

THE VIOLINIST IN LONDON'S CONCERT LIFE, 1750-1784:

FELICE GIARDINI AND HIS CONTEMPORARIES

By

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Volume 2 : Appendices and Bibliography

## APPENDIX A

London's Principal Concert Venues, 1750-1784

The following are the principal venues of London's concerts during this period, the names standardised as far as possible, with abbreviations used:

A	Almack's Great Room, King Street
Cas	Casino, Great Marlborough Street
CATav	Crown and Anchor Tavern, Strand
CG	Covent Garden Theatre
CrTav	Crown Tavern, behind the Royal Exchange
CTav	Castle Tavern, Paternoster Row
DL	Drury Lane Theatre
DSt	Great Room, Dean Street
DTav	Devil Tavern, Temple Bar
FHosp	Foundling Hospital Chapel, Guilford Street
FMHall	Free Masons Hall, Great Queen Street
H	Hickford's Room, Brewer Street
Hay	Little Theatre (New Theatre, Theatre Royal), Haymarket
HHall	Haberdashers Hall, Maiden Lane
HSq	Hanover Square Rooms (Festino Rooms)
KATav	King's Arms Tavern, Cornhill
KT	King's Theatre, Haymarket (Opera House)
LHosp	Lock Hospital Chapel, Grosvenor Place (near Hyde Park Corner)
MGdn	Marybone Gardens
P	Pantheon, Oxford Street
PM	New Auction Room, Pall Mall
RGdn	Ranelagh Gardens

SG Great Room, Spring Gardens

SSq Carlisle House, Soho Square

ThHTav Thatched House Tavern, St. James's Street

TuHTav Turk's Head Tavern, Gerrard Street

TSt New Rooms, Tottenham Street (Pasquali's Room,  
Ancient Concert Rooms)

VGdn Vauxhall Gardens

W Willis's Great Room, King Street (formerly A)

## APPENDIX B

Summary of London's Concert and Oratorio Series, 1750-1784

The following list represents a summary of the principal public concert series in the West End of London, derived from advertisements in *The General Advertiser/The Public Advertiser*. Some additions have been made at the end of the period from *The Morning Chronicle*. Minor series, of less than three concerts, have been omitted, and inclusion in the list implies a substantial and usually extensively advertised subscription series. Organisation is by season, lasting at the outside from November to June.

It is not always clear who managed each series, but in general advertisements have been followed. Thus where specific names are mentioned, for example 'Signor Degiardino and Signora Frasi's Subscription Concert' in 1755, these are cited. Often the proprietors of a hall would promote a series, as at the Pantheon, in which case the hall is noted in parentheses. Chapter I provides further details on the titles of concert series.

The number of concerts is derived from the initial advertisement or from a count of advertisements; where these differ, there is an entry in the notes. Dates without parentheses signify an advertisement on the day itself, and some evidence has been sought that dates given represent the first and last concerts of the series, although it is not always possible to be certain of this. Square-bracketed dates indicate an advertisement or reference on another day, the source cited in the case of opening concerts. Usually concerts took place weekly on a regular day, in which case this is noted; however, there were often interruptions and occasionally circumstances required the day to be changed. The leader is mentioned where known from advertisements; if a violinist or viola-player is advertised, but not denoted leader or

director, the name is included in parentheses. The notes include prices of concert series where known, but exclude details of ticket restrictions.

Season	Organiser	Place	Number of concerts	Dates	Usual day	Leader (Violinist)	Notes
1749-50	Manfredini	H		- 6.3	Tues		Probably 5 concerts
1750-1	Miss Robinson	H	10	28.1 -	Mon	(Festing)	2gu single, 3gu double
1751-2	Ogle	Dst	20	14.12 - 25.4	Sat	Giardini	3gu single, 5gu double
1752-3	(Dean Street)	Dst	12	20.1 - 7.4	Sat	Chabran (Froud)	2gu single, 3gu double 4gu treble
	Giardini and Vincent	Dst	12	23.1 - 24.4	Tues	(Giardini)	
	Passerini and two Plas	Dst	6	15.3 - 17.5	Thurs	(Passerini)	1gu
1753-4	Passerini	Dst		17.1 - 14.2	Thurs	(Passerini)	For 12 concerts, 2gu single, 3gu double; only 5 seem to have taken place (see 27.2)
1754-5	Giardini and Frasì	Dst	12	13.1 - [21.4]	Mon	(Giardini)	3gu single, 5gu double
1755-6							
1756-7							
1757-8							
1758-9							

1759-60	(Passerini)	DSt	6	18.1 - [10.4]		Passerini	3gu (for 1 gentleman and 2 ladies); includes oratorio performances
1760-1	Miss Ford	Hay	5	18.3 - 22.4	Tues	(Pinto)	
1761-2	Schuman	DSt	3	18.2 - 5.5		(Soderini, Agus)	1gu (for 1 gentleman or 2 ladies)
1762-3							
1763-4	Mrs. Cornelys (with Cocchi)	SSq		15.2 - 8.5	Wed		At least 9 concerts
1764-5	Mrs. Cornelys (with Bach and Abel)	SSq	10	23.1 - 27.3	Wed		5gu
1765-6	Mrs. Cornelys (with Bach and Abel)	SSq	15	8.1 - 7.5	Wed		
1766-7	Hay	H		9.1 -	(Fri)	(Hay)	
	Mrs. Cornelys (with Bach and Abel)	SSq	15	14.1 - 13.5	Wed		
1767-8	Bach and Abel	A	15	13.1 - 4.5	Wed		3gu (for ladies), 5gu (for gentlemen)
	Hay	H			(Fri)	(Hay)	See 29.1 for a postponement from that day
1768-9	Bach and Abel	A	15	11.1 - 17.5	Wed		Prices as in the previous season

1769-70	Hay	H	16.1 -	Mon	(Hay)	
	Bach and Abel	A	15	Wed		
	Hay	H	[22.1] - [9.4]	Mon	(Hay)	See 20.1
	Giardini and Vento	[SSq]	29.1 -	Mon	(Giardini)	
	Barthelemon	ThH Tav			Barthelemon	Advertised only (see 17.10); for 12 concerts, 2gu (for ladies), 3gu (for gentlemen); possibly never took place; see p.104
1770-1	Bach and Abel	A	15	Wed		
	Mrs. Cornelys	SSq	24.1 -	Thurs	Barthelemon at concerts	[Operatic] 'Harmonical Meetings' succeeded by 4 concerts (14.3-16.4); see pp.177-8
	Giardini and Vento	[SSq]	[28.1] -	Mon	(Giardini)	See 25.1
	Barthelemon	TuH Tav		Wed a.m.	(Barthelemon)	See 20.2 (from third concert no longer on Saturday)
	Bromley	H	3		(Fisher)	See 21.3; ½gu (for 1 gentleman or 2 ladies)
1771-2	Bach and Abel	A	15	Wed		
1772-3	Bach and Abel	A	15	Wed		
	Barthelemon	SSq			(Barthelemon)	See 11.1 (first concert advertised for 19.1 morning); on that day postponed; possibly never took place

1773-4	Bach and Abel (Pantheon)	SSq	15	12.1	-	4.5	Wed		
		P	12	24.1	-	25.4	Mon	Giardini (Borghi)	6gu for 12 tickets; see also pp.15-16
1774-5	(Pantheon)	P	13	12.12	-	4.5	Mon	Giardini	
	Bach and Abel	HSq	15	1.2	-	24.5	Wed		Gallini's Festinos at HSq also included a concert
1775-6	Bach and Abel (Pantheon)	HSq	15	17.1	-	8.5	Wed		
		P	12	29.1	-	13.5	Mon	Lamotte	
	Barthelemon	Cas	12	2.2	-	26.4	Fri	(Barthelemon)	4gu; in partnership with Mrs. Stuart
1776-7	(Pantheon)	P	14	18.11	-	28.4	Mon	Lamotte (Stamitz, va)	10/6 per ticket; an addi- tional concert on 13.5 (with Puppo, va)
	Bach and Abel	HSq	15	22.1	-	14.5	Wed		
	Mrs. Stuart	TSt	10	[20.2]	-		Thurs	Lamotte (Stamitz, va)	See 18.2; 5gu
1777-8	(Pantheon)	P	16	24.11	-	3.6	Mon	Giardini (Wilton, Napier, va?)	10/6 per ticket
	Bach and Abel	HSq	15	21.1	-	13.5	Wed		
	Rauzzini and Lamotte	HSq	5	27.3	-	1.5	Fri	(Lamotte)	2gu
	(Casino)	Cas	4	4.6	-		Thurs		2gu; perhaps abandoned (see 16.6)

1778-9	(Pantheon)	P	12	25.1 - 26.4	Mon	Giardini (Wilton, Hackwood, va?)	10/6 per ticket
	Bach and Abel	HSq	15	27.1 - 18.5	Wed		
	Rauzzini and Lamotte	HSq	8	19.3 - 14.5	Fri	(Lamotte) (Stamitz, va)	3gu
1779-80	Bach and Abel	HSq	15	19.1 - 10.5	Wed		5gu
	(Pantheon)	P	8	24.1 - 13.3	Mon	Cramer (Stamitz, va)	10/6 per ticket
1780-1	(Pantheon)	P	10	29.1 - 2.4	Mon	Cramer	Not in <u>PA</u> but in <u>MC</u> ; 10/6 per ticket
	Bach and Abel	HSq	12	31.1 - 9.5	Wed	(Cramer)	5gu
	Rauzzini	HSq	5	30.3 -	Fri	(Barthelemon)	2gu; the fifth night postponed, perhaps in- definitely (see 31.5); Puppo announced, later omitted
1781-2	(Pantheon)	P	8	4.2 - 8.4	Mon	(Cramer)	Not in <u>PA</u> but in <u>MC</u> ; 3½gu for 10 tickets, or 10/6 each
	Abel	HSq	12	6.2 - 8.5	Wed	(Cramer)	5gu
1782-3	Lord Abingdon	HSq	12	19.2 - 21.5	Wed	(Cramer, Pieltain, Salomon, also va)	6gu; <u>MC</u> more complete than <u>PA</u>

1783-4	(Free Masons Hall)	FMHall	9	10.3	-	Mon	(Salomon)	3gu, or 10/6 per ticket; MC 31.1 gives Cramer as the intended leader 6gu
	Lord Abingdon	HSq	12	11.2	-	Wed	Cramer (Borghini, Blake, va)	
	Miss Guest	TSt	5	[23.3]	-	[24.5]	Pieltain	Not in <u>PA</u> but in <u>MC</u> ; see 20.3; 2gu; originally intended fortnightly on Thursdays
	Salomon	P		29.3	-	11.6	Salomon	Isolated concerts; on 19.4 advertisement for concerts on Thursdays for the rest of the season; only three such advertised (22.4-6.5)

The following list summarises the principal oratorio series at London's theatres, the sources and methods of organisation being as above. Series of less than three performances have been omitted. Names of the organisers have mostly been surmised from works performed or from other sources. Again the leader is mentioned where known, and the names of soloists are included in parentheses. Except in the last two seasons, the leader was himself a soloist where no other name is noted. In the earlier years prices were usually 10/6 for places in boxes and the pit, 5/- for the first gallery and 3/6 for the second; from 1770 they were reduced to 10/6, 5/-, 3/6 and 2/- respectively. Only major deviations from this are noted, 'playhouse prices' being 5/-, 3/-, 2/- and 1/-.

Season	Organiser	Place	Number of Performances	Dates	Days	Leader (Violinist)	Notes
1749-50	[Handel]	CG	12	2.3 - 12.4	Wed, Fri		
1750-1	[Handel]	CG	8	22.2 - 20.3	Wed, Fri		The performance on 20.3 may have been cancelled
1751-2	[Handel]	CG	13	14.2 - 26.3	Wed, Fri		
1752-3	[Handel]	CG	11	9.3 - 13.4	Wed, Fri		
1753-4	[Handel]	CG	11	1.3 - 5.4	Wed, Fri		
1754-5	[Handel]	CG	11	14.2 - 21.3	Wed, Fri		
	Arne	DL	4	12.3 - 21.3	Wed, Fri	Giardini	10/6, 5/-, 3/-, 2/- and subscription terms
1755-6	[Handel]	CG	11	5.3 - 9.4	Wed, Fri		
	Barbandt	Hay	3	18.3 - 1.4	Thurs	(Marella)	By subscription lgu
1756-7	[Handel]	CG	11	25.2 - 1.4	Wed, Fri		
1757-8	[Handel]	CG	10	10.2 - 17.3	Wed, Fri		
1758-9	[Handel]	CG	11	2.3 - 6.4	Wed, Fri		
1759-60	[Smith, Stanley]	CG	10	22.2 - 28.3	Wed, Fri	(Giardini)	

1760-1	Barbandt	Hay	3	28.1 - 19.2	(Jackson)	By subscription lgu; with an additional benefit (26.2)
	[Smith, Stanley]	CG	10	6.2 - 13.3	Wed, Fri	(Giardini)
	Arne	DL	3	27.2 - [6.3]	Wed, Fri	
1761-2	[Smith, Stanley]	CG	10	26.2 - 2.4	Wed, Fri	(Giardini)
	Arne	DL	10	26.2 - 2.4	Wed, Fri	(Pinto)
1762-3	[Smith, Stanley]	CG	10	18.2 - 23.3	Wed, Fri	(Hay)
1763-4	[Smith, Stanley]	CG	11	9.3 - 13.4	Wed, Fri	
1764-5	[Smith, Stanley]	CG	11	22.2 - 29.3	Wed, Fri	
1765-6	[Smith, Stanley]	CG	11	14.2 - 21.3	Wed, Fri	(Barthelemon, Soderini)
1766-7	[Smith, Stanley]	CG	11	[6.3] - 10.4	Wed, Fri	
1767-8	[Smith, Stanley]	CG	11	19.2 - 25.3	Wed, Fri	
	Arnold, Toms	Hay	11	19.2 - 25.3	Wed, Fri	Barthelemon
1768-9	[Smith, Stanley]	CG	11	10.2 - 17.3	Wed, Fri	Pugnani
	[Arnold]	Hay	11	10.2 - 17.3	Wed, Fri	Giardini
1769-70	[Bach]	KT	6	1.3 - 5.4	Thurs	(Lahoussaye)
	[Smith, Stanley]	DL	11	2.3 - 6.4	Wed, Fri	Barthelemon

At playhouse prices  
At playhouse prices  
10/6, 10/6, 5/-, 3/-; with an additional performance (12.6)

1770-1	[Arnold]	CG	11	2.3 - 6.4	Wed, Fri	Giardini	5/-, 5/-, 3/-, 2/-
	[Bach]	KT	3	10.1 - 24.1	Thurs	(Sirmen)	Prices as in the previous season; with additional performances (28.2, 7.3)
1771-2	[Smith, Stanley]	DL	11	15.2 - 22.3	Wed, Fri	Barthelemon	
	[Arnold]	CG	11	15.2 - 22.3	Wed, Fri	(Sirmen)	5/-, 4/-, 3/-, 2/-
	[Smith, Stanley]	DL	11	6.3 - 10.4	Wed, Fri	Ximenez	
	[Arnold]	CG	11	6.3 - 10.4	Wed, Fri	(Sirmen)	Prices as in the previous season
1772-3	[Smith, Stanley]	DL	11	26.2 - 2.4	Wed, Fri	(Linley, jr.)	
	[Arne]	CG	11	26.2 - 2.4	Wed, Fri	(Barthelemon)	5/-, 4/-, 3/-, 2/-
	[Arnold]	Hay	11	26.2 - 2.4	Wed, Fri	(Agus, jr.)	At playhouse prices
1773-4	[Smith, Stanley]	DL	11	18.2 - 25.3	Wed, Fri	(Vachon)	
	[Barthelemon]	Hay	11	18.2 - 25.3	Wed, Fri	(Barthelemon, Agus, jr.)	At playhouse prices
1774-5	[Stanley, Linley, sr.]	DL	11	3.3 - 7.4	Wed, Fri	Barthelemon	
	[Bach]	KT	11	3.3 - 7.4	Wed, Fri	(Cramer)	Prices as in 1770
1775-6	[Stanley, Linley, sr.]	DL	11	23.2 - 29.3	Wed, Fri	(Linley, jr.)	
	[Arnold]	CG	11	23.2 - 29.3	Wed, Fri	Lamotte	7/6, 5/-, 3/-, 2/-; Richards led on 28.2 only

1776-7	[Stanley Linley, sr.]	DL	11	14.2 - 21.3	Wed, Fri	(Linley, jr.)	
	[Arnold]	CG	11	14.2 - 21.3	Wed, Fri	(Lamotte, Stamitz, va)	
1777-8	[Stanley, Linley, sr.] [Hook]	DL	11	6.3 - 10.4	Wed, Fri	Linley, jr.	
		CG	11	6.3 - 10.4	Wed, Fri	Baumgarten (Weichsel, Stamitz, va)	
1778-9	[Stanley Linley, sr.]	DL	11	19.2 - 26.3	Wed, Fri	Richards (Cramer)	
	[Barthelemon]	Hay	6	3.3 - 26.3	Wed, Fri	(Barthelemon)	At playhouse prices
1779-80	[Stanley, Linley, sr.]	DL	11	11.2 - 17.3	Wed, Fri	Richards (Cramer)	
1780-1	[Stanley, Linley, sr.]	DL	11	2.3 - 6.4	Wed, Fri	Richards (Cramer)	
1781-2	[Stanley, Linley, sr.]	DL	10	15.2 - 22.3	Wed, Fri	Richards (Pieltain)	
1782-3	[Stanley, Linley, sr.]	DL	9	14.3 - 11.4	Wed, Fri	Richards	
1783-4	[Stanley, Linley, sr.]	DL	9	27.2 - 2.4	Wed, Fri	Richards	
	M. Arne, Barthelemon	Hay	7	3.3 - 2.4	Wed, Fri	(Barthelemon)	Partly from MC; at playhouse prices; with an additional benefit (27.4)

The following performances were given in aid of the 'Fund established for the Support of Decayed Musicians and their Families'. The sources are as above. Except for that in 1759 (at Covent Garden Theatre), all performances took place at the King's Theatre at prices 10/6, 10/6, 5/- and 3/6. The programme consisted of a concert in three parts unless otherwise stated.

Year	Date	Programme	Leader	Soloist
1750	[10.4] <sup>1</sup>			Dubourg
1751	16.4			Dubourg
1752	24.3			Giardini
1753	30.4			Chabran
1754	28.2			Dubourg
1755	17.3			Dubourg
1756	5.4			Dubourg
1757	24.3			Giardini
1758	6.4			Dubourg
1759	2.2	Arne, <i>Alfred</i> , with additions	Dubourg	Dubourg
1760	24.4	Handel, <i>Messiah</i>		Hay
1761	12.3			Dubourg
1762	11.5			Pinto
1763	25.4			[Unnamed]
1764	12.4	<i>Israel in Babylon</i> (from Handel)		Pinto
1765	25.1	" " " " "		Fisher
1766	10.4			Pinto
1767	23.1	Arnold, <i>The Cure of Saul</i>	Pinto	Fisher
1768	5.2	" " " " "	Pinto	Pinto
1769	3.2	Handel, <i>Messiah</i>		Pinto
1770	2.2			Noferi
1771	8.2			Sirmen
1772	21.2			Sirmen
1773	5.2			Hay
1774	10.2			Cramer
1775	26.1			Cramer
1776	15.2		Lamotte	Lamotte
1777	3.4		Lamotte	Lamotte
1778	23.4		Cramer	Cramer
1779	11.2			Cramer, Stamitz (va)
1780	17.2		Cramer	Cramer
1781	19.4		Cramer	Cramer
1782	25.1		Cramer	Cramer
1783	28.2			Salomon, Blake (va)
1784	22.1			Cramer

<sup>1</sup> See 31.3.

## APPENDIX C

The 1777-8 Season

The following pages are designed to illustrate public performance by London's violinists during a single season. It need not necessarily be thought of as a typical season, though in range and in extent of information it is characteristic of the late 1770s. The sections on concerts and oratorios are derived entirely from *The Public Advertiser*. Only concerts forming an incidental part of a theatrical entertainment have been omitted.

Throughout names have been standardised and the titles of works rationalised. All works referring to a London violinist, whether as composer or soloist, have been included, the instrumentalists being noted in brackets in the original order. 'String trio' is always synonymous with v-va-vc, 'string quartet' with 2v-va-vc. An asterisk indicates that the complete programme was advertised.

Subscription seriesa) Pantheon

Sixteen concerts at 8 o'clock (later at 8.30) on Mondays (except where indicated):

1777	24.11	1.12	8.12					
1778	26.1	2.2	9.2	16.2	23.2	9.3	16.3	23.3
	30.3	6.4	<u>7.5</u>	<u>14.5</u>	<u>3.6</u>			

Thursday      Wednesday

Any number of tickets available at 10/6 each, not less than two to be bought at one time.

Some details of performers and programmes. The orchestra directed by Giardini, who plays a violin concerto every night. The second concert

includes also a string quartet (Giardini, Wilton, Napier, Crosdill). Complete programmes given from 23.2, including Giardini overtures on 23.2, 30.3, 3.6. They fall into a standard format; for example, the tenth concert (16.3):

Part 1	Overture by Sacchini	Part 2	Overture by Vanhall
	Song (Piozzi)		Song (Piozzi)
	Flute concerto (Florio)		Cello solo (Crosdill)
	Song (Manzoletto)		Song (Manzoletto)
	Song (Signora Giorgi)		Oboe concerto (Fischer)
	Violin concerto (Giardini)		Song (Signora Giorgi)

b) Bach and Abel at Hanover Square Rooms

Fifteen concerts at 7 o'clock on Wednesdays:

1778	21.1	28.1	4.2	11.2	18.2	25.2	11.3	18.3
	25.3	1.4	8.4	22.4	29.4	6.5	13.5	

Subscription [five guineas].

Directed by Abel and Bach in alternation. No further details of performers or programmes.

c) Rauzzini and Lamotte at Hanover Square Rooms

Five concerts at 8 o'clock on Fridays:

1778	27.3	3.4	10.4	24.4	1.5
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Subscription two guineas.

List of principal performers only, including Lamotte; one cantata advertised, but no further details of programmes.

d) Casino

Four concerts at 9 o'clock on Thursdays, followed by a ball.

Subscription two guineas.

Only first concert on 4.6.1778 advertised; perhaps abandoned (cf. a masqued ball and concert there on 16.6). One singer advertised, but no instrumentalists.

Benefit concerts

Date (1778)	Place	Benefit of	Voice or Instrument	Time	Price	Violinist as soloist, leader, composer, etc.
20.2	FMHall	(FMHall Anniversary)	-	7	-	* String quartet by Haydn Violin concerto (Cramer)
24.2	CATav	Teede	-	7	5/-	First violin and concerto (Smart)
6.3	HSq	[Barthelemon] 'Philharmonic Meeting'	v	7	10/6	* 'Introduzione Overture e Coro' [by Barthelemon] Violin concerto (Barthelemon) New Italian cantata by Barthelemon New concerto [by Barthelemon] for ob-harp-fl- ipolito (Lebrun, Jones, DeCamp, Barthelemon)
12.3	FMHall	Giardini	v	8	-	(Giardini, Cramer)
17.3 for 19.3	His house	Loft	-	-	5/6	Direction and concerto (Barthelemon)
27.3	FMHall	Cramer	v	7.30	-	* String trio (Cramer, Crosdill, Giardini) Concerto [by Bach] for v-vc-va-ob (Cramer, Crosdill, Fischer, Giardini) Violin concerto (Cramer)
30.3	HSq	Mrs. Barthelemon	voice	-	10/6	Concerto or solo (Barthelemon) Ipolito solo (Barthelemon)
3.4	FMHall	Fischer	ob	7.30	-	* String trio (Cramer, Crosdill, Giardini) Violin concerto (Cramer) Concerto [by Bach] for v-ob-va-vc (Cramer, Crosdill, Fischer, Giardini)

6.4	Hay	Stamitz	va	7	-	With two orchestras (one an invisible 'Eccho') Overture by Stamitz Concerto for v-va (Cramer, Stamitz) Viola d'amore concerto (Stamitz) Violetton concerto (Stamitz)
7.4	Hay	Evans	triple harp	7	5/- 3/- 2/- 1/-	First violin (Linley)
9.4	FMHall	Miss Harrop	voice	7.30	10/6	* Symphony by Stamitz Violin concerto (Lamotte)
10.4	Tst	Piozzi	voice	7.30	10/6	* Violin concerto (Giardini) Overture by Giardini String trio (Wilton, Crossdill, Giardini)
11.4	£	Noferi	v	12 a.m.	10/-	First violin (Noferi)
23.4	KT	Decayed Musicians' Fund	-	7	10/6 10/6 5/- 3/6	* Lead (Cramer) Concerto by Abel for v-vc-ob (Cramer, Cervetto, Fischer) Violin concerto (Cramer)
24.4	Tst	Cervetto	vc	7	10/6	* (Cramer, Kammell, Stamitz) Concerto (Cramer) Concerto by Abel for v-ob-[vc] (Cramer, Fischer, Cervetto)
27.4	Hay	Mrs. Weichsel	voice	7	10/6 5/-	First violin (Cramer) Violin concerto (Master Weichsel) Favourite duet for v-va (Master Weichsel, Stamitz)

£ Clayton and Pary's Room, King Street

27.4	TSt	Miss Storage	voice	8	10/6	* Accompaniment to song by Sacchini (Lamotte)
28.4	Hay	Widow of Arne	-	7	5/- 3/- 2/- 2/-	Direction (Barthelemon and Arnold) Concerto or solo (Barthelemon)
1.5	TSt	Crosdill	vc	7	10/6	* Violin concerto (Giardini) Trio (Giardini, Cramer, Crosdill)
5.5	TSt	Lidel	bariton	7	10/6	* Overture by Stamitz Favourite duet by Lidel for v-bariton (Linley, Lidel) Violin concerto (Linley) New trio by Lidel for v-violin da gamba-vc (Linley, Paxton, Lidel)
8.5	TSt	Kammell	v	-	10/6	* Overture by Kammell Favourite quartet by Bach (Cramer, Crosdill, Fischer, Stamitz) Violin concerto (Kammell)
11.5	HSq	Manzoletto	voice	8	10/6	* Violin concerto (Giardini) String trio (Cervetto, Wilton, Giardini)
12.5	H	Miss Flora Abrams	v	7.30	3/- 1/6	Violin concerto (Abrams)
20.5	HSq	Signora Balconi	voice	-	-	(Cramer, Stamitz) Favourite quartet by Bach
1.6	TSt	Lee	-	-	-	

Major societiesa) Academy of Ancient Music

[At the Crown and Anchor Tavern on Thursdays. Led by David Richards or Barthelemon?]

b) Concert of Ancient Music

Twelve concerts [at the Tottenham Street Rooms] on Mondays:

9.2	16.2	23.2	2.3	9.3	16.3	23.3
30.3	6.4	4.5	11.5	18.5		

Subscription [five guineas]. [The orchestra directed by Bates, led by Hay.]

Theatresa) Covent Garden Theatre

Excluding oratorios, 177 performances, nightly except Sundays from 22.9 to 25.5, usually at 6.15. Each night 5/-, 3/-, 2/-, 1/-. Include revivals of *The Beggar's Opera*, *The Duenna* (music by the Linleys), *Lionel and Clarissa* (music by Dibdin), *Love in a Village* and *The Maid of the Mill*. All of these contain a substantial proportion of music. The orchestra probably led by Fisher.

b) Drury Lane Theatre

Excluding oratorios, 180 performances, nightly except Sundays from 20.9 to 28.5, usually at 6.15. Each 5/-, 3/-, 2/-, 1/-. Include revivals of *The Beggar's Opera* and *Love in a Village*, but musical entertainments much less prominent here. The orchestra probably led by Linley, jr.

c) King's Theatre

69 performances, on Tuesdays and Saturdays from 4.11 to 23.6, at 7.  
 Each night 10/6, 10/6, 5/-, 3/-. Serious and comic Italian operas by  
 Anfossi, Bach, Gassmann, Giordani, Paisiello, Piccini and Sacchini;  
 with ballets. The orchestra led by Cramer.

Oratorio seriesa) [Stanley and Linley] at Drury Lane Theatre<sup>1</sup>

Eleven performances at 6.30 on Wednesdays and Fridays during Lent:

1778 6.3 11.3 13.3 18.3 20.3 25.3 27.3 1.4 3.4 8.4 10.4

Each night 10/6, 5/-, 3/6, 2/-.

Handel oratorios, usually with concertos after part one and part two.

To the secular oratorios an ode or anthem is added; on 18.3 this was  
 the second performance of *The Song of Moses* by Linley, jr. First violin  
 throughout, with a violin concerto after part two, by Linley, jr.

b) [Hook] at Covent Garden Theatre<sup>2</sup>

Eleven performances as above.

Each night 10/6, 4/-, 3/-, 2/-.

Handel oratorios, except for *The Ascension* by Hook (18.3) and *The  
 Prodigal Son* by Arnold (1.4 and 10.4). Instrumental items usually  
 between the parts, and in the concert which forms part three whenever  
*Acis and Galatea* is performed.

First violin throughout by Baumgarten. Instrumental items include:

Every night except 18.3 and 25.3 Violin concerto (Master Weichsel)

18.3 Quartet for v-fl-va-pf (Master Weichsel,  
 Florio, Stamitz, Miss Weichsel)

25.3 Viola d'amore concerto (Stamitz)

25.3, 3.4 Duet for v-va (Master Weichsel, Stamitz)

<sup>1</sup> LS, Part 5, p.108.

<sup>2</sup> LS, Part 5, p.110.

Benefit oratorios

Date (1778)	Place	Benefit of	Oratorio	Time	Price	Violinist
5.2	Hospital chapel	City of London Lying-in Hospital	Handel, <i>Messiah</i>	12 a.m.	10/6	
15.4	LHosp	Lock Hospital	Giardini, <i>Ruth</i>	12 a.m.	10/6	Composer (Giardini) First violin and concerto (Giardini)
28.5	FMHall	Middlesex Hospital	Fisher, <i>Providence</i>	12 a.m.	10/6	Composer (Fisher)

The Sons of the Clergy charity held its anniversary meeting on 14.5, with a service at St. Paul's Cathedral in the morning; the rehearsal was on 12.5.

## APPENDIX D

Felice Giardini - Name, Addresses, Iconography, Benefit Concerts  
and Lock Hospital Performances

Giardini's name took different forms at various times during his life. His father's name was the French Jardin.<sup>1</sup> In Paris in 1750 he was described as Felice del Giardino, while for his first London concert he was billed as Signor de Giardino, Signor Giardino and Signor Giardini.<sup>2</sup> In the admission book of the Society of Musicians he signed himself in 1755 Felice De Giardini. On title-pages of the 1750s he is usually described as Felice Degiardino or De Giardino. All these forms appear interchangeably in concert advertisements. The set of songs entitled *La Libertà*, with a dedication dated 1758, first introduces on a title-page the familiar form Felice Giardini. This eventually became standard, as well as Giardini's own signature:<sup>3</sup>



Other forms have been found, including the phonetically equivalent Dejardino. Giardini was at first styled Signor but the form Mr. Giardini has been discovered as early as 1756.<sup>4</sup> There is no evidence however that he ever became a naturalised British citizen.<sup>5</sup>

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<sup>1</sup> See p.147.

<sup>2</sup> *Pierre/Concert*, pp.257-8; PA 26.4.1751, 1.5.1751.

<sup>3</sup> Letter of 25 August 1788 to Burney.

<sup>4</sup> PA 5.3.1756.

<sup>5</sup> His name does not appear in the lists of denized and naturalised aliens published by the Huguenot Society (*Shaw/Aliens*).

The following list presents Giardini's addresses, so far as they are known. The earliest reference is given. The sources are primarily

- a) concert advertisements, giving an address for the sale of tickets;
- b) advertisements for printed music;
- c) title-pages of printed music.

Date	Source	Address (London unless otherwise stated)
[1751]	Giardini Op. 1 (G1896)	Lodgings 'at the golden Ball in Bow Street near Covent Garden'
21.4.1753	<u>PA</u> Colla benefit	'at the China-shop in Old Bond-street'
11.1.1755	<u>PA</u> Giardini and Frasi concerts	'in New Bond-street'
7.3.1755	<u>PA</u> Giardini benefit	'at Mr. Hilman's Sword-Cutler, in New Bond-street'
10.12.1755	<u>PA</u> Song in <i>Il Demofonte</i>	Lodgings 'at the Royal Jelly-house in Pall-mall'
[Summer, 1756?]	Giardini, Op. 3 (G1910)	'rue de Bussy faubourg St Germain [Paris]'
29.6.1757	<u>PA</u> Notice about Opera	'in Sackville-street'
13.1.1758	<u>PA</u> Giardini 12 solos	His house 'in Brewer-street, Golden-square'
20.3.1759	<u>PA</u> Giardini benefit	His house 'in John-street, May-Fair'
2.1.1761	<u>PA</u> Giardini 6 trios	His house 'in South Audley-street, Grosvenor-square'
4.8.1763	<u>PA</u> Notice about Opera	'Suffolk-street'
12.4.1766	<u>PA</u> Giardini benefit	His house 'in Little Queen Ann-Street, Portland Chapel'
4.3.1771	<u>PA</u> Giardini benefit	'No. 18, in Queen-Anne-street, Portland Chapel'
3.5.1774	<u>PA</u> Savoi benefit	'No. 30, in Queen Ann Street, Portland Chapel'
7.5.1777	<u>PA</u> Giardini benefit	His house, 'Lisle Street, Leicester Fields'
23.2.1778	<u>PA</u> Giardini benefit	'No. 10, Lisle Street, Leicester Fields'
23.2.1781	<u>PA</u> Giardini benefit	'No. 40, Duke-street, St. James's-square'
7.5.1792	<u>PA</u> Giardini benefit	'No. 7, Shepherd's-street, May-Fair'

The following portraits of Giardini are known:

Description	Artist	Date	Present location	Notes
1) Oil portrait	T.Gainsborough	?early 1760s	Knole, Sevenoaks	Waterhouse/ <i>Gainsborough</i> , p.70, No.311
2) Mezzotint engraving	C. Tomkins after 1)		British Museum, London	
3) Pencil drawing	J. Reynolds		Ashmolean Museum, Oxford	
4) Mezzotint engraving	S.W. Reynolds after 3)		British Museum, London	Whitman/ <i>SWReynolds</i> , p.48, No.111, with details of a second state
5) Line engraving	F. Bartolozzi after G.B. Cipriani	1765	British Museum, London	Also in some copies of <i>XII Sonate</i> (G1918), to which it forms a title-page
6) Engraving	Lambert, jr. after G.B. Cipriani		Hoftheater, Vienna	Information from Highfill/ <i>Dictionary</i> , art. 'Giardini'

The Gainsborough portrait at Old Warden (Waterhouse/*Gainsborough*, p.70, No.312) has been shown to represent John Joseph Merlin rather than Giardini (*Gainsborough-musical*, No.11).

The following concerts were given for Giardini's benefit. The source throughout is *The Public Advertiser*. All performances took place in the evening, the price being 10/6. Rarely are complete programmes known, and only notable or unusual works are mentioned.

Year	Date	Place	Giardini performances	Notes
1755	10.3	DSt		
1756	30.4	DSt	Violin solo	Includes Pergolesi, <i>Stabat Mater</i> , with four additional choruses [by Giardini]
1758	13.2	DSt		
1759	26.3	DSt		
1762	27.4	SG		Includes his 'six new Airs'
1766	5.5	A		
1767	7.5	A		
1768	7.3	A		Thanking the Academy subscribers for giving up the night
1769	13.3	SSq		A 'very splendid Audience' (16.3)
1770	30.4	SSq		
1771	18.3	SSq		As 1768
1772	1.6	A	New violin concerto	Includes a setting of Metastasio by a Neapolitan nobleman, lent by Sir William Hamilton
1777	5.6	HSq		Performers include Cramer, Vachon, Kammell
1778	12.3	FMHall		Performers include Cramer
1779	22.4	HSq	Violin concerto, trio, quartet, [sinfonia concertante]	Complete programme with Giardini overture; performers include Cramer and Wilton; Giardini probably plays viola in the [string] trio and quartet
1780	5.5	HSq	Violin concerto, trio, quartet, [Corelli concerto grosso]	Complete programme with Giardini overture; performers include Wilton and Bulkley; Giardini probably plays viola in the [string] trio and quartet
1781	10.5	HSq		
1792	22.5	RGdn	Violin concerto	Giardini, <i>Ruth</i>

The complete programme in 1779 was as follows:

PA HSq, 22.4.1779

Act 1	Overture by Giardini	Act 2	Concerto (Fischer)
	Song (Piozzi)		Song (Piozzi)
	Trio (Giardini, Crosdill, Cramer)		Piano sonata (Mr. Burney)
	Song (Tenducci)		Quartet (Giardini, Wilton, Crosdill, Cramer)
	Cello solo (Crosdill)		Song (Tenducci)
	Violin concerto (Giardini)		Sinfonia concertante

It is possible that the young performers' concert (PA Hay, 23.4.1760) may have been partly for Giardini's benefit.<sup>6</sup> He received at least one benefit as a theatre composer (*Elfrida*, CG 6.3.1779); a benefit performance of *Il Re Pastore* was advertised for KT 14.3.1765 but was postponed, apparently indefinitely.

The following musical performances were given for the benefit of the Lock Hospital. Those with asterisks are designated only for 'a Public Charity', but *Lock History*, pp.5-6, indicates that these were in aid of the Hospital. Performances at the theatres were in the evening, at prices 10/6, 10/6, 5/- and 3/6; at the Hospital Chapel they took place in the morning, at prices 10/6 and 5/-.

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<sup>6</sup> See pp.202-3.

## Giardini performances

Year	Date	Place	Programme	Giardini performances
* 1752	22.4	KT	Concert in three parts; complete programme with Giardini overture	Concerto
* 1753	7.5	KT	Handel, <i>Judas Maccabaeus</i>	
1754	23.5	CG	Handel, <i>L'Allegro ed il Penseroso</i> and <i>Ode on St. Cecilia's Day</i>	Leader and concerto
* 1756	2.4	DL	Concerto spirituale, including Giardini overture and Pergolesi, <i>Stabat Mater</i>	Leader and violin concerto
* 1757	25.3	DL	Hasse, <i>I Pellegrini</i> , with additions by Giardini	Leader and violin solo
* 1758	10.3	DL	Concerto spirituale, including Pergolesi, <i>Stabat Mater</i> , 'with some of the Parts made into Choruses' by Giardini	Leader and violin solo
* 1759	4.5	CG	Concerto spirituale, including Pergolesi, <i>Stabat Mater</i> , as in 1758	Leader and violin solo
1762	18.5	LHosp	Sacred oratorio selections	Violin concerto
1763	15.4	LHosp	<i>Ruth</i> (Parts 1, 3 by Avison; Part 2 by Giardini)	Leader and concerto
1764 <sup>±</sup>	29.2	LHosp	Arne, <i>Judith</i>	Leader and concerto
1765	13.2	LHosp	<i>Ruth</i> (Part 1 by Avison; Parts 2, 3 by Giardini)	Leader and concerto
1766	30.4	LHosp	Worgan, <i>Manasseh</i>	Leader and concerto
1767	13.5	LHosp	Worgan, <i>Manasseh</i>	Leader and concerto
1768	25.5	LHosp	Giardini, <i>Ruth</i>	Leader and concerto

Year	Date	Place	Programme	Giardini performances
* 1769	5.4	KT	Giardini, Ruth	[Leader and concerto]
1770	24.4	LHosp	Giardini, Ruth	Leader and concerto
1771	27.4	LHosp	Giardini, Ruth	Leader (Sirmen plays concerto)
1773	7.4	LHosp	Giardini, Ruth	Leader and concerto
1774	30.3	LHosp	Giardini, Ruth	Leader and concerto
1776	3.4	LHosp	Giardini, Ruth	Leader and concerto
1777	26.3	LHosp	Giardini, Ruth	Leader and concerto
1778	15.4	LHosp	Giardini, Ruth	Leader and concerto
1779	31.3	LHosp	Giardini, Ruth	Violin concerto
1780	22.3	LHosp	Giardini, Ruth	[String] quartet, Giardini probably playing viola; other performers include Wilton and Bulkley

‡ Also in 1764 a performance of Jommelli's *La Passione* was led by Giardini for 'a Public Charity'

(KT, 9.5.1764), but it is not clear whether this was the Lock Hospital.

Performances were discontinued after 1780 in favour of charitable sermons.

Giardini's *Ruth* was also performed, led by the composer, at the Three Choirs Festival in Gloucester in 1775;<sup>7</sup> directed by Burney and led by Cramer, at the Foundling Hospital on 25 April 1787;<sup>8</sup> for Giardini's benefit at Ranelagh Gardens on 22 May 1792; and, directed by Charles Wesley, at the Hanover Square Rooms in 1799.<sup>9</sup>

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<sup>7</sup> Evening of the second day (*Shaw/Three Choirs*, p.115).

<sup>8</sup> See pp.163-4.

<sup>9</sup> *Lock History*, pp.12-13.

## APPENDIX E

Checklist of the Works of Giardini, with a Thematic Catalogue  
of his Solo Violin Music

This checklist is intended only as a guide to Giardini's extensive output. While it cannot claim to be comprehensive, it does however supplement considerably all present catalogues. The organisation is as follows:

- 1) stage works and oratorios
- 2) vocal chamber music
- 3) instrumental music
- 4) 'Giardini's miscell: works'

There follow lists of opus numbers and of royal privileges, and finally a thematic catalogue of Giardini's solo violin music.

Dates are provided for printed editions wherever possible. Since the exact date of publication can never be determined, the earliest known reference is given. In some cases dedications and royal privileges mentioning the work in question are dated. The records of the Stationers' Company (at Stationers Hall) have been consulted, and the date of an entry there is listed in the form SH 28.11.1783. Often newspaper advertisements are cited, as, for example, PA 23.6.1764. Though notoriously unreliable, such advertisements give at least some indication of date and have often been found earlier than expected. No attempt has been made to distinguish those headed 'This Day is Published . . .' from others. Square-bracketed dates are based generally on publishers' catalogues or addresses.<sup>1</sup> Sometimes outer limits are given, as for example [1755/6].

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<sup>1</sup> For British addresses see *Humphries/Publishing*. This also gives some information on British publishers' catalogues. Reference has been made to *Devriès/Édition*; *Johansson/French*; *Johansson/Hummel*; and *Smith/Walsh*. *BUCEM* provides additional dates for smaller items.

Very little autograph manuscript material has been discovered. Major libraries in Great Britain, the United States, France, Italy, Germany, Austria and Sweden have been consulted, and a sizable number of manuscript sources located. Almost all however are 18th and early 19th century copies, often apparently taken from printed sources. Only manuscripts of instrumental music are included here, and these are discussed in Section 3b.

1) Stage works and oratorios<sup>2</sup>

Giardini contributed the major part of the following Italian *opere serie* performed at KT:

Title	Date of first performance	Source of attribution	Surviving music
Rosmira	30.4.1757	Burney/ <i>History</i> , ii.855 <u>LS</u> , Part 4, p.595	-
Enea e Lavinia	5.5.1764	Burney/ <i>History</i> , ii.867 <u>LS</u> , Part 4, p.1057	The favorite songs (by Giardini) London: R. Bremner (G1859, <u>PA</u> 23.6.1764)
Il Re Pastore	7.3.1765 <sup>3</sup>	Burney/ <i>History</i> , ii.869 <u>LS</u> , Part 4, p.1102 Libretto (London, 1765)	-

Although *Antigona* (KT, 17.4.1760) is attributed to Giardini in LS, the 'favourite songs' published by I. Walsh are not by him.<sup>4</sup>

The librettists for the three operas above have not been identified, though *Il Re Pastore* would appear to be an adaptation of Metastasio by

<sup>2</sup> LS has been consulted for dates throughout this section.

<sup>3</sup> Not performed in 1755 as stated by Burney. He may have confused this with Hasse's opera of the same name, given in 1757.

<sup>4</sup> LS, Part 4, p.787; Smith/*Walsh*, p.10.

Bottarelli.

Giardini contributed to numerous pasticcio operas, including *Alessandro nell' Indie* (KT, 11.12.1756), *Cleonice* (KT, 26.11.1763), *Siroe* (KT, 13.12.1763), *Senocrita* (KT, 21.2.1764), *Didone* (KT, 11.11.1775) and *Astarto* (KT, 2.11.1776). Songs by Giardini from all these operas survive, as does his overture to the last-named.<sup>5</sup> Giardini provided songs for inclusion in the operas of other composers from Galuppi's *L'Olimpiade* (KT, 17.2.1756) to Fabrizi's *I Due Castellani Burlati* (Hay, 2.2.1790). Some of these were also published.<sup>6</sup>

Songs by Giardini were used for English operas such as *Love in a Village* (CG, 8.12.1762), *The Maid of the Mill* (CG, 31.1.1765), *The Summer's Tale* (CG, 6.12.1765) and *The Castle of Andalusia* (CG, 2.11.1782). Some of these can be identified as Italian songs in translation.<sup>7</sup> Giardini did however write music specifically for the English playhouse in collaboration with the poet William Mason. He provided airs, choruses and instrumental music for *Elfrida* (CG, 23.2.1779, postponed from 14.2.1778) and he intended to set *Sappho*, though nothing appears to have come of this project. No music survives from either.<sup>8</sup>

A discussion of Giardini's contributions to oratorio has been given in Chapter 3.<sup>9</sup> The following is a summary:

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<sup>5</sup> *BUCEM, RISM*. The latter has mistakenly included collections of songs by various composers under Giardini's name (G1857, G1858, G1865). (Cf. *RISM BII*, pp.406, 175, 406 respectively.) For the overture to *Astarto* see p.316.

<sup>6</sup> Including G1860-G1864. This paragraph is partly derived from *Petty/Italian*.

<sup>7</sup> *BUCEM, RISM*. Fiske/*Theatre*, pp. 601, 605-7 provides some identifications.

<sup>8</sup> See pp.183-4 for further details.

<sup>9</sup> See pp.162-3.

Title	Place and date of first performance	Librettist	Composer
I Pellegrini	DL, 25.3.1757	S.B. Pallavicini	Hasse, with additions by Giardini
Ruth	LHosp, 15.4.1763	T. Haweis	Part 1 Avison Part 2 Giardini Part 3 Avison (after Boyce had declined)
Ruth	LHosp, 13.2.1765	T. Haweis	Part 1 Avison Parts 2-3 Giardini
Ruth	LHosp, 25.5.1768	T. Haweis	Parts 1-3 Giardini

None of Giardini's music for these has survived.

## 2) Vocal chamber music

Giardini published numerous songs, duets and catches, to Italian, English and even French words, as well as hymns for the Lock Hospital.

The following summary merely indicates principal collections and points to some of the most popular pieces. *BUCEM* and *RISM* should be consulted for further editions; only information supplementary to these is included here. See also 'Giardini's miscell: works' below.

### a) Italian songs

Title	Dedicatee	RISM	Publisher	Date	Notes
Sei arie ... opera quarta [with orchestra]	Ellisabetta, Duchessa di Marlborough	-	-	-	GB Ob; full score; possibly published by J.Cox (Six Italian songs, Op. 4, advertised PA 29.4.1755); re-issued by R. Bremner (G1873, PA 19.1.1765)
La liberta` [13 songs with bass]	Signora Penelope Pitt	G1884	-	Dedication London, May 1758	One copy (GB Lbl, Hirsch III. 767) has an additional duet
Sei arie [with orchestra]	Signora Francesca Pelham	G1874	-	Dedication London, 3.4.1762; PA 19.4. 1762	Vocal score only; No.3 with translation as G1875

There are also numerous editions of the 'favorite rondeau', 'Voi amante che vedete'.<sup>10</sup>

b) English and French songs

A number of single songs to English and French words have survived.<sup>11</sup> By far the most popular of these was 'For me my fair a wreath has wove', a setting of a Spanish madrigal in translation by David Garrick, which had been published by Richard Twiss.<sup>12</sup>

c) Italian duets and trios

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Sei duetti [with bass]	La Signora Marchesana di Rockinghamme	G1870	-	[1762]
In dimostrazione d'affetto ... a Giovanni Manzoli questi ... divertimenti	Giovanni Manzoli	G1868	London	1765 Dedication London, June 1765
[one duet with bass, six three-part glees]				

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Two Italian glees became part of the English repertory, as will be seen.

d) English catches and glees

Numerous pieces of this kind are to be found in the collections published by Thomas Warren and by London music publishers. By far the most popular were however two Italian glees - 'Beviamo tutti tre' and 'Viva

<sup>10</sup> Including G1891-G1895.

<sup>11</sup> G1877, G1886 and G1887; G1885 and G1889 (mostly with bass only).

<sup>12</sup> Twiss/*Travels*, p.465. G1877-G1882. The same song was also set to different words - 'Go spotless paper to my love' (G1883) and 'Peace gentle maid' (G1888).

tutte le vezzose'.<sup>13</sup> The latter was included in *The Deserter* (DL, 1787 or 1788?) as 'Here's a health to all good lasses'.<sup>14</sup>

e) hymns and psalms

Apart from the curious 'Salmo V', which closely resembles a glee,<sup>15</sup> Giardini's only known contribution to sacred music is contained in 'A Collection of Psalm and Hymn Tunes', published by Martin Madan for the Lock Hospital in 1769. Seven of the hymns were 'Set by F.G.', and some of these tunes are still in use, especially 'Trinity' (now 'Moscow').

f) miscellaneous

Although manuscripts of vocal music have not been considered, one such should be mentioned here, since it may contain many additional songs and duets by Giardini. This is GB Lbl, R.M. 23.g.19, a collection inscribed 'Miscellaneous Songs, H.R.H. The Prince of Wales'. Two of the songs (f.6<sup>V</sup> and f.22<sup>V</sup>) are signed by Giardini, and parts of the manuscript are autograph. The first of these two songs is taken from G1868, while another unattributed song in the collection is Giardini's 'For me my fair a wreath has wove'. It is therefore not unlikely that other pieces in the manuscript may be by Giardini.

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<sup>13</sup> Both these glees are mentioned in musical literature (Parke/*Memoirs*, i.50 and Kelly/*Reminiscences*, p.272 respectively) and they were constantly republished. G1876 and G1890 are single editions.

<sup>14</sup> *BUCEM*, p.1047.

<sup>15</sup> G1867.

3) Instrumental musica) first London editions

The following list gives the earliest known London editions of Giardini's instrumental music. It is not possible to say with certainty that these always predate Paris editions, but in most cases it is likely that they were supervised by the composer. Unless otherwise stated the place of publication is London. In square brackets are works that never appeared in a London edition. For further details on violin solos and concertos, as well as the sonatas for keyboard and violin, see pp.327-66. *RISM* provides information on other editions of the remaining works. See also 'Giardini's miscell: works' below.

Title	Opus	Dedicatee	RISM	Publisher	Date	Notes
Sei sonate (v-b)	1	Conte di Turpin	G1896	Author, sold by J. Cox	Privilege 27.9.1751	
Sei duetti (2v)	2	Principe Enrico di Prussia	G1900	Author, sold by J. Cox	Privilege 27.9.1751	
Sei sonate (hpd-v/fl)	3	-	G1906	J. Cox	Privilege 27.9.1751 <u>GA 16.12.1751</u>	The <u>GA</u> advertisement mentions other works, presumably Opp. 1 and 2
Four overtures & one quattro (orchestra and 2v-bn-b respectively)	-	Hon <sup>ble</sup> Harriott Lane	BII, p.277	J. Cox	<u>PA 11.12.1755</u>	With a concerto grosso by G.B. Sammartini; re- issued by R. Bremner as Five overtures . . .
[Sei sonate (v-b)	4	-	G1911	Paris: Bayard, et al.	[1755/6]	
XII sonates (v-b)	6	Isabelle Comtesse de Carlisle	G1916	(Author)	[1755-6?]	
VI soli (v-b)	7	William Hamilton	G1921	-	Dedication London, July 1759; <u>PA 15.2.1760</u>	No place of publication given; according to the <u>PA</u> advertisement sold by author and Smith
VI trii (gui-v-b)	-	Signora Dorothy Penton	G1981	-	Dedication London, 15.12.1760; <u>PA 2.1.1761</u>	No place of publication given

XII sonate (v-b)	[10]	Principe di Brunswich e Luneborgo	G1918	-	Dedication London, October 1765; <u>PA 28.12.1765</u>	According to the PA advertisement sold by Bremner; the accompany- ing portrait is dated London 1765
Sei quintetti (hpd-2v-vc-b)	11	Lady Edgecombe	-	-	<u>PA 16.7.1767</u>	Lost; sold at Giardini's warehouse according to the <u>PA</u> advertisement; subsequently published by Welcker (G1927)
Sei duetti (2v)	13	Giustiniano Mac Carty	G1929	-	1767 Dedication London, 7.11.1767; <u>PA 25.12.1767</u>	Sold at Giardini's ware- house according to the <u>PA</u> advertisement
Sei duetti (v-vc)	14	Duca di Gloucester	G1935	Welcker	<u>PA 10.6.1769</u>	
A concerto (v-orchestra, nos.1-6)	15	Duke of Cumberland	G1939	Welcker	Singly from <u>PA 28.2.1771</u> to <u>PA 24.1.1772</u>	
Six solos (v-b)	16	Lord Bingley	G1944	Welcker	<u>PA 6.4.1772</u>	
Six trios (v-va-vc)	17	Henry Dashwood	G1947	Welcker	<u>PA 23.3.1773</u>	
Six trios (gui-v-pf or harp-v-vc)	18	Countess Spencer	G1955	W. Napier	<u>MC 11.5.1775</u>	
[No.6 of] Six quartettos (2v-va-vc)	-	-	BII, p.295	W. Napier (No.59)	<u>PA 18.5.1776</u>	Published jointly with Bach and Abel

See p.309;  
 Napier also published  
 keyboard arrangements  
 (G1855, PA 18.1.1777,  
 and G1854)

PA 13.12.1776

W. Napier

G1853

-

-

The overture to  
 Astarto

PA 30.6.1777

J. Welcker

G1957

-

19

Six solos (v-b)

PA 6.10.1778

J. Blundell  
 (No.55)

G1958

George Hatton

20

A second sett of six  
 trios (v-va-vc)

PA 6.10.1778  
 soon

J. Blundell

G1964

Dutchess of  
 Devonshire

21

Six quartettos  
 (three hpd-v-va-vc  
 three hpd-2v-vc)

[1779/80]

J. Blundell

G1966

Earl of  
 Aylesford

22

Six quartetto's  
 (2v-va-vc)

[1782]

J. Blundell

G1969

Prince of Wales

23

Six quartetto's  
 (two v-2va-vc  
 two 2v-va-vc  
 two v-ob-va-vc)

SH 28.11.1783;  
 MC 5.12.1783

S.A. & P.  
 Thompson  
 (No. 3)

G1972

Duke of  
 Devonshire

25

Six quartettos  
 (three v-ob/fl-va-vc  
 three 2v-va-vc)

SH 1.6.1784;  
 MC 26.6.1784

S.A. & P.  
 Thompson  
 (No. 7)

G1973

Duke of Dorset

26

Six trios  
 (v-va-vc)

[1783/4]

S.A. & P.  
 Thompson

G1985

-

-

Six favourite  
 solos (v-hpd/vc)

[c.1784?]

S.A. & P.  
 Thompson

G1986

-

-

The Devonshire minuet  
 [pf-v]

Six trios (2v-b)	28	Lady Elisabeth Forster	G1975	R. Birchall	[1789/90]
Six quartetts (2v-va-vc)	29	Lord Grey de Wilton	G1976	Author, sold by Longman and Broderip	SH 13.5.1790
Six trios (2v-pf/vc)	30	Dutchess of Devonshire	G1978	Author, sold by Skillern and by Longman and Broderip	SH 30.10.1790
Two sonatas (pf/hpd-v)	31	Dutchess of Dorset	G1979	Author, sold by T. Skillern, by Holland and by Birchall	[1790/1]

Attributed to Giardini were *Deux trios en diferent stile compose par un amateur* (2v-b and v-va-b respectively) [1791/2].<sup>16</sup>

<sup>16</sup> See p.191.

b) manuscripts

As already noted, a large number of 18th and early 19th century manuscripts of Giardini's instrumental music have been located. Almost all are copies, often apparently taken from printed sources, and a complete catalogue is outside the scope of this checklist. All manuscripts of Giardini's solo violin music are listed in the thematic catalogue below.

The following paragraphs discuss manuscripts in the British Library, manuscripts elsewhere and misattributions.

## (i) manuscripts in the British Library

The Royal Music Library in the British Library, London, holds a number of Giardini manuscripts of particular interest. Some if not all of these were written for the Prince of Wales and Giardini's own hand can be detected in places.<sup>17</sup> Many concordances with Giardini's later works have been found. The authenticity of the remaining works is likely.

R.M.17.c.2.(10.) Two string quartets in parts.

1. In D. Also in R.M.21.c.1-4.(1.).
2. In Eb. Op. 22/3. Vc part has pencilled note 'Prince of Wales's'.

R.M.21.c.1-4.(1.) Five quartets in parts.

1. In Eb. For 2v-va-vc. Op. 29/5.
2. In D. For 2v-va-vc. Also in R.M.17.c.2.(10.).
3. In Bb. For v-ob-va-vc.
4. In C. For 2v-va-vc. Op. 29/1.
5. In F. For 2v-va-vc. Op. 29/2.

Some sketchy title-pages are autograph.

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<sup>17</sup> See p.312 for a manuscript of vocal music of a similar description.

- R.M.21.d.18.(6.) Quartet (2v-va-vc) in parts. In G.
- R.M.23.g.20 'Lessons, For H.R.H. The Prince of Wales'.  
Some rudiments of music and simple keyboard  
exercises. Mostly if not all autograph.
- R.M.24.k.11-13 Fifteen trios in parts, all except No.6 by  
Giardini.
1. In C. For v-va-vc. Op. 26/1, lacking the  
Adagio but with an additional Allegro.
  2. In G. For v-va-vc.
  3. In D. For 2v-vc.
  4. In D. For 2v-vc.
  5. In G. For 2v-vc.
  6. In G. For 2v-vc. By S<sup>t</sup> Martini according  
to the index.
  7. In G. For v-va-vc.
  8. In Bb. For v-va-vc.
  9. In F. For v-va-vc. Op. 26/4.
  10. In D. For v-va-vc.
  11. In C. For v-va-vc. Op. 26/6.
  12. In G. For 2v-vc. Op. 26/2 arranged.
  13. In D. For 2v-vc.
  14. In Bb. For 2v-vc. Op. 26/5 arranged.
  15. In D. For v-va-vc. Op. 26/3.

An index heads R.M.24.k.11. The first line and part of the second are autograph; the remainder is in the hand of the copyist of the collection (who also copied R.M.21.c.1-4.(1.)). This index lists the first eleven trios only. The first is designated 'For H.R.H. The Prince of Walles', a designation which extends by implication to Nos.2-5 and 7-11. Nos.1-5 and No.7 are designated 'London'; Nos.8-10 'Windsor'; and No.11 'Kew'. The vl part to No.12 is headed 'Windsor'.

Other manuscripts in the British Library are less important copies, with the exception of the following:

Add. 31695-6 'Duetti per Violino e Viola . . . Per il Duca Dorsset'. Twelve duets (v-va) in parts. In C, C, F, G, A, E, B, F#, C#, Eb, Bb, D. The title-pages are autograph. The music is partly in the hand of the copyist of R.M.21.c.1-4.(1.).

(ii) manuscripts elsewhere

Giardini manuscripts in other libraries are mostly copies, but the following have not been identified with any other sources. Their authenticity is in some cases doubtful.

Source	Description	Keys
<i>D-brd</i> B, Mus.ms. 7511/3	Six duets (2v)	Bb, Eb, g, F, e, a
<i>D-brd</i> KA, Mus. Hs. 166	Solo (fl-b)	D
<i>D-brd</i> Mbs, Mus. Mss. 7337	Two minuets (2v-va-vc)	G, ?
<i>I</i> Gl, M.3b.19	Five sonatas (2v-b)	Bb, C, A, F, Eb
<i>I</i> Gl, M.3b.19	Five sonatas (2v-va-b)	D, A, F, C, Bb
<i>I</i> Mc, Nosedà L.25-9	Trio (v-va-vc)	D
<i>I</i> Mc, Nosedà L.25-11	Quartet (2v-va-b)	D
<i>I</i> Mc, Nosedà L.25-18	Quartet (2v-va-b)	A
<i>I</i> Mc, Nosedà R.5-12	Variations (2v-va-b)	Bb

The two quartets in *I* Mc are the same as the quartet sonatas in D and A in *I* Gl.

The following three short instruction manuals are largely autograph:

<i>I</i> Mc, Nosedà L.26-3	Esercizij per il Cembalo
<i>I</i> Mc, Nosedà L.26-4	Istruzioni Per Violoncello . . . Per Don Gasparo Visconti
<i>I</i> Mc, Nosedà L.26-5	Istruzioni ed Esercizij Per il Violino

## (iii) misattributions

Source	Description	Source of misattribution	Correct attribution
A Wgm, IX 3296	Six duets (2vc)	Title-page	Tommaso Giordani, Six duettos, Op. 18 (G2316)
D-ddr LEm, III.11.35/36	Two trios (fl-va-vc)	Eitner/ <i>Lexicon</i> , iv.240	Tommaso Giordani, Six trios, Op. 12 (G2282), Nos. 5 and 4
		[Title-page is correct]	

4) 'Giardini's miscell: works'

G1980 is a collection known as 'Giardini's miscell: works'. These assorted pieces were available separately, to judge from the number of isolated copies surviving and from the fact that they were entered at Stationers Hall on different dates. In some case the headings differ slightly. The engraver was Caulfield, but the publisher is not given. The following list summarises the collection, which probably dates from 1790, the year in which several of the items were entered at Stationers Hall.

Number	Description	Dedicatee	Notes
1	Sonata (hpd/pf-v-vva/vc)	Lady Frances Finch	
2	'Mon cher troupeau' (voice-vc-hpd/pf)	Prince of Wales	Same as G1885
3	Duetto (v-vva)	Duke of Dorset	
4	Aria 'Quanto mai felici' (voice-2va-vc-hpd)	Lady Clarges	Text same as G1874 (No.6)
5	Catch 'Hó perduto il mio riposo' (three voices)	Lord Viscount Dudley	Text same as G1868 (No.6)
6	Trio (v-vva-vc)	Earl of Pembroke	Also published in Venice (G1983-4)
7	Romance 'Un enfant plain de charmes' (voice-v-vva-hpd)	Dutchess of Devonshire	Same as G1889
8	Sonata (hpd/pf-v)	Miss Murray	
9	Glee 'Son finiti' (three voices)	Thomas Rokeby	
10	Solo (v-b)	J.C. Hankey	
11	Duett 'Ah! chi di verdi fronde' (2 voices-hpd/pf)	Lady Tryphena Bathurst	Same as G1870 (No.6)
12	Sonate (hpd-v)	Queen Charlotte	

#### Giardini's opus numbers

The following list collates Giardini's opus numbers, as used by different centres of publication. Since each centre is generally consistent, individual publishers are not noted. An asterisk indicates that the edition has been lost, but is included in a publisher's catalogue.

London	Paris	Berlin/ Amsterdam	Approximate description	Notes
1	1		Six violin solos	
2	2		Six violin duets	
3	3		Six sonatas for harpsichord and violin	
4			Six Italian arias	
	4		Six violin solos	
6	[ <sup>6</sup> 5 8]		Twelve violin solos	Or two sets of six; see thematic catalogue below
7			Six violin solos	
[10]	[ <sup>8</sup> 9]		Twelve violin solos	Or two sets of six
11	12*		Six harpsichord quintets	
13	10	3	Six violin duets	
14		[1]	Six duets for violin and cello	
15		[ <sup>4</sup> 5]	Six violin concertos	Or two sets of three
16	11		Six violin solos	
17	17	2	Six string trios	Mistakenly also as Op. 18 in <i>RISM</i>
18			Six trios for guitar, etc.	
19			Six violin solos	
20	13		Six string trios	Three as Op. 13 (Frankfurt, G1962) and as Op. 20 (Amsterdam, G1963)
21	21*		Six harpsichord quartets	
22	14 & 22		Six string quartets	
23	23		Six quartets	
25			Six quartets	
26		4 [recte 6]	Six string trios	

London	Paris	Berlin/ Amsterdam	Approximate description	Notes
28			Six 'trio sonatas'	
29	29		Six string quartets	
30			Six 'trio sonatas'	
31			Two 'accompanied sonatas'	

Some London publishers added to the confusion of the early numbering, by adopting a different series of numbers. Robert Bremner advertised the following list in 1765:<sup>18</sup>

Opus	Description	Probable concordance
1	Six overtures	Four overtures, etc.
2	Six guitar trios	VI trii (G1981)
3	La Libertà	G1884
4	Six songs with parts	Sei arie (G1873)
5	Six catches for three voices	In dimostrazione (G1868)
6	Six violin solos	
7	Six violin solos	
8	Six violin solos	
9	Six duets for two voices	Sei duetti (G1870)
10	Twelve violin solos, dedicated to the Prince of Brunswick	XII sonate (G1918)

Bremner himself, however, listed the original Opp. 1-3 (first published by the author and by John Cox) in catalogues, as well as the following:<sup>19</sup>

<sup>18</sup> PA 28.12.1765.

<sup>19</sup> E.g. GB Lbl, Hirsch IV.1111.(6.).

- |   |   |                      |
|---|---|----------------------|
| 4 | Overtures with a grand concerto by Martini of Milan | Four overtures, etc. |
| 5 | Songs dedicated to the Duchess of Marlborough       | Sei arie (G1873)     |

The confusion is of little practical consequence, since Bremner's system was apparently never used on the copies themselves. The grouping of violin solos as Opp. 6-8 was taken up by other publishers, but it is impossible to identify these with certainty.

#### Royal privileges

Soon after his arrival in London Giardini obtained a royal privilege, dated 27 September 1751, for the publication of his music.

This lists the following works:<sup>20</sup>

Six Sonatas for the Violin and Bass, Six Duets for two Violins, Six Sonatas for the Harpsichord and a Violin, Six Overtures in four Parts, Six Songs or Aires, Six Concertos for the Violin, Twelve Sonatas for the Violin, Six Trios for two Flutes and a Bass, and Six Solos for the German Flute.

The first three items clearly correspond to Opp. 1-3, the fourth possibly to *Four overtures* and the fifth possibly to *Sei arie* (dedicated to the Duchess of Marlborough). But it is impossible even to conjecture on the remaining items, which were probably never published.

French royal privileges for the publication of Giardini's music are unfortunately less specific. The following have been discovered:

- 1) For 10 years from 6 October 1756 (registered 19 October 1756) to François Du Bau. 'Plusieurs pièces de musique de la composition du S<sup>r</sup> Felice Dejardins'.<sup>21</sup> One copy of the revised Op. 3 includes this privilege and a catalogue of Giardini's works (the French Opp. 1-4) with the warning:

Comme il court de fausses Editions des  
Ouvrages de Giardino on se trouve obligé  
d'avertir le public que les bonnes

<sup>20</sup> Included in Op. 1 (G1896), GB Lbl, g.422.d.(2.).

<sup>21</sup> Brenet/*Librairie*, p.450.

Editions se connoissent par le Privilege  
du Roy ... 22

The right was transferred to Marie Marguerite Blondel on  
14 May 1759 (registered 18 May 1759).<sup>23</sup>

- 2) For 10 years from 18 January 1759 to Felice de Giardino.  
'Musique instrumentale'.<sup>24</sup>
- 3) For 6 years from 1 October 1766 (registered 14 October 1766)  
to Felice Giardini. 'De la musique de sa composition'.<sup>25</sup>

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<sup>22</sup> G1908, F Pn, Vm<sup>7</sup> 1942.

<sup>23</sup> A supplement to this effect was added to the privilege in  
*Sei Sonate*, Op. 4, F Pa, M.399.

<sup>24</sup> Cucuel/*Documents*, p.389.

<sup>25</sup> Brenet/*Librairie*, p.456.

Thematic Catalogue of the Solo Violin Music of Giardini

The following catalogue provides information additional to that given in Section 3 above, and should clarify the confusion found in all present lists of Giardini's violin music. It is concerned only with violin solos, sonatas for keyboard and violin, and violin concertos.

All known and extant 18th century editions are listed, according to the following plan:

- 1a) First edition, as far as can be deduced. If London and Paris editions appeared almost simultaneously, then the London edition has been preferred.
- 1b) A later issue, by a different publisher, from the same plates, with no major divergencies. The title-page information will often be abbreviated.
- 2a) A different edition from different plates.
- etc.

The *RISM* number, where appropriate, is quoted alongside the title-page information; location of a copy is included here if one is not to be found in the British Library, London. The music is published in score for violin solos and sonatas with keyboard, and in parts for concertos. The page numbers given indicate those containing musical text; all volumes are folio size. As they often vary from copy to copy, publishers' catalogues are ignored. Dates are provided wherever possible, following the guidelines given on p.307.

Lost editions, listed for example in publishers' catalogues, are not included; in all cases these would seem to be simply re-issues. Publications after 1800 are also omitted.

The question of manuscripts of Giardini's music has already been discussed. Such manuscripts of his solo violin music discovered - almost all 18th or early 19th century copies - are included with a minimum of

comment. Those not identified with printed editions, probably spurious, are listed at the end of each section.

For the thematic catalogue, edition 1a is used, since there is no evidence that any manuscript copies are more authoritative than the first edition. An incipit for each movement is quoted, along with the number of bars in the movement. The abbreviation 40:46 indicates a binary movement, the first section of 40 bars, the second of 46, with both sections marked to be repeated. 106+DC signifies that there is one or more 'Da Capo' sign in the music, while 8:12+7v denotes a binary theme with seven variations.

GIARDINI'S VIOLIN SOLOS

Six Solos, Op. 1

1 Allegro 40:46  
 Gratoso 14:14 Minuetto 103

2 Allegro 34:45

Andante 14:18 Allegro 54:70

3 Allegro Stacato 36:47

Adagio 10:7 Allegro 106+DC

4 Allegro 45:51

Adagio 14:14 Allegro 153

5 Allegro 34:33

Adagio 7:8 Allegro 38:48

6 Allegro 43:43

Musette 74+DC Giga 29:39

The image displays a musical score for 'Six Solos, Op. 1'. It consists of six numbered pieces, each with its own tempo and time signature. The notation includes treble clefs, various time signatures (3/4, 2/4, 3/8, 6/8, 3/2), and dynamic markings like 'p'. The pieces are: 1. Allegro (40:46), Gratoso (14:14), Minuetto (103); 2. Allegro (34:45); 3. Andante (14:18), Allegro (54:70); 4. Allegro Stacato (36:47); 5. Adagio (10:7), Allegro (106+DC); 6. Allegro (45:51); 7. Adagio (14:14), Allegro (153); 8. Allegro (34:33); 9. Adagio (7:8), Allegro (38:48); 10. Allegro (43:43); 11. Musette (74+DC), Giga (29:39).

- 1a SEI/SONATE/A/Violino solo e Basso/Composte dall'/Sig<sup>r</sup> Felice Degiardino/Dedicate al Merito Sublime dell Ill<sup>mo</sup>/Sig<sup>r</sup> Conte di Turpin Brigadiere/dell Armata di sua Maestá Cristianissima/ e Collonello d'un Regimento d'Ussari/Opera Prima/LONDON Printed for the Author & sold at his Lodgings at the golden Ball in/Bow Street near Covent Garden and by J. COX at SIMPSON's Musick Shop in Sweet-/ings Alley opposite the East Door of the Royal Exchange. Price 10<sup>s</sup> = 6<sup>d</sup>/...

G1896

pp.2-25

Listed in royal privilege dated 27.9.1751  
(see p.325)

GA 16.12.1751 advertisement for Op. 3 mentions  
other works of Giardini, presumably including  
this

- 1b SEI/SONATE/... .../LONDON Printed for R. BREMNER Opposite Somerset House in the STRAND/...

G1897

[c.1765]

- 2 SEI/SONATE/A VIOLINO È BASSO/COMPOSTE/D<sup>all</sup> Sig<sup>or</sup> Felice DE GIARDINO/Virtuoso di Camera di S.M il Re/di Polonia duca di Bar et: et:/DEDICATE/All' Merito Sublime/Dell Ill<sup>mo</sup> Sig<sup>or</sup> Conte Turpin/[etc.] .../OPERA I<sup>ª</sup>/Gravé par M<sup>elle</sup> Vandôme/Prix en blanc 6<sup>lt</sup>/A PARIS/Chez Madame Boivin rúe S. Honoré à la Regle d'Or./ M<sup>r</sup> le Clerc rúe du Roule a la Croix d'Or./M<sup>lle</sup> Castagnierie rúe des Prouvairs./AVEC PRIVILEGE DU ROY.

G1898

F Pn

pp.2-25

Included in catalogue of 1751 (Devriès/*Édition*,  
p.192)

F Pn copy has royal privilege dated 6.10.1756  
(see p.325)

- 3 SEI/SONATE/[etc. with slight punctuation differences].../OPERA  
 I<sup>a</sup>/Prix en blanc 6<sup>l.t</sup>/A PARIS/Chez Monsieur Bayard, rue S.  
 Honoré a la Regle d'Or/M<sup>f</sup> le Clere, rue du Roule a la Croix  
 d'Or/M<sup>lle</sup> Castagnierie rüe des Prouvairs/M<sup>f</sup> Menu a la Clef  
 d'Or rue du Roule./AVEC PRIVILEGE DU ROY.

G1899

F Pc

pp.2-25

Not 'gravé par Mlle Vendôme' as *RISM* states

[1755/9]

Manuscripts

A	Nos.1-6	A Wn, Mus.Hs.21.933
B	No.6	D-brd B, Mus.ms.7513
C	No.6	F Pc, D.6698(7)
D	No.4	F Pc, L.3723
E	No.6	F Pc, L.3749
F	No.5	S L, Saml. Wenster Z:17
G	No.1	S Skma, Alströmer-saml.

Note

Nos. 3 and 2 are listed in *Breitkopf*, p.225 (1766).

## Six Solos, Op. 4

1 Allegro 51:61

Largo 19:18 Allegro 67:82

2 Allegro 38:54

Adagio 21:31 Allegro 41:55

3 Adagio 10:8 Allegro 37:49

Largo 49:74

4 LA POULE  
Allegro 36:52

Adagio 17:21 Allegro 50:76

5 Allegro 37:44

Adagio 12:13 Allegro 49:70

6 Allegro 40:56

Adagio 20:31 Variatione 8:12+7v

The image displays a musical score for 'Six Solos, Op. 4'. It consists of six numbered pieces, each with its own tempo and time signature markings. The pieces are arranged in two columns. The first column contains pieces 1, 2, 3, and 4. The second column contains pieces 5, 6, and a variation of piece 6. The tempo markings include Allegro, Largo, Adagio, and Variatione. Time signatures are indicated by the number of lines on the staff and the number of beams. The time signatures for the pieces are: 1 (4/4), 2 (3/4), 3 (3/4), 4 (3/4), 5 (3/4), 6 (3/4), and Variatione (3/4). The time signatures for the variations are: 19:18 (3/4), 21:31 (3/4), 10:8 (3/4), 12:13 (3/4), and 8:12+7v (3/4). The time signatures for the main pieces are: 51:61 (4/4), 38:54 (3/4), 37:49 (3/4), 36:52 (3/4), 37:44 (3/4), and 40:56 (3/4). The time signatures for the variations are: 67:82 (3/4), 41:55 (3/4), 49:74 (3/4), 50:76 (3/4), 49:70 (3/4), and 8:12+7v (3/4).

1a SEI/SONATE/Da Camera/A/Violino Solo Col Basso./DEL SIGNOR/  
 FELICE DEGIARDINO/OPERA IV<sup>A</sup>/Prix 6<sup>1<sup>t</sup></sup>/A PARIS/Chez Le S<sup>r</sup> Bayard  
 M<sup>d</sup> ruë S<sup>t</sup> Honoré à la Regle d'Or./Le S<sup>r</sup> Vernadé M<sup>d</sup> ruë du  
 Roule à la Croix d'Or./M<sup>l<sup>le</sup></sup> Castagnery M<sup>de</sup> ruë des Prouvaires  
 à la Musique Royale./M<sup>r</sup> le Menu rue du Roule a la Clef d'Or  
 M<sup>r</sup> De Brotonne ruë Merciere A Lion/Avec Permission.

G1911

pp.2-37, with pp.4, 10, 16, 22, 28, 34 blank

[1755/6]

1b SEI/SONATE/... .../A PARIS./Chez M<sup>r</sup> Bailleux M<sup>d</sup> de musique  
 ordinaire de la Chambre et menus plaisirs/du Roi, rue S<sup>t</sup>  
 Honoré à la Regle d'or,/à Lyon, à Bordeaux et à Toulouse./  
 AVEC PRIVILEGE DU ROY.

G1912

F Pa

[1766/7]

2a SEI/SONATE/Da Camera/A/Violino Solo Col Basso./DEL SIGNOR/  
 FELICE DEGIARDINO./OPERA IV<sup>a</sup>/Prix 6<sup>1<sup>t</sup></sup>/A PARIS/Chez M<sup>r</sup> Bayard,  
 M<sup>d</sup> Rue S<sup>t</sup> Honoré à la Régle d'or,/M<sup>l<sup>le</sup></sup> Castagnerie, M<sup>de</sup> Rue des  
 Prouvaires à la Musique/Royale/M<sup>r</sup> Le Menu, M<sup>d</sup> Rue du Roule à la  
 Clef d'or./AVEC PRIVILEGE DU ROY.

(G1911)

F Pn

F Pa copy has royal privilege dated 14.5.1759

2b SEI/SONATE/... .../A PARIS/Chez Aux Adresses ordinaires de  
 Musique./AVEC PRIVILEGE DU ROY.

G1913

I Bc

Manuscripts

A	No.6	D-brd B, Mus.ms.7512
B	Nos.1, 4	F Pc, L.3723
C	No.5	S L, Saml. Wenster Z:17

Note

See Op. 6 and Op. [10] below for concordances. The first of these indicates that Op. 4 was published 'en absence de l'auteur'.

## Twelve Solos, Op. 6

1 *All.<sup>ro</sup>* 27:47

*ADAGIO* 18:18 *All.<sup>ro</sup>* 34:48

2 *Adagio* 12:16

*Allegro* 42:60 *Minuetto* 31:45

3 *Allegro* 38:41

*Adagio* 21:20 *All.<sup>ro</sup> MOLTO* 63:79

4 *Grave* 20:15

*All.<sup>ro</sup> Con Spirito* 44:51 *Grazioso* 23:35

5 *All.<sup>ro</sup>* 39:47

*Adagio* 17:19 *Grazioso* 33:35

6 *Adagio* 17:24

*All.<sup>ro</sup>* 34:31 *Andate* 8:12+5v

The image displays a page of musical notation for 'Twelve Solos, Op. 6'. It contains 12 numbered musical pieces, each with its own tempo and dynamic markings. The notation includes treble clefs, various time signatures (such as 3/4, 2/4, 3/2, and 3/8), and specific tempo markings like 'All.<sup>ro</sup>', 'ADAGIO', 'Allegro', 'Grave', 'All.<sup>ro</sup> Con Spirito', 'Grazioso', and 'Andate'. Time signatures and durations are indicated throughout the score, such as '27:47' for the first piece and '8:12+5v' for the twelfth. Trills and other ornaments are marked with 'tr' above notes. The page number '336' is in the top right corner.

7 *All<sup>ro</sup>* 34:42

*Adagio* 14:16 *Grazioso* 21:25

8 *All<sup>ro</sup>* 33:52

*ADAGIO* 17:21 *All<sup>o</sup> Molto* 74:84

9 *Adagio* 11:11

*All<sup>ro</sup> Molto* 71:76 *Minuetto Grazioso* 26:32

10 *All<sup>ro</sup>* 35:40

*Adagio* 10:10 *All<sup>ro</sup>* 40:56

11 *Adagio* 19:21

*All<sup>ro</sup>* 58:58 *Grazioso* 26:32

12 *Grave* 36

*All<sup>ro</sup>* 51:86 *Andante* 15:17+5v

- 1a XII/SONATES/A/VIOLON Seul/Avec la Basse/DEDIEES A MADAME/  
ISABELLE/COMTESSE de CARLISLE/Composée par/M<sup>r</sup> Felice De  
Giardini/VI Oeuvre/A LONDRE./To be had at Sig<sup>r</sup> De Giardini's  
Lodgings, at the Royal Jelly/House in Pall Mall - Price,  
£1 : s1 : d0 :

G1916

pp.1-70, with p.19 blank

A subscription for 12 solos was opened in PA  
11.12.1755; three solos were available immediately  
and one further solo would be published every  
month until the set was complete. This may be the  
same set. Giardini was only at the above address  
from late 1755 to 1756/7, but the first advertise-  
ment unquestionably for this set is PA 13.1.1758

- 1b VI/SONATES/... .../VI Oeuvre/A LONDRE.  
first  
half

G1915

GB Ckc

pp.1-36, with p.19 blank

Not second half as stated in *RISM*

- 1c SIX/SONATES/A/Violon Seul/Et Basse/DEL SIGNOR/FELICE DE  
second  
half GIARDINO/OPERA VIII./Prix 6<sup>1<sup>t</sup></sup>/A PARIS/Chez M<sup>r</sup> Bayard rue  
S<sup>t</sup> Honoré a la Regle d'Or./M<sup>r</sup> de La Chevardierre rue du  
Roule a la Croix d'Or/M<sup>elle</sup> Castagnery rue des Prouvaires  
a la Musique Royal./M<sup>r</sup> Le Menu rue du Roule a la Clef d'Or/  
M<sup>r</sup> Le Clerc rue S<sup>t</sup> Honoré a S<sup>te</sup> Cecile/M<sup>r</sup> Moria pres la  
comédie françoise au Dieu de l'Armonie./Avec Privilege du  
Roy

G1924

GB Lam

pp.2-35

Not first half as stated in *RISM*

[1760/2]

2a TROISIEME LIVRE/DE/SONATES/A/VIOLON SEUL/Et Basse/Dédiées/  
 first A MADAME/ISABELLE/Comtesse de Carlisle./PAR/FELICE DE GIARDINO./  
 half OEUVRE V./Prix 6<sup>lt</sup>/A PARIS/aux Adresses Ordinaires de Musique/  
 avec Aprobation et Privilege du Roy./...

G1914

pp.2-33, with p.23 blank  
 On p.32 above 6/III: 'Les Variations cy dessous  
 appartient à cet Oeuvre et non au 4<sup>e</sup> Livre que  
 l'on a fait Graver en absence de l'auteur.'

[1756?]

Manuscripts

A	Nos.1, 3, 6	F Pc, D.6698 (1,5,4)
B	Nos.1, 5	F Pc, L.3723
C	No.3	S L, Saml. Wenster Z:17
D	Nos.1, 3, 5	S Skma, C 1-R

Notes

1. Confusion over the numbering of these solos is clearly considerable. It should be noted also that Robert Bremner and Peter Welcker later advertised solos Op. 6 and Op. 8, each at 10/6, and these may be identical with this set of twelve. (See pp.324-5.) *RISM* has however added to the confusion by equating this set with the twelve solos Op. [10].
2. No.8 is similar to Op. 4/4, but the outer movements are extensively rewritten. No.6/III is the same as Op. 4/6/III, but with fewer variations (cf. 2a above).

## Six Solos, Op. 7

1 *Andante* 35:53

*Adagio* 16:19 *All: assai* 29:39

2 *Andante Staccato* 36:41

*Adagio* 14:17 *Andante Grazzioso* 27:28

3 *Allegro* 27:33

*Adagio* 13:17 *Allegretto Pastorale* 49:48

4 *Adagio* 19:24

*Presto* 45:58 *Andante Grazzioso* 23:34

5 *Andante* 37:46

*Adagio* 14:12 *Allegro Assai* 43:45

6 *Adagio* 19:22

*All<sup>ro</sup> Assai* 38:48 *Grazzioso* 8:8+4v

The image displays a musical score for six solo pieces, numbered 1 through 6. Each piece is represented by two staves of music. The tempo markings and time signatures vary across the pieces. Piece 1 starts with 'Andante' and 'Adagio' markings. Piece 2 features 'Andante Staccato' and 'Adagio'. Piece 3 begins with 'Allegro' and 'Adagio'. Piece 4 starts with 'Adagio'. Piece 5 begins with 'Andante' and 'Adagio'. Piece 6 starts with 'Adagio'. The score includes various musical notations such as notes, rests, and dynamic markings like 'tr' (trills) and '3' (triplets). Time signatures include 2/4, 3/4, 4/4, and 3/8.

- 1a VI/Soli a Violino e Basso,/Composti da/Felice Giardini,  
Dedicate all' Ill<sup>mo</sup> Signore/William Hamilton/Opera Settima.

G1921

With dedication dated 'Londra Luglio, 1759'  
On p.2 'Pasquali sculp:'  
pp.2-37, with p.32 blank

PA 15.2.1760. Price 10/6. From Giardini and  
from Smith's Music Shop, Piccadilly

- 2a VI/SOLI/a Violino e Basso/Composti da/Felice Giardini/  
Dedicate/all Ill<sup>mo</sup> Signora/WILL<sup>M</sup> HAMILTON/Opera Settema/  
Price 7<sup>s</sup> 6<sup>d</sup>/London/Printed by Welcker Gerrard Street  
St<sup>t</sup> Anns Soho/...

G1922

GB Ob

pp.2-32, with p.28 blank

[1768] PA 20.10.1770 includes as 'six easy Solos,  
called Gentlemens Solos' and similar descriptions  
are found in Peter Welcker catalogues

- 2b VI/SOLI/... .. /London/Printed for S. & A. THOMPSON, N<sup>o</sup> 75  
St<sup>t</sup> Paul's Church Yard./...

G1923

[c.1777/9]

Manuscripts

A	Nos.3, 6	F Pc, D.6698 (6,3)
B	Nos.2, 3, 5	F Pc, L.3723
C	No.3	I Bc, FF.131
D	Nos.1-6	S L, Saml. Kraus 355
E	Nos.1-6	US Wc, M219.G437

## Twelve Solos, Op. [10]

1 Allegro 44:47

Adagio 33 Allegro assai 129

2 Allegro 45:57

Adagio 18:24 Allegro assai 38:44

3 Adagio 20:24

Allegro 33:50 Grazioso 25:24

4 Allegro non troppo 32:32

Adagio 10:12 Allegro assai 127+DC

5 Adagio 17:21

Allegro assai 38:59 Grazioso 71

6 Allegro 39:63

Largo 20:14 Allegro 149+DC

The image displays a page of musical notation for 'Twelve Solos, Op. [10]'. It contains 12 numbered musical pieces, each with its own tempo and time signature markings. The pieces are arranged in pairs of staves. The tempo markings include Allegro, Adagio, Allegro assai, Allegro non troppo, and Largo. Time signatures vary, including common time (C), 2/4, 3/4, 4/4, 6/8, and 3/8. Some pieces have specific time signatures for different sections, such as 3/4 for the first section of piece 3 and 2/4 for the second section. The notation includes various musical symbols like notes, rests, trills, and dynamic markings. The page number 342 is in the top right corner.

7 *Allegro* 42:49

*Adagio* 10:13 *Presto assai* 76:80

8 *Adagio* 16:16

*Allegro assai* 68:68 *Grazioso* 65+DC

9 *Allegro* 33:41

*Adagio* 36 *Grazioso* 81

10 *Allegro* 38:44

*Adagio* 17:20 *Grazioso* 99

11 *Adagio* 11:18

*Presto* 33:35 *Grazioso* 53

12 *Largo* 10:13

*Presto* 67:82 *Grazioso* 10:11+4v

The image shows a page of musical notation with 12 numbered measures. Each measure is represented by a single staff of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Above each measure, there are tempo markings and measure numbers. Measure 7 is marked 'Allegro' and '42:49'. Measure 8 is marked 'Adagio' and '16:16'. Measure 9 is marked 'Allegro' and '33:41'. Measure 10 is marked 'Allegro' and '38:44'. Measure 11 is marked 'Adagio' and '11:18'. Measure 12 is marked 'Largo' and '10:13'. There are also markings for 'Adagio', 'Presto assai', 'Allegro assai', 'Grazioso', and 'Presto' interspersed between the numbered measures. Dynamic markings like 'F' and 'p' are also present.

1a XII/SONATE/A/VIOLINO E BASSO/DI/Felice Giardini/Dedicate a/  
SUA ALTEZZA SERENISSIMA/IL PRINCIPE EREDITARIO/DI BRUNSUICH  
E/LUNEBORGO &c. &c. &c./Baker Sculp./LONDRA

G1918

Some copies have a portrait, engraved by F. Bartolozzi  
after G.B. Cipriani, with the inscription

DODICI SONATE DI VIOLINO E BASSO/COMPOSTE  
DA FELICE GIARDINI/... .../LONDRA MCCLXV

So described is G1917, which lacks the title-page  
but is otherwise identical.

With dedication dated 'Londra Ottobre 1765'  
On p.73 'Tho<sup>s</sup> Baker Sculp.'  
pp.2-73

PA 28.12.1765 sold by Robert Bremner

1b XII/SONATE/... ...&c./N.B. for the Convenience of the Purchasers,  
these 12 Solos may be had in 2 Books. Price of each 10=6/LONDON  
Printed by WELCKER in Gerrard Street S<sup>t</sup> Ann's Soho/...

G1919

PA 6.10.1768 (as 'twelve new Solos')

1c XII/SONATE/... ...10=6/LONDON Printed and Sold by PRESTON  
and SON N<sup>o</sup> 97 Strand./...

G1920

D-brd B

(book 1 only)

[1789/90]

2a  
first  
half

SIX/SONATES/A/Violon seul et Basse/COMPOSÉES PAR/FELICE  
DEJARDINO./OEUVRE VIII<sup>e</sup>/Gravé par Mad<sup>me</sup> Oger./Prix 6<sup>l</sup>t./  
A PARIS/Chez M<sup>r</sup> De la Chevardiere, M<sup>d</sup> de Musique du Roy,  
r<sup>de</sup>/du Roule à la Croix d'Or./Et aux Adresses ordinaires  
de Musique./A LYON/M<sup>r</sup> Castaud, vis-a-vis la Comedie./AVEC  
PRIVILEGE DU ROY.

G1925

GB Ckc

pp.1-25

[1767/8]

2b SIX/SONATES/A Violon Seul et Basse/COMPOSÉES PAR/FELICE  
 DEJARDINO./OEUVRE IX.<sup>E</sup>/Mises au jour par M. DE LA  
 CHEVARDIERE./Gravés par Mad<sup>me</sup> Oger./Prix 6<sup>lt</sup>./A PARIS/  
 Chez M<sup>r</sup> De la Chevardiere, ruë du Roule à la Croix d'Or./  
 Et aux adresses ordinaires de Musique./A LYON/Aux adresses  
 ordinaires de Musique./AVEC PRIVILEGE DU ROY.

G1926

US Wc

pp.2-28

[1767/8]

Manuscripts

A	Nos.1-12	B Bc, 13505 (the solos are in a different order)
B	No.5	I Mc, Nosedá L.26-2
C	Nos.1-12	I Rsc, A. Ms. n <sup>o</sup> 244 <sup>1</sup>
D	No.10	I Vnm, Cod. It. IV-1319 (12)

Notes

- This set of twelve solos is referred to as Op. [10] for a number of reasons:
  - Robert Bremner's advertisement in *PA* 28.12.1765 describes the set as Op. 10, and lists the previous Opp. 1-9. (See p.324.)
  - The copy in *GB* Ob, Mus.173 c.236 has the manuscript note 'Op. 10'.
  - Joseph Gulston's catalogue of his library in *GB* Lbl, Add. MS 24356, includes amongst the violin solos on ff.79<sup>v</sup>-80<sup>r</sup> twelve by Giardini as Op. 10.
- No. 12/II is identical to Op. 4/1/III.
- Nos.1-6 are listed as Op. 8, Paris in *Breitkopf*, p.598 (1776-7). No.1 is attributed to La Motte in *Breitkopf*, p.414 (1771).

## Six Solos, Op. 16

1 *Allegro* 34:54

*Adagio* 21:33 *Allegro assai* 49:58

2 *Andante* 41:51

*Adagio* 20:26 *Allegro* 108+DC

3 *Andante* 41:47

*Adagio* 20:26 *Andante Grazioso* 94+DC

4 *Andante* 47:57

*Adagio* 21:19 *Allegro* 131+DC

5 *Allegro* 40:45

*Adagio* 24:21 *Grazioso Andante* 116

6 *Adagio* 21:25

*Andante* 60:80 *Presto* 134

The image displays a page of musical notation for 'Six Solos, Op. 16'. It contains six numbered musical pieces, each with its own tempo and time signature markings. The notation is written on a single staff for each piece, with various note values, rests, and dynamic markings. The tempo markings include Allegro, Adagio, Andante, Allegro assai, Andante Grazioso, and Presto. Time signatures vary between 4/4, 3/4, and 2/4. Some pieces have additional markings like '108+DC', '94+DC', and '131+DC'. The page number 346 is in the top right corner, and the title 'Six Solos, Op. 16' is in the top left.

1a Six/S.O.L.O.S/for the/Violin and a Bass/Composed by/FELICI  
GIARDINI/Music Master to their Royal Highnesses the/Duke of  
Glocester, and Duke of Cumberland./Dedicated to/The Right  
Hon<sup>ble</sup> Lord Bingley./Opera 16./Price 10<sup>s</sup> = 6<sup>d</sup>/LONDON Printed  
by WELCKER in Gerrard Street Soho, /...

G1944

I MOe

pp.2-37

PA 6.4.1772

1b Six/S.O.L.O.S/... .. /Price 7<sup>s</sup> = 6<sup>d</sup>/LONDON. Printed and  
Sold by R. Bremner in the Strand.

G1943

[1779/82]

1c Six/S.O.L.O.S/... .. /Pr. 10<sup>s</sup> - 6<sup>d</sup>/LONDON. Printed and Sold  
by Preston and Son N<sup>o</sup> 97 Strand.

G1945

NZ Ap

[1789/90]

2a SEI/SONATE/da Camera/à/Violino solo col Basso/Composte/Dall'  
Sig.<sup>r</sup> Felice/DEGIARDINO/Opera XIª/Prix 7<sup>l</sup>t 4<sup>s</sup>/A PARIS/Chez  
M<sup>r</sup> Bailleux M<sup>d</sup> de Musique ordinaire de la Chambre/et menus  
plaisirs du Roy rue S<sup>t</sup> Honoré à la Regle d'Or/á Lyon, á  
Toulouse, a Bordeaux, et á Lille./Chez les Marchands de  
Musique/A.P.D.R/Ecrit par Ribiere

G1928

F Pc

pp.2-27, with p.25 blank

In order 6,3,2,5,1,4. The first of these also inter-  
changes the opening two movements

Advertised 8.2.1773 (Johansson/French, p.14)

Manuscripts

- |   |                |  |
|---|----------------|--|
| A | Nos.1-6        | <i>D-ddr</i> LEm, III.11.34  |
| B | No.3           | <i>GB</i> Lbl, Add. MS 32677, ff.6 <sup>v</sup> -9 <sup>r</sup><br>(used as an exercise by William Crotch) |
| C | Nos.2, 4, 5, 6 | <i>I Vnm</i> , Cod.It.IV-1319 (8, 9, 11, 7)  |

## Six Solos, Op. 19

1 Adagio 22:23

All<sup>o</sup> molto 75:95 Grazioso 84+DC

2 Adagio 20:27

Presto assai 44:75 Grazioso 33:43

3 Allegro 45:57

Adagio 44 Grazioso 8:8+5v

4 Adagio 15:19

Allegro 45:55 Grazioso 83+DC

5 Adagio 19:22

Presto assai 73:109 Andante Grazioso 70+DC

6 Adagio 27:23

All<sup>o</sup> assai 68:94 RONDEAU Grazioso 75+DC

The image displays a page of musical notation for 'Six Solos, Op. 19'. It contains six numbered pieces, each with its own tempo and performance markings. The notation includes treble clefs, various time signatures (such as 4/4, 3/4, 2/4, 3/8, and 4/8), and dynamic markings like 'p' and 'f'. Some pieces include specific performance instructions like 'All<sup>o</sup> molto', 'Presto assai', 'Andante', and 'RONDEAU'. Measure numbers and repeat signs (DC) are also present throughout the score.

1a Six/SOLOS,/for the/Violin and a Bass./Composed by/Felice  
Giardini/Opera XIX./Price 10 = 6./LONDON/Printed & Sold by  
John Welcker N<sup>o</sup> 9 Hay Market opposite the/Opera House ...

G1957

pp.2-39

PA 30.6.1777

Six Favourite Solos

1 *Allegro* 31:36

*Adagio* 15:18 *Allegro* 84+DC

2 *Allegro* 41:43

*Siciliana* 13:17 *Allegro* 83+DC

3 *Allegro* 36:37

*Adagio* 15:19 *Grazioso* 89+DC

4 *Allegro* 27:28

*Siciliana Adagio* 21:22 *Allegro Assai* 29:37

5 *Andante* 30:37

*Adagio* 24 *Allegro* 48+DC

6 *Andante* 33:34

*Grave* 32 *Allegro Assai*

1a SIX/Favourite Solos/for the/Violin/with ACCOMPANIMENT for the/  
HARPSICHORD or VIOLONCELLO./expressly Composed for the Use of/  
Gentlemen Performers/by/M<sup>r</sup>. Felice Giardini/Book 2<sup>nd</sup> Neele  
scrip<sup>t</sup>. 35. Strand. Price 7<sup>s</sup>.6<sup>d</sup>./London./Printed for S A & P.  
Thompson N<sup>o</sup>. 75 S<sup>t</sup>. Pauls Church Yard,/...

G1985

NZ Ap

pp.2-33  
Bass unfigured

Also GB Lb1, g.295.(2.), lacking title-page and  
uncatalogued

[1783/4]

## Solo in 'Giardini's miscell: works'

Andante 46:49

10

Andante Grazioso 52:46+3

Adagio 47

Nº 10/SOLO/for a/Violin/Composed by M.<sup>f</sup> GIARDINI/Dedicated  
To/J.C. HANKEY ESQ.<sup>R</sup>

G1980  
No.10

On p. [2] 'Engraved by Caulfield'  
pp. [2]-9  
Bass unfigured

[1790]

Manuscript Sources

The following violin solos are attributed to Giardini in manuscript sources:

## 1. [Solo in D]

A Wgm, IX 3296

I is the single movement Op. 10/3 by Kammell

## 2. [Solo in g]

F Pc, D.6698(2)

I is the first movement of Op. 1/2 by Lolli  
II and III are the second and third movements  
of Op. 3/4 by Pugnani

## 3. [Solo in G]

I Vnm, Cod.It.IV-1319 (10)

See also p.320 for the short autograph instruction manual by Giardini.

GIARDINI'S SONATAS FOR

KEYBOARD AND VIOLIN

Six Sonatas, Op. 3

1 Allegro 35:43  
 Minuetto 22:24  
 hp

2 Andante assai 50:55  
 Allegro 33:57  
 hp

3 Allegretto 36:73  
 Minuetto 34:34  
 v

4 Brillante 53:64  
 Minuetto 27:26  
 v

5 Allegro 46:67  
 Minuetto 24:38  
 v

6 Allegro 45:89  
 Grazzioso 19:16  
 Allegro staccato 48:52  
 hp

Detailed description of the musical score: The score consists of six numbered entries, each with a main piece and a Minuetto. Entry 1: 'Allegro' (35:43) and 'Minuetto' (22:24) in G major, 2/4 time. Entry 2: 'Andante assai' (50:55) and 'Allegro' (33:57) in G major, 3/4 time. Entry 3: 'Allegretto' (36:73) and 'Minuetto' (34:34) in G major, 2/4 time. Entry 4: 'Brillante' (53:64) and 'Minuetto' (27:26) in G major, 3/4 time. Entry 5: 'Allegro' (46:67) and 'Minuetto' (24:38) in G major, 2/4 time. Entry 6: 'Allegro' (45:89) in G major, 2/4 time; 'Grazzioso' (19:16) in G major, 2/4 time; and 'Allegro staccato' (48:52) in G major, 3/4 time. Performance instructions include 'hp' (harpsichord) and 'v' (vibrato). Trills are marked with 'tr'.

1a Sei/SONATE/di/Cembalo/con/Violino o' Flauto Traverso/di/  
Felice Degiardinio/OPERA TERZA/LONDON/Printed for & sold  
by John Cox, at Simpson's Musick-Shop in Sweeting's/Alley  
opposite the East Door of the Royal Exchange,/...

G1906

pp.1-32, with p.18 blank

Listed in royal privilege dated 27.9.1751  
(see p.325)

GA 16.12.1751

In GA 23.7.1751 a subscription was opened for  
six sonatas for flute and violin with thorough bass  
for harpsichord, to be ready on 12.10.1751. It is  
possible that this may be the same set

1b Sei/SONATE/... .../LONDON/Printed and sold by R. BREMNER  
Opposite Somerset House in the STRAND/...

G1907

[c.1765]

2a SEI/SONATE/DI/CEMBALO/CON/Violino o Flauto Traverso/DI/FELICE  
DE GIARDINO/OPERA TERZA/Nouvelle Edition/Revue et Corrigée  
de 554. Fautes./A PARIS,/Chez M<sup>r</sup>. Bayard, rue S<sup>t</sup>. Honoré à la  
Régle d'Or,/M<sup>r</sup>. Le Clerc., rue du Roule à la Croix d'Or,/  
M<sup>lle</sup>. Castagnerie, rue des Prouvaires à la Musique Royale,/  
avec Privilege du Roy./Prix 9<sup>l</sup>t

G1908

F Pc

pp.1-31, with p.18 blank and an additional  
p.27 bis

[1754/5]

Not dated as stated in *RISM*

See also 2b

2b SEI/SONATE/... .. /A PARIS, /Chez M<sup>r</sup> Bayard... /M<sup>r</sup> Menu, rue  
du Roule à la Clef d'Or, /M<sup>lle</sup> Castagnerie... /...

(G1908)

F Pn

F Pn copy has royal privilege dated 6.10.1756

2c SEI/SONATE/... .. /A PARIS, /aux adresses ordinaires. /avec  
Privilege du Roy. /Prix 9<sup>l</sup>t

G1909

GB Lbl copy has royal privilege dated 6.10.1756

See also 3b

3a SEI/SONATE/DI CEMBALO. /CON/Violino o Flauto Traverso/DI FELICE/  
DE GIARDINO/OPERA TERZA/Revüe et corrigé par L'auteur, et  
augumenté de/Menuet en/Variations. /A PARIS/L'auteur rüe de  
Bussy faubourg S<sup>t</sup> Germain. /Et aux adresses Ordinaires de  
Musique/Avec privilege du Roi. /Gravé par M<sup>elle</sup> Vendôme.

G1910

F Pc

pp.1-36, with pp.18 and 33 blank  
The minuet is for keyboard alone

[1756?]

3b SEI/SONATE/DI/CEMBALO/CON/Violino o Flauto Traverso/DI/FELICE  
DE GIARDINO/OPERA TERZA/A PARIS/aux adresse ordinaire/avec  
privilege du Roi

(G1909)

F Pc

pp.1-32, with p.18 blank  
Lacking the minuet

#### Manuscripts

A	Nos.1-6	D-brd B, Mus.ms. 7514-9 [Parts]
B	Nos.1-6	D-ddr D1b, Mus. 3044-R-1 [Parts]
C	Nos.1-2	F Pc, L.10.091 (1, 2)
D	No.1/I	<u>GB</u> Ckc, MS 249, ff.27'-29'

E	Nos.1-6	I Mc, Nosedá L.26-1
F	Nos.1-6	S L, Saml. Wenster E:28
G	Nos.1-6	S Skma, C 1-R [Two copies]

## Two Sonatas, Op. 31

1 Andante 49:62  
pf/hpd

Rondo Andante 115+DC  
pf/hpd

2 Andante 62:88  
pf/hpd

Rondo Andante 128+DC  
pf/hpd

1a TWO SONATAS/for the/Piano Forte or Harpsichord/With an  
Accompaniment for a/VIOLIN,/Composed & Humbly Dedicated/  
To her Grace/The Dutchess of Dorset,/by/FELICE GIARDINI./  
Op. 31. Pr. 5<sup>s</sup> O/Ent.<sup>d</sup> at Stationers Hall./J. Allen sc./  
London, Printed for the Author & Sold at T. Skillern's .../  
at Hollands ... at Birchall's ...

G1979

pp.2-18

[1790/1]

Note

No.1/II is based on Op. 30/2/III.

Two Sonatas in 'Giardini's miscell: works'

8 Andante 54:80  
v

RONDEAU Allegro 118+DC  
hpd/pf

12 Andante 57:74  
v

Rondeau Minuetto 86+DC

N<sup>o</sup> 8/SONATA/for the/HARSICHORD or PIANO FORTE/with an Accompanyment  
for a/Violin/Composed by M<sup>r</sup> GIARDINI/Dedicated to/the Hon<sup>ble</sup> MISS  
MURRAY.

On p. [1] 'Engraved by Caulfield'  
pp. [1] - 11

[1790]

N<sup>o</sup> 12/SONATE/pour le/CLAVECIN/avec l'accompagnement du Violon,/Tres  
humblement dedie A Sa Majeste/CHARLOTTE/Reine de la Grande Bretagne,  
&c.&c.&c./par/FELICE GIARDINI.

pp.1-11

SH 30.10.1790

GIARDINI'S VIOLIN CONCERTOS

## Six Concertos, Op. 15

1 Allegro 210

Adagio Solo 51 Allegro Grazioso 148+DC

2 Allegro 189

Adagio 93 Allegro Assai 241

3 Andante 230

Adagio tutti Solo 81 RONDEAU Allegro 217

4 All<sup>o</sup> assai 401

Adagio 103 RONDEAU Allegro 158+DC

5 All<sup>o</sup> 224

Adagio 100 All<sup>o</sup> con Spirito 263

6 All<sup>o</sup> 243

Adagio 83 Allegro 279

1a N<sup>o</sup> /A/Concerto/in 7 Parts/Dedicated/TO HIS ROYAL HIGHNESS  
the/Duke of Cumberland/Composed by/Felice Giardini/OPERA XV.  
Price 3 = 6/NB. These Concertos are intended to be Published  
one ev'ry/Month till the Six are compleated/LONDON Printed by  
WELCKER in Gerrard Street S<sup>t</sup> Ann's Soho/...

G1939

Six concertos published separately  
Parts for v principale, vl, v2, va, b, hnl, hn2  
Continuous pagination  
Concerto 3 also has parts for 2 ob; horns not  
in Concerto 5

PA 28.2.1771 (No.1) to PA 24.1.1772 (No.6)

1b Six/CONCERTOS/in Seven Parts/COMPOSED/and humbly Dedicated to/  
His Royal Highness the/DUKE of CUMBERLAND/BY/Felice Giardini/  
OPERA XV/Price 1 = 1 = 0/N.B. the above CONCERTOS may be had  
single/LONDON Printed and Sold by Longman and Broderip N<sup>o</sup> 26  
Cheapside/...

G1940

[1780/1]

2a TROIS CONCERTS/A/VIOLINO PRINCIPALE/VIOLINO PRIMO & SECONDO,  
first ALSO & BASSE./((Deux Cors de Chasse, ad Libitum.)/COMPOSÉS/  
half Par/F. GIARDINI./OEUVRE QUATRIEME./Chés JEAN JULIEN HUMMEL,  
à Berlin sous Privilège du Roi,/à Amsterdam au Grand Magazin  
de Musique/et/aux Adresses ordinaires./N<sup>o</sup> 339 Prix f4:10.

G1941

CH SO

Concertos 1, 3, 2

[1774/5]

2b TROIS/CONCERTS/A/VIOLINO PRINCIPALE/[etc. as above] .../OEUVRE  
second CINQUIEME./Chés JEAN JULIEN HUMMEL,/à Berlin avec Privilège du  
half Roi,/à Amsterdam au Grand Magazin de Musique/aux Adresses  
ordinaires./N<sup>o</sup> 341. Prix f5:-.

G1942

B Bc

## Concertos 4, 5, 6

Advertised 10.7.1775 (Johansson/Hummel, i.88)

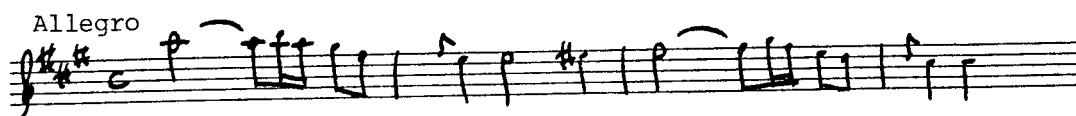
Manuscripts

A	Nos.2, 4, 5, 6	I G1, M.3b.19 (Seven, seven, five, ten parts respectively)
B	No.1	I Mc, Nosedá L.26-7 (Ten parts)
	No.2	I Mc, Nosedá L.26-9 and A.53-11a (Ten parts)
	No.3	I Mc, Nosedá L.26-8 and A.53-11o (Twelve parts)
	No.6	I Mc, Nosedá L.26-6 (Twelve parts)
	No.6	I Mc, Nosedá A.53-1 (Seven parts including 2ob)

NoteNos.1-6 are listed as Op. 15, London in *Breitkopf*, p.537 (1774).

Manuscript Source

The following anonymous piece, clearly a solo violin part to a concerto, has been attributed to Giardini and a reconstruction attempted (by E. Bonelli, Padua, 1944?):



I Vnm, Cod.It.IV-1319 (29)

## APPENDIX F

Violinists in London's Concerts, 1750-1784,  
with a Catalogue of their Solo Violin Music

The following chart is based entirely on *The General Advertiser/*  
*The Public Advertiser*. It includes every violinist recorded there as  
soloist or leader at a public concert in London, as well as those who  
organised benefit concerts. Performers at oratorios and at the three  
principal gardens are included, but not leaders of theatre orchestras.<sup>1</sup>  
Performances on the viola (or 'tenor') or similar instruments are also  
mentioned. Organisation throughout is by season, regarded for this pur-  
pose as lasting from October to September.

This diagram is intended purely as a documentary record, rather  
than a comprehensive indication of residence in London. The penultimate  
column gives the year of the first recorded concert or oratorio perfor-  
mance, the symbol ← indicating known performance in London before the  
1749-50 season.<sup>2</sup> It should be noted that some confusion between violin-  
ists of the same name is inevitable, since advertisements normally give  
surnames only. In addition, where lists of performers only are adver-  
tised, there may be confusion with other instrumentalists (for example,  
Samuel Baumgarten, the bassoonist, or Johann Christian Fischer, the  
oboist). If a performer was advertised, but later replaced by another,  
then the entry is placed in parentheses. The advertisement of a first  
London performance is noted.

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<sup>1</sup> For which see pp.379-82.

<sup>2</sup> This often provides an earlier date than the lists in  
Pohl/*London*, ii.370-1.

Year	Person	Notes
1776	Abrams	Miss Flora; also Abraham
1762	Agus [sr.]	In 1765 replaced
1773	Agus, jr.	1773 lately from Italy
1773	Archer	Master; scholar of Barthelemon
1760	Barron	Master; scholar of Giardini; 1760 aged 13
1764	Barthelemon	Also viola d'amore from 1764 and ipolito in 1778
1762	Baumgarten	
1754	Bianchi	Viola d'amore only
1783	Blake	Viola only
1773	Borghesi	
1780	Brown	
1760	Bulkley	1760 lately from abroad
1750	Cardoni	Viola in 1753
1772	Cattanei	
1752	Celestino	
1781	Chabran	Master; 1781 aged 5 [7]
1776	Cobham	
1765	Cocklin	
1773	Collet [R.]	
1755	Collett [J.]	
1770	Cramer	
1759	Denner	
1765	Dubois	
1759	Dubourg	
1765	Falco	
1765	Festing	In 1776 replaced
1750	Fisher	
1750	Freake	
1750	Froud	

Year	Artist	Notes
49-50	Gehot	
50-51	Geminiani	
51-52	Giardini	
52-53	Giorgi	
53-54	Grosman	
54-55	Hackwood	
55-56	Hay	
56-57	Hayes	
57-58	Hellendaal	
58-59	Herschell	
59-60	Hindmarsh	
60-61	Jackson	
61-62	Kammell	
62-63	Lahoussaye	
63-64	Lamotte	
64-65	Lates, jr.	
65-66	Leonardi	
66-67	Lidel	
67-68	Linley, jr.	
68-69	Mahon	
69-70	Marella	
70-71	Mazzinghi	
71-72	Morigi	
72-73	Napier	
73-74	Noferi	
74-75	Oliver	
75-76	Olivieri	
76-77	Palmer	
77-78	Pasquali	
78-79		
79-80		
80-81		
81-82		
82-83		
83-84		

1781  
 ↓  
 1751 Also viola from 1776  
 1774  
 1752 Viola d'amore only  
 1779 Viola only?  
 1756  
 1757  
 ↓  
 1760 Also viola  
 1783  
 ↓  
 1768 Also viola from 1774  
 1770  
 1776  
 1754 1754 aged 10  
 1769  
 1779 Viola (and baryton from 1776)  
 1772  
 1784  
 1755 1755 lately arrived; also  
 viola d'amore from 1756  
 1773  
 1750  
 1777 Viola only?  
 1762  
 1766  
 1756 1756 lately from Italy;  
 1761 Olivier  
 1773  
 ↓

Passerini	49-50 50-51 51-52 52-53 53-54 54-55 55-56 56-57 57-58 58-59 59-60 60-61 61-62 62-63 63-64 64-65 65-66 66-67 67-68 68-69 69-70 70-71 71-72 72-73 73-74 74-75 75-76 76-77 77-78 78-79 79-80 80-81 81-82 82-83 83-84	1752 Also viola d'amore from 1752 and viola angelica in 1760; also two [nephews] in 1761 1782 First on 20.2.1782 1762 First on 16.3.1762 1750 1768 1777 Also viola; in 1781 replaced 1771 First on 25.5.1771 1767 1770 and 1771 doubtful; probably two players 1781 First on 23.3.1781; also viola in 1783 1773 1750 Probably the violinist 1760 Miss; 1760 aged 9 [11] 1772 Master; 1772 aged 9 1763 Viola in 1776 1751 Master George Viola; in 1781 replaced 1773 Master Henry; 1773 aged 10 1771 Madame; first on 10.1.1771 1762 Probably more than one player; in 1775 Timothy Smart, jr. 1758 1776 Lately arrived, first on [24.10.1776]; principally viola from 1776 and viola d'amore from 1777; also violetton in 1778 1772 Also viola in 1777 1773
Pieltain		
Piffet		
Pinto		
Pugnani		
Puppo		
Reeves		
Richards		
Salomon		
Salpietro		
Sanguinetti		
Schmähling		
Schroeter		
Scola		
Scowell		
Shield		
Siberote		
Sirmen		
Smart		
Soderini		
Stamitz [C.]		
Vachon		
Viot		

<p>83-84 82-83 81-82 80-81 79-80 78-79 77-78 76-77 75-76 74-75 73-74 72-73 71-72 70-71 69-70 68-69 67-68 66-67 65-66 64-65 63-64 62-63 61-62 60-61 59-60 58-59 57-58 56-57 55-56 54-55 53-54 52-53 51-52 50-51 49-50</p>		<p>← Scholar of Brown 1781 Master; scholar of Cramer 1774 Master; 1774 aged 6 1750 1777 1775 1772 First as soloist on 13.3.1772</p>
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Ward, jr.  
Ware  
Weichsel  
Williams  
Wilton  
Woodcock, jr.  
Ximenes

The following list attempts an identification of the principal names in this chart, providing where possible forenames and dates. These are taken from standard dictionaries and catalogues, or from extant music, unless otherwise noted. Spellings given are those in common use today. If residence in London is known before the date given on the chart (not unusual in the case of primarily orchestral musicians), then the source and date are quoted in square brackets.

These additional abbreviations are used:

Doane 1794	Doane/ <i>Directory</i>
FHosp 1769	Foundling Hospital <i>Messiah</i> performers, 29 November 1769 ( <i>Foundling Minutes</i> , S, viii.147-8)
FHosp 1771	Foundling Hospital <i>Messiah</i> performers, 30 April 1771 ( <i>Ibid.</i> , C, xiii.164-5)
Mortimer 1763	Mortimer/ <i>Directory</i>
SofM	Admissions book of the Society of Musicians ( <i>Society Admissions</i> )

First  
London  
concert

ABRAMS	Flora		1776	A sister to the singers of the same name; also Abraham
AGUS	Giuseppe	c.1725-1800	1762	[SofM 1748] Date of death ?1803 in Highfill/ <i>Dictionary</i> ] See Parkinson/Agus
AGUS	Joseph	1749-1798	1773	In 1773 lately from Italy
BARRON	Hugh	c.1747-1791	1760	Date of birth from PA 23.4.1760; later a painter
BARTHELEMON	François Hippolyte	1741-1808	1764	The surname usually written in England without accents; also plays viola d'amore and ipolito
BAUMGARTEN	Carl Friedrich	c.1740-1824	1762	[Highfill/ <i>Dictionary</i> 1757]
BLAKE	Benjamin	1751-1827	1783	[Highfill/ <i>Dictionary</i> 1768]; principally viola-player
BORGHI	Luigi	c.1745-c.1806	1773	[FHosp 1769]
BROWN	Abraham		←	Also Abram
BULKLEY			1780	Perhaps George (G.J. SofM 1764) - d.1784 - or Stephen (SofM 1764)
CATTANELI	Giuseppe		1750	Also plays viola
CELESTINO	Eligio	1739-1812	1772	
CHABRAN	Charles	1723-	1752	Born Carlo Chiabrano

COBHAM	Charles	1774-1819	1781	
COLLET	Richard		←	Sometimes Collett
COLLETT	John		1765	[Sofm 1757]
CRAMER	Wilhelm	1746-1799	1773	Date of birth from MGG supplement; [Burney/Tours, ii.32 1772]
DUBOURG	Matthew	1703-1767	←	
FALCO	Carlo		1759	
FESTING	Michael Christian	?1680-1752	←	
FISHER	John Abraham (Dr.)	1744-1806	1765	[sofm 1764]
FRAKE	John George		←	
FROUD	Charles?		1750	Perhaps identifiable with the organist Charles Frowd (Mortimer 1763)
GEHOT	Joseph	c.1755-c.1820	1781	[Op. 1 published for author 1777]
GEMINIANI	Francesco	1687-1762	←	
GIARDINI	Felice	1716-1796	1751	Also plays viola
GIORGI	Giuseppe?		1774	Possibly Giovanni
HACKWOOD	Francis	c.1733-1821	1779	Name and dates from Sofm 1761; [ibid.]; principally viola-player
HAY	Richard	-1785	1756	Name from Sofm 1758; date of death from PA 18.2.1785; perhaps identifiable with Hayes
HELLENDAAAL	Pieter	1721-1799	←	

HERSCHELL	William (Sir)	1738-1822	1760	Also plays viola; later the astronomer
HINDMARSH	John		1783	Name from SofM 1783
JACKSON				Perhaps Joseph (SofM 1753) or William [not 'of Exeter'] (Mortimer 1763) or Thomas (see p.68)
KAMMELL	Antonín	c.1740-c.1788	1768	Also Kammel; [Mozart/Briefe, i.195 1764/5]; also plays viola
LAHOUSAYE	Pierre	1735-1818	1770	[Grove 5 1768]
LAMOTTE	Franz	1753-1780	1776	Visits London in 1765 (PA 11.4.1765); date of death from MC 25.9.1780
LATES	James, jr.	c.1744-	1754	Date of birth from PA 26.6.1754
LIDEL	Andreas	c.1740-	1779	One appearance as viola-player, though principally baryton-player (from 1776)
LINLEY	Thomas, jr.	1756-1778	1772	
MARELLA	Giovanni Battista		1755	Also Morella; in 1755 lately arrived; also plays viola d'amore
MAZZINGHI	Thomas	-1775	1773	[Op. 1 published for author 1763]
MORIGI	Angelo	1725-1801	1750	
NAPIER	William	c.1740-1812	1777	[SofM 1765]; principally viola-player
NOFERI	Giovanni Battista	-1782	1762	[Op. 1] published for author [1757]; for date of death see pp.87-8
OLIVER Y ASTORGA	Jean		1756/ 1766	Possibly identifiable with both Oliver and Olivieri; also Astorga (Giovanni Oliviero); in 1756 Olivieri lately from Italy; Oliver y Astorga Op. 1 published for author 1767

PASQUALI	Niccolò	c.1718-1757	←		
PASSERINI	Giuseppe		1752		Also plays viola d'amore and viola angelica
PIELTAIN	Dieudonné Pascal	1754-1833	1782		First on 20.2.1782
PIFFET	Étienne?		1762		First on 16.3.1762
PINTO	Thomas	1714-1782	1750		For date of death see PA 31.12.1782
PUGNANI	Gaetano	1731-1798	1768		[Leads at KT 1767]
PUPPO	Giuseppe	1749-1827	1777		Also plays viola
RICHARDS			1767		Two violinists of this name, whom it is hard to distinguish: John (SofM 1759) and David ( <i>Society Minutes</i> , 1785, p.11). Both listed in Doane 1794, David as at DL; the leader of oratorios there from 1779 is therefore probably David
SALOMON	Johann Peter	1745-1815	1781		First on 23.3.1781; also plays viola
SALPIETRO	Giovanni		1773		[FHosp 1771]
SCHMÄHLING	Gertrud	1749-1833	1760		Later the singer Madame Mara
SCHROETER	Johann Heinrich	1762-	1772		Possibly identifiable with Siberote, who played at a concert with J.S. Schroeter in 1773
SCOLA	Charles?		1763		Also Schola; name from SofM 1760; [ibid.]; viola-player
SHIELD	William	1748-1829			[Plays viola at KT 1776? (see p.91); SofM 1779]; principally viola-player

SIRMEN	Maddalena Laura (Madame)	?1735-	1771	Also Syrmen; née Lombardini; first on 10.1.1771
SODERINI	Giuseppe		1758	
STAMITZ	Carl	1745-1801	1776	First on [24.10.1776]; principally plays viola and viola d'amore; also violetton
VACHON	Pierre	1731-1803	1772	Date of death from <u>MGG</u> ; also plays viola
WARD	John		←	Name from SofM 1756, Mortimer 1763
WARE			1781	Perhaps W. (Parke/Memoirs, i.200) or F. (Sainsbury/Dictionary)
WEICHSEL	Charles	c.1768-	1774	Date of birth from <u>PA</u> 10.3.1774
WILTON	Charles Henry		1777	
XIMENEZ	Nicolas		1772	First as soloist on 13.3.1772

Among the more important violinists known to have performed in London in this period, but not found in advertisements, are the following:

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DEFESCH	William	1687-1761	Also Willem de Fesch; leader at Marybone gardens from 1748 until at least 1752?
NICOLAY	Frederick		Member of the Queen's Chamber Band by 1775 ( <i>Court Register</i> ); name from Doane 1794
SHAW	Thomas		sofM 1776 or 1780; published a concerto [c.1780]; later leader at DL (from 1785-6)
WESLEY	Samuel	1766-1837	Private concerts from 1779 to 1785

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#### Concert leaders

Where known from advertisements, the names of leaders at London's concerts and oratorios are included in Appendices B and C. Sometimes however no violinist was advertised. It may be inferred from such information as survives that oratorios were often led by the regular theatre leaders. More frequently advertised were violinists at concert series - both leaders and soloists, who doubtless also led. The Bach-Abel concerts are a notable exception, as no violinist was advertised for performance there until the 1780-1 season. The following table provides only tentative suggestions as to leaders there. It is derived largely from a consideration of performances featuring Bach or Abel, at which a violinist also participated. In some cases a violinist played at an oratorio on the same night as a Bach-Abel concert, but it is not clear whether this renders the Bach-Abel link impossible.

Year	Possible leader	Source
1765 to 1767	Barthelemon	Benefit concert advertisements (not 1767 but no clear alternative; 1766 some clashes with CG oratorios)
1768 to 1769	Pugnani	Benefit concert advertisements
1770	Barthelemon/ Lahoussaye	Barthelemon in benefit concert advertisements (but some clashes with DL oratorios); Lahoussaye soloist at Bach's KT oratorios
1771	Sirmen/ Lahoussaye?	Sirmen in benefit concert advertisements; soloist at Bach's KT oratorios; Bach's bank account (but female and some clashes with CG oratorios); alternatively Lahoussaye
1772	Celestino	Benefit concert advertisements
1773 to 1781	Cramer	Benefit concert advertisements; Bach's bank account; <i>ABC Dario</i> , p.15; in 1781 advertised as violinist

### Theatre leaders

It is extremely hard to discover who led the orchestras at London's theatres. The following list of leaders at the two principal playhouses is partially based on the list compiled by Roger Fiske:<sup>3</sup>

<sup>3</sup> Fiske/*Theatre*, pp.279-80.

	Season	Possible leader	Notes
Covent Garden	c.1763 to at least 1767-8?	Thomas Wood	Mortimer 1763; <i>LS</i> , Part 4, p.1271
	1769-70 to 1779-80	Fisher	<i>LS</i> (solo performances)
	1780-1 to 1793-4	Baumgarten	<i>LS</i> (certainly)
Drury Lane	c.1763	R. Collet	Mortimer 1763
	(later) 1760s	Pinto	
	c.1775	Stayner	
	1776-7 to 1777-8	Linley, jr.	
	1778-9 to 1784-5	[D.] Richards	<i>LS</i> (certainly)

With regard to the Italian Opera at the King's Theatre, it is not always possible to distinguish the leader from the director (harpsichordist or musical organiser?), but the following may be described as leaders with some certainty:

Season	Leader	Source
1749-50	Festing	Burney/ <i>History</i> , ii.853
[1750-1 to 1752-3 no operas]		
1754-5 to 1756-7	Giardini	Ibid., ii.853 et seq.
1757-8 to 1762-3?	Pinto	Ibid., ii.856; Mortimer 1763
1763-4	Giardini	Burney/ <i>History</i> , ii.867
1765-6 to 1766-7	Barthelemon	Ibid., ii.871; see p.385
1767-8 to 1768-9	Pugnani	<u>PA</u> 9.9.1767; performance of his <i>Nanetta e Lubino</i> (8.4.1769)
1769-70? to 1771-2?	Lahoussaye	<i>Grove</i> 5, art. 'Lahoussaye'
1772-3	Giardini/ Pugnani	Highfill/ <i>Dictionary</i> , art. 'Giardini'; performance of Pugnani's <i>Apollo ed Issea</i> (30.3.1773)
1776-7	Giardini	<u>PA</u> 7.9.1776 <sup>4</sup>
1777-8 to 1781-2	Cramer	<u>PA</u> 11.10.1777, 17.10.1778, 13.11.1779, 21.10.1780, 15.10.1781
1782-3	Giardini <sup>5</sup>	<u>PA</u> 21.10.1782
1783-4	Cramer	<u>PA</u> 29.9.1783

There are some references also to a 'Leader for the Dances'. Noferi, who had already accompanied dances on the guitar since 1778, filled this post in 1781-2 until a sudden illness during rehearsal on 20 February 1782. He was replaced by Chapron, while in the two following

<sup>4</sup> From this season *LS* includes leaders in lists of employees but gives no sources.

<sup>5</sup> Not Cramer as in *LS*, Part 5, p.553. At the end of the season Giardini was succeeded by Barthelemon (PA 3.6.1783, 16.6.1783).

seasons Borghi and Chapron took the post.<sup>6</sup> In 1783-4 the second violins were led by Dance, the violas by Shield.<sup>7</sup>

Violinists at the summer gardens

The following summarises known performances of violinists at the summer gardens:

Year	Leader (Soloist)	Source
MARYBONE		
1748 to at least 1752?	Defesch	<u>GA</u> 5.5.1748, 1.5.1749; see <u>GA</u> 25.9.1752
1758	(Soderini)	<u>PA</u> 21.8.1758
1763	Soderini (Soderini)	<u>PA</u> 17.6.1763 et seq.
1765	[J.] Collett, jr. (Collett)	<u>PA</u> 30.4.1765 et seq.
1766	([J.] Collett)	<u>PA</u> 7.8.1766
1767	J. Collett	<u>PA</u> 28.4.1767
1768	([J.] Collett)	<u>PA</u> 23.5.1768 et seq.
1769	Pinto (Pinto)	<u>PA</u> 8.6.1769 et seq.
1770	Barthelemon (Barthelemon)	<u>PA</u> 19.5.1770 et seq.
	Fisher (Fisher)	<u>PA</u> 11.9.1770 (one night)
	(? Richards)	<u>PA</u> 4.9.1770 (one night?)
1771	(Reeves)	<u>PA</u> 25.5.1771
	(? Richards)	<u>PA</u> 3.9.1771 (one night?)
1772	(Linley, jr.)	<u>PA</u> 2.9.1772 (one night?)

(continued)

<sup>6</sup> PA 15.10.1781, 21.2.1782, 27.2.1782, 16.6.1783, 4.12.1783. A report in PA 25.2.1782 laments the loss of Noferi's 'Spanish Guitar', indicating that this may have been the instrument he used. Chapron may be identifiable with Francesco Chabran.

<sup>7</sup> PA 4.12.1783.

Year	Leader (Soloist)	Source
1773	Barthelemon (Barthelemon)	<u>PA</u> 14.5.1773 et seq. (cf. <i>FBurney/Evelina</i> , p.232)
	(Master Archer)	<u>PA</u> 25.8.1773 (one night)
1774	(Fisher)	<u>PA</u> 30.6.1774 (one night?)
1776	(Miss F. Abram)	<u>PA</u> 17.9.1776 et seq.
RANELAGH		
1742 to 1752?	Festing	<i>Beechey/Festing</i> , p.339; <i>Burney/History</i> , ii.1011
1752? to at least 1763?	Brown	<i>Burney/History</i> , ii.1012; Mortimer 1763
1765	Hay	<u>PA</u> 10.7.1765
1766	(Hay)	<u>PA</u> 20.6.1766 et seq.
1767	(Hayes, Richards)	<u>PA</u> 11.4.1767, 20.7.1767
VAUXHALL		
c.1745 or earlier to at least 1750	R. Collet	<i>Burney/History</i> , ii.1011; <u>GA</u> 14.6.1750
c.1763	Pinto	Mortimer 1763
1775 or earlier to 1782	Barthelemon	Two concertos published 1775 ( <u>PA</u> 19.9.1775), 'now performing ... at Vaux- Hall-Gardens'; <i>Highfill/ Dictionary</i> , art. 'Barthélemon (F.H.)' (cf. <i>Angelo/Reminiscences</i> , ii.1-2; <i>Parke/Memoirs</i> , i.16; <u>PA</u> 19.5.1780; <u>MC</u> 28.5.1782)
1784	Pieltain	<i>Parke/Memoirs</i> , i.36

Some orchestral lists

Foundling Hospital *Messiah*, 15 May 1754 (*Foundling Minutes*, C, iv.176)

[Leader] Brown

Violins Collet, Freek, Claudio, Scarpettini, Wood, Wood Jun<sup>r</sup>,  
Jackson, Abbingdon, Dunn, Stockton, Nicholson, Neal,  
Davis

Tenors Rash, Smith, Warner, Warner Jun<sup>r</sup>, Rawlins,  
[i.e. violas] Ebelin

Foundling Hospital *Messiah*, 29 November 1769 (Ibid., S, viii.147-8)<sup>8</sup>

[Leader] Giardini

[Violins] Noseri, Agus, Soderini, Mazzinghi, Marella, Burghi,  
Barletti, Marchelli, Shaw, Buckley, Long, Stainer,  
Dorman, Sikes, Ackwood

[Violas] Scola, Reeves, Zeicler, Arnoir

Hanover Square Grand Concert, 1784 (PA 28.1.1784)

Leader Cramer

Violins Pieltain, sr., Borchì, Salpietro, Soderini, Shield,  
Condell, Dance, Vidini, Gehot, Zanzoni, Howard,  
Chabran

Tenors Blake, Napier, Hackwood, Parkinson

The following lists include only those performers on the above  
chart or identified thereafter:<sup>9</sup>

Foundling Hospital *Messiah*:  
names appearing in any of the  
orchestral lists for 1754, 1758,  
1760, 1761, 1764, 1765, 1767  
(see Burrows/*Foundling*, p.283 for  
details, and additional account  
sheets in the Greater London  
Record Office)

(Violinists) Brown, Collet, Denner,  
Freake, Froud, Grosman, Hackwood,  
Jackson, Richards

Ibid. for 1769, 1771, 1772, 1773,  
1774, 1775, 1777 (see Burrows/  
*Foundling*, p.284)

(Violinists) Agus, sr., Agus, jr.,  
Borghì, Bulkley, Giardini, Hackwood,  
Hay, Jackson, Lamotte, Linley, Marella,  
Mazzinghi, Noferi, Richards, Salpietro,  
Shaw, Smart, Soderini, Woodcock

(Viola-players) Scola, Reeves

<sup>8</sup> Cf. also PA 29.11.1769, with a different order and slight spelling variations.

<sup>9</sup> It is not possible to identify these with certainty. Spelling has been standardised.

King's Theatre [1767]:  
names appearing on the original  
orchestral parts for Bach's  
*Carattaco* (GB Lbl, R.M. 21.a.  
11-12)

(First violins) Barthelemon, Freaque  
Noferi

(Second violins) Bulkley, Smart,  
Soderini

Names appearing in J.C. Bach's  
bank ledgers, 1768-1779,  
probably players at the Bach-  
Abel concerts

Agus, Borghi, Bulkley, Cramer, Gehot,  
Hackwood, Hay, Marella, Mazzinghi,  
Napier, Noferi, Salpietro, Scola (?),  
Sirmen, Soderini, Stamitz

Handel Commemoration, 1784:  
Burney/*Commemoration*, pp.17-18

(First violins-principals) Cramer, Hay

(First violins) Agus, Barron (?), Blake,  
Hellendaal, Hindmarsh,  
Salpietro

(Second violins-principals) Borghi,  
Soderini

(Second violins) Gehot, Shaw, Ware,  
Woodcock

(Violas-principals) Hackwood, Napier,  
Shield (and  
Carnevale)

(Violas) Mahon, J. Richards

See also Hanover Square Grand  
Concert, 1784, above

#### A catalogue of solo violin music

As explained in Chapter 4, the following catalogue is an aid to the assessment of the solo repertoire of the above violinists, when performing in London between 1750 and 1784. It is not a complete catalogue, but does include all extant violin solos and concertos first published when the composer is known to have been resident in London - and also within five years of known residence there. So far as can be deduced, the first edition is listed, though if London and Paris editions appeared almost simultaneously then the London edition has been preferred. In a number of cases a Paris edition is clearly earlier than a London edition; *RISM* provides information on other editions. Dates are

provided wherever possible, following the guidelines on p.307.

occasionally *BUCEM* is quoted. Solos were always published in score, concertos in parts.

The catalogue includes therefore works published between 1745 and 1789. Sets of variations and other miscellaneous works are not listed; nor are the violin works of those who appeared in London principally as players of the viola or viola d'amore.

Most manuscripts discovered are 18th and early 19th century copies, often apparently taken from printed sources. Some are however unique, but in view of almost insuperable difficulties in establishing authenticity, provenance and date it has been decided to omit most manuscripts from consideration. The exceptions are those of undoubted authenticity, written during residence in London or within five years preceding (up to 1784); and only of works by a composer otherwise unrepresented in this genre. This selective procedure gives a slightly wider scope to the survey, while excluding a number of works which add little to the picture but confusion.

#### Violin solos

AGUS, Giuseppe

Op. 1      Six solos for a violin with a thorough bass for the  
              harpsichord ... opera prima (A, Bb, C, G, F, E)

London: John Johnson (A453)

GA 15.4.1751 advertises 'Six Solos for  
a Violin in a new and genteel Taste' for  
publication on 20.4; not advertised  
until 25.4.1751

Op. 2      Six solos for a violin with a thorough bass for the  
              harpsichord ... opera seconda (Eb, Bb, A, C, G, E)

London: John Johnson (A455)

PA 30.12.1757 includes both sets

ASTORGA

See OLIVER Y ASTORGA

## BARTHELEMON, Francois Hippolyte

- Op. 2 Six sonates a violon seul et basse ... second oeuvre  
(F, A, D, E, d, G)

London: Welcker (B1119)

[1765/6] Mentioned in concert advertisement,  
PA 19.3.1766

- Op. 10 Six solos for a violin, and a thorough bass for the  
harpsichord ... opera X (D, e, A, Bb, E, Eb)

London: Longman and Broderip (B1120)

PA 5.1.1784

- A favourite Irish air made a rondeau ... sett for the  
violin & harpsichord (D)

[Dublin]: S. Lee (B1122)

*BUCEM* [c.1770]

Possibly from a lost concerto

## BAUMGARTEN, Carl Friedrich

- Six solos for a violin with a thorough bass for the  
harpsichord (F, Bb, D, Eb, Bb, A)

London: John Johnston (B1387)

PA 10.3.1768

## BORGHI, Luigi

- Op. 1 Six solos for a violin and bass ... opera prima  
(Bb, G, E, D, Eb, A)

London: William Napier (B3698)

PA 12.3.1772

Nos. 2, 4, 6 (outer movements only) were  
arranged for hpd/pf with violin accompani-  
ment and published by Napier as 'Three  
sonatas' (B3740), MC 18.3.1775

- Op. 4 Six solos for a violin & bass ... op<sup>a</sup> 4<sup>a</sup> (D, A, F, g, A,  
Bb)

[London]: Author, sold by Forster and by  
Napier (B3722)

Title-page 'etched 1783'

## CATTANEI, Giuseppe

- Op. 1 VI sonate a violino e basso ... opera prima  
(D, Bb, d, A, e, E)

London: Author (C1525)

*BUCEM* [c.1765]

- Op. 2 VI sonate a violino e basso ... opera seconda  
(D, Bb, F, C, g, A)

London: Author, sold by R. Bremner (C1526)

*BUCEM* [c.1770]

## CELESTINO, Eligio

- Op. 2 Six solos for the violin and a bass for the  
harpsicord or violoncello ... op. 2<sup>da</sup> (G, Eb, D,  
F, C, A)

London: Author, sold by Bremner (C1684)

MC 24.2.1774

## CHABRAN, Charles

- Op. 1 Six sonates a violon seul et basse continue ...  
1<sup>er</sup> oeuvre (D, A, F, Bb, G, Eb)

Paris: Auteur, Boivin, le Clerc (C1768)

Advertised 22.11.1751 (Devriès/*Édition*, p.160)

## COLLETT, John

- Op. 1 Six solos for the violin with a thorough bass for  
y<sup>e</sup> harpsicord ... opera primo (G, A, Eb, Bb, C, e)

London: Author, sold by Rutherford (C3407)

PA 21.1.1758 announces publication the following  
March

## CRAMER, Wilhelm

- Op. 2 Six sonates pour le violon avec la basse continue  
... oeuvre II<sup>e</sup> (D, F, G, C, Bb, D)

Paris: Madame Berault (C4393)

*BUCEM* [c.1770]

- Op. 4 Six solos for a violin and violoncello ... opera 4  
(D, G, A, C, F, Bb)

London: James Blundell (C4397)

[1780/1]

## FALCO, Carlo

- [Six solos for a violin and bass] (A, G, C, Eb, Bb, D)  
(F77)

Both surviving copies lack a title-page, but  
include a dedication dated 'Londra 10 Marzo  
1763'

## FESTING, Michael Christian

- Op. 7 Six solo's for a violin and thorough bass ...  
opera settima (b, C, a, E, A, g)

London: William Smith (F679)

GA 29.5.1747

- Op. 8 Six solos for a violin with a thorough bass for the  
harpsichord ... opera ottava (G, A, D, D, D, D)

London: John Johnson (F681)

*BUCEM* [c.1750]

## FISHER, John Abraham

- Six solos for the violin (A, E, C, E, Eb, F)

London: Welcker (F1073)

[1769/70]

- Six easy solos for a violin with a thorough bass  
for the harpsichord (E, Eb, D, Bb, A, D)

London: Longman and Broderip (F1074)

[1777/81]

## FREAKE, John George

- Op. [1] XII solos for a harpsicord violin german flute &c.  
with a thorough bass for the harpsicord or bass  
violin (c, A, Bb, E, e, F, D, b, G, D, A, f#)

London: W.<sup>m</sup> Smith (F1822)

*BUCEM* [1747]

Primarily violin solos

- Op. 4 Six solos for a violin or lessons for a harpsicord  
with a thorough bass ... opera quarta (C, A, D, G, E, f)

[London: Author] (F1824)

PA 24.3.1753, printed by William Smith

## HELLENDAAAL, Pieter

- Op. 2 VI sonate a violino solo e basso ... opera seconda  
(D, G, A, c, a, Bb)

Amsterdam: Autore (H4996)

*BUCEM* [c.1750]

- Op. 4 Six solos for a violin with a thorough bass for the  
harpsichord ... opera quarta (C, G, d, D, Bb, A)

London: J. Johnson (H4999)

PA 16.12.1762

## KAMMELL, Antonín

- Op. 10 Six sonates a violon seul avec accompagnement  
de basse ... oeuvre X (G, A, D, G, D, A)

Paris: Le Duc, No.30 (K136)

[1784/6] but almost certainly a re-issue of  
the lost de la Chevardière edition advertised  
on 14.12.1772 (Johansson/*French*, p.78)

- Op. 13 Six sonates a violon avec accompagnement de  
basse ... oeuvre XIII (G, Bb, C, Eb, A, E)

Paris: Sieber; Lyon: Casteau;  
Bruxelles: Godfroy; Bordeaux: Seaunier (K125)

Advertised 28.11.1774 (Johansson/*French*, p.142)  
The London edition of Welcker (K123) was  
definitely not published until 1775, MC  
25.2.1775

## LAHOUSSAYE, Pierre

- Op. 1 Sei sonate a violino solo e basso ... opera prima  
(C, Eb, Bb, g, A, E)

Paris: Sieber; Lyon: Castau;  
Bruxelles: Godfroy (L286)

[1773/4]

## LAMOTTE, Franz

- Op. 5      Sonate pour le violon avec accompagnement de basse ...  
          œuvre V<sup>e</sup> (Bb)

Paris: Le Duc (L416)

[1785 or later] but no doubt a re-issue of  
the original Le Duc publication of [1776/81],  
now lost

Another publication ('Sei sonate a violino e basso. Tre composte da  
Francesco Lamota et altre tre da alto autore') was published jointly  
in London and in Paris by Le Clerc. This dates from c.1760, not  
c.1775; when Welcker reissued the set (PA 9.1.1776 'lately published'),  
the composer disavowed the works as 'the Compositions of Youth, and  
published when only nine Years of Age' (PA 9.4.1776).

## LINLEY, Thomas

- Solo Violin (A)

GB Lbl, R.M. 21.h.10.(3.)

MS copied by J.S. Gaudry in 1780 for a  
volume presented to King George III;  
Linley's only surviving solo

## MARELLA, Giovanni Battista

- Op. 1      Six sonatas for a violin and basse ... opera prima  
          (Eb, G, A, E, G, c)

Dublin: - , 1753 (M490)

- Op. 2      Sei soli a violino solo e basso continuo ...  
          opera seconda (e, D, a, Bb, F, A)

London: - , 1757 (M491)

## MAZZINGHI, Thomas

- Op. 1      Six solos for the violin with a thorough-bass for  
          the harpsichord ... opera I (A, D, F, G, Bb, E)

London: Author, sold by Peter Welcker (M1670)

With dedication dated 'Londra  
26 Maggio 1763'; PA 23.6.1763

MORIGI, Angelo

- Op. 2      Sonate a violino e basso ... opera II  
(G, C, Bb, D, E, A)

London: John Johnson (M3660)

[c.1754] though not advertised until  
PA 30.12.1757

Other solos by Morigi appear to be later. The Parma Op. 4 set (M3663), dated 1759, is identical with the Paris Op. 1 (M3658), dating from c.1760/2.

NOFERI, Giovanni Battista

- Op. [1]    Eight solo's for a violin with a bass for the  
harpsichord or violoncello (C, F, Eb, A, Bb, G, D, C)

London: Author, sold by John Cox (N765)

PA 2.4.1757

- Op. 2      Six solos for a violin and bass ... opera seconda  
(D, C, A, Bb, F, Eb)

[Cambridge]: Author (N735)

With dedication dated 'Cambridge 1760'

- Op. 8      Sei soli di violino e basso ... opera VIII  
(G, Bb, D, C, Eb, A)

- : -                    (N750)

With dedication dated 'Londra Maggio 1765'

PA 7.1.1766

- Op. 11     Six solos, for the violin and bass ... opera XI  
(Bb, C, D, G, Bb, F)

- : -                    (N755)

*BUCEM* [c.1770]

OLIVER Y ASTORGA, Jean

- Op. 1      Six sonates a violon et basse ... oeuvre I  
(G, C, A, G, C, Bb)

London: Author, sold by Welcker and by  
Rauche (A2642)

PA 11.5.1767

PIELTAIN, Dieudonné Pascal

- Six solos for a violin (C, A, F, Bb, E, Eb)

London: Author, by Longman & Broderip;  
Paris: Leduc (P2327)

PA 22.8.1782

PINTO, Thomas

- Six solos for the violin with a figured bass for the  
harpsichord or violoncello (D, E, G, Eb, Bb, C)

London: John Johnston, sold by the Author (P2407)

A subscription was announced in PA 19.7.1770;  
PA 28.3.1771 advises of publication 'next Week'

PUGNANI, Gaetano

- Op. 7 Sei sonate a violino e basso ... opera 7<sup>a</sup>  
(Bb, A, C, E, Bb, G)

London: Welcker (P5613)

PA 23.3.1768 'composed since his Arrival in  
this Kingdom'

- Op. [8] Six solos for a violin and bass (E, C, D, E, A, Bb)

London: W.<sup>m</sup> Napier, No.23 (P5618)

PA 11.9.1773

SALOMON, Johann Peter

- Op. 1 Six solos for a violin, and violoncello ... op:<sup>a</sup> 1<sup>st</sup>  
(G, Bb, D, Bb, A, Eb)

London: Author, sold by Kerpen (S644)

[1782]; the Paris edition of Durieu (S646)  
may be slightly earlier. See *Harmonicon-*  
*Salomon*, p.47

VACHON, Pierre

- Op. 3 Six sonates a violon seul et basse ... œuvre III.<sup>E</sup>  
(Bb, F, A, g, D, c)

Paris: Auteur

[1769]

WESLEY, Samuel

Two solos survive in autograph MS in GB Lbl, Add. 35008:

1. f.44<sup>r</sup>-44<sup>v</sup> Solo per violino con accompagnato  
per basso (A)

Signed and dated 8.3.1778

2. f.43<sup>r</sup>-43<sup>v</sup> Sonata a violino solo (Eb)  
(2ff.)

Signed and dated 25.7.1778

XIMENEZ, Nicolas

- Six solos for a violin (G, Eb, Bb, D, F, D)

London: Welcker

PA 7.9.1772

#### Violin concertos

BARTHELEMON, François Hippolyte

- Op. 3 Six concertos for three violins a tenor & violoncello  
to which may be added ad libitum two repiano violins  
& a thorough bass for the harpsichord ... opera III<sup>d</sup>  
(g, D, d, A, f, E)

London: Welcker (B1107)

PA 24.1.1771

- Two favourite solo concertos for the violin (E, C)

London: Longman, Lukey & Broderip (B1108)

No. 1 for v-str-2fl-2hn; No. 2 for v-str-2hn

PA 19.9.1775

See also 'A favourite Irish air' listed under 'Violin solos'

BORGHI, Luigi

- Op. 2 Six concertos for the violin, in nine parts ... opera 2<sup>d</sup>  
(Bb, Eb, D, C, G, E)

London: Will<sup>m</sup> Napier, No.46 (B3703)

For v-str-2ob-2hn, with additional 2fl in No.3

MC 12.4.1775

Various arrangements were made of these concertos.  
J.S. Schroeter arranged Nos.2 and 4 for hpd/pf  
(B3713-5), the former with accompaniments in one

edition (B3713). B3743 is an adaptation of the finale of No.2, while B3716 is an arrangement by Corri of the rondo of No.3, now for hpd-v. No.2 was published in a version for cello in D major, with extensive departures from the original and a new solo movement (B3737-8)

CRAMER, Wilhelm

Since bibliography of the Cramer concertos is generally confused, more information is given here than elsewhere. The first editions are always those of Sieber, who used two different title-pages:

Concerto a violon principale premier et second violon  
alto et basse composé par G. Cramer

Paris: Sieber; Lyon: Casteau; Bruxcelle: Godfroy;  
Bordeaux: Seaunier

Concerto a violon principale premier et second violons  
alto et basse composés par G. Cramer

Paris: Sieber

To judge from addresses given, the second of these appeared later, but surviving copies contain either type, irrespective of date of first publication. The number of the concerto is often supplied in manuscript on the title-page, and also printed, with the exception of No.2, at the head of the first page of music. Only No.8 has a unique title-page:

VIII<sup>m</sup> concerto a violon principal deux violon alto  
et basse deux flute deux cors adl

Paris: Sieber, No.336

No.	Key	Scoring	RISM	Date	Other editions
1	C	v-str-2ob-2hn	C4366	Advertised 19.9.1774 (Johansson/ French, p. 142)	C4377 is the same Re-issued by Sieber as No.9 (C4376)
[2]	Bb	v-str	C4381	[1774/5]	Outer movements as the second of London/Versailles 'Deux concerto' (C4380)
3	F	v-str-2ob-2hn	C4367/8	[1774/5]	The first of London/ Versailles 'Deux concerto' (C4380)
4	G	v-str-2fl-2hn	C4369	[1775]	
5	F	v-str-2ob-2hn	C4370	[1775]	London (C4371), also arranged for hpd/pf, London (C4372)
6	G	v-str-2fl-2hn	C4373	[c.1776/7]	The second movement the same as that in No.1 Paris: de la Chevardiere (C4378)
7	C	v-str-2ob-2hn	C4374	[c.1779/82]	
8	E	v-str-2fl-2hn	C4375	[after 1788/9?]	Arranged for hpd/pf, London: J. Bland (GB Ckc)  The violin concerto in MS (GB Lbl, Add. 35023) has a different slow movement inserted

The following work of a concerto nature was also published by Sieber:

La Chasse a violon principale premier et  
second violons alto et basse deux hautbois  
deux cors et deux basson (D)

Paris: Sieber; Lyon: Casteau; Bruxcelle:  
Godfroy; Bordeau: Seaunier (C4382)

Advertised January 1776 (Johansson/French, p.145)

A concerto in C (C4379, GB Ckc), which lacks a title-page, has been  
attributed to Cramer in a contemporary MS cover. On stylistic grounds  
this is of doubtful authenticity.

FISHER, John Abraham

Opp. 1-3 Concerto a violino principale violino primo, secondo,  
viola & basse. Deux hautbois & deux cors de chasse  
ad libitum ... oeuvre I (II, III) (E, D, E)

Berlin: J.J. Hummel; Amsterdam: Grand magasin  
de musique, No.555 (F1072)

Nos.1 and 3 have parts for 2fl not 2ob

[1783/4]

KAMMELL, Antonín

Op. 7 Concerto de violon avec accompagnement de deux violons,  
alto-violon, et basse ... oeuvre VII (G)

Paris: De la Chevardiere; Lion: Castaud,  
Serieres (K122)

[c.1770/2]

LAMOTTE, Franz

No. 1 Concerto a violon principal premier et second dessus  
alto et basse deux hautbois deux cors ad libitum (A)

Paris: le Duc lejeune (L407)

Only the v2 part in the F Pc copy retains  
the original address

Parts for 2fl not 2ob

Advertised 1.6.1775 (Johansson/French, p.89)

No. 2 II<sup>e</sup> concerto pour le violon (D)

Paris: le Duc le Jeune; Lion: Castaud (L411)  
For v-str-2fl-2hn

Advertised 31.7.1775 (Ibid.)

No. 3 III<sup>e</sup> concerto pour le violon (G)

Paris: le Duc le Jeune; Lion: Castaud (L413)  
For v-str-2fl-2hn

[1775/6]

- A favorite concerto for the violin, in nine parts (A)

London: Preston & son (L410)

For v-str-2ob-2hn

Not the same as No.1 above; perhaps a  
re-issue of one of the two concertos  
advertised by John Welcker in PA 29.11.1776

LINLEY, Thomas

- Concerto violin obligato (F)

GB Lbl, R.M. 21.h.10.(2.)

MS score copied by J.S. Gaudry in 1779 for  
a volume presented to King George III; Linley's  
only surviving concerto  
For v-str-2bn-2hn

MORIGI, Angelo

- Op. 3 Six concertos in seven parts for one principal violin,  
four other violins a tenor and thorough bass for the  
harpsichord ... op.<sup>a</sup> 3<sup>z.a</sup> (A, D, E, G, C, Bb)

London: John Johnson (M3661)

Engraved by Baker; not advertised until  
PA 1.5.1756, though Hummel's Amsterdam  
edition from the same plates had already  
been advertised on 1.11.1755 (Johansson/  
Hummel, i.19)

PIELTAIN, Dieudonné Pascal

- No. 1 I<sup>e</sup> concerto a violon principal, premier et second violon,  
alto et basse deux hautbois et deux cors ad libitum (F)

Paris: De Roullède de la Chevardiere; Lyon:  
Castaud; Bruxelles: Godfroid; Bordeaux:  
Bouillon; Toulouse: Brunet (P2313)

[c.1780]

- No. 2 I<sup>e</sup> [= II<sup>e</sup>] concerto a violon principal, premier et second  
violon, alto et basse deux hautbois et deux cors ad  
libitum (A)

Paris: De Roullède de la Chevardiere; Lyon:  
Castaud; Bruxelles: Godfroid; Bordeaux:  
Bouillon; Toulouse: Brunet (P2314)

[c.1780]

- No. 3 Troisieme concerto pour le violon (Bb)

Paris: Le Duc (P2315)  
For v-str-2ob-2hn

[1783?]

- No. 4 Quatrieme concerto a violons principal premier  
et second violons alto et basse deux flutes  
deux cors (G)

Paris: Sieber (P2316)

[c.1785]

- No. 5 Cinquieme concerto a violons principal premier  
et second violons alto et basse deux flutes  
deux cors (A)

Paris: Sieber (P2317)

[c.1785]

PUGNANI, Gaetano

Since it is the only surviving concerto by Pugnani written before his  
arrival in London, the following manuscript is included here:

Concerto a violino concertato 2 violini viola  
due corni e basso (Eb)

B Bc, T.12,220

Parts, in the hand of F.W. Rust  
Included in *Breitkopf*, p.236 (1766)

Another concerto in G is listed in *Breitkopf*, p.390 (1770). This survives  
in parts, but without the solo violin part, in *I Mc*, Fondo Polo 41/1.

SHAW, Thomas

A concerto for the violin in nine parts (G)

London: Author, by Longman and Broderip  
For v-str-2ob-2hn

*BUCEM* [c.1780]

SIRMEN, Maddalena Laura

- Op. 3 Six concertos in nine parts ... opera III (Bb, E, A,  
C, Bb, C)

London: Will.<sup>m</sup> Napier  
For v-str-2ob-2hn

PA 7.5.1772 (Nos.1-2) to PA 3.9.1772 (No.6)

These six concertos were arranged for hpd/pf,  
with optional accompaniments, by Giordani, and  
published by Napier, PA 1.3.1773

WESLEY, Samuel

Seven concertos survive in autograph MS in GB Lbl, Add. 35008-9. The following date from before 1785:

1. Add. 35008, ff.60<sup>r</sup>-82<sup>r</sup> Concerto violino (C)  
Score, signed and dated 13.11.1779  
For v-str

Add. 35008, ff.165<sup>r</sup>-174<sup>r</sup> Two parts, the solo violin part including a new slow movement

2. Add. 35008, ff.83<sup>r</sup>-103<sup>r</sup> Concerto violino (D)  
Score, signed and dated 10.4.1781  
For v-str-2hn

Add. 35009, ff.1<sup>r</sup>-21<sup>v</sup> Seven parts

3. Add. 35009, ff.22<sup>r</sup>-41<sup>r</sup> Concerto per il violino (Bb)  
Score, signed and dated 12.9.1782  
For v-str-2hn

Add. 35008, ff.149<sup>r</sup>-164<sup>r</sup> Four parts

4. Add. 35008, ff.104<sup>r</sup>-113<sup>v</sup> Concerto (G)  
Score, signed and dated 15.12.1783  
For v-str-2hn

Add. 35008, ff.114<sup>r</sup>-128<sup>v</sup> Six parts

The following are undated:

5. Add. 35008, ff.129<sup>r</sup>-148<sup>r</sup> Concerto violino. A violino principale violino primo violino secondo viola violoncello contrabasso è due corni (A)

Score, signed and dated 24 February

6. Add. 35009, ff.63<sup>r</sup>-78<sup>r</sup> Concerto violino. A violino principale violino primo secondo viola è basso continuo (Eb)

Score, signed

Add. 35009, f.79<sup>r</sup>-79<sup>v</sup> Part for 2 hn

The following dates from after 1784:

7. Add. 35009, ff.42<sup>r</sup>-57<sup>v</sup> Concerto (Bb)  
 Score, signed and dated 4.3.1785  
 For v-str-2hn
- Add. 35009, f.58<sup>r</sup> One part

The following part is also for a later concerto:

- Add. 35009, ff.59<sup>r</sup>-62<sup>r</sup> Violino primo concerto (Eb)  
 Orchestral part for vl only survives  
 Watermark 1812

The E major concerto in Wesley's hand in GB Ibl, Add. 35024, ff.32<sup>r</sup>-51<sup>r</sup>,  
 with the final inscription 'Jarnovick et S Wesley ... Composuerunt  
 April 9<sup>th</sup> 1782' is a concerto by Giornovich (No.5 in the Paris numbering),  
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