

Rudolf Rasch

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Documents 1698

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10 July 2018

ADVERTISEMENT BY ESTIENNE ROGER
AMSTERDAMSCHÉ COURANT, 18 JANUARY 1698

Summary: Roger advertises Grandi, *Messe* Opus 3, Albinoni, *Sonate* Opus 1 and Torelli, *Sonate* Opus 6.
Source: *Amsterdamsche Courant*, 18 January 1698.
Reference: Van Eeghen IV 1967, p. 71.
Editions: Lesure 1969, p. 36; Bouwstenen 2, pp. 17-18; Sijmons & Verloop 1989, p. 141.
Titles: Albinoni, *Sonate* Opus 1; Grandi, *Messe* Opus 3; Torelli, *Sonate* Opus 6.

Transcription

Tot Amsterdam is bij Estienne Roger gedrukt en werd verkogt Alexandro Grandi Opera Terza, bestaende in 3 Misse a 3 dn vier stemmen, met en sonder Instrument en de Sonaten van Tomaso Albinoni en Torelli Opera Sesta geplaet-drukt; bij denselven is mede te bekomen alle de nieuwicheden in Musyk, die gedrukt werden in Italien, Vrankrijk en Duytsland.

DECLARATION BY ABRAHAM DU FRESNOY AND BARTHOLOMEUS PIERART
AMSTERDAM, 23 JANUARY 1698

Summary: Abraham du Fresnoy and Bartholomeus Pierart declare, at the request of Pieter Mortier, that they bought, on 21 January 1698, [falsely] reprinted copies of Lully's *Les trio des opéra*, in the shops of Henry DesBordes, Pierre Brunel, Estienne Roger and Paul Mannet.
Source: Amsterdam, Stadsarchief, Notarieel Archief, 5332b, 23 January 1698.
Names: Pierre Brunel; Henri Desbordes; Paulus Le Candela; Paul Marret; Estienne Roger; Gabriel Verbeek; Gaspar Ypelaer.
Title: Lully, *Les Trio* (Roger edition).

Transcription

[added:] Witsen

No. 135. Attestatie.

Op heeden den drie-en-twintighste January des Jaers duyzent-ses-hondert-acht-en-negentigh compareerden voor my Gaspar Ypelaer Openbaar Notaris, by den Ed. Hove van Hollandt geadmitteert, binnen Amsterdam resideerende ende den getuijgen nagenoemt, Abraham du Fresnoij out veertigh Jaren, ende Bartholomeus Pierart, out omtrent dertigh Jaren, dewelcke ter requisitie van Sr. Pieter Mortier, by ware woorden in plaatse ende onder presentatie van solenneelen ede verklaarden en getuijghden, hoe waar is, dat zij comparanten, op eergisteren, zijnde geweest den een-en-twintighsten deezer maant January ten respective huijzen en winkels van Henry des Bordes, Pierre Brunel, Estienne Rogier en Paul Marret, alle Boekverkoopers binnen deeze Stadt, hebben gekoght de nagedruckte Trios des Opera de Lully &c. Geevende voor reedenen van wetenschap dat zy 't geene voorschreeven staat zelffs in persoon hebben gedaan en bijgewoont gehadt en consenteerden. Hiervan Acte. Aldus gedaan in Amsterdam ter presentie van Gabriel Verbeek en Paulus le Candela, als getuijgen.

dit  is't teecken van Abraham du Fresnoij

des *****

Bartholomeus Pierart

Gabriel Verbeek

Paulus Le Candela

Gaspar Ypelaer Nots. Publ. 23/1 1698

LOTHARIUS ZUMBACH VON KOESFELD (LEIDEN)
TO JOHN CLERK OF PENNICUIK (ROME)
28 FEBRUARY 1698

Summary: Zumbach is happy to receive news from Clerk. If Clerk can send Corelli's Opus 5 (preferably via his wife's relative Poulaert), he (Zumbach) will send something in return. The violinist Torelli and the castrato Speroni have visited him. He asks whether Pasquini teaches according to a certain method or just after experience. His wife and father-in-law send regards.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/5202/16).

Names: Arcangelo Corelli; Frederica Day [wife of Zumbach]; Jan Day [father of Frederica; wine merchant]; Bernardo Pasquini; Jan Poelaert [Leiden merchant]; Carolus Rosier; Giovanni Battista Speroni (Muzzi); Giuseppe Torelli.

Places: Holland; Italy.

Title: Corelli, *Sonate* Opus 5.

Acknowledgement: Images, transcription and translation kindly provided by Andrew Woolley (Lisbon).

Transcription

Monsieur
Monsieur Jean Clark, Gentilhomme Escossois,
présentement à Rome/Roma.

Leydæ, 28 Februarii 1698.

Nobilissime et generosissime Domine,

Gratissimæ fuerunt Litteræ tuæ nuper ad me datæ, tum quod per eas cognoverim reconvalescentiam tuam de nupero sat periculoso morbo, tum etiam quod innotuerit mihi per litteras illas non extinctam adhuc planè esse memoriam veteris tui fidelissimi magistri. Si quæ autem tibi olim fuit adversum me inimicitia, eius causam non mihi sed tibi imputa qui nec monita et fidelissimas instructiones curare nec Magistrum ea qua par erat æstimatione colere solebas, sed jam forte serius tuam culpam agnoscens ex quotidianâ conversatione cum celeberrimo Pasquino aliud edoctus fuisti.

Pro fidelissimâ præsentis status tui communicatione, et servitionum oblatione gratias tibi ago maximas, mea tibi vicissim si quæ valeant offero servitia, et si pro donatione operæ 5tæ Corelli (quam spero ut opportuna satis et proximâ que potes occasione transmittas) quodpiam iudices à parte meâ esse æquivalens vel saltem tibi placens quo te vicissim donare possim, jube. Hoc unicum te monitum volebam, ut si forte cognoscere posses ubinam jam in Italia moretur Dominus Poulart affinis uxoris meæ et mercator ditissimus, forte cum ipso satis commodè operam illam novam Corelli transmittere pro me posses, nec ille mei causâ id facile negabit.

Cæterum ab eo tempore quo hinc discessisti multi etiam celeberrimi magistri Musici hic in Hollandia fuerunt meque inviserunt, uti Dominus Torelli violista celeberrimus, et Dominus Speroni Castratus et cantor delicatissimus, et nonnulli alii. Dominus Rosiers in misero adhuc vivit statu, et musica hic talis est ut me multis milliariis profugere posset nisi subinde eam accedere cogeret.

Hoc unicum adhuc à te rogatum vellem, ut me certiore facere digneris an Dominus Pasquini tum cimbalum tum compositionem instruat per certas aliquas fundamentales Regulas et infallibilem aliquem atque universalem Methodum, an vero ex solâ consuetudine et multorum exemplorum farragine nullis rationibus innixus informet. Uxor mea cum patre suo et omnibus Amicis te perhumaniter salutant. Vale, et Amicum tuum amare perge.

Nobilissimæ et Generosissimæ Dominationis vestræ

Servus paratissimus
Lotharius Zumbach de Koesfeld,
M. D.

Translation
(by Andrew Woolley and Rudolf Rasch)

To Mr. John Clerk, British Nobleman, Presently in Rome.

Leiden, 28 February 1698.

Most noble and generous Sir,

I was very pleased by the letter you recently sent to me, as through it not only I learnt about your recovery from a recent but quite dangerous disease, but I also noted that the memory of your old most faithful teacher has not totally perished. If there was before lack of friendship towards me, do not blame the cause of that on me, but on you, who neither payed heed to any advice and to the most sincere teachings nor honoured your teacher with the esteem he deserved, but (maybe late) acknowledging your guilt, you have been taught something else from your daily frequenting the renown Pasquini.

In exchange for the very sincere sharing about your condition and your offer to be my servant, I thank you very much and in turn I offer you any service I can [bestow upon you]; and if in exchange for the donation of Corelli's Opus 5 (which I hope that you will send off as soon as the circumstances allow it), I could give back what you deemed to be equivalent from my part or at least what would please you, just ask. I only wanted to recommend you this: if perchance you could know where about in Italy Mister [Jan] Poelaert,¹ my wife's relative and a very well-off merchant, lives, maybe you could more conveniently to send me Corelli's new opus through him, and for my sake he will no easily refuse [to do] it.

For the rest, since the time you left, many famous musicians have been here in Holland and have visited me, like Mister [Giuseppe] Torelli, the very famous violist, and Mister [Giovanni Battista] Speroni,² the castrato and a very delightful singer, and some others. Mister [Carolus] Rosiers now lives in poverty, and music here is such that it could run many miles away from me were I not compelled to come to it every other minute.

I would only like to ask you that you see to inform me whether Mister [Bernardo] Pasquini teaches not just the harpsichord but also composition through the established fundamental rules and some infallible and universal method, or he would just rather instruct through practice and a farrago of many examples without any rationale at all.

My wife [Frederica Day] and her father [Jan Day] and all your friends send you kind regards. Fare well, and continue loving your friend,

your most noble and generous Lordship's

Radiest servant,
Lotharius Zumbach van Koesfeld
Medical Doctor

¹ Jan Poelaert (1653-1701), well-known Leiden merchant.

² Giovanni Battista Speroni, also Speroncini, originally Muzzi, born before 1660, died after 1719, Italian soprano castrato singer, sang often in Germany and Austria.

HUGO DU BOIS
TO JOHN CLERK OF PENNICUIK (ROME)
[28 FEBRUARY 1698]

The letter is a response to a letter of Clerk, telling Du Bois that he (Clerk) has recovered from his illness. There must have been an earlier letter reporting the illness. The postscript is a response to another letter of Clerk, just arriving, in which someone (Corelli?) asks for sonatas by Rosier.

Summary: Du Bois is happy that Clerk has regained his health. He has read Clerk's letter to Zumbach describing Paquini's playing. He asks if Clerk can send a suite by Pasquini and also report about Pasuini's figured-bass playing, if possible with a written example. He reminds Clerk of his promise to send Corelli's Op. 5. He has acquired Bassani's Op. 17. There is a German in Leiden, Stampeel, who plays the viola da gamba almost as well as Schenck. He asks again for a suite by Pasquini, and also the piece that imitates the cuckoo and the figured-bass method. He asks to bring his regards to Pasquini and Corelli. The postscript answers another letter, in which someone (Corelli?) has asked for some sonatas by Rosier. He has asked Rosier to compose some new sonatas, with the present letter he sends two older ones with a letter presumably to Corelli. If the new sonatas do not come soon, he will send a trio played by Rosiers and Torelli and another selected one. He asks again for a Toccata by Pasquini with his figured-bass method. Finally he suggests that Clerk contacts Poelaert, a Leiden merchant then in Rome.

Dating: The letter is undated, but clearly sent enclosed in another letter. The best candidate is Zumbach's letter to Clerk of 28 February 1698, because Zumbach also writes about Clerk's recovery from his illness and Zumbach also suggests to contact Poelaert. The contents of the letter go well for one preceding Du Bois's letter of 12 March.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/4539/2).

Names: Giovanni Battista Bassani; Paolo Antonio Bassani; Charon; John Clerk of Penicuik; Arcangelo Corelli; Hugo Dubois; Jupiter; Bernardo Pasquini; Jan Poelaert [Leiden merchant]; Carolus Rosier; Johan Schenck; Nicolaus Stampeel; Giuseppe Torelli; Lotharius Zumbach von Koesfeld.

Places: Holland; Italy; Rome

TitleS: Corelli, *Sonate* Opus 5; Rosier: Sonata [A] (given to Zumbach); Sonata [B] (given by Clerk to Du Bois); Sonata [C] (for two violins and figured bass, played by Rosier and Torelli); Pasquini, Toccata, Suite (Allemanda, Corrente, Giga); Fuga in imitation of the cuckoo [=Toccata con lo scherzo del cucco?], Method of how to play figured bass [=Regole per ben sonare il cembalo o organo, lost, partial copies extant?]; Giovanni Battista Bassani, *La sirena amorosa*, Op. 17.

Glossary: Allemanda; bassus continuus; componere; Corrente; fuga; Giga; ludere; musicus; nota; quinque lineæ (staff); sonare; suite (suite); sonata; Toccata; viola da gamba; violino.

Remark: Hugo Du Bois enrolled as a medical student in Leiden on 13 November 1693, "Leidensis" and 22 years old. On 20 January 1701 he defended his *Disputatio medica inauguralis de dysenteria* at the Leiden University (published by Elzevier, with a dedication to Coenraad Ruysch, and at the end a Dutch poem by Govert Bidloo [with references to his musical activities] and a poem by "Q. Biman"). He died soon after: his burial outside Leiden was registered in Leiden on 5 May 1701 (Erfgoed Leiden en Omstreken, no. 2064). I could not find his baptism in Leiden in 1671. But: the stepmother of Herman Boerhaave was Eva du Bois, and one Jacobus du Bois was witness at the baptism of Eva's daughter Sarah in 1671 in Voorhout. This Jacobus Du Bois could be the one who enrolled in Leiden as a medical student in 1659, together with a brother Hugo. He could be the father of "our" Hugo Du Bois.

Nicolaus Stampeel (Hamburg 1673-1749) enrolled 27 July 1697 in Leiden, again 1707, *Disputatio* 1707, returned to Hamburg to obtain important posts in the city administration. He took part in the Utrecht Congress of 1713, later burgomaster of Hamburg.

Acknowledgement: Images and partial transcription and translation kindly provided by Andrew Woolley (Lisbon).

Transcription

Amico plurimum venerando
[Domino?] Clark

Sub couvert.

Amicorum optime,

Io! Nunc est bibendum, pulsanda tellus pede lib[e]ro!³ Vivit mens! Gaudeamus omnes musices amatores, dulce artis nostræ decus, quasi a Charontis Cymba surrexit, quem mortuum modo pronuntiavimus. Hunc in omnes vitæ dies, dum spiritus hosce reget artus pro amicorum optimo habeo, a quo multa et magna hucusque in me collata sunt, et ad huc indies conferuntur beneficia. Fateor cum tristem acciperam nuncium, me adeo fuisse exterritum quasi Jovis fulmine fuissem tactus vel catalepsi corruptus. Jam vero post lætam ultimæ acceptionem epistolæ quasi revivisco indies, indiesque ubi bibendi detur occasio, exclamo: io! Amici in salutem Domini Clerk, vivat diutissimè incolumis.

Vidi et epistolam Domino Sumbachi datam ubi omnia illa me in tantam admirationem traxerunt, ut continuò non nisi cogitam de iis, præsertim ubi mentionem facis de magno hoc mundi miraculo (scilicet Pasquini) ipsum esse adeo celerem in sonando, quasi ut haberet diabolum in digitis, quod equidem non putam, quoniam tunc nimis essent crassi et ad sonandum inepti. Jam cum diu promiseris suitam unam vel alteram mittendi, fac idem, nil gratius mihi facere quid posses. Velimque ut mihi explices quo modo bassum continuum sonat, ut si exemplar, ubi scilicet in superioribus 5 lineis sua manu dextra, in inferioribusque quinque lineis pro Basso scilicet manu sinistra ex opposito sese habent notæ, simul transmittas, rem mihi gratissimam præstiteris.

Admiratusque fui in delicaciam Domini Correlli de cujus opere quinto mentionem fecisti illud transmittendi Domino Sumbachio quod et idem promisisti mihi.

Quod si adhuc habeas in animo, mihi vel ipsi solummodo mittas, quoniam ipse si haberet illud procul dubio divulgabit ad sumptus compensandos, quia illud fortassis mittes per postam. cujus sumptus egomet quasi timeo, quod si fortassisper amicum occasionem scires non tanti constaret.

Accepi novum opus (nempe 17) Bassani quod, me hercule, elegantissime est compositum. Filium Domini Bassani scribis esse virtuosum quod facile crediderim si patri sit similis.

Illa nova omnia mihi tantum stimulum et calcar adderunt, ut si quo fato cecidisset occasio cum amico eo perveniendi non negligam, imo si mater non prohibuisset et sumptus pro itinere modo fecissem et facturum adhuc puto. In caeterum nova quae restant perpauca sunt; musica non adeo viget ac olim,

Attamen huc pervenit quisquam⁴ studiosus Germanus (Nomine Stampeel) qui adeo bene tractat viol: da gamba it Schenkio fere sit par, cujusque consortium frequentor saepius, summamque per epistolam dudum habuit amicitiam. Prælegi ipsi tuam epistolam Domino Sumbach olim datam cujus nova ipsi arriserunt. Continuò inter omnes musicos nos invaluit ut, si quisquam celeriter ludat, exprimimus juxta te illa verba, "Ipse ludit quasi haberet diabolum in digitis," imo et si quispiam suaviter ludat dicimus "Ipse summâ cum delicaciâ ludit", quæ jam sunt quasi communia inter musicis proverbia, quae et faciunt continuò tuam memoriam inter nos renovare.

Jam amicè iterum atque iterum te rogo ut mihi transmittas aliquid novi præps suitam unam vel alteram magni Pasquini, scilicet Allemanda, Corrente, Giga, pro clavercymbalo, quod | si mihi simul illam fugam quam tibi composuit Signor Pasquini ad imitationem cuculi velis transmittere per litteras cum illa methodo bassum continuum ludendi, quas jam brevi a te expectabo.

Saluta igitur (quamvis ipsi adhuc ignotus) Signor Pasquini ex meo nomine et dicis ipsi me brevi si Deus ipsi vel mihi permittat vitam quod ad eum quasi ad divinam musices auctor[it]a[te]m [sic] confugiam.

Saluta Dominum Correlli, cujus laudes saepius et merita mihi narravit Torrelli, qui ipsum tenet magnâ in existimatione.

³ From Horace, *Odae* I, 37: 1.

⁴ Dubois writes "quisquam".

Velim quoque ut scribas an brevi sic perventurus in Hollandiam, quomodoque valeas, et si quæ sint nova, ea amico tuo communies. Et litteras brevi a me expecta. Vale, et ex animo semper inter nos maneamus quo semper antea fuimus et pristinam tuam erga me voluntatem conserva.

Tuus ex asse cliens
Hugo Du Bois.

Hac autem scripta littera eo momento accepi tuam ultimam epistolam gratissimam, ubi dominus a me petit duas vel tres sonatas a Domino Rosiers compositas, quas brevi primâ meâ litterâ per postam mittam tibi. Inclusissem bene nonnullas huic litteræ, sed, quia volo ut quid egregii componat et mihi mittat, insuper meae litterae (quam ad ipsum ablegavi) inclusi illas duas ultimas, scilicet illam Domino Sumbach datam et ultimam tuam mihi datam, ubi bene comprehendet ex iis nomen ejus famosum et celebre apud Corelli [=Torelli?] et plures. Quare non dubito quin aliquid egregii ab ipso videris. Si autem hasce brevi non mittat, mittam tibi duas alias, scilicet unam quam excipsi ante nonnullos dies quamq[ue] simul lusit cum Domino Torelli, quae sonata constat duobus violinis cum Basso continuo, tuncque adhuc unam vel alteram quam possum invenire optimam simul includam. Sit autem quidquid sit. Si modo scribas, mittam tibi et si arrideant hae Domino Corelli, plures tibi mittam, modo mihi aliquid novi a Signor Pasquini et Correlli similibusque remittas.

Desidero omni autem voto Tocatam cum illa ludendi Bassum Continuum methodo juxta Dominum Pasquini de qua in superiori loco hujus epistolæ mentionem feci, mittas. Vale.

Audiavi Dominum Poellaert esse Romae. Si alloqui ipsum posses, posses simul cum ipso aliquid ad me transmittere.

Translation
(by Rudolf Rasch and Andrew Woolley)

To Mr. John Clerk

Enclosed.

Best of friends,

Hurray! Now we must drink, the earth must be resound by our feet!⁵ Let us all lovers of music rejoice, the sweet jewel of our art has risen almost from Charon's boat, about whom we have spoken as if he were dead. I will have him earnestly as my best friend for all the days of his life, as long as he keeps his spirits, by whom I have received many and great benefits, which I still receive every day. I declare that when I received the sad message, I was so scared as if I was struck by the lightning of Jupiter or defeated by a paralysis. But now after the happy receipt of your last letter it is as if I start living again every day, and every day when there is an occasion to drink, I shout "Hurray! Friends, on the health of Mister Clerk, may he live long in good health!"

I have also seen the letter you sent to Mister Zumbach, where everything has brought me in such a state of admiration that I constantly think only of that, especially where you mention this wonder of the world (namely, Pasquini) and that he is so quick in playing almost as if he has the devil in his fingers, which I however do not believe, for then they would be too thick and unable to play. But because you have promised since long to send one or another suite, please do it, there is nothing you can do for which I am more grateful. I would like that you would explain in which way he plays the basso continuo; when you would also send me an example which has the notes notes on the upper staff for the right hand and the notes of the bass on the lower staff for the left hand opposite to them, you would do me a great service.

⁵ From Horace, Odae I, 37: 1.

I have wondered about the delicacy of Mister Corelli,⁶ whose Op. 5 you mentioned and which you would send to Mister Zumbach and, as you promised, also to me. If you have that in mind, send it just to me or to him, because if he has it, he will certainly disseminate it to compensate for the cost [of shipment], because if you send it by chance per post, I will almost fear the cost. If you by chance can give it to a friend it will not cost that much.

I received the new work (namely opus 17) by Bassini, that is, by Jove, very elegantly composed.⁷ You write that Mister Bassani's son [Paolo Antonio] is a virtuoso which I easily would believe if he is like his father.

All those new things have been a stimulus and incitement to me that, if there would be by chance an occasion to go there with a friend, I would not let that pass by, well, if my mother would not prohibit it and I could only meet the expenses for the journey, and so far I believe I could. For the rest there is very little news; music is not thriving as it was before.

Yet a certain German student came here, with the name [Nicolaus] Stampeel, who plays the viola da gamba so well that he is almost as good as [Johan] Schenck, and whose concerts I frequently attend, and he had my warmest friendship since long by letters. I read him your letter sent before to Mister Zumbach the news of which pleased him very much. He encourages us among the musicians continuously that, if someone plays fast, we say with your words "He plays as if he has the devil in his fingers", yes and if someone plays softly we say "He plays with a lot of delicacy", which are now almost common sayings among musicians, which also make always that our memory of you is renewed.

Now I ask you friendly again and again that you send me something new quickly, some suite of Pasquini, that is Allemanda, Corrente, Giga, for harpsichord, if you could send that to me with that fugue that Signor Pasquini composed in imitation of the cuckoo, together with the method how to play figured bass, which I expect shortly from you.

Greet therefore (although he does not know me so far) Signor Pasquini on my behalf and say him that if God gives him and me life I will flee shortly to him as a divine authority in music.

Greet Mister Corelli, whose praise and merits Torelli me often told, who holds him in high esteem.

I would like that you write if you will soon come to Holland and how you are doing, and, if there is news, communicate it to your friend. And expect another letter from me shortly. All the best, and let us sincerely remain friends as we were before, and keep your earlier sympathy for me.

Your complete servant
Hugo Du Bois

After I had just written this letter, on that moment I received your last most welcomed letter where a gentleman [Corelli?]⁸ asks me for two or three sonatas composed⁸ by Mister Rosiers, which I will send to you shortly by post in my first letter. I would well have enclosed some in this letter, but because I want him [Rosier] to compose and send me something outstanding, I included, in addition, with my letter (which I sent to him [the gentleman, that is, Corelli?])⁹ those last two sonatas [by Rosiers], namely, the one given to Mister Zumbach and the last one you gave me, so that he [the gentleman] will understand well from them that his [Rosier's] name is celebrated and famous at Corelli's [= Torelli's?] and others' homes, which is why I do not doubt you will see something outstanding from him [Rosier]. If he [Rosier] does not send them soon, I will send you two other ones, namely one which I copied some days ago and which he [Rosier] played together

⁶ Du Bois writes "delicacia", but this is not a Latin word, rather the Latin form of the English "delicacy". Probably Clerk had called Corelli's playing a delicacy.

⁷ Bassani's Op. 17 is *La sirena amorosa, cantate a voce sola con violini [...] Opera XVII* (Venezia: Giuseppe Sala, 1699; RISM B 1208). This is probably a later edition of a first edition published in 1697, since Bassani's Opp. 18, 19 and 20 were all published in Bologna in 1698, Op. 21 in 1699. Sala published Bassani's Opp. 22, 23 and 24 in 1699-1700. No copy is known of the first edition of Bassani's Op. 17.

⁸ Du Bois writes here "dominus", while it is not clear to whom it refers. It could be Corelli, because in a later letter mention is made of sonatas that Rosier would compose for Corelli. This interpretation is, however, not without problems.

⁹ The wording suggests that Du Bois enclosed a letter to the gentleman (perhaps Corelli) within this letter to Clerk.

with Mister Torelli, a sonata for two violins with figured bass, and then I will also include one or another very good one that I find. Be it whatever it be. If you just write, I will send them to you and if they please Mister Corelli, I will send you more, only if you send me something new from Mister Pasquini and Corelli and other similar [composers]. I wish, however, with all my heart that you send the Toccata with that method how to play figured bass by Mister Pasquini, which I have mentioned earlier in this letter. Greetings.

I heard that Mister [Jan] Poulaert is in Rome. If you could talk to him, you could at the same time send something to me via him.

HUGO DU BOIS (LEIDEN) TO JOHN CLERK OF PENNICUIK (ROME)
12 MARCH 1698

Summary: Dubois sends with this letter [brought by his friend Kool] a sonata by Rosier. Rosier will compose something for Corelli and send that later. Dubois says Rosiers composes many sonatas but sells them cheap. He has heard the daughters of Rosier sing in the Italian way. One of them has been in Italy, her voice is better than that of Abell. He is grateful for Clerk's letter to Zumbach, especially because of the cantata included. The Toccata by Pasquini (sent before) is easy. If Clerck can send more, he would like to have an explanation of terms. His friend Kool has left for Rome to see the antiquities.

Brought to Clerk by Johan Cool. Zumbach's letter of 15 April was also brought by Kool, which may mean that Kool did not leave Holland before the latter date.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/4539[a]).

Names: John Abell; John Clerk of Penicuik; Arcangelo Corelli; Hugo Du Bois; Jacobus Gronovius (1645-1716); Bernardo Pasquini; Johan Kool; Jacobus Perizonius (1651-1715); Carolus Rosier; Maria Anna Rosier; Maria Petronella Rosier; Lotharius Zumbach van Koesfeld.

Places: Leiden; Rome.

Titles: Cantata (Clerk); Sonata (Rosier); Toccata (Pasquini).

Glossary: cantare; cantata; clavercymbalum; componere; harmonia; instrumentum; musica; sonata; tocata; tremulus

Remark: Johan Kool (also Cool, Kooll, Koolius) was born in Utrecht in 1673 (baptised 22.1.1673), enrolled in Utrecht in 1693, in Leiden on 9 September 1694 and in Utrecht again in 1696. In Leiden he held a *Dissertatio philologica de templis antiquorum* (2 July 1695, published by Elzevier), in Utrecht an *Oratio de artibus quibus Augustus callidè Rempublicam Romanam invasit* (6 December 1695; published Utrecht, François Halma), a *Disputatio de cumulatione actionum* (13 November 1697, published by Halma), and a *Disputatio juridica inauguralis ad legem Ateriam Tarpeian de multis* (17 February 1698, published by Halma). In 1698 he went to Rome (see letters below). In 1701 became alderman of Amersfoort. He married Elisabeth Looten on 6 February 1703. Halma wrote and published a marriage poem. He died in 1705 (registered 21.12.1705).

Acknowledgement: Images, transcription and translation kindly provided by Andrew Woolley (Lisbon).

Transcription

Monsieur
Monsieur Giovanni Clerck, Gentilhomme Anglois,

Par amy,
à Rome.

Amicorum optime,

Hâc non neglecta occasione, hanc (per amicum meum plurimum venerandum summum litteratorem, imo et nostræ artis Musicae amatorem indefessum) epistolam simul continentem Sonatam aliquam Domini Rosiers mitto. Misissem plures sed quia Rosiers Indies me certiore facit, ut quid singulare vellet Sig[nore] Correlli componere et cum studio, idcirco per illud tempus expectabo, donec ab eo accipiam illas quas tunc prima posta ad te mittam: Sonata hæc (aliam autem nunc temporis non habeo) quia nil rari continet in se spero ut sequentes tibi fuerint gratiores.

Tot ipse composuit ut vix credibile dictu, imo ut ajunt bene 4 vel 5 mille (præter illas pro vocibus) composuit sonatas ubique inter musices amatores dispersas. Tamen pauper est et manet, quoniam eas vili prætio vendit (scilicet: floreno). Imo et adeo celer est in componendo, ut intra horæ spatium talem potest componere et ferme ex partitura exscriberem, sed jam componendi mutavi morem et multo elegantius componit ac unquam antea, præsertim ubi cum 4 instrumentis sonatam (ubi primum prelude prædominium tenet et terribilioriter currit et saltat) componit. Caeteros non nisi concordant, quales ut spero ad te missurus sum.

Audivi filias duas ejus cantantes juxta morem et methodum italarum, una nempe ut audivi per duos annos apud Italum habitavit et ex optimis eo venientibus didicit, tremulum elegantem habet, ut fatear me nunquam tale quid audivisse, qua vocem. Adeo clara est, ut non sit minor illius Angli Abel.

Epistolam quam misisti Domino Sumbach, et mihi multum gaudium excitavere, præsertim ubi comprehendi inclusam cantatam, quam ut ingenuè fatear adeo eleganter compositam ut eam pro thesauro sim servaturus. Imo omnes admirabuntur memoriterque ipsam recitare et cantare possim.

Tocatam Celeberrimi Pasquini gratissima mihi (quam paulo ante misisti) fuit et facilis addiscenda. Si autem in animo habeas transmittendi ahuc aliquid per clavercymbalo, gratius nil facere posses [quam] cum nonnullis explicationibus terminorum, quid nempe Har(mon)ia denotet et similia.

In posterum plura scribam; pro ha[c vice?] excusatum me habeas: quoniam raptim scripserim hanc [per] hanc mei amici Docti Cools occasionem, qui profectus [app]lausu omnium doctorum et eruditorum cum cappa est, in sui ipsius laudem, et quia antiquitatibus gaudet, credo eum ob hasce profectum Romam. Græcus autem est summus et sæpe cum animi voluptate eum contra Gronovium et Perizonium audivi opponentem.

In cæterum vale, et mitte (quod non spero ut oblivioni tradas) aliquid rari pro clavercymbalo. Salutaque miracula hujus mundi Pasquini scilicet et Correlli meo nomine quamvis ignotus. Iterum vale, amicorum optime, mi chare Clerk, quem millies suspiro.

Tuus ex asse cliens
et fidelis amicus
Hugo Du Bois.

Leyen, Den 12 Maert.

mittas / mittas / mittas / aliquid / neque obli/vioni / tradas / illud / mittendi / mittas.

Translation

Mister John Clerck, English Nobleman,

By a friend,
in Rome.

My dearest friend,

I did not want to let go by the occasion to send you this letter (through a very good and very cultivated friend, also an indefatigable lover of music), which is also containing a Sonata by Mister Rosier. I would have sent more, but because day after day Rosier assures me that he wants to compose for Mister Corelli something unique and with assiduity, on that account I will wait for some time, until I get from him those [pieces] which I will then send you by the first post. Since this sonata (for the time being I do not have another) does not contain anything particular, I hope the following ones will please you more.

He has composed so much that you can hardly believe it; they even say that (apart from vocal music) he has composed 4 or 5 thousand sonatas dispersed everywhere among the music lovers. Yet he is poor and will remain poor, because he sells them very cheap (namely: one florin). He is even so quick in composing that within an hour he can compose one and write down in score, but when composing he changes his mind and composes much finer than ever before, especially where he composes sonatas with four instruments (whereas first he mostly composed trios and ran and jumped terribly). They are like the other ones which I hope to send you soon.

I heard his two daughters [Maria Petronella and Maria Anna] singing according to the habits and methods of the Italians, and I have heard even that one of them lived in Italy for two years and was instructed by the best ones coming there. She has a nice trill and I must say I have never heard such a thing. Her voice is so clear that it is not less than that of the Englishman [John] Abell.

The letter you sent to Mister Zumbach made also me happy, especially because of the enclosed cantata, which I must say is so nicely composed that I keep it as a treasure. Yes, everyone will admire it and I will recite and sing it from memory.

The Toccata by the famous Pasquini I like very much (which you sent a little while ago) and is easy to learn.

If you like to send me something for the harpsichord here, you would do it no better than with some explanations of terms, what harmony denotes and similar.

Later I will write you more. Please excuse me for this time, because I wrote this letter in haste for the occasion of my friend, the learned [Johan] Kool, who left, with the applause of all learned and erudite men with a Cappa, in his own praise, and because he likes antiquities, I believe he has left for Rome because of these. He knows Greek also very well and often I have heard him with pleasure oppose to Gronovius and Perizonius. For the rest goodbye, and send (which I hope you will not forget) something special for the harpsichord, and bring my regards to the wonders of this world, Pasquini and Corelli, although they do not know me. Again greetings, the best of my friends, my dear Clerk, for whom I sigh a thousand times.

Your complete servant and faithful friend,
Hugo Dubois.

Leiden, 12 March [1698]

Send, send, send, send something, and do not give it to oblivion, send what has to be sent.

LOTHARIUS ZUMBACH VON KOESFELD (LEIDEN)
TO SIR JOHN CLERK OF PENICUIK (ROME)
15 APRIL 1698

Summary: A letter to recommend Johan Kool to Clerk. Kool is a learned man and was a pupil of Zumbach on the harpsichord, as Clerk was.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/5202/22).

Name: Johan Kool.

Places: Jolland; Italy; Leiden; Utrecht.

Glossary: clavicimbalo (harpsichord); musica (music).

Acknowledgement: Images and transcription kindly provided by Andrew Woolley (Lisbon).

Transcription

A Monsieur
Monsieur Jean Clerk, Gentilhomme Ecossois,

présentement à Rome.

Ley[dæ], 15 Ap[rilis] 1698.

Nobilissime et generosissime Domine,

Lator harum, Clarissimus Dominus Cool, Juris Utriusque Doctor, homo valdè doctus et litteratus, patriâ Ultrajectensis, olim quoque per aliquot menses meus in Clavicimbalo discipulus, Italiam petiturus litteras à me petebat ad homines mihi in Italia notos. Cujus humanissimæ petitioni minimè deesse volens, cum in præsentī nullos præter Dominationem Vestram haberem notos, placuit ipsum Dominationi Vestræ recommendare; mens enim ipsi est se ulterius in musicâ perficere. Quantum in Hollandiam profecerit nescio, quia ab eo tempore quo Leijda discessit alio magistro usus fuit Ultrajecti; Leijdam autem pertransiens vix obiter ipsi loqui concedebatur ut taceam audire sonare clavicimbalum. Non dubito autem quin ipse præfatus Dominus tibi notus erit, quia ferè eodem tempore quo et Dominatio Vestra ipse meus fuit discipulus. Est equidem musicæ amator ardentissimus et in erudiendo etiam valdè morigerus semper fuit, sed utrum iis quoad musicam ingenii et aurium datibus præditus sit prout Dominatio Vestra, dubito. Interea si quædam officia ipsi sine tui incommodo præstare possis, obsecro ut ipsi officiosus esse velis, quod ita considerabo ac si eadem in me contulisses officia. Nova pro tam longinquo et diuturno itinere ad te scribere frustaneum merito duxi: forent enim antiqua priusquam litteræ ad te pervenirent. Vale, generosissime Domine, et quondam fidelissimum magistrum tuum amare perge.

Generosissimæ Dominationis Vestræ

Servus paratissimus
Lotharius ZumBach de Koesfeld.

Translation (by Rudolf Rasch)

Leiden, 15 April 1698.

Most noble and generous Sir,

The bringer of this letter, the most distinguished Mister Cool, Doctor of Canon and Civil Law, a man very learned and literate, born in Utrecht, formerly also for some month my pupil on the harpsichord, planning to go to Italy, asked me for letters to people in Italy that I knew. Not wanting to ignore his kind request at all, while at present I would know no one except you, I would like to recommend him to you, for his intention is to perfect himself further in music. When he will leave for Holland, I do not know, because after the time he left Leiden he had another teacher in Utrecht. When he passed by Leiden, it was hardly allowed to speak with him, so that I could hear him play the harpsichord in silence. I do not doubt that you know the foresaid man, because he was my pupil at almost the same time as you. He is a most zealous musical amateur, and he was in learning always also very industrious, but I do not know if he with his gifts regarding music in mind and ears surpasses you.

In the mean time, if there is some service that you can len to him without difficulty, I beg you to help him, what I will consider as a service lent to my self! I have rightly decided that it would be senseless to wright you the news on such a long and far journey, for it would be old before my letters would reach you. Greetings, generous Lord, and continue loving your most faithful former teacher.

Your most generous Lordship's

readiest servant
Lotharius Zumbach von Koesfeld.

LOTHARIUS ZUMBACH VON KOESFELD (LEIDEN)
TO SIR JOHN CLERK OF PENICUIK (ROME)
23 MAY 1698

Summary: Zumbach regrets that he cannot be an agent for Corelli's Opus 5 in Holland because Roger in Amsterdam reprints everything from Germany and Italy and sells it cheaper. This happened to Torelli, when he had his Opus 6 printed in Augsburg and had copies sent to Amsterdam where he stayed in the winter of 1698. Roger boasts that he could even sell copies of his reprints in Italy, better printed and cheaper. Zumbach has examined Clerk's cantata, praises the composition and asks for more. Du Bois has shown him Pasquini's Toccata. Ruysch has received from Torelli a proposal to organise a collegium musicum in Leiden. Rosier has visited Zumbach on his way from Amsterdam to Rotterdam and his daughters have sung.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/5202/24).

Name: John Clerk of Penicuik; Arcangelo Corelli; Frederica Day [wife of Zumbach]; Jan Day [father of Frederica; wine merchant]; Hugo du Bois; Bernardo Pasquini; Carolus Rosier; Maria Anna Rosier; Maria Petronella Rosier; Coenraad Ruysch [1650-1731, burgomaster of Leiden, dedicatee of Albicastro's Opus 1]; Giuseppe Torelli; Lotharius Zumbach von Koesfeld.

Places: Antwerpen; Augsburg; Germany; Holland; Italy; Leiden; Low Countries [Belgium]; Rotterdam.

Titles: Clerk, Cantata (manuscript); Corelli, *Sonate* Opus 5 (Roger, 1701); Pasquini, Toccata [perhaps the toccata printed in *Toccatas et suites* in 1699?]; Torelli, *Concerti musicale* Opus 6 (Augsburg); Torelli, *Concerti musicali* Opus 6 (Roger [1698]).

Transcription

A Monsieur

Monsieur Jean Clerk, Gentilhomme Ecossoi présentement
à Rome.

Nobilissime et generosissime Domine,

Gratias tibi ago quam maximas pro secundis litteris quibus dignatus es me beare, et inprimis pro eâ quâ me honoras æstimatione tanquam pro testimonio aliquo apud meos discipulos mihi maximè proficuo tibi in æternum devinctus ero, modo ea quae de me scribis fideli animo (ubi non dubito) sentias.

Doleo interea quod vel tibi vel Domino Corelli illud servitium præstare nequeam ad vendendum exemplaria Operæ eius quintæ. Unus enim est in Hollandia Typographus Musicus in ruinam omnium componistarum tam Italarum quam hujatum. Vocatur ipse Stephanus Roger, habitans Ambstelodami, qui florere incepit ab eo tempore quo tu hinc discessisti. Hic ergo omnem musicam ex Italiâ et Germaniâ quam habere potest et adhuc ferè prælo madidam per postam quantocijus sibi transmitti curat et reimprimit tam citò ut antequam ulla exemplaria ex Italiâ advenire possint, tunc ille sua modo per totum Belgium et Germaniam vendidit. Hinc cum ego diversis amatoribus obtulissem tuum desiderium, respondebant, “nos poterimus æquè benè et meliori pretio atque æquè cito habere à Roger Typographo Ambstelodamensi, et insuper non erit opus nobis vecturam solvere.”

Audi quid hic nuper acciderit Domino Torelli Violista celeberrimo qui per hijemem antecedentem hic in Hollandia moratus fuit. Hic Dominus Torelli dum adhuc in Germaniâ |b| fuisset et indè ad Hollandiam discessisset, reliquit ibi Augspurgi apud Typographum Musicum Opus suum (ni fallor) sextum, ut ibidem imprimeretur, certâ inîtâ conditione cum Typographo pro numero exemplarium sibi donandorum et in Hollandiam transmittendorum. Quod cum percepisset ille Roger Ambstelodamensis quantocijus per postam transmitti sibi curavit unum exemplar istuis Operæ 6tæ Auspurgo, et intra paucas septimanas reimpressit et exemplaria sua vendidit per totam Hollandiam et reliquum Belgium, imò etiam Germaniam antequam illa exemplaria pro Domino Torelli ex Germaniâ transmissa (quae tardè cum mercibus quibusdam advehebantur)

in Hollandiam advenire potuissent et hoc in maximum damnum et fastidium Domini Torelli qui tunc Ambstelodami præsens erat. Eodem modo ille facit cum aliis componistis. Imò gloriatur se in ipsâ Italiâ velle curare ut sua exemplaria vendantur et quidem magis nitida et meliori etiam pretio quam ipsa Italica exemplaria sint.

Examinavi etiam Cantatam illam à te compositam et admiratus sum elegantiam styli et phrases et casus singulares, Italis usitatos mihi que probe notos, nihilque in eâ deprehendi (si forte excipere velim vitium unum aut alterum leve, festinante forte calamo dum describeras comissum.) nisi summè perfectum. Perge itaque, Nobilissime Domine, profectus tuos in dies augere, et si fortè aliquid composueris cum duabus vel tribus vocibus, mihi transmittere dignare. Parce interea imbecilli fidei mea quod dubitem an hoc sine ullius magistri ope feceris.

Dominus du Bois etiam communicavit mihi illam Toccatam Domini Pasquini, sed ille nullam habebat opinionem de istâ compositione. At vero postea quam ego illam vidissem, dixi |c| illa est optima, imò postea quam ego illam studuissem et coram illo lusissem, ille benè debebat credere compositionem esse singularem.

Ante duos dies cognovi ab illustrissimo Domino Ruijsch, quod Dominus Torelli ex Germaniâ ipsi scripserit et proposuerit Operam aliquam Musicam Leijdæ instituendam, cum prolixis satis litteris et omnibus circumstantiis, sed ille bonus Dominus procul dubio repulsam patietur, quemadmodum et Gratissima Dominatio vestra benè novit conditionem hujus loci, et quam parum aestimetur hic Musica, undè ego cogor illam relinquere et saltem recreationis causâ conservare, de cætero me Medicinæ et Collegiis Mathematicis, Medicis totum applicans.

Dominus Rosier cum totâ familiâ suâ Ambstelodamo relicto Rotterodamum migrarunt, et in transitu me inviserunt filiaeque eius in ædibus meis cantaverunt tam pulchrè quam ulli musici hic in Hollandia habitantes cantare possint.

Vale. Dominationem vestram perhumaniter salutant uxor mea cum patre suo

Nobilis et Generosissimae Dominationis vestrae

Servus paratissimus
Lotharius ZumBach de Koesfeld.

Translation (by Andrew Woolley and Rudolf Rasch)

Leiden, 23 May 1698.

Most noble and generous Sir,

I thank you very much for the second letter with which you decided to bless me, and above all I will be bound to you forever for the esteem with which you honour me by the testimony among my disciples which proved very useful to me, provided you feel with true disposition (of which I do not doubt) that which you write about me.

I lament that I will not be able to render my service to you or to Mister Corelli by selling copies of his Opus 5. For there is a music printer in Holland that is the bane of all composers (both Italian and local ones). He is called Estienne Roger and lives in Amsterdam, and he started to thrive from the time you left. This man, then, takes care to have all the music sent to him from Italy and Germany as quick as possible and still wet from the press by post, and reprints it so quickly that before any copies can arrive here from Italy he just sells his own copies in the whole of Holland and Germany. Hence, when I mentioned your proposal to various music lovers, they replied: “We will have it both at a better price and faster from the music printer Roger in Amsterdam, and in addition we will not have to worry about the shipping.”

I have heard what not long ago happened to Mr. Torelli, the very famous violinist, who stayed in Holland during the previous winter. This Mister Torelli, while he was still in Germany and was moving from there to Holland, left his Opus 6 (if I am not mistaken) at a Music Printing House in Augsburg, in order to be printed there,¹⁰ with an arranged number of copies to be donated to him and sent off to Holland. When Roger from

¹⁰ A reference to Torelli’s *Concerti musicali* Opus 6, printed in Augsburg by the Heirs of Lorenz Kroniger, Theophil

Amsterdam got to know this, he took care to get as quick as possible a copy of this Opus 6 by post from Augsburg, and within a few weeks he reprinted and sold his copies in the whole of Holland and the rest of the Low Countries and even in Germany, before those copies sent from Germany to Mister Torelli (which were being slowly conveyed with some other stuff) could arrive in Holland; and this caused great harm and annoyance to Mister Torelli, who was by then in Amsterdam.¹¹ And he did the same with other composers, and indeed he boasted that he wanted to sell his copies also in Italy, both printed more nicely and at a better price than the Italian copies themselves.

I also examined the cantata that you composed and I admired the elegance of style and the peculiar phrases and cadences to which Italians are used and are well known to me. I did not notice anything that was not perfect (if I pass by one or two minor mistakes, perhaps due to a hurrying quill when you wrote it down). Continue, therefore, most noble Sir, and thrive in the future, and if you would perchance compose something with two or three voices, please send it to me. In the meantime blame it on my feeble trust that I doubted whether you could do this without the help of a teacher.

Mr. [Hugo] du Bois has shared Mr. [Bernardo] Pasquini's toccata with me, but he did not have any opinion about this composition. However, after I saw it, I said that it was very good, and after I studied it and played it before him, he may even well have believed it to be a special composition.

Two days ago I got to know from the most illustrious Mr. [Coenraad] Ruijsch that Mister Torelli had written to him from Germany and had proposed, with well-disposed letters and all the rest, to organize a Music Society [Opera Musica] in Leyden. But I have no doubt that this good gentleman will suffer rejection. Your Gracious Lordship knows well the particularities of this place and how little music is esteemed here, and therefore I am forced to leave music behind and preserve it only for amusement's sake, while for the rest I will dedicate myself to medicine, and to the Colleges of Mathematics and Medicine.

Mr [Carolus] Rosier has moved with all his family from Amsterdam to Rotterdam, and underway they visited me, and his daughters [Maria Petronella and Maria Anna] sang at my home so beautifully as no musician who lives here in Holland could.

Be well. My wife and her father send kind regards to your Lordship.

Your noble and most generous Lordship's

readiest servant
Lotharius Zumbach von Koesfeld.

HUGO DU BOIS (LEIDEN)
TO SIR JOHN CLERK OF PENICUIK (ROME)
[23 MAY 1698]

Summary: Du Bois did not hear from Clerk since long. Clerk must have received the sonata by Rosier [for Corelli] given to Kool. Rosier may be busy, now living in Rotterdam. He praises Clerk's cantata sent to Zumbach; he sings it every night and gave a copy to a German who brought it to Coberg in Hannover. Du Bois now masters the Toccata [by Pasquini]; he asks for other pieces. He says Van Campen is already in Paris.

Dating: Undated, but fits best as sent with Zumbach's letter of 23 May 1698. Common elements are the cantata received from Clerk and the mentioning of Rosier's move to Rotterdam.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/4539/1).

Names: (Pieter Joseph?) van Campen; John Clerk of Penicuik; Johann Anton Coberg (1650-1708; organist and court musician in Hannover, teacher of Sophia Charlotte of Hannover, the dedicatee of Corelli's Op.

Göbels and Johann Christoph Wagner in 1698.

¹¹ Nevertheless Roger published the first edition of Torelli's *Capricci* Opus 7, with a dedication to Jacques des Obry, probably a person living in Leiden.

5); Cocq (Leiden inhabitant); Arcangelo Corelli; Johan Kool; Jacobus Perizonius; Carolus Rosier Lotharius Zumbach von Koesfeld.

Places: Rotterdam; Rome; Leiden; Latin School (Leiden).

Titles: Clerk, Cantata (manuscript); Rosier, Sonata [for Corelli]; Pasquini, Toccata.

Remark: Van Campen is possibly Pieter Joseph van Campen (Middelburg 1673-1738), enrolled Leiden 17 September 1691, *Disputatio juridica inauguralis de tutelis* (1694), lived in Goes. Married Jacoba Josina Lampsins.

The letter is damaged on the fold. Therefore several words had to be guessed.

Transcription

Monsieur

Monsieur Giovanni Clerk, Gentilhomme Anglois,

Sous Couvert.

Amicorum integerrime,

Nullam rem tam gravius, una cum animi tristitia, jam diu tuli quam tuas litterarum intermissionem, qualemcumque mihi sumam causam ignoro. Misi tibi epistolam, una cum egregia sonata Domini Rosiers, quam si nondum acceperis ignoro, ast brevi tamen accipies tunc procul dubio, quoniam eam [dedi] Domino Cool, juveni omni laude digno, litteratori summo, ante 5 vel 6 menses cum Cappa promoti, musices Amatori elegantissimo, Domini insimul Sumbachii discipulo, quem, si antea [vider]is ipsum cum adhuc esses Leydae dubitarem. Habitavit autem prope G[y]mnasia Latina apud quempiam Coquum, opposuitque continuo in p[er]illustr]is Domini Perizonii disputationibus. Jam ab hinc ni fallor 3 mensibus petiit Romam una cum famulo quaesivitque ut ipsi litteras recommendatorias ad amicitiam mutuam tecum colendam darem. Quod an modo videris Romae et dederit meam cum inclusa Domini Rosiers sonata epistolam, rescribas. Misissem adhuc unam vel alteram, sed Rosiers, qui me, quasi (ut credo) pro stulto habeat, quoniam promiser[it ali]quid singulare componere Domino Corelli. In hoc usque temp[ore no]ndum illud singulare accepi, sed, quia mutavit, jam ipse sedem [nov]am habitat Rotterodami, credo ipsum fuisse nonnihil occupatum. [Eo?] momento, quo hoc accipiam. mittam tibi.

Ariam quam Mag[istro] Domino Sumbachio a te compositam, me Hercule!, talem habet elegantiam, ut fatear, (absit omnis adulatio) me numquam meliorem vidisse. Imo ante lecti ingressum singulis vesperis soleo cantare, quia egregie memoriter scio eam. Quapropter denuo adeo cupidus sum videndi (a te compositam) similem ut desiderium meum verbis exprimere nequeam. Imo quispiam Germanus audiens hanc me pro viribus cantantem eam instantibus praedibus accepit ad describendam uno cum donum aliquot obtulit, quam jam secum tulit ad Hannover et ibi vult dare Coberge musico ibi famigeratissimo.

Tocatam jam scio ludere ut ibi scripta est, et nil egregii jam habeo ad exercendum, quapropter exoro ut qui denuo mihi mittas. quod ut finiam illis omni voto a te expectabo, meque [in?] nullam re defuturum esse confides.

Vale, amicorum optime, ob quem [lacrimas?] suspiro.

Tuus totus amicus

Hugo Du Bois.

Quaeso ut me excusatum habeas ut tam [raptim?] ad te scripserim. Sequenti vece [=vice] plura scribam et quia hora instabat ut eam tradere deberem, raptim hanc scripsi. Imo hacce die misi epistolam Domino van Campen qui jam est Parisiis. Vale iterum, mi Mæcenae, et cito scribo.

Translation (by Andrew Woolley)

Best of friends,

Nothing I suffer more seriously, with sadness of mind, than the interruption in your letters since long, of which I do not know what the cause is. I sent you a letter with an outstanding sonata by Mister Rosier, of which I do not know if you have already received it, but you will receive it soon without doubt, because [I gave] it to Mister Kool, a young man wirth all praise, a very literate man, promoted five or six months ago with a cappa,¹² an accomplish music lover, pupil also of Zumbach, whom I do not know if you have seem him when you were still in Leiden. He lived near the Latin School with someone called Cocq, and he opposed continuously during the disputations of Mister Perizonius. He left for Rome with a valet already three months ago if I am not mistaken, and he asked me if I could give him letters of recommendation to maintain our mutual friendship.¹³ So write me if you have seen him in Rome and if he has given my letter with the enclosed sonata by Rosier. I would have send one or another but Rosier, who holds me nearly for stupid, because he promised to compose something special for Mister Corelli, [...] [sic]. Until this time I have not yet received that special thing, but, because he has moved and now has a new place in Rotterdam, I believe he is rather occupied. The very moment I receive receive it, I will send it to you.

The aria composed by you for Master Mister Zumbach has, by God, such an elegance that I declare I have, without flattering, never seen anything better. Yes, I use to sing it every night before going to bed, because I know it perfectly from memory. Therefore I am so anxious to see a similar one composed by you that I cannot express my wish in words. Yes, a German man who heard me singing it as I could accepted it with urgent sureties to copy it [and] acquired it as a gift for someone. He has brought it already to Hannover and there wants to give to Coberg a famous musician there.

The Toccata I can already play as it written there, and I have nothing special yet to exercise, which is why I ask you that you send me something again, which I, to end, expect from you with all my heart, and be assures that I will never fail you in anything.

Greetings, best of friend, for whom I sigh [tears?].

Your complete friend
Hugo Du Bois

I ask you that you escuse me for writing so hastily to you. The next time I will write more and because the moment has come that I must give the letter, I wrote this one hastily. I have also send this day a letter to Mister Van Campen, who is already in Paris. Greetings again, my Mecenas, and write soon.

LOTHARIUS ZUMBACH VON KOESFELD (LEIDEN)
TO SIR JOHN CLERK OF PENICUIK (ROME)
5 SEPTEMBER 1698

Summary: Zumbach thanks Clerk for sending him a motet. He praises it but also sees some small defects, like in the cantata sent to Boerhaave. He asks Clerk to bring his regards to Corelli and Pasquini.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/5202/30).

Names: Herman Boerhaave; Arcangelo Corelli; Frederik Eduard Day [brother-in-law of Zumbach]; Frederika Day [wife of Zumbach]; Bernardo Pasquini; Jan Poelaert [Leiden merchant].

Place: Rome.

Title: motet (Clerk, sent to Zumbach); cantata (sent to Boerhaave); Ah quam miser (recitative in motet).

Glossary: cantata; clausula; compositio; harmonia; nota; mottetus; pausa; recitativus; suspirium.

¹² Probably referring to Kool's Disputatio of 13 November 1697 rather than the recent one of 17 February 1698. NL-Lu, BPL 337 contains a letter by Kool to Perizonius written in Paris in 1698.

¹³ It is possible Kool did not leave before 15 April so that it is no surprise Clerk had not yet received the letters by Du Bois and Zumbach and the Sonata by Rosiers.

Acknowledgement: Images kindly provided by Andrew Woolley (Lisbon).

Transcription

A Monsieur
Monsieur Jean Clerk, Gentilhomme Ecossoi,

présentement à Rome.

Leÿdæ, 5 Septembris 1698.

Perillustris et generose Domine,

Ambæ litteræ tuæ gratissimæ mihi traditæ fuerunt, in quarum posterioribus offers mihi motettum tuæ compositionis, pro quo honore et labore tuo gratias tibi ago immortales. Gaudeo et miror interea insignem profectum tuum in compositione, exulto etiam et me tibi maximè obligatum esse profiteor pro tanta imo nimia quam habes de me æstimatione et recommendatione. Hinc litteras tuas uti aurum in æternum conservabo tanquam testimonium dignissimum apud meos discipulos. Examinaui cantatam illam a te compositam et deprehendi harmoniam optimam. Hoc unicum (quod tamen parvi momenti est) adverti te non satis accomodare notas ad quantitatem syllabarum, quod etiam observavi in illa cantata quam Domino Doctori Burhaven transmisisti in prima aria etc. Deinde observavi te aliquando per pausam vel suspirium aliquod interrompere sensum verborum ubi nullus planè affectus id requirit, verbi gratiâ in recitativo «Ah quoniam miser»: opes nullum (sequitur suspirium) liberant. Demum [lineam?] sensus alicujus malim terminari etiam clausula aliqua harmonia, ut ita utrimque verba cum harmonia conspirant. Sed hæc lævissimæ sunt nec instructore egent.

Cæterum cum tibi occasio sit quotidie conversandi cum excellentissimis magistris rogatum te velim illis, et imprimis celeberrimis illis Dominis Domino Corelli et Domino Pasquini, miraculis musices, meo nomine offeras meas humillimas salutes et servitia. Et tibi, Illustrissime Domine, si aliqua in re inservire possim, fac ut sciam: Uxor mea et gener te humilissimè salutant et omnia prospera apprecantur. Vale.

Illustrissimæ Dominationis tuæ

Servus paratissimus
Lotharius ZumBach de Koesfeld.

Postscriptum. Precor ut Dominum Poelart, si adhuc Romæ est, humanissimè meo nomine salutes.

Translation (by Rudolf Rasch)

Leiden, 5 September 1698.

Most illustrious and generous Sir,

Your two most appreciated letters were handed over to me, with the last of which you send me a motet of your composition, for which honor and work I will be grateful to you forever. In the mean time I enjoy and see your significant progress in composition. I rejoice also and confess that I am most obliged towards you for so much, yes so very much esteem and recommendation that you have for me. I will keep these letters forever, as gold, as the most worthy testimony from my pupils.

I have examined the cantata [=motet] composed by you and have found there the best harmony. Only this (which is of little importance) I have remarked, namely that you do not sufficiently accomodate the notes to the quantity [length] of the syllables, which I have observed also in the cantate that you have sent to Mister

Doctor Boerhaven, in the first aria, and so on.¹⁴ Then I have seen that you sometimes by a crotchet or quaver pause interrupt a line of text, where clearly no affect does require it, for example in the recitative «Ah quoniam miser». The efforts will lead to nothing (there follows a crotchet rest). Finally, I would rather have the line of a sentence ended by a harmonic cadence so that on both sides the words go with the harmony. But these are minor defects and they do not need a teacher.

Further, now you have the opportunity to speak daily with the most excellent masters, I would like to ask you to bring them. and especially those famous Masters Corelli and Pasquini, the wonders of music, my regards and my service. And if I can be at your service in some affair, Illustrious Sir, let me know. My wife and my brother-in-law greet you most humbly and wish you all prosperity. Greetings.

Your most illustrious Lordship's

readiest servant
Lotharius Zumbach von Koesfeld.

Postscript. I beg you to greet Mister Poulaert humbly on my behalf if he is still in Rome.

HUGO DU BOIS (LEIDEN)
TO SIR JOHN CLERK OF PENICUIK (ROME)
5 SEPTEMBER [1698]

Summary: Du Bois complains that he has not received a suite by Pasquini from Clerk. He has seen the motet sent to Zumbach, which he praises. Kremberg has composed an aria with violin, sung before him.

Rosier wrote from Rotterdam about his difficult circumstances. Next time he will write more.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/4539/3).

Names: John Clerk of Penicuik; Hugo Du Bois; Jacob Kremberg; Bernardo Pasquini; Carolus Rosier; Lotharius Zumbach von Koesfeld

Place: Rotterdam.

Title: Clerk, motet (sent to Zumbach); Kremberg, aria with violin.

Glossary: aria; clavercymbalum; componere; motteta [singular; sic];. suitta.

Acknowledgement: Images kindly provided by Andrew Woolley (Lisbon).

Transcription

Domino

Domino Clerk, Gentilhomme Anglois,

Par couvert.

Amicorum optime integerrimeque,

Ex tuis ultimis ad me datis litteras percepi multum gaudii. Primò quia ex iis tuam comprehendi prosperam valetudinem. 2do quia me certiolem facis de rebus musicis. Ast doleo, ex tantis litteris quibus a te reverenter quæsivi, ut mihi unam vel alteram suittam pro clavercymbalo ex magno hujus mundi miraculo (scilicet Pasquini) mitteres, quod non sic memor. Fateor omnia mihi tam grata et jucunda sint quæ scrivis ut indies iis

¹⁴ About Boerhaave and Clerk see Peter Davidson, "Leo Scotiae irritatus: Herman Boerhaave and John Clerk of Pinicuik", in *The Great Emporium: The Low Countries as a Cultural Crossroads in the Renaissance and the Eighteenth Century*, Edited by C. C. Barfoot and Richard Tood (Amsterdam: Rodopi, 1992, pp. 155-192. Boerhaave wrote to Clerk in Rome on 9 February and 14 May 1698, and an undated letter from the summer of 1698, probably sending the text "Eheu, quam diris hominis", which may be the text of the cantata/motet Zumbach is referring to.

movear. Imo, sæpius speravi mihi Dedali darentur plumæ quibus ad te (utpote Mæcenatem) volare possem, sed hæc omnia chimæra et vana mentis desiderata. Imo, quia matrimonium continuò displicet, succepi (ubi liber fuerim) me ad aliquot monasterium conferre quod si Romæ illa mihi contingeret occasio gratior quam alibi foret.

Vidi Mottettam [sic] a te compositam egregiè Dominoque Sumbachio translaturam, quam fateor elegantius componi non posset quispiam, sed nondum illam audivi, quia adhuc est in partitura, sed tamen brevi illam ut spero audiam.

Interim vidi quoque à Domino Krembergh ariam cum 1 violino compositam quam coram me cantant egregiam. Ita ut dolendum est, quod pro tanta scientia prætium est tam parvum. Nam, multum ipse sic agit ad victum et amictum quærendum. Ante nonnullis dies ostendit mihi quispiam epistolam quam scripserat Rosiers habitans jam Rotterodami, qua conqueritur ut amplius panem quotidianum acquirere non posset, unde videndum est in quanta estimatione hic sit musica.

Cæterum, quia momentum instat, quæ posta abiret, quæso ut me pro hac vice excusatum habeas, quod non plura neque ullo ordine ad te scripserim. Imposterum ad te plura majorique cum ordine, scribam. Vale, Amicorum optime, et mitte mihi prima tua littera aliquid nova.

Translation (by Rudolf Rasch)

Leiden, 5 September [1698].

My best friend,

In your last letter to me I saw a lot of good things. Because I learned from it about your good health. And secondly because you tell me about musical matters. But I regret that I wrote so many letters in which I asked you kindly to send me one or another suite for harpsichord by that great wonder of this world (namely Pasquini) that I do not remember how many. I declare that I am so grateful and happy for everything that you write that I am moved by it every day. Yes, often I hoped that the feathers of Daedalus were given to me, with which I could fly to you (my true Mæcenas), but these are chimeras and vain wishes of the mind. Yes, because marriage [still] displeases [me] continuously, I would accept (where I would be free) to be brought to some monastery if that would be in Rome rather than somewhere else.

I have seen your excellent motet sent to Mister Zumbach, which, I declare, could not have been composed more elegantly, but I have not yet heard it, because it is still in score, but I hope to hear it soon.

In the mean time I have also seen the aria with one violin composed by Mister [Jacob] Kremberg, which they sung excellently before me. It is to be regretted that for so much knowledge the price is so small. For he does a lot to earn his food and clothes. Some days ago he showed me a letter that Rosiers wrote, who now lives in Rotterdam, in which he complains that he cannot earn his daily bread, from which one sees in which esteem music is here.

For the rest, because it is the moment when the post leaves, I ask you to excuse me for this time that I do not write more and with any order. Later I will write more and in better order. Greetings, best of freinds, and send me something new with your first letter.
