

JOHN CALLANDER AND THE AVISON CONNECTION: A RECENTLY REDISCOVERED LETTER

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The Scottish antiquary John Callander (c1721–1789) is not a person many would associate with music in eighteenth-century Britain. His contribution to this art was indeed slight, but he did have a strong interest in music, going so far as to print in 1781 a proposal for a book on the history of the ancient music of Scotland; he is also reputed to have been an excellent violinist.¹ Until recently any link between Callander and the Newcastle upon Tyne musician Charles Avison (1709–1770) has been tenuous. Callander was a subscriber to volumes three to eight of John Garth's version of *The First Fifty Psalms . . . by Benedetto Marcello*, a project originally instigated by Avison.² He also subscribed to two copies of Avison's Op. 9 concertos from 1766. No further connection was known to exist until recently, when a letter written by Callander resurfaced that reveals not only that he was well acquainted with Avison, but also that the two men appear to have been good friends.

Callander's letter is held by the Music Library of the University of Western Ontario, to which institution it was donated in 2009 by Drs James and Margaret Whitby. The Whitbys are, according to the library's website, 'avid local chamber musicians' and have 'amassed a significant collection of antiquarian chamber music'.³ Their collection is important as it contains a large number of original editions from the eighteenth and early nineteenth centuries, with an understandable focus on chamber music, particularly for strings. What drew my attention to the collection was the large number of first and early editions by eighteenth-

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I am grateful for the assistance of the staff at the Music Library of The University of Western Ontario, particularly Monica Fazekas and Kristina Dubois, both of whom answered all my queries about the Whitbys' music collection and Callander's letter, a copy of which they also kindly provided.

- 1 Callander was an advocate of the Scottish bar but never obtained a practice. He instead devoted most of his leisure time to 'classical pursuits'. In 1781 he was elected a fellow of the Society of Antiquaries of Scotland and published several books on a diverse range of topics, including St Paul's letter to the Ephesians (1779) and *Two Ancient Scottish Poems* (1782). See T. F. Henderson, 'Callander, John (*b.* in or after 1721, *d.* 1789)', revised Alexander Du Toit, in *Oxford Dictionary of National Biography* <www.oxforddnb.com> (1 April 2013), and *Letters from Thomas Percy, D. D. afterwards Bishop of Dromore, John Callander of Craighforth, Esq. David Herd, and others, to George Paton* (Edinburgh, 1830), x.
- 2 This was published in eight volumes from 1757.
- 3 <www.lib.uwo.ca/music/thedrsjamesandmargaretwhitbycollections.html> (1 April 2013). James Whitby's mother was a pianist, and he learned piano, violin and later viola at school. From 1943 he studied Natural Sciences at King's College Cambridge, where he became a member of the Cambridge University Musical Society Orchestra and took part in informal music-making. After periods working at London's Middlesex Hospital and Birmingham's Queen Elizabeth Hospital he left in 1971 for the University Hospital, London, Canada, where he worked until retirement in 1995. Whitby also had a minor career as a professional musician in Canada, and played viola in Orchestra London. He still regularly plays in a chamber ensemble with his wife, Margaret, on cello. James met Margaret at Cambridge, where she was an undergraduate at Newnham College. They were married in 1948, and Margaret spent the majority of her career in medicine. She played in the London Community Orchestra from its founding in 1973, and from 1979 until 2012 was its manager. I am grateful to James Whitby for providing me with these brief accounts of both his and Margaret's lives.



century British composers. There are works by, among others, Capel Bond, John Stanley, John Garth, William Boyce, William Shield, William Babel and Thomas Arne. Their collection also includes original copies, albeit some incomplete, of almost every eighteenth-century edition of music by Avison. The Whitbys had taken an interest in Avison's music and went to great lengths to procure as many of his works as they were able. They described their interest in Avison's music at the time of their donation:

We have always been interested in British composers of music in the 18th century; among whom Avison is an important and productive example. The major components of his output were collections of *Concerti Grossi* which were quite successful in his date and attracted respectable numbers of subscribers. He spent the bulk of his life in Newcastle on Tyne presumably in contentment as he refused offers to move to London, York or other cities. By all accounts he was charming and of equable temperament and I have included one testament to this effect here. He died in 1770 and was buried in St. Andrew's Churchyard in Newcastle, his grave is an imposing monument sited immediately outside the Church's West Door The bulk of his compositions were instrumental works and examples of most of them are included in this donation.⁴

The Whitbys' collection contains some exceptionally rare printed editions of Avison's music, but what sets it apart from other similar collections is the inclusion of the letter written by Callander.⁵ This was not in fact the first time that it had appeared, for it was sold on 6 December 1991 as lot 28 in Sotheby's London auction of printed and manuscript music.⁶ The importance of the letter was not lost on the author of the catalogue entry; it is therefore something of a surprise that the sale of the letter seems to have passed unnoticed by anyone connected with the history of music in Newcastle.

Callander's letter is dated 6 July 1781 and was written in response to one that he had himself received (see the Appendix for a transcription and Figure 1 for a reproduction of the first page). Callander gave no indication on the letter itself as to who his correspondent was, but it seems likely that it was the Novocastrian Robert Page (1738–1807), as at some point after 1782 Page added a signed note to the letter which mentions Callander's *Two Ancient Scottish Poems* (Edinburgh, 1782).⁷ Further evidence that the correspondent was from the Newcastle area can be seen from Callander's request that his regards be passed on to Avison's children, which makes clear that Callander did not maintain contact with the Avison family after the composer's death: Avison's son Edward had died in 1776 and his daughter, Jane, in 1773. It is curious that Callander made no mention of Avison's youngest son, also called Charles, who did not die until 1795 and was at the time resident in Newcastle.⁸

Page himself was a close friend of Avison and worked as the deputy comptroller of customs at Newcastle for forty-one years; according to his obituary he was 'not less distinguished as an elegant scholar than as an officer of inflexible integrity'.⁹ He was also a member of the Newcastle Literary and Philosophical Society,

4 I am grateful to Kristina Dubois, who provided this extract. In addition, the Whitbys recorded that they visited Newcastle in about 1980, when their daughter was a Resident in the Royal Infirmary. During this visit they 'spent some time removing the weeds and clipping the grass round [Avison's] grave'.

5 The letter is part of the Dr. James L. and Dr. Margaret Whitby Antiquarian Music Collection – item AV16 – Drs. Whitby 2009 – Box 2.

6 Sothebys, *Fine Printed and Manuscript Music including the Mannheim Collection . . . Friday 6 December 1991 at 11.00 am* (London, 1991), 52. The letter was purchased at this auction by an agent on behalf of the Whitbys.

7 If Page was not the correspondent, then he must have been presented with the letter at a later date. Page's note is barely legible, but it refers to Callander when it says that the 'Editor of Ancient Scottish Poems, with Notes & annotations. Edin. 1782. sent an most interesting letter . . . on the subject of Mr Avison'.

8 Edward (1747–1776), Jane (1744–1773) and Charles junior (1751–1795) were the only three of Avison's children to survive childhood. Edward became the organist of St Nicholas's Church on the death of his father and took over the Newcastle concerts. Charles junior was also active as an organist and composer in Newcastle. See Simon Fleming, 'Charles Avison Jnr and His Book of Organ Voluntaries', *The Musical Times* 153 (Spring 2012), 97–106.

9 *The Monthly Magazine* 34/2 (London, 1807), 198. A comptroller was a managerial position whose duties involved the supervision of a company's accounts and finances.



to which august body he bequeathed a 'valuable collection of books'.¹⁰ Page subscribed to Avison's Op. 9 concertos and may have been a member of Avison's Newcastle orchestra.¹¹ Furthermore, when there was a problem with Avison's will, Page signed an affidavit that certified its authenticity.¹² Page went on to marry Avison's daughter Jane in 1773, although she died after only four months of marriage. If Page was indeed Callander's correspondent, then the latter was clearly unaware that Page was Avison's son-in-law.

Page appears to have planned a biography on Avison, and had contacted Callander in regard to the autobiography that he knew was in the latter's possession. Page also appears to have been curious as to how influential the then-vicar of Newcastle, Dr John Brown (1715–1766), had been on Avison's musical productions.¹³ Callander tried to censure any thoughts that the composer had received assistance, and wrote that Avison had 'no need of any help from D^r Brown'. Although Callander's support is admirable, it had been known for some time that Avison's important work of music criticism, *An Essay on Musical Expression* (London: C. Davis, 1752), was the work of a 'junto'. William Hayes first pointed this out in his 1753 *Remarks on Mr. Avison's Essay on Musical Expression*, and Avison himself confirmed this in his *Reply* from the same year.¹⁴

It is unfortunate that Callander was unable to locate the autobiography that Avison had provided since there are many aspects of Avison's life, particularly his formative years, about which we know very little.¹⁵ Callander also revealed that he had been in regular correspondence with Avison and had a 'great number' of letters from the eminent composer. Regrettably, anything that had survived at the family home, Craigforth House, near Stirling, was more than likely destroyed in the conflagration which engulfed that building in 1930.¹⁶

The letter itself is, for the most part, written by an amanuensis, with Callander appending a note in which he apologized for the scribe's errors, some of which he also corrected. The letter indicates that the two men were good friends, so much so that Callander lodged with Avison when he visited Newcastle. It appears that Avison also visited Callander at Craigforth House on more than one occasion and that the two also met during the composer's visits to Edinburgh; Avison may even have stayed at Edinburgh as Callander's guest. Up until the discovery of this letter there was no record that Avison had ever visited Scotland. Before 1759 he was offered the opportunity to perform at concerts in Edinburgh and teach the harpsichord there, but he rejected these and other opportunities in order to remain in Newcastle.¹⁷ Nevertheless, Edinburgh

10 *The Universal Magazine* 3 (London, 1807), 461.

11 Page also subscribed to John Garth's Op. 2 keyboard sonatas (1768), Thomas Ebdon's *Sacred Music* (1790) and Charles Dibdin's *Musical Tour* (Sheffield: J. Gales, 1788).

12 National Archives: Prob 11/963.

13 Brown was appointed vicar of St Nicholas's Church Newcastle in 1760; he was well known as a writer and was a capable violinist. He had probably known Avison for many years, as Brown was a part of an exclusive club based in Carlisle, who frequently met to converse and make music, and Avison occasionally attended their meetings. See James E. Crimmins, 'Brown, John (1715–1766)', in *Oxford Dictionary of National Biography* <www.oxforddnb.com> (4 April 2013), and William Gilpin, *Memoirs of Dr. Richard Gilpin of Scaleby Castle in Cumberland*, ed. William Jackson (London: Bernard Quaritch, 1879), 74–82.

14 [William Hayes,] *Remarks on Mr. Avison's Essay on Musical Expression* (London: J. Robinson, 1753), 113, and Charles Avison, *A Reply to the Author of Remarks On the Essay on Musical Expression* (London: C. Davis, 1753), 4. Avison's *Reply* was attached to the second edition of his *An Essay on Musical Expression*. A third edition of Avison's *Essay* was issued in 1775 (London: Lockyer Davis).

15 The most recent biography of Avison is by Roz Southey, Margaret Maddison and David Hughes, *The Ingenious Mr Avison: Making Music and Money in Eighteenth-Century Newcastle* (Newcastle: Tyne Bridge Publishing, 2009).

16 John Gifford and Frank Arneil Walker, *The Buildings of Scotland: Stirling and Central Scotland* (New Haven: Yale University Press, 2002), 349.

17 The reference to Avison's Edinburgh job offers is taken from a letter that was published in the *Newcastle Journal* on 17 March 1759. The author of the letter, who referred to himself as 'Marcellinus', was most probably John Garth. It was written in defence of Avison, who had been criticized for assuming sole control of the Newcastle subscription concerts.



Carrigforth July 6th 1701

Sir
Brown.

I have been employ'd ever since I was favour'd with yours of June 29th in turning over all my papers to find the short account which my much valued friend Mr. Arison had given me, of his own life, and it is with infinite regret, I now tell you I cannot possibly find it. The memoirs you ask for, he put together at my earnest desire, and were intended to make part of a work I meant to have laid before the Public under the title of An account of the lives and works of the most eminent professors of Music from the age of Palestina to the year 1750. The premature death of my worthy friend put a stop to this undertaking, and indeed for a while greatly cooled my ardour, and checked my pursuit of my favourite Science. As nothing can give me more real pleasure than being able to deck the Tomb of one of the best men I ever was acquainted with. I proceed with much pleasure to inform you, that I lived in the most intimate familiarity with Mr. Arison. ^{I have seen his Works.} I have lived with him for many days together, in his house at New castle, and he has more than once favour'd me with his company in this place, as well as at Edinburgh. From a thorough knowledge both of his talents as a Writer, and his abilities as a Composer, I can safely aver to you, that he stood in no need of any help from Dr. Brown, either in the arrangement of his Diction, or in those truly just and elegant strictures upon the principles of Musical

Figure 1 First page of John Callander's letter. Used by permission of the University of Western Ontario



and Newcastle are situated only 120 miles apart along the Great North Road, a distance that could be covered by coach in a single day.¹⁸ In view of Edinburgh's standing as an important musical centre, it is probable that Avison made the journey often over his lifetime. Further evidence of Avison's Edinburgh connections can be seen in the Edinburgh Musical Society's subscription to several of Avison's publications, including his *Two Concertos* (1742) and the concertos Opp. 2, 3, 4 and 9.¹⁹ Any involvement that Avison personally had with music production in Edinburgh is currently unknown, though he could well have attended or even taken part in concerts in that city. A likely connection would have been through the Edinburgh-based concert promoter Cornforth Gelson (born 1726), who had been appointed 'Master and Teacher of Church Musick' at Edinburgh in 1756.²⁰ He had previously been a member of Durham Cathedral Choir and performed, along with Avison, in Garth's Durham-based concerts.²¹

Callander's letter reveals some new facts about Avison's early life. Callander's humorous anecdote that Avison sneaked into a Newcastle hall on the evening before a concert is the only story to survive from his childhood. Callander goes on to speak of how Avison travelled with an 'English Gentleman', during which period he found time to study music. There is some question as to who this gentleman might be, but the most likely candidates are Ralph Jenison and Colonel John Blythwait, who were respectively the dedicatees of Avison's Op. 1 trio sonatas (first published in about 1737) and Op. 2 concertos. Although Blythwait was a well-known patron of the arts, one tends to gravitate towards Jenison as the likelier candidate, since we know from the accounts of the wealthy County Durham-based landowner George Bowes that Avison was for a time in Jenison's employ.²² Roz Southey, from her research into the Bowes records, came to the conclusion that Avison was a servant in Jenison's household, perhaps a footman, but was unsure as to what Avison's duties might have been.²³ Nevertheless, Callander's letter ties in well with the dedication contained in Avison's Op. 1, which records that his first published works were 'the Fruits of those vacant hours, I was favour'd with when in your [Jenison's] Service'. The 'vacant hours' may well have occurred while Jenison, who was the MP for Northumberland, was in attendance at Parliament, and such a view is not without merit, as Callander goes on to say that Avison 'diligently attended the lectures and performances of the most famous Professors'. Avison would have struggled to find time to study music if his services were constantly required, and Jenison, perhaps recognizing Avison's exceptional talent, deliberately allowed him the necessary time to develop his musicianship; he may even have financed Avison's musical lessons. The letter also gives a clear indication that Avison did indeed accompany Jenison to London. Even though musicians frequently did visit Newcastle, they tended to stay no more than a few days, and so it is unlikely that the two would have stopped long enough for this to have had much of an impact on the young Avison. It is far more likely that Avison spent a considerable amount of time studying in the capital, the culmination of which was a benefit concert held at Hickford's Room in Pantown Street, London, on 15 March 1734.²⁴ The 'famous Professors' to whom Callander referred probably included the Italian composer

18 An advertisement for 1790 recorded that the coach between London and Edinburgh would, after a night spent in Newcastle, reach Edinburgh the next evening. *Argus*, 15 March 1790.

19 These were published in 1740, 1751, 1755 and 1766.

20 *Newcastle Courant*, 17 April 1756, and *Edinburgh Evening Courant*, 1 January 1757, 13 January 1757, 5 January 1758, 3 March 1759, 7 April 1762. After his relocation to Edinburgh, Gelson began to spell his surname as 'Gilson'.

21 Gelson subscribed to Avison's Opp. 3 and 4 concertos. Simon Fleming, 'A Century of Music Production in Durham City 1711–1811: A Documentary Study' (PhD dissertation, University of Durham, 2009), 69, 153–154.

22 Bowes's wealth was founded on the coal trade. As well as being a supporter of the arts, he was the MP for County Durham and owned the large Gibside estate situated eight miles southwest of Newcastle. Jennifer Gill, 'Bowes, George (1701–1760)', *Oxford Dictionary of National Biography* <www.oxforddnb.com> (5 October 2013).

23 We also know from Bowes's accounts that Avison was in London in 1728, when he acted as a witness for Jenison, who in that year presented three separate bills for payment at Bowes's London bank. Roz Southey, 'Researching Avison's Life: The Early Years', *The Avison Ensemble Newsletter* (Newcastle, Summer 2012), 3.

24 *County Journal*, 9 March 1734.



Francesco Geminiani. According to Burney, Avison was a pupil of Geminiani,²⁵ and Avison's music certainly has a marked indebtedness to his eminent teacher. Other 'Professors' would surely have included Handel, whom Avison must have seen in concert during his visits to London, as well as other musicians, both native to Britain and foreign, who worked in the city in the early 1730s.

Callander then discusses Avison's compositions, and many of his comments could well have been taken directly from the composer's correspondence. He mentions Avison's opinions on the use of fugue, as well as his harpsichord technique. That the harpsichord was Avison's favourite instrument may come as a surprise, since the majority of his compositions are violin-dominated. Nevertheless, Avison did write a considerable amount of keyboard music, including three keyboard concertos, one of which was published in 1742 as part of his *Two Concertos*; another two were recently discovered in one of Avison's workbooks, now held by Newcastle City Library. He also published three sets of six accompanied harpsichord sonatas, Opp. 5, 7 and 8,²⁶ while his Opp. 2 and 9 concertos appeared in editions that facilitated their performance on a keyboard instrument. Callander concludes with a touching account of Avison's character and family relationships.

John Callander's letter about Avison is important not only because it adds considerably to our knowledge of Avison's life, personal opinions and relationships, but also because it emphasizes the significant connections that existed between the chief musical centres in Scotland and those south of the border. In addition, this letter adds to our understanding of the networking that clearly took place between musicians in different musical centres, both professional and amateur. I am profoundly grateful to the Whitbys for making the letter accessible to me and future scholars through their generous donation. One can only hope that more new source material will appear in the future that will allow us to flesh out further Avison's early life and his development into one of the most important composers that Britain produced in the eighteenth century.

APPENDIX

Transcript of John Callander's letter

Craigforth July 6th 1781

Sir²⁷

I have been employed ever since I was favoured with yours [letter] of June 29th in turning over all my papers to find the short account which my much valued friend M^r Avison had given me, of his own life, and it is with infinite regret, I now tell you I cannot possibly find it. The memoirs you ask for, he put together at my earnest desire, and were intended to make part of a work I meant to have laid before the Public under the title of, An account of the lives and works of the most Eminent professors [sic] of Music from the age of Palest[r]ina to the year 1750. The premature death of my worthy friend put a stop to this undertaking, and indeed for a while greatly cooled [sic] my ardour, and checked my pursuit of my favourite Science. As nothing can give me more real pleasure than being able to deck the Tomb of one of the best men I ever was acquainted with, I proceed with much pleasure to enform [inform] you, that I lived in the most intimate familiarity with M^r Avison. I have lived with him²⁸ for many days together, in his house at New Castle, and he has more than once favoured me with his Company in this place [Craigforth], as well as at Edinburgh. From a thorough knowledge both of his talents as a Writer,

25 Charles Burney, *A General History of Music, from the Earliest Ages to the Present Period*, volume 4 (London: Printed for the author, and sold by T. Becket, J. Robson and G. Robinson, 1789), 670–671.

26 These were published in 1756, 1760 and 1764.

27 The name 'Brown' appears to have been added to the top of this letter afterwards, most probably as a reference to Dr John Brown; see Figure 1.

28 Above the underlined part the alteration 'I have been his Visitor' is written.



and his abilities as a Composer, I can safely aver to you, that he stood in no need of any help from D^f Brown, either in the arrangement of his Diction, or in those truly just and elegant strictures upon the principles of Musical expression he has favoured us with. D^f Brown, altho^h a thorough judge of Classical expression, and of elegant taste in the science of Music, yet was no way fitted to unfold those minute parts of the Musical structure, or to point out these arrangements of Composition which must ever escape the eye of those who have never studied the principles of this divine art, and deduced them, as M^f Avison has done, from the unerring dictates of nature, the alone foundation of true taste in all the finer arts.

I still preserve great numbers of my worthy friends [*sic*] letters, which tho' written in all the careless confidence of friendship, and in moments hastily stolen away from the duties of his profession [*sic*], yet are conceived in the chastest language, and with an energy of expression every way befitting the Author of the valuable Treatise which will ever endear his name to the true adepts of real Science.²⁹

Bear with me, Sir, while I endeavour to recollect a few anecdotes of my worthy friend's life, which I gathered from his papers, or pickd up from him in conversation. His early attachment to Music was so very strong, that when a boy of eight years old, fearing to be refused admittance to a morning Concert, on the preceeding [*sic*] evening he entered the Hall, and hid himself among the Benches, contented to pass the whole night in that disagreeable situation, that he might enjoy the pleasure he expected in the morning. He afterwards travelled with an English Gentleman, and during this excursion, diligently attended the lectures and performances of the most famous Professors, to which he joined a Critical examination of every thing that had been written on the Science of Music, and thus cultivated those happy dispositions Nature had blessed him with. But his peculiar attention was directed to the works of those great Masters in Harmony, who have flourished during the last eighty years, and whose beauties of Stile he has with astonishing skill and taste transplanted into his own Compositions. That he was no servile copier, even of those models he most admired, evidently appears from the many and great improvements he has introduced into his own Concertos. Finding that the Fugues even of the greatest Masters, were apt to hang on too much upon the ear, and to tire the attention, he has happily corrected this, by occasionally introducing the most lively and animated Solo passages, attended with the most gracefull accompanymnts, which prepare the ear to receive with double pleasure the united sounds of the grand Counter points which follow them.³⁰

As a Performer, he exemplified on his favourite instrument the Harpsicord, all the elegance and effect of those rules he has left us. Chaste, Flowing, and Pathetic, his performance was a uniform representation of the feelings of his own tender mind. Even when he gave a loose to his fancy in playing of Voluntaries, the strains were never disordered by discordant Ricercate, or those bastard embellishments, under which many Capital Masters strive to hide their want of taste and Sentiment.³¹ The habitual serenity of his mind pervaded his every performance, and no true judge ever saw M^f Avison rise from his Harpsicord without regret.

29 Callander is here referring to Avison's *An Essay on Musical Expression*.

30 Avison thought that fugues could be 'unsufferably tedious: Their barren subjects affording no Variety in themselves, are therefore often repeated entire; or transposed, or turned topsey-turvey, insomuch that little else is heard throughout the whole Piece.' *An Essay on Musical Expression*, 39.

31 Compare Avison's observation that the organist 'is too often so fond of his own Conceits; that with his absurd Graces, and tedious and ill connected Interludes, he misleads or confounds his Congregation'. *An Essay on Musical Expression*, 77.



In private life he was most amiable. His good breeding was the result of elegant feelings, and the most unbounded Benevolence. An affectionate Husband, a most tender Parent,³² a most steady Friend, without gall, as without guile, he was most beloved by those who knew him best, and such was his general deportment that it captivated the hearts of all about him.

This short sketch of a most worthy man's character is not the result of desultory observation, but the experience of many years, and the most intimate familiarity. In the long course of our acquaintance, I do not remember to have seen his temper once ruffled, or the native serenity of his soul, in the least disordered. I hope I have not wearied you, but I feel an inward satisfaction in paying this last tribute to the memory of one of the worthiest of mankind, and I now conclude in the words of Shakespear[e], and with tears in my eyes,

He was a Man, take him for all in all,
I shall not look upon his like again.³³

I am happy you have already done material justice to M^r Avison, as an author, and you are at full liberty to make any use of this letter you please, if it may contribute to set his character in its true light. / If his Son Edward, or his daughter [Jane], live still in New-Castle, I beg you will assure them of my most affectionate regard./

I have the honour to be Sir,
your most faithfull humble
Servant Jo[h]n.: Callander

I am ill able to write my self, and have employed a young pen, whose incorrectness, I hope you will pardon. Oblidge [sic] me by letting me know you have received this.

32 Avison had married Catherine Reynolds on 15 January 1737 at All Saints' Church, Newcastle; she died on 15 October 1766. Catherine appears to have had little to do with Avison's musical activities but did for a time teach needlework, as reported in the *Newcastle Courant*, 21 January 1738. See Simon Fleming, 'Charles Avison (1709–1770): An Important and Influential English Composer, Musician, and Writer' (MMus dissertation, University of Liverpool, 1999) 47.

33 This quotation is taken from Shakespeare's *Hamlet*, Act 1 Scene 2.