordist, composer (operas)
Source	Highfill, NG, Sainsbury, DNB
Notes	Admitted to university of Helmstedt in 1718. Graduated in law. Converted to Methodism and a close friend of Charles Wesley's, some of whose hymns were published with settings by Lampe.
-	
<b>Lebrun, (Also 'Le Brun') Ludwig August</b>	
Date of Birth	1752
Place of Birth	Mannheim
When in GB	From beginning of 1778 to later in year; 1779 – 1781
Where in GB	
Married (when)	By 30 May 1778
Whom / Where Married	Franziska Danzi (soprano singer ) (children)
Date of Death	December 1790
Where died	Berlin (when visiting -from inflammation of liver and exhaustion)
Skill / Job	oboist, composer
Source	Highfill, NG, Sainsbury
Notes	Son of Jacob Alexander Lebrun from Brussels, who was oboist in the Mannheim orchestra from 1747 until his death in 1771. Studied oboe with his father and was court musician as a boy in Mannheim. The couple travelled and performed in many European cities. Wife died as 'Sga Danzi' c June 1791 in London or Berlin (6 months after husband).
-	
<b>Leidler, Johan Christopher</b>	
Date of Birth	
Place of Birth	
When in GB	? 1780s to 1793
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	1793
Where died	
Skill / Job	musician

Source	Highfill, RSM
Notes	On 3 Feb 1793 his widow reported to the RSM, of which her husband had been a member that he had died. Her case was severe: allowance granted 15 guineas per year.
-	
<b>Len(t)z, Heinrich Gerhard</b>	
Date of Birth	1764
Place of Birth	German parents
When in GB	Between 1784 and 1794
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	1839
Where died	
Skill / Job	pianist, composer, teacher
Source	Highfill, Haydn's First London Notebook, Sainsbury, NG
Notes	Came via Paris and Warsaw. In 1792 performed in Salomon's concerts in London. Haydn noted Lenz was 'still very young'. Went on to Hamburg and Warsaw.
-	
<b>Lidl (also 'Lidel'), Andreas (also 'Anton')</b>	
Date of Birth	c1740
Place of Birth	Vienna
When in GB	From 1776 until his death before 1789
Where in GB	London, Oxford
Married (when)	
Whom / Where Married	
Date of Death	Before 1789 (according to Burney)
Where died	
Skill / Job	baryton ('baritono') and viola de gamba player, violinist?, composer
Source	Highfill, Sainsbury, NG,
Notes	One of Europe's greatest performers on the baryton. His performance enchanted through 'sweet grace, with German strength, unexpectedly linked with most harmonious melody'.
-	
<b>Linike, John Henry</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1765 > death
Where in GB	London
Married (when)	(yes)
Whom / Where Married	(son and daughter)
Date of Death	c1785
Where died	
Skill / Job	
Source	Highfill, RSM
Notes	His widow and children noted a number of times from 1785 to 1796 in minutes of RSM. (? Son of Joh. G. Linike – see entry in Sainsbury)
-	

<b>Livingmann, Johan Nicolaus</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1796
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	Highfill, RSM
Notes	Proposed for membership of RSM 1 May 1796 and elected unanimously in the August. Attended and signed on 2 Oct. No further refs to him.
-	
<b>Loewe, Johann Carl Gottfried</b>	
Date of Birth	30/11/1796
Place of Birth	Löbejün, nr Halle
When in GB	1847
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	20/04/1869
Where died	Kiel
Skill / Job	singer, composer
Source	NG
Notes	Long career. Had reputation across Europe as composer and singer. Visited London in 1847 where he performed at court.
-	
<b>Logier, John Bernard</b>	
Date of Birth	09/02/1777
Place of Birth	Kassel. Ancestors from Kaiserslautern. (Descendant of a family of French refugees who sought refuge in Germany from religious persecution.)
When in GB	1791 -
Where in GB	London, Ireland: Westport, Kilkenny, Dublin
Married (when)	Yes
Whom / Where Married	Miss Willman: daughter of John Willman, German bandsman.
Date of Death	27/07/1846
Where died	Dublin
Skill / Job	flautist, pianist, theorist, teacher, author and composer. Had music shop.
Source	Sainsbury, NG, DNB
Notes	After early musical training from father, he moved to England in 1791. Joined band of the Marquis of Abercorn's regiment; promoted from flautist to director of music. Settled in Ireland, became organist at Westport, then director of the band of the Kilkenny Militia in 1807. Settled in Dublin in 1809. Patented mechanism for teaching the piano, esp. for

	simultaneous teaching of a group of pupils. Had music shop at 46, Upper Sackville Street, Dublin.
-	
<b>Lops, Rosa</b>	
Date of Birth	
Place of Birth	'from Munich'
When in GB	fl. 1791 -1792
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	singer
Source	Highfill, Haydn's First London Notebook
Notes	Came to London to join the opera troupe at the King's Theatre.
-	
<b>Lubbe, 'Mr' (1st or 2nd gen.)</b>	
Date of Birth	
Place of Birth	? Germany or England
When in GB	fl.1758
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violoncellist
Source	Highfill, History of the Violoncello
Notes	Joined the orchestra of 'the Royal Opera' like / along with? his father in 1758. Supposedly contributed to the abolition of the bass viol by his performance on the violoncello.
-	
<b>Lubbe, Mr (father)</b>	
Date of Birth	
Place of Birth	Germany
When in GB	From 1720 – 1758?
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	A 'base' player – probably a violoncellist.
Source	Highfill, History of the Violoncello
Notes	Played in the orchestra of 'the Royal Opera' – The King's Theatre.
-	
<b>Luther, John Christian (2nd gen.)</b>	
Date of Birth	
Place of Birth	Born England, of German extraction
When in GB	? – 1789

Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	1789
Where died	? London
Skill / Job	'tenor bass' singer, harpsichordist, composer, teacher of harpsichord
Source	Highfill
Notes	Sang in the Chapel Royal, and tenor at Handel Memorial Concerts. On 14 Sept 1789 European Magazine reported he had died 'lately'.
-	
<b>Macfarren, Natalia Clarina Thalia (née Andrae)</b>	
Date of Birth	1827
Place of Birth	Lübeck
When in GB	From c1840 – death
Where in GB	
Married (when)	1844
Whom / Where Married	G.A. 'Walter' Macfarren (her teacher at the RAM)
Date of Death	09/04/1916
Where died	Bakewell
Skill / Job	Translator and editor, contralto singer and teacher
Source	NG, 1855 Directory
Notes	In 1855 of 15 Hanover Cot., Alpha Road. From the 1870s she translated choral texts, solo songs and operas (chiefly from German and Italian) into English with considerable flair. Had a concert career as a contralto and appeared in the premiere of her husband's opera.
-	
<b>Malchair, Johann Baptist</b>	
Date of Birth	15/01/1730
Place of Birth	Cologne
When in GB	From 1754 (aged 24)
Where in GB	London, Lewes, Bristol, Hereford and Oxford
Married (when)	1760 (He was aged 30 at time of marriage.)
Whom / Where Married	Elizabeth Jenner, of Oxford
Date of Death	12/12/1812
Where died	Oxford
Skill / Job	Violinist, singer, composer, watercolour artist
Source	Highfill, NG
Notes	In London taught music and drawing. From 1858 to 1776 he was associated with the Three Choirs Festival. By 1759 had settled in Oxford. Made many drawings in and around the city. Close friend of William Crotch, organist of Christ Church from 1790, and through him had an influence on Constable. Malchair was a collector of national melodies.
-	
<b>Mara, Gertrud Elisabeth (née Schmeling)</b>	
Date of Birth	23/02/1749
Place of Birth	Kassel
When in GB	1759 – 1765, Spring 1784 – 1802 , 1819

Where in GB	London (in 1794 of 25, Queen Anne Street East)
Married (when)	c1772
Whom / Where Married	Johann Baptist Mara (musician)/ Separated in late 1790s.
Date of Death	20/01/1833
Where died	Reval (now Tallinn)
Skill / Job	(violinist), soprano singer, teacher,
Source	Doane, Highfill, NG, DNB
Notes	First brought to England at the age of 10 by her father as violinist. Encouraged to take up singing. Returned to Germany in 1765. Married cellist Mara 'an idle drunken man'. Travelled in Germany, the Low Countries, Vienna, Munich, Paris. Returned to London for 18 years. Left and toured France and Germany with her lover, Charles Florio, flautist and composer. Eventually went to Moscow where they separated. Taught there to support herself.
-	
<b>Mara, Giovanni Battista</b>	
Date of Birth	1744
Place of Birth	Berlin
When in GB	From 1784 to 1797?
Where in GB	London
Married (when)	Soon after 1772
Whom / Where Married	Gertrud Elisabeth Schmeling / Berlin; estranged by 1796
Date of Death	1808
Where died	Schiedam, near Rotterdam
Skill / Job	violoncellist
Source	Highfill, Doane, Sainsbury, (NG)
Notes	Born son of Ignaz Mara, a native of Teutschbrod in Bohemia, who served as chamber violoncellist to the King of Prussia. Lived mainly off wife's success. By 1799 he was living in Berlin 'in very low circumstances'. He died suffering from hopeless alcoholism.
-	
<b>Matthas, 'Miss'</b>	
Date of Birth	c1823 (aged 18 in 1841)
Place of Birth	
When in GB	fl.1841
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	Living at 15 Leicester Place, St Anne Soho, Strand(There were 9 people living at this address, all of them musicians who had German surnames. )
-	
<b>Maurer, Ludwig Wilhelm</b>	
Date of Birth	08/02/1789
Place of Birth	Potsdam

When in GB	Probably in 1832
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	13 /25 Oct 1878
Where died	St Petersburg
Skill / Job	violinist, composer
Source	NG, Phil Soc.
Notes	Toured in Germany, Russia, Paris> Hanover > St Petersburg (Moscheles wrote that Maurer demanded, in addition to a high fee, free lodgings for 2 months and an interpreter when coming to play for the Phil Soc!)
-	
<b>Mavius, ?Charles (Senior)</b>	
Date of Birth	?
Place of Birth	Germany
When in GB	fl.?1790s – 1826
Where in GB	Windsor, Kettering
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist, pianist, teacher
Source	Euing (son's letter),
Notes	Father of Charles Mavius, a German. 'Came to England at the period of the French Revolution'. Probably stayed in Windsor at least until 1810. (?Royal musician.) In 1824 a professor of music in Kettering.
-	
<b>Mavius, Charles (Junior) (2nd gen.)</b>	
Date of Birth	1800
Place of Birth	Bedford
When in GB	From birth
Where in GB	Windsor, Kettering, Leicester
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist, pianist, teacher
Source	Euing
Notes	Son of (?Charles) Mavius, a German. Spent first 10 years of life at Windsor. At 6 taught violin by father. At 7 began pianoforte. At 12 appointed organist at church in Kettering. At 14 studied composition. Now teacher in Leicester 'where he enjoys a patronage beyond his most sanguine expectations'. (1824)
-	
<b>Mendelssohn (-Bartholdy), Jacob Ludwig Felix</b>	
Date of Birth	03/02/1809
Place of Birth	Hamburg
When in GB	Came to visit a number of times: 1829, 1832, 1842, 1846, 1847

Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	4 Nov 1847 (aged 38)
Where died	Leipzig
Skill / Job	conductor, pianist, organist, composer
Source	NG
Notes	Father abandoned Jewry. One of the most gifted and versatile prodigies, he stood at the forefront of German music during the 1830s and 1840s. First visited England as a young man as part of 'grand musical tour' to Italy, France and England. In May 1829 official English début conducting his own symphony at the Phil. Soc. Concerts. Had a series of strokes in 1847 from which he died.
-	
<b>Menel, Mr</b>	
Date of Birth	
Place of Birth	?
When in GB	fl.1789 -1792
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violoncellist
Source	Highfill, Haydn's First London Notebook
Notes	In 1791 was a soloist in Salomon's concerts. Played at Haydn's benefit concert in Feb and May 1792.
-	
<b>Meves, Augustus (2nd gen. German )</b>	
Date of Birth	1785
Place of Birth	London
When in GB	From birth
Where in GB	London, Edinburgh,
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	musician, composer
Source	Euing
Notes	'Son of the late Mr William Meves, minature painter'. Mother musical. Father gave party to young John Hummel and his father of Vienna, together with Mr Graeff and other musical gentlemen at which Hummel noticed his facility on the piano. A chance beginning as teacher. Has retired 'from the fatigues of the profession of music as a teacher'. (1824)
-	
<b>Miller, John Weitzen (Also Weitzenmiller)</b>	
Date of Birth	
Place of Birth	?
When in GB	fl.1749 -1763+ ?

Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	trumpeter, horn player, teacher
Source	Mortimer's, Highfill, Lord Chamberlain's accounts
Notes	Cited several times as trumpeter in the King's Musick 1749 -59. Probably the Miller who played horn in performance of the 'Messiah' at the Foundling Hospital in May 1745.
-	
<b>Mingotti, Regina (née Valentini)</b>	
Date of Birth	16/02/1722
Place of Birth	Naples. Daughter of Austrian officer; both father & mother of German origin.
When in GB	From 1754 to ?1759; 1763 – 1764
Where in GB	
Married (when)	1746
Whom / Where Married	Pietro Mingotti (who ran an opera company) / in Dresden
Date of Death	01/10/1808
Where died	Neuburg
Skill / Job	singer, manager
Source	Highfill, NG
Notes	When aged one taken to Gratz in Silesia. Father died. Uncle supported her, then he died. At 14 was returned to her mother in Dresden. Married Mingotti (20 years her senior) to escape the unhappiness of her childhood. Returned to Munich in 1772, then Neuburg in 1787, where she died. Knew Latin, Spanish and English, and was so perfect in French, Italian and German that it was difficult to distinguish her native tongue.
-	
<b>Moeller, John Jacob (Also known as 'Miller')</b>	
Date of Birth	
Place of Birth	Stotternheim, Erfurt, Landgraviate of Thuringia, Germany
When in GB	fl. 1780s & 90s
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	horn player
Source	Highfill, AntC, (Not in Doane), HanMus
Notes	Brother of John Michael. In 1783 member of Queen's band, playing French Horn, 'scholar of the great Pieltain in Paris. Hr Miller's strength on this instrument almost borders on that of his teacher.' (HanMus) Probably the 'Moeller' who played horn at the HandelCC in May and June 1784. Denizen: 19 Feb 1795 'musician of New

	Windsor'.
-	
<b>Moeller, John Michael (Also known as 'Miller')</b>	
Date of Birth	
Place of Birth	Stotternheim, Erfurt, Langraviate of Thuringia, Germany
When in GB	fl. 1780s & 90s
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	trombonist or sackbut player. Probably 2nd violinist 'Miller' in the Queen's Band in 1783.
Source	HIghfill, AntC, HanMus, (Not in Doane)
Notes	Brother of John Jacob. Member of Queen's band. Probably the 'Moeller who played the sackbut and 2nd violin at the HandelCC. in May and June 1784.Denizen: 19 Feb 1795 'musician of New Windsor'.
-	
<b>Molique, Wilhelm Bernard</b>	
Date of Birth	07/10/1802
Place of Birth	Nuremberg
When in GB	1840, 1842, 1848 (visits), 1849 settled> 1866
Where in GB	London, Norwich
Married (when)	
Whom / Where Married	
Date of Death	10/05/1869
Where died	Cannstatt, nr Stuttgart
Skill / Job	violinist and composer
Source	NG
Notes	Father musician in municipal band. Music director and orchestra leader in Stuttgart. Undertook extensive tours in Europe, including Russia. Well received in London in1840 at the Philharmonic.In 1866 retired to Cannstatt.
-	
<b>Moralt, John Alois</b>	
Date of Birth	30/08/1785
Place of Birth	
When in GB	c1800?
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	18/03/1847
Where died	
Skill / Job	violinist, viola, cellist, pianist, teacher
Source	RSM (1809), NG
Notes	?Belonged to German family of musicians. Philharmonic Society 1813, 1830, 1840. 'Performs at the Antient and Vocal Concert'
-	
<b>Moralt, Wilhelm Johann</b>	

Date of Birth	1774
Place of Birth	Mannheim
When in GB	c1800? – 1842
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	After 1842
Where died	
Skill / Job	viola player
Source	NG
Notes	German family of musicians. (Son of Adam Moralt, orchestral manager at Mannheim, then Munich, 7 of whose sons joined the Munich Hofkapelle.) Through his mother, Maria Ann Kramer, related to the London musical family Cramer. He played a prominent part in English musical life until 1842. Was principal viola player in the Philharmonic concerts.
-	
<b>Moscheles, Ignaz (Isaac)</b>	
Date of Birth	23/05/1794
Place of Birth	Prague
When in GB	1815 – 1825 (visiting) (aged c21); 1825 – 1846 settled in London
Where in GB	London
Married (when)	March 1825
Whom / Where Married	Charlotte Embden (1805 -1889) / Hamburg
Date of Death	10/03/1870
Where died	Leipzig
Skill / Job	pianist, teacher
Source	Sainsbury, NG
Notes	Jewish background. Appeared in public in Vienna at about the age of 15. Between 1815 and 1825 his travels as a recitalist took him throughout Germany, often to Paris and London, also to Prague. Debut in Philharmonic Soc Concerts, London in 1821. Settled in London after his marriage, where taught and conducted. Taught unique piano method and treated pupils with an almost paternal interest.
-	
<b>Möser, Karl</b>	
Date of Birth	24/01/1774
Place of Birth	Berlin
When in GB	1796 – 97 (aged 22 / 23)
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	27/01/1851
Where died	Berlin
Skill / Job	violinist, conductor, composer
Source	Highfill, NG, Sainsbury
Notes	Son of an oboist in the Ziethen Hussars. Travelled to Berlin, Hamburg, Denmark, Norway, then came to London to play in Salomon's concerts. Returned to Berlin, then lived in St Petersburg from 1806 to 1811,

	but returned to Berlin. Lasting influence on music life there.
-	
<b>Mozart, Maria Anne ('Nannerl')</b>	
Date of Birth	30 or 31 July 1751
Place of Birth	Salzburg
When in GB	May 1764 – July 1765 (aged 13 /14)
Where in GB	London, Canterbury, Dover
Married (when)	23 Aug 1784 (aged 33 )
Whom / Where Married	Johann Baptist von Berchtold zu Sonnenburg of Gilgen (3 children)
Date of Death	29/10/1829
Where died	Salzburg
Skill / Job	pianist, composer
Source	Highfill, NG, Sainsbury
Notes	Daughter of musician Leopold Mozart and sister of Wolfgang Amadeus Mozart.
-	
<b>Mozart, Wolfgang Amadeus</b>	
Date of Birth	27 Jan 1756
Place of Birth	Salzburg
When in GB	May 1764 – Aug 1765 (aged 8 /9)
Where in GB	London, Canterbury, Dover
Married (when)	4 Aug 1782 (against his family's wishes)
Whom / Where Married	Costanza Weber (soprano singer) (6 children; 2 survived to maturity)
Date of Death	05/12/1791
Where died	Vienna
Skill / Job	composer, instrumentalist
Source	Highfill, NG, Sainsbury
Notes	7th and last child of composer Leopold Mozart and brother of Maria Anna Mozart. Received at Court.
-	
<b>Müller, Christian Friedrich</b>	
Date of Birth	29/12/1752
Place of Birth	Rheinsberg
When in GB	1782 – 83
Where in GB	
Married (when)	late 1770s
Whom / Where Married	Caroline Friderike Walther (singer)
Date of Death	1809
Where died	Stockholm
Skill / Job	violinist, composer
Source	Highfill, van der Straeten's History of the Violin
Notes	Lured Caroline Friderike Walther away from her husband in late 1770s. She left Müller in 1790s. Visited St Petersburg in 1801, then returned to Stockholm. Composed violin solos.
-	
<b>Müller, George</b>	
Date of Birth	
Place of Birth	

When in GB	From 1750s – 1807
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	1807
Where died	
Skill / Job	flautist, composer
Source	RSM (1752>), Sainsbury
Notes	?The 'celebrated flute player and composer' who taught John Townsend. (Sainsbury)
-	
<b>Nei(gh)boue/r, John (Christopher?) Henry</b>	
Date of Birth	
Place of Birth	Zelle, Electorate of Hanover (Nienburg – HanMus)
When in GB	fl ?1778 – 1814?
Where in GB	
Married (when)	Yes
Whom / Where Married	(1 daughter)
Date of Death	
Where died	
Skill / Job	Double bass
Source	HanMus, Doane, Highfill, AntC (1788 – 1800+ ), RSM, NMF
Notes	In 1794 of Pimlico. Member of Queen's band. Played sackbut and double bass at HandelCC. Denizen: 19 Feb 1795: 'musician of New Windsor'"One will seldom find anyone who plays this instrument better.' HanMusProb dead by 1833 – wife granted allowance by RSM.
-	
<b>Nicolai, Christian</b>	
Date of Birth	c1726 (aged about 60 in June 1786)
Place of Birth	
When in GB	1762 -1799
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	1799
Where died	London
Skill / Job	trumpeter
Source	Doane, Highfill, RSM (1762 > ),
Notes	Played trumpet at Abb. in 1784. Also played at St Paul's concerts 1789, 1790. In 1794 of 41, Portland Street. Wife reported to RSM in Jan 1800 that her husband had died.
-	
<b>Nicolai, Friedrich (Fredrick)</b>	
Date of Birth	c1728 or 1729
Place of Birth	
When in GB	1751 – 1809 (aged 22)
Where in GB	
Married (when)	
Whom / Where Married	(4 sons)

Date of Death	16/05/1809
Where died	London
Skill / Job	violinist, composer
Source	Highfill, RSM (1751 -1809), MrsP, HanMus
Notes	Member of the Queen's Band from 1762. Librarian of the Queen's music. Was called the 'first favourite, first fiddle and first news-monger' by Peter Pindar. He was actually listed as second violinist in Queen's Band in 1783 (HanMus). Also page to the Queen?
-	
<b>Nussen, Frederick</b>	
Date of Birth	
Place of Birth	Greiffswald, in Swedish Pomerania
When in GB	fl.1743 -1771?
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist, flutist, composer
Source	Highfill, Lord Chamberlain's accounts, RSM (1749)
Notes	Musician in ordinary to the King. Member of King's Band.20 March 1755: Naturalized – 'Son of Andrew Christopher Nussen, by Ann Hesse his wife' (born – details above) Lord Chamberlain's accounts 4 Sept 1771 noted Nussen gave power of attorney to John Bailey.
-	
<b>Orthman, Ernest Christoph</b>	
Date of Birth	
Place of Birth	
When in GB	1751 – c1790
Where in GB	London, Oxford
Married (when)	19 Sept 1779
Whom / Where Married	? / St Peter in the East, Oxford
Date of Death	Before 4 March 1792
Where died	
Skill / Job	
Source	RSM (1751>)
Notes	Still living in Oxford c.1790.
-	
<b>Palsa, Johanna</b>	
Date of Birth	1754
Place of Birth	Jermeriz, Bohemia
When in GB	fl.1785 -1786 (aged 31)
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	1792
Where died	Berlin
Skill / Job	horn player (cor alto)
Source	(Highfill, NG – for Turrschmidt), MrsP, Sainsbury
Notes	From a musical Bohemian family of horn players. 'Mr Turrschmidt and Mr Palsa played French horns at concerts on 13 March 1786 at the Tottenham Street

	Music Room and on 8 April 1786 at the Ancient Concert Rooms on Tottenham Street. ' One of the most famous horn duos of the 18th century.
-	
<b>Papendiek, George</b>	
Date of Birth	Summer 1762
Place of Birth	Germany
When in GB	fl.1794 – 1800
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist, also flautist?, playwright (translated from German)
Source	Highfill, Doane, MrsP
Notes	Brother of Christopher. In 1794 member of the Queen's Chamber Band living at Buckingham House. Mentioned in his sister-in-law's journals as being a burden to them. Was made sub-librarian at salary of £100 a year & needed a new uniform. (MrsP. I p.196)
-	
<b>Papendiek, Charles</b>	
Date of Birth	
Place of Birth	
When in GB	c1790 – for 2 years? Returned to Göttingen
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	flute player
Source	Mrs P II p.198 -200
Notes	Youngest brother of Christopher. Bro-in-law of Charlotte. Christopher P asked King to give him a place in the band at Windsor or St James's. Both refused. (MrsP. II p.266)
-	
<b>Papendiek, Christoph(er)</b>	
Date of Birth	
Place of Birth	Hanover
When in GB	From 1780s – death
Where in GB	London
Married (when)	
Whom / Where Married	Charlotte Albert (2nd gen.) (Her father was page to the Queen.)
Date of Death	Will proved 17 July 1840 PCC
Where died	London
Skill / Job	violinist, flautist., royal page
Source	HanMus, Highfill, MrsP
Notes	Mr Papendick was listed by Dr Burney as one of the flautists in the HandelCC. in May and June 1784. Brother of the violinist George , and Charles Papendiek. Husband of Mrs P. whose journals were published.

-	
<b>Paradi(e)s, Maria Theresia von</b>	
Date of Birth	15/05/1759
Place of Birth	Vienna
When in GB	Nov 1784 – 1785
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	01/02/1824
Where died	Vienna
Skill / Job	harpsichordist, organist, composer, singer, teacher
Source	Highfill, NG, Sainsbury
Notes	At the age of 2 years 8 months suffered a stroke and rendered permanently blind, but studied music. In 1783 left Vienna with her mother and her librettist to play in Salzburg, Frankfurt, Koblenz and Paris. Performed at court in London. Had exceptionally accurate hearing as well as ready comprehension and excellent memory. In 1808 founded her own music school.
-	
<b>Pauer, Ernst 'Herr'</b>	
Date of Birth	21/12/1826
Place of Birth	Vienna
When in GB	1851 – 1896
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	09/05/1905
Where died	Jugenheim, nr Darmstadt
Skill / Job	pianist, editor, teacher
Source	NG, 1855 Directory
Notes	Became director of musical societies at Mainz. Debut as pianist in London June 1851, & subsequent appearances were so successful, decided to remain. Musical Union 1852. For many years principal prof. of the piano at RCM. Retired in 1896 to Jugenheim.
-	
<b>Pepusch, Johann Christoph (John Christopher)</b>	
Date of Birth	1667
Place of Birth	Berlin
When in GB	From 1688 or 1700 or 1704
Where in GB	London
Married (when)	Sometime between 1718 and 1722 /3
Whom / Where Married	Signora Margherita de l'Épine (singer) / London (1 son, who died before his wife's death in 1740))
Date of Death	20/07/1752
Where died	London
Skill / Job	instrumentalist, theorist, composer, conductor, teacher
Source	Highfill , RSM (1739), Hawkins' General History, Sainsbury, NG, DNB
Notes	Academy of Ancient Music under the direction of Pepusch from 1710. Music Doctorate Oxford 1713. After

	marriage lived in a style of elegance which he had been a stranger to before. From 1737 lived at Charterhouse with his wife and her mother. *Will dated 9 July 1752. Died 20 July 1752. Buried Charterhouse Chapel.
-	
	<b>Petrides, Joseph</b>
Date of Birth	1755
Place of Birth	Prague, capital of Bohemia
When in GB	1802 – 1825
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	French Horn player
Source	Euing, Sainsbury, Strauchen 'Giovanni Puzzi ...'
Notes	Father organist. Went to college in Moravia, obliged to learn nearly all other instruments, esp. the French Horn – music in church every day. Began to play publicly with brother who progressed on same instrument. Successful, so travelled Germany> Italy (Joseph very ill there)>Portugal> London. Returned to Prague in 1825.
-	
	<b>Petrides, Peter</b>
Date of Birth	1766
Place of Birth	Prague, capital of Bohemia
When in GB	1802 – 1825
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	French Horn player
Source	Euing, Sainsbury, Strauchen 'Giovanni Puzzi ...'
Notes	Father organist. Went to college in Moravia, obliged to learn nearly all other instruments, esp. the French Horn – music in church every day. Began to play publicly with brother who was learning same instrument. Successful, so travelled Germany> Italy (brother very ill there)>Spain > Portugal> London. Returned to Prague in 1825.
-	
	<b>Pferinger, Christopher</b>
Date of Birth	
Place of Birth	?
When in GB	fl.1758 – 1763
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	bassoonist
Source	Mortimer's, Highfill, RSM
Notes	Joined RSM in 1758, but expelled for nonpayment of

	dues. Mortimer's listed him as a bassoonist living in South Street, Berkeley Square.
-	
<b>Pick, John Henry</b>	
Date of Birth	
Place of Birth	Northeim, Electorate of Hanover, Germany
When in GB	From 1778 – 1790s
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Played 1st violin in Queen's Band in 1783, also soloist on the clarinet.
Source	HanMus, Mrs P., AntC
Notes	Member of the Queen's band. Played sackbut and viola at HandelCC. AntC. Denizen: 19 Feb 1795 'musician of New Windsor' Pregnant wife died of tetanus, soon after which he left Windsor. (Mrs.P) (From 1794 a Mr W. Pick played violin at AntC.)
-	
<b>Pittar, Fanny (2nd gen.)</b>	
Date of Birth	c1780
Place of Birth	Paris or London
When in GB	?From 1788
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	harpist, pianist, composer
Source	(NG – entry for her mother)
Notes	Daughter of Jean-Baptiste and Anne-Marie Krumpholtz Composed short pieces for harp or piano, published in London c1812 -17.
-	
<b>Pleyel, Ignaz Josef (Ignace Joseph )</b>	
Date of Birth	18/06/1757
Place of Birth	Rupperthal, Austria
When in GB	Dec 1791 – 1792;
Where in GB	London
Married (when)	22/01/1788
Whom / Where Married	Gabrielle Lefebvre (daughter of a tapissier) (4 children )
Date of Death	14/11/1831
Where died	Paris
Skill / Job	composer, conductor, piano maker, publisher
Source	Highfill, NG
Notes	The twenty-fourth child of his parents! Early education in Vienna. Became Haydn's pupil and lodger in 1772. Travelled to Italy. Career uncertain because of French Revolution, so came to London at W. Cramer's invitation. In 1792 settled in Paris where had music shop and publishing house.

-	
<b>Ponto, Giovanni ('Mr Ponta') X</b>	
Date of Birth	
Place of Birth	?
When in GB	fl. March 1772 – 1788
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	horn player
Source	Highfill
Notes	Described by the press as 'Musician to his Serene Highness the Elector of Mentz'.(Kelly overheard 'Ponto' speak to Mme Mara in German.)
-	
<b>Possin, John Samuel Charles</b>	
Date of Birth	1755
Place of Birth	Prussia
When in GB	1792 – death
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	Will proved 6 Nov 1821
Where died	
Skill / Job	theorist, composer, teacher
Source	Sainsbury, Euing, (Not in Doane)
Notes	In Berlin held high appointments in the Prussian court. Adapted Haydn's symphonies for Salomon. Suffered ill health for a number of years before he died. Charles Saust wrote to Sainsbury of him: "I consider him [Possin] the best theorist I ever met with, this was also the opinion of Dr Haydn of him." * Will.
-	
<b>Preumayr, Frans Carl</b>	
Date of Birth	24/04/1782
Place of Birth	Ehrenbreitstein, Koblenz
When in GB	In 1830
Where in GB	London
Married (when)	
Whom / Where Married	Sofie Crusell (daughter of Bernhard Crusell, composer)
Date of Death	15/02/1853
Where died	Stockholm
Skill / Job	bassoonist
Source	Phil Soc, NG
Notes	German family of musicians active in Sweden. The most celebrated member of the family. Leading bassoon in the Swedish royal orchestra from 1811 to 1835. Undertook an extended concert tour of France, Germany and England between Oct 1829 and Nov 1830. Played at Phil. Soc in 1830.
-	

<b>Punto, Giovanni (stage name of Jan Václav 'Johann Wenzel' Stich )</b>	
Date of Birth	28 Sept 1746
Place of Birth	Zehusice, near Caslav
When in GB	1772 ;1779 -1780
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	16/02/1803
Where died	Prague
Skill / Job	horn player, violinist, conductor, composer
Source	Highfill
Notes	He was a serf, but his master Count Josef Johann Thun provided a musical education for him in Prague, Munich and Dresden. After becoming proficient on the French horn Stich returned to serve Thun, but after three years ran away, crossed the border into the Holy Roman Empire and changed his name to "Giovanni Punto" under which pseudonym he became celebrated as one of the best horn players of all time.
-	
<b>Ramm, Friedrich</b>	
Date of Birth	
Place of Birth	From Mannheim
When in GB	fl. March to May 1784
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	oboist
Source	Foster, MrsP. I p.231, (NG under 'Fischer')
Notes	Played at NMF concerts in 1784, oboe trios with Fischer and Suck. Went on tour of Europe with Fischer in 1786.
-	
<b>Rauppe, Johann Georg</b>	
Date of Birth	1762
Place of Birth	Stettin
When in GB	1784 – ?1786 (visited France during that period)
Where in GB	Probably London
Married (when)	(yes)
Whom / Where Married	(2 children)
Date of Death	1814
Where died	Amsterdam
Skill / Job	violoncellist
Source	Highfill, History of the Violoncello
Notes	Studied in Berlin. Journeyed to Denmark and Sweden, and was principal 'cellist at the German Opera in Amsterdam in 1786. The death of his wife in 1813 affected his mind and he died the following year, leaving behind a destitute son and daughter.
-	
<b>Reich, (Also Rieck or Reik)</b>	

<b>Christian</b>	
Date of Birth	
Place of Birth	?
When in GB	fl 1750 – 1785
Where in GB	London
Married (when)	(yes)
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	bassoonist
Source	Mortimer's, Highfill, RSM, GG's Memoirs
Notes	In 1763 living in Great Pulteney Street. Became member RSM 1 Dec 1750. Recommended on 2 Jan 1785 by the oboist Eiffert as was 'in poor health', as was his family.
-	
<b>Reichardt, Johann Friedrich</b>	
Date of Birth	1752
Place of Birth	Konigsberg, Prussia
When in GB	1785 & 1786
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	1814 or 1815
Where died	
Skill / Job	violinist, pianist
Source	Sainsbury (NG mentioned under 'Wilhelm F.E. Bach' entry)
Notes	Travelled in Germany, Italy, to London in 1785, returned to Paris. In 1786 in London again – Opera. Went on to Berlin. In NG under 'Wilhelm F.E. Bach' – some of his works are 'listed in estate catalogue of J.F. Reichart (Berlin, 1815)'. -
<b>Reichart, 'Herr'</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1852
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Singer
Source	DR
Notes	Sang at Winter Evening's concert Jan 1852
-	
<b>Reinagle, Alexander (2nd gen.)</b>	
Date of Birth	Bapt. 23 April 1756
Place of Birth	Portsmouth
When in GB	From birth until 1784, 1785 -86
Where in GB	Portsmouth, Edinburgh, Glasgow, London

Married (when)	(2x) ? and 20 Sept 1803
Whom / Where Married	i) ? (2 sons) / ii) Anna Duport, daughter of French dancing master in Baltimore (1 daughter)
Date of Death	21 Sept 1809 (aged 53)
Where died	Baltimore
Skill / Job	pianist, violinist, composer, manager, musical director.
Source	Highfill, RSM (1783>), NG, Dictionary Am Biog, DNB
Notes	Eldest son of Joseph, Austrian trumpeter who settled in Portsmouth about mid-century. In 1763 father took family to Edinburgh. In London 1783. Portugal 1784 – 1785 (took sick brother). In 1786 emigrated to America. Was the first in America to replace the harpsichord with the piano in the orchestra pit.
-	
<b>Reinagle, Hugh (2nd gen.)</b>	
Date of Birth	1759
Place of Birth	Portsmouth
When in GB	From birth to 1784
Where in GB	Portsmouth, Edinburgh, London
Married (when)	
Whom / Where Married	
Date of Death	1785
Where died	Lisbon (of TB)
Skill / Job	violoncellist, composer
Source	Highfill, RSM (1783 -85)
Notes	Second son of Joseph, Austrian trumpeter who settled in Portsmouth about mid-century. In 1763 father took family to Edinburgh. In London 1783. Brother Alexander took him to Portugal in 1784 because of his consumptive state, where he died.
-	
<b>Reinagle, Joseph (2nd gen.)</b>	
Date of Birth	1762
Place of Birth	Portsmouth
When in GB	From birth
Where in GB	Portsmouth, Edinburgh, London, Dublin, Cork, Oxford
Married (when)	Yes
Whom / Where Married	(Son and ? daughter)
Date of Death	12/11/1825
Where died	Oxford
Skill / Job	French horn, trumpeter (early life) Later: violinist, violoncellist, composer
Source	Highfill, Sainsbury, NMF, NG, DNB
Notes	Third son of Joseph, Austrian trumpeter (from nr Vienna) who settled in Portsmouth about mid-century. In 1763 father took family to Edinburgh. In London 1783. Son and possible daughter musicians.
-	
<b>Reinagle, P.</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1794
Where in GB	London

Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist
Source	Highfill, Doane, NMF(1794)
Notes	In 1794 living at Allsop's Buildings, New Road, Marylebone.?Listing may have been error for Joseph Reinagle.
-	
<b>Reinhold, Frederick Charles (2nd gen.)</b>	
Date of Birth	1737 or 11 Feb 1741
Place of Birth	London
When in GB	From birth
Where in GB	London, Norwich
Married (when)	(yes)
Whom / Where Married	Hanna Reeve ? (possibly from family of musicians)
Date of Death	28 Sept 1815
Where died	Somers Town; buried St Paul, Covent Garden
Skill / Job	bass singer, actor, organist, teacher of harpsichord, guitar, violin and singing.
Source	Highfill, DNB, NG, Doane, RSM, (DNB – in father's entry)
Notes	Son of Handel's favourite bass singer, Henry Theobald Reinhold, who followed Handel from Dresden. Living at 90, Charlotte Street, Rathbone Place in 1777 – 1780. In 1794 residing in Gt Baddow, Essex.* Will dated 20 March 1811, proved 10 Oct 1815
-	
<b>Reinhold, Henry Theodore ('Thomas')</b>	
Date of Birth	1690
Place of Birth	Dresden
When in GB	?1734; 1736 – death
Where in GB	London, Richmond
Married (when)	(yes)
Whom / Where Married	(After death a benefit concert for his 'wife and 4 small children in great distress')
Date of Death	1751
Where died	At his house: 'the green door in Little Chapel Street', Soho. Buried St Anne's churchyard.
Skill / Job	bass singer
Source	Highfill, RSM, NG, DNB -'Thomas'
Notes	Secretly left Dresden to join Handel in London.From early 1736 until his death he was Handel's principal bass in the Covent Garden Opera company and Handel created many bass parts especially for him. Founder member of the RSM. Son: see previous entry. Had a daughter who sang and acted as 'Miss Reinhold', later 'Mrs Willems'.
-	
<b>Richter, 'Mr'</b>	
Date of Birth	

Place of Birth	?
When in GB	fl 1758 / fl. 1773
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	In 1773 bassoonist at the King's Theatre
Source	McVeigh, Concert Life, p.81; Highfill
Notes	In 1758 described as 'Cabinet composer to the Elector Palatine, who lately arrived from Germany'. / 2 individuals? Related to the Austro-Moravian musician Franz Xavier Richter or to the English musician John Conrade Richter.
-	
<b>Ries, Ferdinand</b>	
Date of Birth	28 Nov 1784
Place of Birth	Bonn
When in GB	1813 – 1824
Where in GB	
Married (when)	25/07/1814
Whom / Where Married	Harriet Mangan 'an English lady'
Date of Death	13/01/1838
Where died	Frankfurt
Skill / Job	pianist, composer, copyist
Source	NG, Sainsbury
Notes	Eldest son of Franz Ries & musical family. In 1801 studied in Munich, went on to Vienna, where Beethoven received his old teacher's son well. Studied 3 years with Beethoven > Paris > Vienna. For 4 years from 1809 on tour (v. lucrative) > Russia > Sweden > London (stayed 11 years) By 1824 had made enough money to retire; left London for Rhineland, where he did much for the Lower Rhine Music Festivals. Moved after 3 years to Frankfurt.
-	
<b>Ries, Louis</b>	
Date of Birth	30/01/1830
Place of Birth	Berlin
When in GB	1853 – 1913
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	3 Oct 1913
Where died	London
Skill / Job	violinist, teacher
Source	NG
Notes	Eldest son of Hubert Ries. Taught by father. In 1853 settled in London. Member of the quartet of the musical Union from 1855 to 1870, and played 2nd violin at the Monday Popular Concerts from 1859 until he retired in 1897.
-	
<b>Ritter, Georg Wenzel</b>	

Date of Birth	07/04/1748
Place of Birth	Mannheim
When in GB	1774 – ?1777
Where in GB	London, Dublin
Married (when)	
Whom / Where Married	
Date of Death	16/06/1808
Where died	Berlin
Skill / Job	bassoonist, composer, ?flautist
Source	Highfill, NG
Notes	Michael Kelly thought he was the finest bassoonist he had ever heard. Mozart wrote a bassoon part for him in Paris. (A flautist 'Ritter' performed on 31 Jan 1766 at a concert in Bristol, described as 'A musician of his Prussian Majesty's Concert in Berlin'. Not likely to have been the same person, as seems to have been an older person.)
-	
<b>Roeckel, Joseph Augustus</b>	
Date of Birth	28/08/1783
Place of Birth	Neunburg, Upper Palatinate
When in GB	1832 – 1853.
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	19 Sept 1870
Where died	Cöthen
Skill / Job	tenor singer, teacher
Source	NG
Notes	In 1804 was engaged to sing in Vienna. Beethoven esteemed him as artist and person. Travelled to Paris in 1830. Brought his German opera company to London in 1832. The company was conducted by Hummel, his brother-in-law. In 1853 retired from operatic life. In 1846 went to York as music teacher. Returned to Germany in 1853.
-	
<b>Romberg, Bernhard Heinrich</b>	
Date of Birth	13/11/1767
Place of Birth	Dinklage, in the Duchy of Oldenburg
When in GB	1798; 1814; 1839
Where in GB	London
Married (when)	1800
Whom / Where Married	Katherine Ramcke at Hamburg (daughter and son, both musicians)
Date of Death	13/08/1841
Where died	Hamburg
Skill / Job	violoncellist (“one of the most brilliant figures”), composer
Source	Highfill, NG, History Violoncello
Notes	Member of a large family of German musicians. Father and uncle undertook concert tours with their families. Worked in Holland, Belgium, Paris, Münster, Bonn,

	Mergenteim, Hamburg, Italy, Vienna, Portugal, Spain, Berlin, Moscow, St Petersburg
-	
<b>Rost, John Christian</b>	
Date of Birth	1776
Place of Birth	
When in GB	
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	1836
Where died	
Skill / Job	trumpet, trombone, horn, violin, viola
Source	RSM (1821)
Notes	Covent Garden and Haymarket theatre orchestras. Covent Garden also in 1818. Father of John Matthew Rost.
-	
<b>Rost, John Matthew (2nd gen.)</b>	
Date of Birth	29/06/1805
Place of Birth	London
When in GB	From birth
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	Before 6 Sept 1858
Where died	
Skill / Job	harpist, pianist, organist
Source	RSM (1834>)
Notes	'Performs on the Harp and Pianoforte, is organist at Berkeley Chapel, Several Schools in Hammersmith, and private teaching.'
-	
<b>Salomon, Johann Peter</b>	
Date of Birth	20/02/1745
Place of Birth	Bonn (Jewish origin, but he was given a Christian baptism.)
When in GB	From 1781 to his death. (Denizen: 4 Feb 1803)
Where in GB	London, Edinburgh, Cambridge, and provinces; Dublin
Married (when)	
Whom / Where Married	
Date of Death	28 Nov 1815 *Will 30 Oct 1815 (house to kinsfolk of Bonn)
Where died	70, Newman Street, London ( after a fall from his horse) , buried Westminster Abbey
Skill / Job	violinist, impresario, composer, teacher
Source	Highfill, NG, RSM, DNB, Woodfield 'Salomon and the Burneys'
Notes	Father oboist in court band of the Elector of Cologne. At age of 13 was appointed to salaried position as a musician at the Bonn court. Came via Paris to London. Remained in England for rest of his life, but made journeys to the Continent and repeated trips to Bonn.

	Brought Haydn to England. In 1790 moved to 12, Great Pulteney Street, where Haydn lived with him for 1 year. Fluent in 4 languages: wide circle of friends. Founder member of the Philharmonic Soc.
-	
<b>Saust, Charles</b>	
Date of Birth	05/05/1773
Place of Birth	Ballenstaet, Duchy of Anhalt, Saxony
When in GB	1800
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	flautist, composer
Source	Sainsbury, Euing
Notes	Studied composition under Possin in Germany. Followed his teacher to England? "I consider him [Possin] the best theorist I ever met with, this was also the opinion of Dr Haydn of him." Possin left him his music manuscripts etc in his will.
-	
<b>Schinderlin, Catherine</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl. 1774 -1776 'young' at the time
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	opera singer
Source	Highfill, Burney's 'General History'
Notes	Was pupil of the notable male soprano Venanzio Rauzzini, who encountered her in Austria, sang with him in Italy in 1773. He brought her to London in 1774. Sang at the King's Theatre.
-	
<b>Schlesinger, L.</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1827
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	musician
Source	Phil Soc. (NG -family)
Notes	?Member of the German family of music publishers. First appearance in England, ? with Liszt in 1827 at Phil Soc concerts.
-	
<b>Schmidt, 'Herr'</b>	

Date of Birth	
Place of Birth	
When in GB	1852
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist
Source	DR
Notes	Played 2nd violin at 1st Musical Winter Evening Concert, Jan 1852
-	
<b>Schmidt, John Gottlob</b>	
Date of Birth	05/08/1775
Place of Birth	
When in GB	1811 – death
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	22/11/1822
Where died	
Skill / Job	trumpeter, clarinetist, violinist
Source	RSM (1811>), DR
Notes	Theatre orchestras.
-	
<b>Schmidt, Nicolaus</b>	
Date of Birth	c1820 (Aged 21 in 1841)
Place of Birth	
When in GB	fl. 1841 .
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	In 1841 living on Leicester St., St Anne Soho, Strand. There were 4 musicians living at this address in 1841.
-	
<b>Schoengen, Mr</b>	
Date of Birth	
Place of Birth	
When in GB	1822, 1823, 1830
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	trombonist
Source	DR, Phil. Soc.
Notes	Philharmonic Society orchestra 1822, 1823, 1830
-	

<b>Schöner (?Schenner), 'Herr'</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1781 – c 1802
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist
Source	Highfill, History Violin, Haydn's First London Notebook
Notes	
-	
<b>Schram, Christopher</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1787 – 1797
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violoncellist, violinist?
Source	Highfill, Haydn's First London Notebook, History Violoncello, Stephen's
Notes	Probably one of three brothers. In Stephen's private concert in 1790 (p.68 -69) First appearance at AntC in 1792. Played in Barthélemon's quartet. ? Prince of Wales' Band.Doane (no first name) of No 7 Half Moon Street, Piccadilly in 1794
-	
<b>Schram, Martin</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1794
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist
Source	Highfill, Doane
Notes	A brother of Christopher Schram and S. Schram? ? Prince of Wales' Band.Lived also at No 20, Panton Street.
-	
<b>Schram, S.</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1794
Where in GB	
Married (when)	

Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist
Source	Highfill, Doane
Notes	Of No 20 Panton Street, Haymarket. ? Prince of Wales' Band.A brother of Christopher and Martin?
-	
<b>Schroeder, Louis Dalfour</b>	
Date of Birth	
Place of Birth	Dresden
When in GB	fl. 1804 -1854
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	1854 – of cholera
Where died	England
Skill / Job	trombonist, French horn, double bass
Source	RSM (1841>), DR
Notes	Member of her Majesty's Private Band.Philharmonisc Society orchestra 1843, 1850Opera orchestra.
-	
<b>Schroeder, Louis Nathaniel (2nd gen.) X</b>	
Date of Birth	24/12/1835
Place of Birth	England
When in GB	From birth
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	10 Sept 1867
Where died	England
Skill / Job	violoncello
Source	RSM (1858>)
Notes	Son of Louis Dalfour Schroeder. Member of her Majesty's Private Band. Phil. Soc., various Festivals.
-	
<b>Schröter, Corona Elizabeth Wilhelmine</b>	
Date of Birth	14/01/1751
Place of Birth	Guben
When in GB	May 1772 -1774
Where in GB	Family tour to Holland and then London.
Married (when)	
Whom / Where Married	
Date of Death	23/08/1802
Where died	Ilmenau
Skill / Job	singer, actress, composer
Source	Highfill, NG, Sainsbury
Notes	Daughter of an oboist in Count Brühl's regimental band. Musical family (see New Grove) Family returned to Germany in 1774, but brother Johann Samuel remained to make a career here.

-	
<b>Schröter, Johann Heinrich</b>	
Date of Birth	c1760
Place of Birth	Warsaw (German family)
When in GB	May 1772 – ?1774; possibly visited his brother here again.
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	After 1784
Where died	
Skill / Job	violinist, composer
Source	Highfill, NG
Notes	Brother of Corona and Johann Samuel (see previous and following entries). Worked in Germany and France. In 1782 disappeared from the records – even his father didn't know of his whereabouts.
-	
<b>Schröter, Johann Samuel</b>	
Date of Birth	1752
Place of Birth	Warsaw (German family)
When in GB	From May 1772
Where in GB	Family tour to Holland and then London
Married (when)	? / Eloped to Scotland.
Whom / Where Married	Rebecca (a pupil of his; 'young lady of birth and social prominence')
Date of Death	
Where died	At his home in Pimlico
Skill / Job	harpschordist, pianist, singer, composer, teacher
Source	Highfill, NG, Sainsbury, HanMus
Notes	Brother of Corona and Johann Heinrich (see previous entries). Remained in London to make a career when the rest of the family returned to Germany in 1774. An esteemed teacher (including in 1782 to the Queen). In 1783 member of the Queen's Band: soloist on the piano. (HanMus)
-	
<b>Schubert, George Frederick</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1784 -1805
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	bassoonist, trombonist
Source	Doane, Highfill, NMF
Notes	Played at HandelCC. in 1784. In 1794 listed as living in King Street, Soho. Still belonged to the NMF in 1805.
-	
<b>Schuman(n), [Friedrich Theodor]</b>	

Date of Birth	
Place of Birth	
When in GB	fl. 1763 -1780
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	instrumentalist, composer
Source	Highfill
Notes	A 'Mr Schuman' played brass and percussion in a benefit concert at the Foundling Hospital in 1763. Nine of his compositions published in London dated 1750 to 1780.
-	
<b>Schuncke, Christian Ludwig</b>	
Date of Birth	21/12/1810
Place of Birth	Kassel
When in GB	c1825 (aged c17)
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	07/12/1834
Where died	Leipzig (of consumption, 2 weeks before his 24th birthday)
Skill / Job	musician
Source	Phil. Soc, NG
Notes	Family of professional musicians. Performed at the Phil. Soc. c1825.
-	
<b>Schuncke, Christof</b>	
Date of Birth	
Place of Birth	?Kassel
When in GB	fl. 1814, 1825
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	musician
Source	Phil. Soc., (NG – family)
Notes	Family of professional musicians. Engaged with brother by the Phil Soc in 1814, then again in 1825.
-	
<b>Schuncke, Gotthilf</b>	
Date of Birth	
Place of Birth	?Kassel
When in GB	fl. 1814, 1825
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	

Where died	
Skill / Job	musician
Source	Phil Soc, (NG – family)
Notes	Family of professional musicians. Engaged with brother by the Phil. Soc. in 1814, then again in 1825.
-	
<b>Schwartz, 'Herr'</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1782
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	bassoonist
Source	Highfill
Notes	At the end of the second part of Alexander's Feast at Drury Lane Theatre on 1 March 1782 a concerto on the bassoon was played by one Schwartz: 'one of the Chamber Musicians to the Margrave of Anspach; 1st time of his performing in public in England'.
-	
<b>Schwarz, Andreas Gottlob</b>	
Date of Birth	1743
Place of Birth	Leipsc
When in GB	From 1783 – ?1784
Where in GB	
Married (when)	(yes)
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	bassoonist
Source	Sainsbury
Notes	'Celebrated German performer on the bassoon. About 1783 he came to England and was engaged as principal bassoon for some concerts of the following season.' (Sainsbury II p.430)
-	
<b>Schwarz, Mr (son of Andreas)</b>	
Date of Birth	1768
Place of Birth	Ludwigsburg
When in GB	1783 – c1800?
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	bassoonist
Source	Sainsbury
Notes	Royal Bands, Chapel Royal. 'Came to England with his father and was engaged in the band of his present majesty, the Prince of Wales, and was appointed 1st

	bassoonist of the Royal Chapel there. Afterwards he went to Berlin.' (Sainsbury 1824)
-	
<b>Schwestre, Mr</b>	
Date of Birth	
Place of Birth	Germany
When in GB	
Where in GB	fl. 1784? (early 1780s)
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	bassoonist
Source	MrsP. I p.231, 235
Notes	Keen on making German food; presumably German. Appeared at the NMF concert with Ramm.
-	
<b>Shutze (or Shutes, Shutz, Shusler), Daniel</b>	
Date of Birth	1756
Place of Birth	?
When in GB	1778/9 – 1800, ? 1815 -1817 as 'Shusler'
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	instrumentalist
Source	Highfill, RSM, The London Stage
Notes	? Brother of George (following entry)
-	
<b>Shutze, Mr</b>	
Date of Birth	1753
Place of Birth	?
When in GB	1783 – 1796
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	instrumentalist
Source	Highfill, RSM,
Notes	?Brother of Daniel (previous entry)
-	
<b>Smith (alias Schmidt), Theodore</b>	
Date of Birth	c1740
Place of Birth	Germany
When in GB	fl 1773
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	1810

Where died	
Skill / Job	teacher of piano and singing
Source	John Marsh's Journals
Notes	'He is the German listed as Smith, alias Schmidt, in the anonymous satirical publication ABC Dario Musico (London and Bath, 1780). He earned his living teaching piano and singing, also composing a number of songs for Vauxhall, where his wife was a singer. In 1773 he provided new music for Garrick's revival of Thomas Arne's 'Alfred'.'
-	
<b>Smith (Schmidt ), Johann Christoph (John Christopher )</b>	
Date of Birth	1683 'The elder'
Place of Birth	Anspach, Germany
When in GB	From 1716 – death
Where in GB	London
Married (when)	(yes)
Whom / Where Married	(A wealthy lady) In Anspach
Date of Death	1763
Where died	London, *See Will Musical Times (March 1955)
Skill / Job	(wool merchant) violist, copyist, music seller
Source	Highfill, RSM (1739 >), DNB
Notes	Followed Handel to London; his family joined him 4 years later. Became Handel's treasurer and amanuensis; specialised in the sale of Handel's music. In 1741 a benefit concert was presented for Christopher Smith. The bill stated that he ' at his own expence, hath provided for, and brought up the Children of the late Mr Dahuron [the musician], ever since the time of his Death (being near Five Years) and still continues to take Care of the said poor Children ...'
-	
<b>Smith, John Christopher - the younger</b>	
Date of Birth	1712
Place of Birth	Anspach, Germany
When in GB	c1720 – c1747; 1750 – death
Where in GB	London , Cheshire, Bath (in old age)
Married (when)	i)1736, and ii)1763
Whom / Where Married	i) Frances Pakenham in Ireland (at least 2 children, but none survived the age of 2). She died after 6 years./ii) Martha, widow of Dr William Coxe.
Date of Death	1795
Where died	Bath (*Will proved London 13 Nov 1795)
Skill / Job	viola player, organist, harpsichordist, conductor, composer
Source	Highfill, NG, DNB, Mortimer's
Notes	Son of John Christopher Smith. In 1763 living in Marylebone Street, Piccadilly. Was Handel's assistant. Retired to Bath, where continued teaching.
-	
<b>Sontag, Henriette</b>	

Date of Birth	03/01/1806
Place of Birth	Koblentz
When in GB	1828 (aged 22) ,1851
Where in GB	
Married (when)	c 1826
Whom / Where Married	Count Rossi, in Paris (in Sardinian diplomatic service)
Date of Death	17/06/1854
Where died	Mexico City, of cholera, 'in the midst of her career'
Skill / Job	singer
Source	NG, 1855 Directory (Obituary)
Notes	Appeared in Darmstadt, Prague, Vienna, Leipzig, Paris, Weimar, Berlin, The Hague
-	
<b>Spandau, 'Herr'</b>	
Date of Birth	
Place of Birth	
When in GB	Feb – April 1773
Where in GB	London
Married (when)	Yes
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	horn player, composer
Source	Highfill, Burney
Notes	Played French horn in the band of the Stadholder of the United Provinces. Later he and his son played first and second horn at the Hague opera house.
-	
<b>Spohr, Dorothea 'Dorette' (née Schneider)</b>	
Date of Birth	1787
Place of Birth	
When in GB	1820
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	1834
Where died	
Skill / Job	harpist , pianist
Source	(NG – for husband)
Notes	Came to London with husband Louis. Her performances 'highly finished'.
-	
<b>Spohr, Ludewig ('Louis')</b>	
Date of Birth	05/04/1784
Place of Birth	Brunswick
When in GB	1820
Where in GB	London
Married (when)	1806
Whom / Where Married	Dorothea ('Dorette') Schneider (harpist) / Gotha (2 daughters)
Date of Death	
Where died	

Skill / Job	violinist, composer, teacher
Source	NG, Sainsbury
Notes	Family of doctors and pastors. Travelled in Switzerland, Italy, Germany. Philharmonic Society in 1820
-	
<b>Sprenger, J. 'Herr'</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1855
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'professor of music'
Source	1855 Directory
Notes	Living 9, Clarendon Terrace, Notting Hill
-	
<b>Springer, 'Mr'</b>	
Date of Birth	
Place of Birth	'a Czech'
When in GB	1790 – 1791
Where in GB	London ( engaged at Vauxhall Gardens)
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	basset-horn player and clarinettist
Source	Highfill
Notes	Came to England to play with fellow countrymen Mr David and Mr Dworshak.
-	
<b>Stamitz, Carl Philipp ('Charles')</b>	
Date of Birth	08/05/1745
Place of Birth	Mannheim
When in GB	1777 – c1795+? (aged 32)
Where in GB	London
Married (when)	Before 1790
Whom / Where Married	Maria Josepha Pilz / ? Kassel (Several children died in childhood.)
Date of Death	09/11/1801
Where died	Jena, Germany (on his journey to Russia)
Skill / Job	violinist, violist, composer, teacher
Source	Highfill, NG
Notes	Son of the Bohemian composer Johann Wenzel Anton Stamitz. Travelled restlessly in search of secure living. In 1794 of Broad Street, Carnaby Market. Latter part of life a series of disappointments; died so heavily in debt that his possessions had to be auctioned.
-	
<b>Steibelt, Daniel Gottlieb</b>	
Date of Birth	22/10/1765

Place of Birth	Berlin
When in GB	1796 – 1798, March 1802 – 1808 (aged 31)
Where in GB	London
Married (when)	Between 1796 -98
Whom / Where Married	A young Englishwoman ('an accomplished piano player')
Date of Death	20 Sept or 2 Oct 1823
Where died	St Petersburg
Skill / Job	pianist, composer
Source	Highfill, Sainsbury, NG,
Notes	Son of a harpsichord player and builder of pianofortes. Patronage of William III of Prussia. Divided his time between London and Paris 1802 – 1808. Accumulated debts so fled to Paris in 1808. 'He affected to despise his mother tongue, and preferred speaking bad French to good Geman.' Invited to St Petersburg in late 1808 by Tsar Alexander, where he remained.
-	
<b>Steinburn (sp?), Johann T.</b>	
Date of Birth	1824
Place of Birth	Berlin
When in GB	
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	1851 Census, DR
Notes	Living St Anne Soho/Strand, aged 27(3 German musicians living at this address as lodgers. )
-	
<b>Steiner, 'Mr'</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1783
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	Highfill
Notes	According to Lord Chamberlain's accounts, Mr Steiner was a musician at the King's Theatre in 1783.
-	
<b>Stubgen (sp?), August E.</b>	
Date of Birth	1818
Place of Birth	Germany
When in GB	1851
Where in GB	London
Married (when)	
Whom / Where Married	

Date of Death	
Where died	
Skill / Job	'musician'
Source	1851 Census,
Notes	Living at St Anne Soho/Strand. Aged 33(3 German musicians living at this address as lodgers. )
-	
<b>Suck, Charles J. (1st or 2nd generation)</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1781 -1784
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	oboist, also played German flute, composer
Source	GG's 'Memoirs', Mrs P ('Such' ), Highfill, NG
Notes	Lived at No 15, Great Russell Street, Bloomsbury. Played with Fischer and Kellner oboe trios at New Musical Fund concerts.(See Stephen Foster's thesis)
-	
<b>Sybilla, 'Mrs' (stage name of Sybilla Gronaman)</b>	
Date of Birth	
Place of Birth	Germany
When in GB	(1742 – 1745 in Dublin) fl 1745 -1750 +? in London
Where in GB	Dublin, London
Married (when)	1745
Whom / Where Married	Thomas Pinto (violinist) (at least 2 children – daughter Julia, who sang in Dublin 1774 -1777)
Date of Death	
Where died	Before 1766. (Pinto remarried in 1766.)
Skill / Job	soprano singer
Source	Highfill
Notes	'Mrs Sybilla' was the stage name of Sybilla Gronaman, later Mrs Thomas Pinto the first. Headed a list of eminent names performing a Concert of Vocal and Instrumental Music at the Haymarket for the benefit of the singer Gustavus Waltz in 1748.
-	
<b>Türschmidt, Carl (Karl)</b>	
Date of Birth	24/02/1753
Place of Birth	Wallerstein
When in GB	1785 – 1786
Where in GB	London
Married (when)	Before 1776
Whom / Where Married	? (Son became a hornplayer and respected teacher in Berlin.
Date of Death	01/11/1797
Where died	Berlin
Skill / Job	horn player (cor basse )
Source	Highfill, MrsP, Sainsbury, NG,

Notes	From a musical Bohemian family of horn players. From 1770 played with Palsa in Paris – became one of the most famous horn duos of the 18th century, playing together for more than 2 decades. 'Mr Turrschmidt and Mr Palsa played French horns at concerts on 13 March 1786 at the Tottenham Street Music Room and on 8 April 1786 at the Ancient Concert Rooms on Tottenham Street.'
-	
<b>Ulrich, Johann</b>	
Date of Birth	
Place of Birth	
When in GB	From c. 1748 – late 1750s +?
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	
Source	HanMus
Notes	'Johann Ulrich was leader of the 'drum and fife band of the Royal Artillery' and had come over to England from Hanover in about 1748'.
-	
<b>Vogler, Georg Joseph (called 'Abbé Vogler')</b>	
Date of Birth	15/06/1749
Place of Birth	Pleichach, near Würzburg
When in GB	(1783 visited), In 1790 gave concerts
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	06/05/1814
Where died	Darmstadt
Skill / Job	theorist, pianist, organist, composer, organ designerGreat influence as teacher of composition and singing.
Source	Highfill, NG
Notes	Son of a violinist and instrument maker at the court of Prince-Bishop of Würzburg. (His stepfather also violin maker.) Studied music in Italy. In 1783 the Royal Society gave its approval of his musical system. In 1790 performed on his invention, the 'Orchestrion'. Later worked in Stockholm, Copenhagen, Berlin, Prague ,Vienna, Munich and Darmstadt, where C.M. Weber returned to his mentor for further instruction.
-	
<b>Vogler, Gerhard X</b>	
Date of Birth	
Place of Birth	Germany
When in GB	1777 – 1785
Where in GB	London
Married (when)	
Whom / Where Married	

Date of Death	
Where died	
Skill / Job	German music publishers
Source	Highfill,
Notes	Together with Joseph Vogler, in 1777 established business in Glasshouse Street, near Swallow Street, in London, in premises previously occupied by Robert Worman. There they published and sold music until 1785.
-	
<b>Vogler, Joseph, X</b>	
Date of Birth	
Place of Birth	
When in GB	1777 – 1785
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	German music publisher
Source	Highfill
Notes	(See previous entry for Gerhard.)
-	
<b>Voigt, Augustus</b>	
Date of Birth	1779
Place of Birth	Munden, Hanover
When in GB	? 1800 – 1824 +?
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	musician, composer
Source	Sainsbury II pp.517 -519
Notes	'For many years resident in this country' (Sainsbury) Published, including a collection of German hymns adapted into English.
-	
<b>Voigt, Johann Georg Herman</b>	
Date of Birth	1769
Place of Birth	Osterwick, Saxony
When in GB	1810 – 1812 ?
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	organist, stringed and wind instrument player, composer
Source	Sainsbury
Notes	Son of town musician. Violinist and solo performer of hautboy in Leipsic.

-	
<b>Von Esch, Mr</b>	
Date of Birth	
Place of Birth	
When in GB	1790s -?1810
Where in GB	?London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	musician, composer
Source	Sainsbury II p.519
Notes	'Celebrated German instrumental composer for pianoforte. Resided for several years in the country at the close of the last century and the beginning of the present century.' Published.
-	
<b>von Weber, Carl Maria</b>	
Date of Birth	?19 Nov 1786
Place of Birth	Eutin
When in GB	1826
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	05/06/1826
Where died	London
Skill / Job	composer, conductor, pianist, and critic
Source	NG
Notes	A seminal figure, with wide-ranging influence. In early 1820s suffered from TB. After success of his opera in Germany, was invited to London in 1824 to conduct the opera season . Recognised his days were numbered & potential financial rewards were great. Agreed and began to study English. Arranged to come in 1826. Opera Oberon a great success, but other concerts less so. Health declined and he died 4/5 June at the home of George Smart, where he was staying.
-	
<b>Wachsell, Dr Gustavus Anthony, D.D.</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1794 (? 1790 – 1800?)
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	tenor singer
Source	Doane
Notes	In 1794 of The German Chapel, Little Ayliff Street, Goodman's Fields.
-	
<b>Wag(e)ner, Anthony Elias</b>	

Date of Birth	
Place of Birth	City of Hanover, Germany
When in GB	? from 1778 – 1800+?
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Violinist
Source	HanMus, AntC (1788 – 1800+), Doane, Highfill,
Notes	Played 2nd violin in Queen's Band in 1783 'A very accomplished player' (HanMus). Wagner played 2nd violin at the HandelCC in 1784. Doane lists him as member of the Queen's band of Buckingham House. Denizen: 19 Feb 1795 'musician of New Windsor'
-	
<b>Wagner, Frederic</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1770
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	composer
Source	Highfill
Notes	Frederic Wagner composed Twelve New English Songs (1770?). Highfill is not correct: it confuses Anthony Elias Wagner (see previous entry) with Frederic Wagner.
-	
<b>Waltz, Gustavus</b>	
Date of Birth	
Place of Birth	Germany
When in GB	fl. 1732 – 1759
Where in GB	London, Oxford
Married (when)	
Whom / Where Married	
Date of Death	?Soon after 1759
Where died	? London?
Skill / Job	bass singer, actor, teacher
Source	Highfill, RSM (1744 >), NG
Notes	May have been Handel's cook at one time. Burney's criticism of him almost certainly does him an injustice. He admitted 'as an actor, [Waltz] had a great deal of humour'.
-	
<b>Weber, F.</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1855
Where in GB	London
Married (when)	

Whom / Where Married	
Date of Death	
Where died	
Skill / Job	professor of organ, piano and harmony'
Source	1855 Directory
Notes	Of the Royal German Chapel, St James's Palace in 1855.
-	
<b>Weberstadt, R.</b>	
Date of Birth	c1776
Place of Birth	Germany
When in GB	fl 1841
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	DR, 1841 Census
Notes	Living St Anne Soho/Strand, aged 65
-	
<b>Weichsel(I), Carl ('Charles') (2nd gen.)</b>	
Date of Birth	26/01/1767
Place of Birth	Soho, London
When in GB	From birth. Performing from 1774. (From 1819 to 1828 in Venice)
Where in GB	London, Dublin, Cork, Oxford
Married (when)	1796 (aged 29) and 1804
Whom / Where Married	i) 'Signora Vigano' (in London or Italy? dancer?)ii)Stefania Rovedino (singer) in London
Date of Death	03/04/1850
Where died	Hammersmith
Skill / Job	violinist, flutist, composer, conductor
Source	Highfill, Sainsbury, NG
Notes	Son of Carl Friedrich Weichsel, musician from Saxony, and his wife Fredericka (née Weirman). Brother of Elizabeth – see separate entries. Pupil of W. Cramer's. "An excellent violinist" Led Philharmonic concerts for 3 years before 1819.
-	
<b>Weichsel, Carl Friedrich</b>	
Date of Birth	
Place of Birth	Freiberg in Saxony
When in GB	By 5 Nov 1752
Where in GB	
Married (when)	Between 16 May 1764 and 9 Oct 1765
Whom / Where Married	Fredericka Weirman (singer) (daughter and son – for both see separate entries) Probably separated.
Date of Death	
Where died	May have died 1811?
Skill / Job	oboist, clarinetist
Source	Highfill, RSM (1752 – 1755),
Notes	Father of Elizabeth Billington, (née Weichsel) and Carl

	Weichsel. Mentioned in daughter's memoirs.
-	
<b>Weichsel, Mrs Carl Friedrich, Fredericka (née Weirman)</b>	
Date of Birth	c.1745
Place of Birth	Germany
When in GB	1764 -
Where in GB	London
Married (when)	Summer 1765 (aged 20)
Whom / Where Married	Carl Friedrich Weichsel (musician from Saxony) in London. Probably separated. (Daughter and son – see entries.)
Date of Death	5 or 6 Jan 1786
Where died	London
Skill / Job	soprano singer, actress
Source	Highfill, NG
Notes	Association with Vauxhall Gdns. Pupil of J.C. Bach, who wrote songs for her to sing. Mother of Elizabeth Billington and Carl Weichsel. According to Memoirs of Mrs Billington, her daughter, she lived with a 'Mr R --- -l', ' a common soldier, who made his mistress ...starve..., she died in the utmost penury.'
-	
<b>Weideman, Carl Friedrich ('Charles Frederick')</b>	
Date of Birth	early 18th century
Place of Birth	Germany
When in GB	At least from spring 1725 – death
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	1782
Where died	24 May 1782 . * Will proved 5 June 1782
Skill / Job	German flutist, oboist, composer, teacher (incl. to George III)
Source	Highfill, RSM (1739 >) Mortimer's
Notes	Co-founder of RSM. Performed less from 1750 onwards; productive composer until 1773. From 1760 appointed Assistant Master of the King's Music. Became denizen in 1755. In 1763 living in Angel Court, Windmill Street, near the Haymarket. In 1778 was a member of the King's Band of Musicians, with annual income of £100. When he wrote his will 24 Jan 1781 he was of the parish of St James, Westminster and as he was ill he was being cared for by his landlord, Mr Billing, and his wife.
-	
<b>Weippert, John Erhardt</b>	
Date of Birth	15/06/1766
Place of Birth	In the Imperial Free City of Schweinfurt, in Franconia.
When in GB	c1786 (aged 20)
Where in GB	London, Oxford, Margate
Married (when)	28/12/1791
Whom / Where Married	Mary Spence

Date of Death	1 April, 1823 (aged 56)
Where died	Buried St Peter's, Isle of Thanet
Skill / Job	violin, Tenor [viola], violoncello, clarinet, horn, pedal harp, teacher, composer
Source	Highfill, RSM (1797 >) (Euing)
Notes	Came of a German musical family and was father, grandfather and uncle to numerous musicians of the name born in England. He was manager of the Assembly Rooms, Margate, for 30 years and performed on the harp at the above rooms for the same length of time.' Son: John Thomas Lewis Wieppert, (sons & daughters members RSM) *Will
-	
<b>Weippert, John Michael</b>	
Date of Birth	4 Jan 1775
Place of Birth	Schweinfurt
When in GB	
Where in GB	
Married (when)	
Whom / Where Married	Lydia (3 children)
Date of Death	12/03/1831
Where died	
Skill / Job	harpist, violinist, violist, teacher
Source	Highfill, RSM (1806>)
Notes	Brother of John Erhardt Weippert.
-	
<b>Weippert, John Thomas Lewis ('Louis') (2nd gen.)</b>	
Date of Birth	01/11/1798
Place of Birth	London
When in GB	From birth
Where in GB	London and Ramsgate
Married (when)	
Whom / Where Married	(son and daughter members of the RSM)
Date of Death	25 Sept 1843
Where died	
Skill / Job	harpist, teacher
Source	Highfill, RSM (1797 >), Euing, Sainsbury
Notes	Came from a German musical family. In 1826 'has as many pupils on the harp as he can attend to'. Of 30, Dean Street, Soho in 1824 (letter to Sainsbury)
-	
<b>Weiss, Carl (Senior)</b>	
Date of Birth	
Place of Birth	'Native of Mulhausen, formerly belonging to the German Switzerland '
When in GB	fl. 1768-death
Where in GB	Bristol / London
Married (when)	
Whom / Where Married	
Date of Death	1795
Where died	
Skill / Job	flutist, composer
Source	Highfill, Sainsbury, (Son's entry: Euing 88/193)

Notes	Was '1st flute of the private concerts of their late Majesties King George III and the queen' . Returned to Mulhausen, “German Switzerland” where the younger Weiss was born. (Highfill's entry is misleading: his son states: 'In consequence of the fortune he made in England, as a composer and performer ... he would not allow any of his children to be brought up in the musical profession, although... all distinguished amateurs.' Was his 'fortune' small?)
-	
<b>Weiss, Carl ('Charles') (Junior)</b>	
Date of Birth	
Place of Birth	'Mulhausen, formerly belonging to the German Switzerland'
When in GB	fl 1820s
Where in GB	Bristol / London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	flutist, composer
Source	Highfill, Sainsbury, Euing 88/193
Notes	Son of Carl Weiss. He wrote to Sainsbury saying Carl had been '1st flute of the private concertsof their late Majesties King George III and the queen' and had made a 'fortune' in England before returning to Mulhausen in “German Switzerland” where Charles had been born. Father would not allow any of his children to be brought up in the musical profession, but Charles shewed 'that he was born to be a musician'.
-	
<b>Wendling, Johann Baptist</b>	
Date of Birth	1720
Place of Birth	Rappoltweiler in Alsace (now Ribeauville)
When in GB	April 1771 – 1772 (for 11 months)
Where in GB	
Married (when)	1752
Whom / Where Married	Dorothea Spourni (singer and teacher) (a daughter)
Date of Death	1797
Where died	Munich
Skill / Job	flautist, composer
Source	Highfill, NG
Notes	Family strong musical tradition of fife playing. Served as flutist in the court chapel at Zweibrücken, and then from 1754 at the Mannheim court chapel. Advertised as 'musician to the Elector Palatine'. Influence as performer found in music by JC Bach and Mozart, as well as Mannheim colleagues; impact as a teacher felt in both Germany and Paris.
-	
<b>Wiele, Mr X</b>	
Date of Birth	
Place of Birth	Hanover

When in GB	fl 1778
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	oboist
Source	Queen Charlotte's letter to her brother Charles (Clarissa Campbell Orr)
Notes	Queen Charlotte told her brother that she had given the oboist, Wiele, money to go back to Hanover, but that he had used it to pay off his debts.
-	
<b>Willems, 'Mrs' (née Miss Reinhold) (2nd gen)</b>	
Date of Birth	? 1740s
Place of Birth	?London
When in GB	From birth. Performing: 1767 – 1781
Where in GB	London
Married (when)	(yes) (one daughter > stage)
Whom / Where Married	Mr Willems
Date of Death	
Where died	
Skill / Job	dancer, singer
Source	Highfill
Notes	Daughter of Handel's favourite bass singer, Henry Theodore Reinhold and sister of bass singer Frederick Charles Reinhold. When her father died in 1751, left 'wife and 4 small children in Great Distress'. Daughter probably born in 1740s therefore.
-	
<b>Willman, 'Miss' (2nd gen.)</b>	
Date of Birth	? 1780s
Place of Birth	?London
When in GB	From birth
Where in GB	
Married (when)	Yes
Whom / Where Married	Charles Nicholson (flautist)
Date of Death	
Where died	
Skill / Job	harpist
Source	(NG – entry for brother, Thomas L. Willman)
Notes	Daughter of John Willman, German bandsman, and sister of Thomas and Henry. Thomas Willman enjoyed travelling with her husband, Charles Nicholson, and Dragonetti.
-	
<b>Willman, Henry (2nd gen.)</b>	
Date of Birth	? 1780s
Place of Birth	?London
When in GB	Late 18th /early 19th C
Where in GB	
Married (when)	
Whom / Where Married	

Date of Death	
Where died	
Skill / Job	Trumpet player
Source	(NG – for brother, Thomas Lindsay Willman)
Notes	Son of John Willman, German bandsman.
-	
<b>Willman, John X</b>	
Date of Birth	
Place of Birth	Germany
When in GB	Came in the second half of the 18th century
Where in GB	England and Ireland
Married (when)	Yes
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Bandsman
Source	(NG – Son Thomas Lindsay Willman)
Notes	Employed with various regiments in England and Ireland. Father of Thomas Lindsay, Henry, and 2 daughters. One married pianist Johann Bernhard Logier. The other daughter who was a harpist married Charles Nicholson, the flautist.
-	
<b>Willman, Thomas Lindsay (2nd gen.)</b>	
Date of Birth	1784
Place of Birth	?London
When in GB	From birth
Where in GB	England and Ireland
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	Clarinetist and basset-horn player
Source	NG
Notes	Early training under Christopher Eley in East India Company's volunteer band. 1805> in Dublin. In 1816 took over Eley's post as bandmaster to the Coldstream Guards; remained with them until 1826. Phil Soc. 1817 – 1839. Very popular artist & travelled all over the country. Friend of Dragonetti's.
-	
<b>Wo(e)lfl, Joseph</b>	
Date of Birth	24/12/1773
Place of Birth	Salzburg
When in GB	(?c1799 -1801), From May 1805 (aged 32) – death
Where in GB	
Married (when)	1798
Whom / Where Married	Therese Klemm (singer) (?separated)
Date of Death	21 May 1812 (suddenly aged 39)
Where died	London
Skill / Job	piano, composer, teacher
Source	NG, Sainsbury
Notes	Salzburg Cathedral > Vienna > Warsaw> Vienna. In

	1799 went on lengthy concert tour....>Paris. Feted in London as a performer and composer. Had significant influence as a teacher.
-	
<b>Wüstemann, F.</b>	
Date of Birth	
Place of Birth	
When in GB	fl. 1855
Where in GB	
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	teacher of the flute
Source	1855 Directory
Notes	In 1855 of 100, Sloane Street.
-	
<b>Zeidler, Johan Christopher (or Zeider)</b>	
Date of Birth	
Place of Birth	
When in GB	fl.1767 – death
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	Before 3 Feb 1793
Where died	?London. (Before 3 Feb 1793 according to RSM records)
Skill / Job	violoncellist
Source	Highfill, RSM (1767 > )
Notes	Handel CC in 1784.RSM concerts at St Paul's 1791.
-	
<b>Zinck, John</b>	
Date of Birth	
Place of Birth	Falken, Landgraviate of Thuringia, Germany
When in GB	fl.1780s and 90s
Where in GB	London
Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	French horn, sackbut and bassoon
Source	HanMus, Doane, Highfill
Notes	Played sackbut and ? bassoon at HandelCC in 1784. In 1794 Doane listed Zinck as living at Buckingham House and playing in the Queen's Private Band and for the AntC. (See Figure 6) Denizen: 19 Feb 1795 'musician of New Windsor'
-	
<b>Zobhard, Sebastian</b>	
Date of Birth	
Place of Birth	
When in GB	1851
Where in GB	London, of St Anne, Soho, Strand

Married (when)	
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	'musician'
Source	1851 Census, DR
Notes	A tenant of Edward Carl Schun's, a Hungarian, in whose house he was staying with two other German musicians.
-	
<b>Zwingman, Johan Nicolaus</b>	
Date of Birth	1764
Place of Birth	Stotternheim, Germany
When in GB	1789 -
Where in GB	London
Married (when)	Yes, by 1796, but no children then.
Whom / Where Married	
Date of Death	
Where died	
Skill / Job	violinist, trombonist, violoncellist
Source	Highfill, Doane, NMF (1794) RSM (1796 >)
Notes	Son of church 'choralist' and instrumental musician. Doane: Member of the Band of the Second Regiment of Guards, living at No. 18, Gresse Street, Rathbone Place. Drury Lane oratorios.

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  - Quarterly Music Magazine and Review, 1, No 2 (1818) p.141
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