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The Music Publishing House of Estienne Roger

Documents 1700

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10 July 2018

ADVERTISEMENT BY FRANCIS VAILLANT
POST MAN, 30 JULY [/10 AUGUST] 1700

Summary: Vaillant sells all kinds of Italian and French music.

Source: *Post Man*, 30 June [/10 August] 1700 (communicated by Rosamond McGuinness).

Places: Strand (London); Catherine Street (London).

Transcription

.... Sold by Fr. Vaillant, French Bookseller in the Strand, 3 doors from the corner of Katherine-street, where the lovers of Harmony may be furnished with all sorts of Italian and French Musick, both Vocal and Instrumental.

HUGO DUBOIS (LEIDEN) TO JOHN CLERK (EDINBURGH)
8 SEPTEMBER 1700

Summary: Dubois has been to Brussels, where he met Fiocco and Torri. Corelli's Opus 5 is not yet printed [in Amsterdam], but will be very soon. He has not heard about an Opus 6. Van Campen has brought pieces back from Rome, but of mediocre quality. he often makes music with Clerk's brother. In Antwerp in the shop of Couchet he has seen a wonderful harpsichord, which had to cost 4000 florins.

Source: Edinburgh, National Archives of Scotland, Penicuik Papers (GD18/4539[b]); communicated by Andrew Wooley.

Name: (Pieter Joseph?) van Campen; John Clerk of Penicuik; William Clerk Maxwell (born 1681); Arcangelo Corelli; [Joseph Joannes?] Couchet [1652-1706]; Hugo du Bois; Pietro Torri; Pietro Antonio Fiocco.

Places: Antwerpen; Brussel; Leiden.

Titles: *Sacri concerti* Opus 1 (P.A. Fiocco); *Sonate* Opus 5 (Corelli).

Transcription

Amico plurimum venerando
per Courier

Amicissime Domine Clerck,

Nolui hance prætermittere occasionem, hasce ut simul cum illis tui delectissimi fratris litteris ad te mitterem. Dudum desideravi aliquid novi de te audire, an adhuc bene valeas quidquid agas. Quoad me adhuc bene valeo, et tui indies adhuc reminiscor, præsertim in cimbalo et lusu. Ante aliquot septimanas Bruxellis cum Domino Phioco et Pietro Torri fui, sub quibus nonnulla posui mea fundamenta tyrocini. Et cum Domino Phioco de te adhuc habuimus sermones; brevi aliquid boni quod in scriptis modo viderim, in lucem daturus sit.

Quoad opera Corelli, cum enim frater tuus me locutus sit sæpius ad emenda, illa nondum sunt impressa, sed opus 5tum Correlli, intra duas tresve septimanas lucem videbit, quod tunc temporis emam et mittam. De 6to opere nil adhuc audivi.

Dominus Van Campen, qui jam reversus, nonnulla mihi dedit pro claverimbalo, sed illa modo scio ludere, et non video in illis tantam elegantiam ac bene putavero, quapropter amicissime rogo, qui scates musicas, mittas aliquid boni ad me.

Tuus frater quocum sum amicissimus tantum amat musicam ut sine fine mihi ludendum sit cum assideat [sic, =assideat] meo claverimbalo. Libenter viderem ut Leydaë habitaret; tum enim occasio presto [sic] esset, qua ipsi possem afferre mea obsequia.

In cæterum nil volo, nisi ut certio rem me facias de te, et an tibi tua in patria tanto sit occasio musicam exercendi.

Antequam autem finiam (brevis oblitus fuissem) Antverpiae vidi tetigique apud Coecet cymbalum cujus praestantia non est scribenda. Habebat duo clavealia. Inferius habebat 6 octavas. Non erant nisi tres vel si fallor quatuor chordae, et ipse poterat sonum variare per sexdecim vices. Laboravit enim per quatuor annos continuos, et jam demum in perfectione erit. Petit enim pro hocce tria millia florenorum, et antequam chordae erant extracta, et quod ipse sonum nondum audiverat, peterat modo recipere prope duo millia florenorum. Fateor me in stuporem quasi fuisse redactum, et simile in mundo non existit. Nulla omnino est pictura, sed ejus sonus est cælestis. Vale et rescribe.

Tuus fidelis Amicus
Hugo du Bois

Leyden, 1 Septembris 1700.

Translation (by Andrew Woolley and Rudolf Rasch)

To my most revered friend.
By courier.

My great friend Mr. Clerk,

I did not want to let this very opportunity pass to send you this letter together with your most beloved brother's letter. Since long I have wanted to hear news from you, whether you're still doing well, whatever you're doing. With regard to me, I'm faring well and I think of you every day, especially [when I'm] at the harpsichord and playing [music].

Some weeks ago, I was in Brussels with [Pietro Antonio] Fiocco and Pietro Torri, under whom both I placed some of the foundations of my training, and we had a chat about you with Mr. Fiocco. Something good, which I had only seen in manuscript, would see the light soon.¹

With regard to Corelli's works, although your brother has told often that I should buy them, they have not been printed yet.² But this work of Corelli will see the light in two or three weeks, which I will at that time buy and send [to you]. I have not heard anything about opus 6 yet.³

And Mister Van Campen, who has already returned, has given me some pieces for the harpsichord, but I can only play them and I do not see as much elegance in them as I would have supposed, for which reason I must friendly beg you, who abound with music, to send me something good.

Your brother [William], with whom I am the closest friend, loves music so much that he must play for me without end when he sits at my harpsichord. I would be delighted if he would dwell in Leiden. Then there would be occasions in which I would be able to offer my respects.

With regards to the rest, I don't want anything else, but that you inform me about you and whether you have the chance to play music in your fatherland.

Moreover, before I finish (I had almost forgotten), in Antwerp at [Joseph Joannes] Couchet's I saw and played a harpsichord whose excellence cannot be put down in writing. It had two keyboards, the lower one had six octaves, there were three or if I am not mistaken four strings [registers], and it could change the sound in sixteen different ways. He has worked for four continuous years on it and it will be soon perfectly finished. He asks three thousand florins for it. And before the strings had been mounted and while he had not heard the sound, he would have asked to get only two thousand florins. I confess that it was as if I had been

¹ Reference to Fiocco's *Sacri concerti ... Opera prima*, published by Roger in 1701?

² Reference to Corelli's *Sonate ... Opera quinta*, published by Roger in 1701. Already available in London in a reprint by John Walsh.

³ Corelli's *Concerti grossi [...] Opera sesta* would not be published before 1714.

reduced to a state of numb amazement, and nothing equal exists in the world. There is no painting yet, but its sound belongs to Heaven.

Fare well and write back.

Your faithful friend
Hugo du Bois

Leiden, 1 September 1700

ADVERTISEMENT BY FRANCIS VAILLANT
POST MAN, 3[/14] SEPTEMBER 1700

Summary: Vaillant declares that the allegation by Walsh that his edition of Corelli Op. 5 is better than the Amsterdam edition cannot be true, since the Amsterdam edition has not been published yet. Moreover, people can see the only proofs in England of the Amsterdam edition at Vaillant's shop and convince themselves that the Amsterdam edition is not inferior compared to Walsh's. The Amsterdam edition will be published later September 1700 and will cost 5s [= f2:10] or be free to anyone buying music worth 30s [=f15] at once.

Source: *Post Man*, 3[/14] September 1700 [communicated by Rosamond McGuinness].

Name: John Walsh.

Places: Amsterdam; Strand (London).

Titles: Corelli, *Sonate Opus 5* (Roger 1702); Corelli, *Sonate Opus 5* (Walsh 1700).

Transcription

Whereas it has been published in some News Papers, that 12 Sonata's or Solo's composed by Archangelo Corelli, being his fifth and last Opera, are to be sold at the Harp and Hautboy in Catherine Street, being fairer and more correct in the Musick, than that of Amsterdam, this is to give notice to all Lovers of Harmony, that the said Advertisement cannot be true, seeing the Amsterdam Edition is not yet published, and if any one will be at pains to consider the only Specimen in England at Francis Vaillants Bookseller in the Strand, he will be convinced, that the reflection past upon the Amsterdam Edition is but unjust and groundless. The two parts of the said Solo's will be published by the latter end of this Months, and sold at the place aforesaid for 5s. or shall be given gratis to whomsoever will buy for 30s. of other Musick at once.

ADVERTISEMENT BY FRANCIS VAILLANT
POST MAN, 14[/25] NOVEMBER 1700

Summary: Vaillant announces the sale of Keller's *Sonatas* and Orme & Keller's *Sonates* as well as Italian and French music.

Source: *Post Man*, 14[/25] November 1700; communicated by Rosamond McGuinness.

Places: Catherine Street (London); Strand (London).

Titles: Keller, *Sonatas*; Orme & Keller, *Sonates*.

Transcription

To all Lovers of Harmony, 6 Sonata's, the 3 first for a Trumpet and Hautboys or Violins with double Basses, the 3 last for 2 Flutes and 2 Hautboys or Violins with double Basses, composed by Godfrey Keller, and dedicated to her Royal Highness. 8 Sonata's for 2 Flutes, Violins, or Hautboys with double Basses, the 4th composed by Robert Orme, Esq; and the 7 others by Godfrey Keller. These two Books and all other sorts of

Italian and French Music, both Vocal and Instrumental, are sold by Francis Vaillant, French Bookseller in the Strand near Katherine Street.
