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OLD ENGLISH COMPOSERS

Ten Pieces

For Violin and Piano

Edited and Arranged by
ALFRED MOFFAT

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PREFACE

THAT our country possessed during the seventeenth and eighteenth centuries many clever composers for the violin is known only to the few who have spent much time in patiently digging among the treasures of the various musical libraries at home and on the Continent. As the composers represented in the present album are for the most part little known, it has been considered advisable to append a few biographical notices.

MATTHEW DUBOURG, celebrated violinist, born London, 1703. Son of Isaac Dubourg, a dancing-master; appeared as a child of twelve at Thomas Britton's concerts. Studied under Geminiani. On the death of Cousser, in 1727, the post of "composer to His Majesty and master of State music in Ireland" was conferred on Dubourg, it having been first offered to Geminiani, but refused by him on religious grounds. On the death of M. C. Festing in 1752 Dubourg was appointed leader of the King's Band, which post he held until his death in London on July 3, 1767. Dubourg has left but few printed compositions. The delightful "Jigg" given here is from a contemporary manuscript book in the possession of the editor. Mr. Augustus William Dubourg, the great-grandson of the English violinist, died last year, at the age of eighty-two, in the south of England; he was the possessor of a fine portrait of his distinguished ancestor. Matthew Dubourg was buried in Paddington churchyard, and the following epitaph was placed on his tombstone:—

"Though, sweet as Orpheus, thou could'st bring
Soft pleadings from the trembling string,
Uncharmed the King of Terror stands,
Nor owns the magic of thy hands."

HENRY ECCLES, written sometimes Eacles or Eagles in early State documents. (See "The King's Musick," by H. Cart de Lafontaine.) Born 1670 or 1671. The second son of Solomon Eccles, violinist (1618-1683), and brother of John Eccles (1668-1735). Appointed one of the "musicians for the King's private musick," *i.e.*, the King's Band, July 17, 1689. Left London for Paris about 1716 and entered the French monarch's famous private orchestra. According to Mendel (Musikalisches Konversations-Lexikon) the playing of the English violinist excited great admiration. The earliest composition by Henry Eccles which the editor has been able to find is contained in a very scarce work, entitled *Select Preludes & Vollentarys for the Violin being Made and contrived for the Improvement of the Hand with Variety of Compositions, by all the Greatest Masters in Europe for that Instrument. London: Printed for I. Walsh.* Circa 1705. The piece is in A minor, and is headed "Prelude by Mr. Henr Eccles." Eccles' principal work is entitled *Première Livre de sonates à violon seul et la Basse. . . . Composez Par Monsieur Eccles Anglois, Paris, 1721.* This work comprises twelve sonatas with a figured bass, and was followed in 1723 by a second book also containing twelve sonatas. In the same year Eccles published *1re et 2e livre de sonates de viole.*

JOHN COLLETT, a violinist and composer who flourished about the middle of the 18th century, and about whom little is known. He composed *Six Solos for the Violin with a Thorough Bass for y^e^ Harpsichord. Opera Primo. London: Printed for the Author, and sold at Mr. Rutherford's Musick Shop, in St. Martin's Court, Leicester Fields.* Circa 1755. This work was reprinted some years later by Longman, Clementi & Co. Collett wrote music to a piece given at Drury Lane Theatre in 1766, called "The Hermit, or Harlequin at Rhodes," the libretto of which was written by James Dance. He also supplied some minor pieces for Bennett's Musical Magazine (1767-1772). His name appears among the list of subscribers' names attached to William Bates' *Six Sonatas for two Violins and a Bass.* It is uncertain whether John Collett was related to Richard and Thomas Collett, who were among the original members of the Royal Society of Musicians, and to whom reference has been made by more than one writer

JOHN RAVENSCROFT. The following extract from Hawkins' History of Music, 1776, throws some light on the life of this musician:— "John Ravenscroft was one of the waits, as they are called, of the Tower Hamlets, and in the band of Goodman's Fields play-house was a Ripieno Violin, notwithstanding which, he was a performer good enough to lead in any such concerts as those above described; and to say truth, was able to do justice to a concerto of Corelli, or an overture of Handel. He was much sought after to play at balls and dancing parties; and was singularly excellent in the playing of horn-pipes, in which he had a manner that none could imitate. It seems that this was a kind of music

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which of all others he most affected; so that by mere dint of a fancy accommodated to do these little essays, he was enabled to compose airs of this kind equal to those of the ablest masters. . . . Ravenscroft was a very corpulent man, a circumstance which renders the neatness of his performance the more remarkable. He died about the year 1745."

The work from which the dances given here are taken is entitled: *Thirty Eight favorite Hornpipes for the Violin with a Bass figur'd for the Harpsichord, composed by the late Mr. Ravenscroft. London: Wm. Campbell.* The classical form of the Hornpipe, or, as it was termed on the Continent, "Hornpipe a l'Inglese," was always in triple time, generally 3/2. Many examples are to be found among the works of Purcell, Bach, Handel, and others. Some writers have confused John Ravenscroft with another musician of the same name who in 1695 published at Rome a set of twelve very beautiful sonatas for two violins and a bass.

RICHARD JONES. This musician is referred to in Hawkins' History of Music as having occupied the post of first violin in the band at Drury Lane Theatre, about 1730, his predecessor being Stefano Carbonelli, the celebrated pupil of Corelli, who held it from 1725. About 1736 Jones was succeeded by Richard Charke, the son-in-law of Colley Cibber. Richard Jones must have been a violinist whose capabilities were of no ordinary kind. His compositions for his instrument display an advanced technique for both left hand and bow-arm. He was the teacher of M. C. Festing, one of the most important figures in the musical world of about the middle of the 18th century, and founder and first honorary secretary of the Royal Society of Musicians. As Jones' name does not occur in the Declaration of Trust Deed of that society, dated 1739, it may be reasonably inferred that he was dead by that time, and that possibly his death created the vacancy at Drury Lane Theatre, subsequently filled by Charke.

The following are the titles of two books of compositions by Richard Jones:

Chamber Airs for a Violin (and Thorough Bass), consisting Both of Double and Single Stops. The Preludes being written (chiefly) in the grace manner, etc., Being a Work very Improveing for that Instrument. Opera (or work) the second. London: Printed for Wm. Smith, Musical Instrument Maker at Corelli's Head against Norfolk Street near St. Clement's Church in the Strand. Circa 1728-30.

Six Suites of Lessons for a Violin with a Thorough Bass for the Harpsichord. . . . Opera III. Printed for y^e^ Author and sold by John Johnson, Musical Instrum^t^ Maker, at the Harp and Crown in Cheapside, London. Circa 1736-1738.

JAMES OSWALD, a Scottish musician, born 1711, resided as a young man at Dunfermline, where he taught dancing. Removed to Edinburgh about 1735, and in the following year published there by subscription "A Collection of Minuets." Composer of many Scottish airs, to some of which words were afterwards written by Robert Burns. Removed to London in 1741, and about six years later started in St. Martin's Lane as a music seller and publisher. Compiler of a great number of old Scots melodies, many of which would have been irretrievably lost but for their preservation in his work in twelve books entitled "The Caledonian Pocket Companion." In 1761 George III conferred on Oswald the title of "Chamber Composer to His Majesty," shortly after which date he seems to have given up his business in St. Martin's Lane, and to have retired to Knebworth, Herts, where he died Jan. 2, 1769. His compositions are very numerous, and a strong claim for his being the composer of the air, "God save the King," has been advanced by Mr. Frank Kidson.*

The work from which the two movements now reprinted for the first time are taken bears the following title:—*Six Solos . . . with a Thorough Bass . . . Book the Second. London: Printed for the Author and sold at all the Musick Shops.* Circa 1762. For a more detailed account of the life of James Oswald the reader is referred to "Early Scottish Melodies," by the late Mr. John Glen, of Edinburgh.

JOHN STANLEY, born London, 17th January, 1713. Blind from his second year. Pupil of John Reading, later of Dr. Maurice Green. Elected in 1724, when only eleven years of age, to the post of organist of All-Hallow's Church, Bread Street, his predecessor being the celebrated William Babell. Graduated Mus. Bac., Oxford, July, 1729. Organist of St. Andrew's Church, Holborn, in 1726; was elected one of the organists of the Temple Church in 1734; these two posts he retained until his death, on May 19, 1786. Succeeded Dr. Boyce as master of the King's Band in 1779. Stanley was a prolific composer of oratorios, church music, music for organ and harpsichord, cantatas, concerti grossi, etc. He also composed the following works:

Eight Solos for a German Flute, Violin, or Harpsicord . . . Opera Prima. London: J. Johnson, Musick Seller in Cheapside, 1742.

Six Solos for a German Flute, Violin or Harpsicord. . . . Opera quarto. Printed for and sold by J. Johnson, and at all y^e^ Musick Shops, 1745.

*See "Minstrelsy of England," by A. Moffat and F. Kidson. London and Glasgow: Bayley & Ferguson.

ROBERT VALENTINE, another eighteenth-century English composer of chamber music whose works give evidence of great talent, but who has been entirely overlooked by historians and writers of musical biography. From the title-pages of many of his works we see that Valentine must have taken up his residence at Rome early in the century, and that he was still there in 1730. An early edition of his opus IV, "Six Sonatas Made on Purpose for two Flutes," bears the imprint *London: Printed for the Author at the Old Post Office in Rusel (sic) Street, Covent Garden.* In a subsequent edition these words were deleted on the plate and the following inserted:—*Compos'd by Mr. Valentine, liveing at Rome, and Printed by Daniel Wright, Musicall Instrument Maker, next to the Sun Tavern in Holborn.* According to Mr. Frank Kidson ("British Music Publishers"), Wright started publishing as early as 1709. Most of Valentine's compositions went through many editions. Of his opus IV, for instance, in addition to the two issues just mentioned, Walsh published at least three different editions, one transposed a third down to suit the compass of the violin and oboe. The following works by Valentine were issued by Walsh:—12 Sonatas for two Violins and Bass, op. I. 12 solos for a Flute and Bass, op. II. 12 solos for a Flute and Bass, op. III. Six sonatas for two Flutes, op. IV. Six Sonatas for a Flute and Bass, op. V. Twelve sonatas for two Flutes, op. VI. Six ditto, op. VII (this work was also issued by Daniel Wright). Six sonatas for two Flutes and a Bass, op. VIII. Seven Setts of Aires for two Flutes and Bass, op. IX. Seven ditto, op. X. Six sonatas for a Flute and Bass, op. XI. Twelve solos for a Violin and Bass, op. XII. Six sonatas for a Flute and Bass, op. XIII. At Florence were issued *Divertimento a 2 Flauti* and *6 Concerti Grossi a 3, 2 Violini e Basso*; and at Rome *Sonate per il flauto traviersiero col Basso che possono servire per violino . . . da Roberto Valentini Inglese, opera XII.* The dedication of this work is dated 1730. Considering the number of Valentine's compositions and their evident popularity, it is indeed strange that we have no particulars regarding his life. Alessandri (Biografie di Scrittori . . . Bergamo, 1875) mentions a flute-player of the name of Valentine who was living at Rome in 1714, and who appeared in London in 1731. In all probability the musician referred to was the English flautist.

JOHN GEORGE FREAKE is another of the many English composers of the eighteenth century overlooked by historians and writers of musical dictionaries. We find his name among the extensive list of those professional musicians who, in August, 1739, signed the Declaration of Trust Deed of that noble institution, the Royal Society of Musicians of Great Britain. The following is a list of Freake's compositions:

Twelve Solos for the Harpsichord, Violin, and German Flute, op. I.
Six Sonatas in three parts for two Violins and a Bass, op. II.
Six Sonatas for two German Flutes or two Violins, op. III.
Six Solos for a Violin and Harpsichord (figured bass), op. IV.
Six Sonatas in three parts for two Violins with a Thorough Bass, op. V.
Twenty-four Duets for Trumpets, French Horns, German Flutes, and Violins.

All these works were issued by "William Smith at the Golden Bass in Middle Row, Holborn," from about 1740 to 1750. Freake resided for some years in Rathbone Place, Soho.

JOSEPH JACKSON. Musical dictionaries and other works of reference are silent regarding this composer. Of his printed compositions I have been able to find only the following:

Six Sonatas for two Violins and a Violoncello with a Thorough Bass for the Harpsichord, compos'd by Joseph Jackson, Batchelor in Music. Late of St. John's College, Oxford, London. Printed for the Widow by Thompson & Son, in St. Paul's Church Yard.

In his notice of the Thompson family in "British Music Publishers," Mr. Frank Kidson places the date of the firm "Thompson & Son" between the years 1758-59—1760-61, We may, therefore, safely conclude that Jackson died before this period.

JIGG AND MENUET

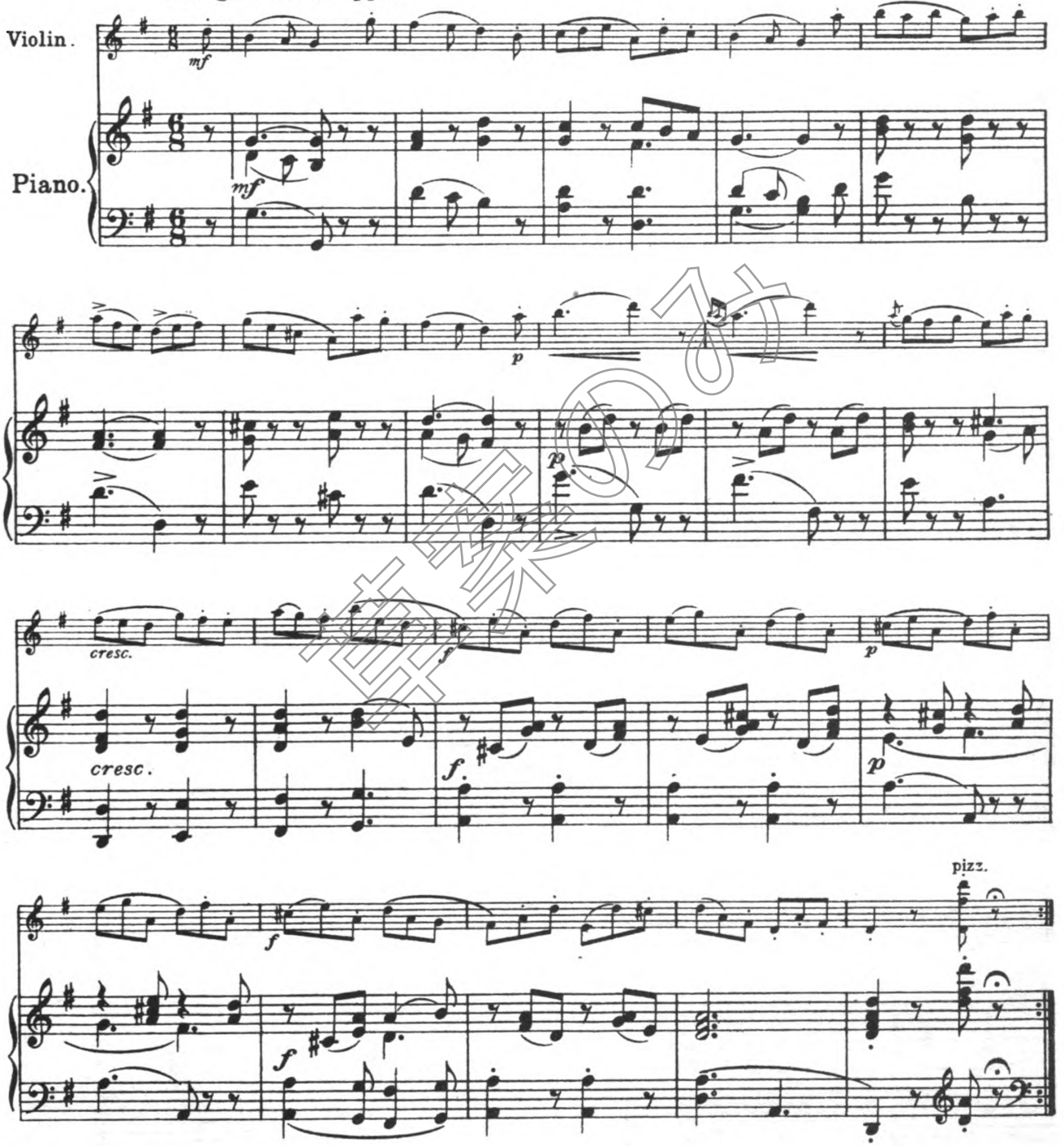
by

MATTHEW DUBOURG.

1703-1767.

Arranged by ALFRED MOFFAT.

Allegro non troppo.



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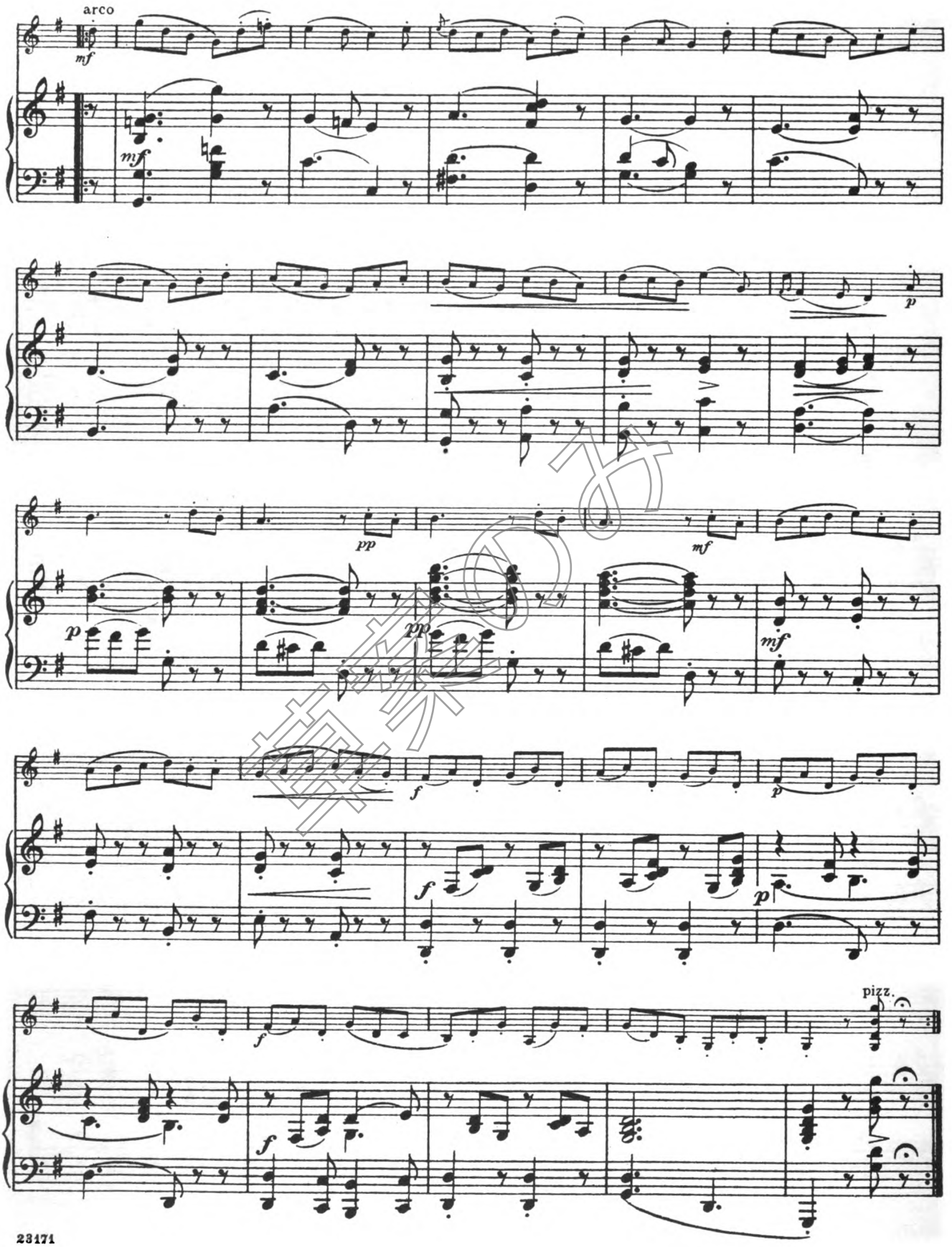
arco
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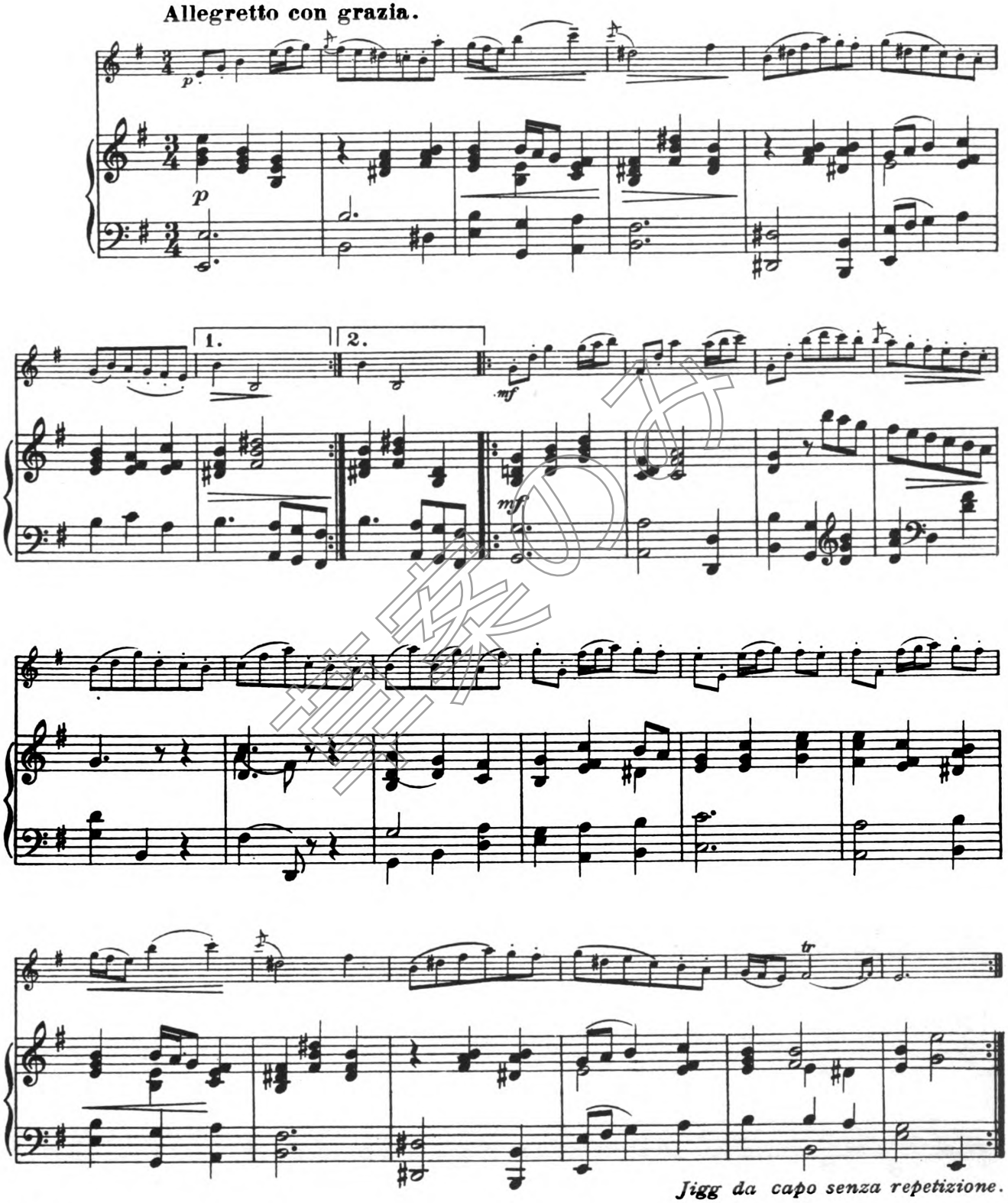
MENUET.

Allegretto con grazia.



Jigg da capo senza repetizione.

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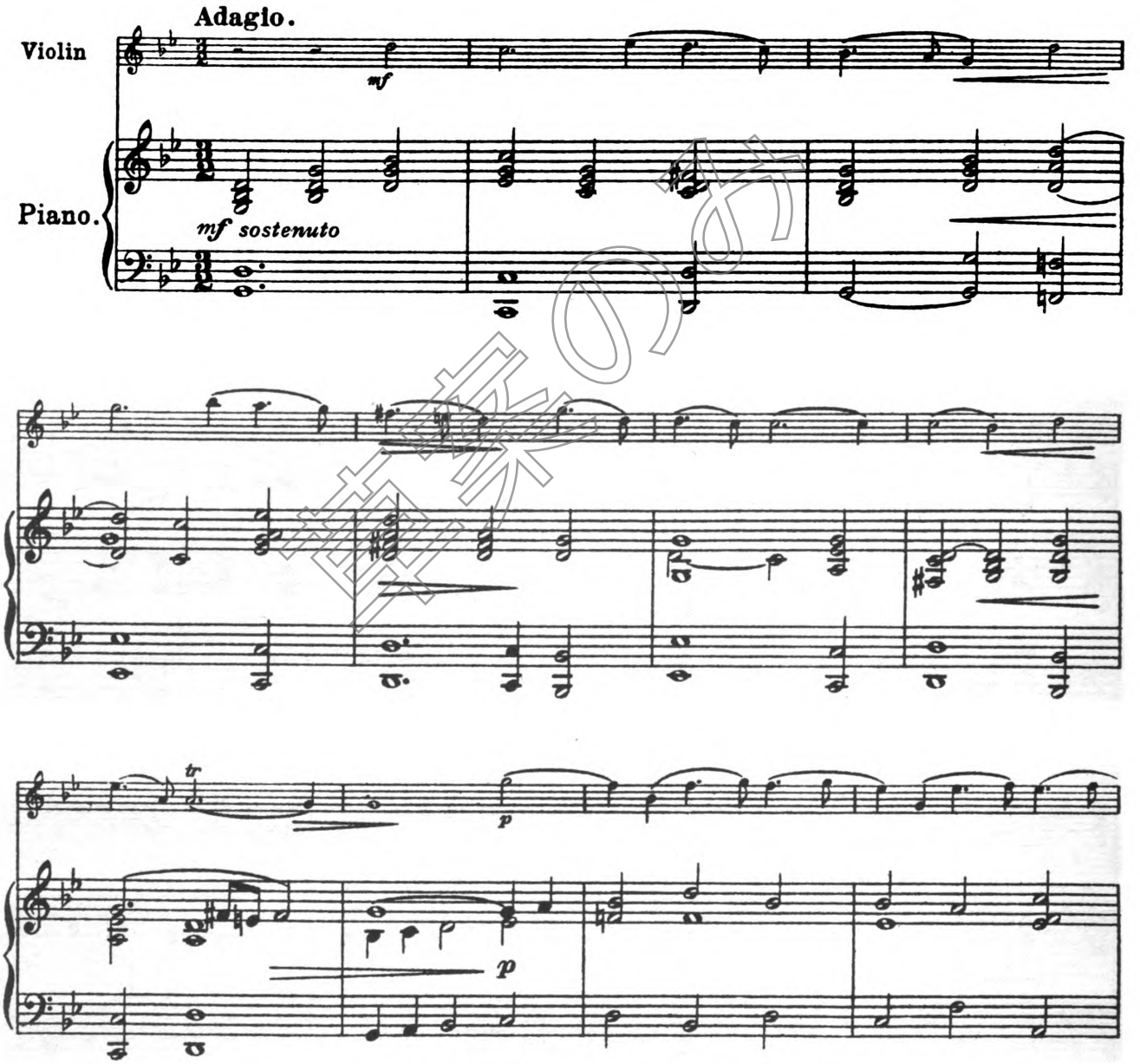
ADAGIO AND CORRENTE

by

HENRY ECCLES.

1670-1-1742.

Arranged by ALFRED MOFFAT.



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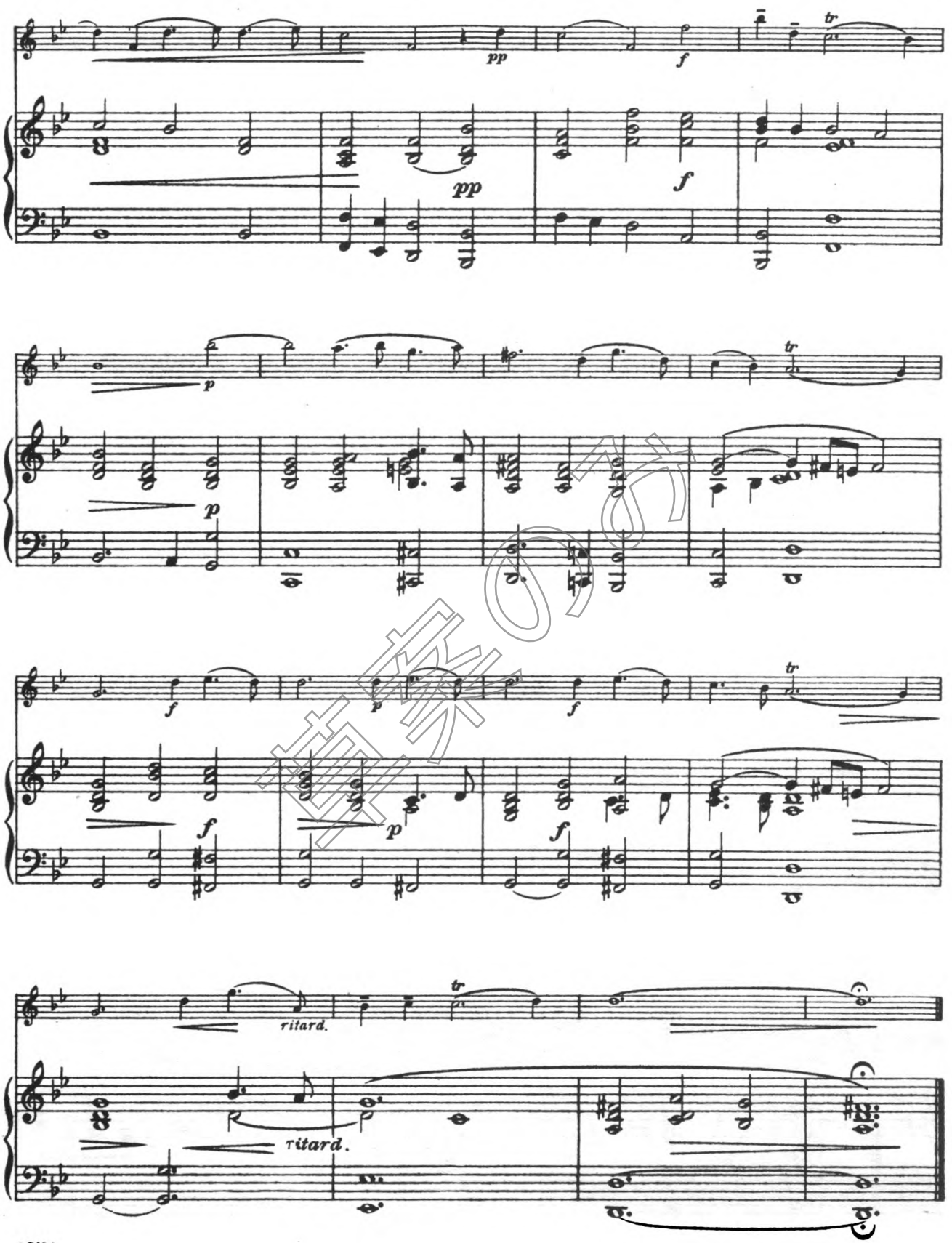

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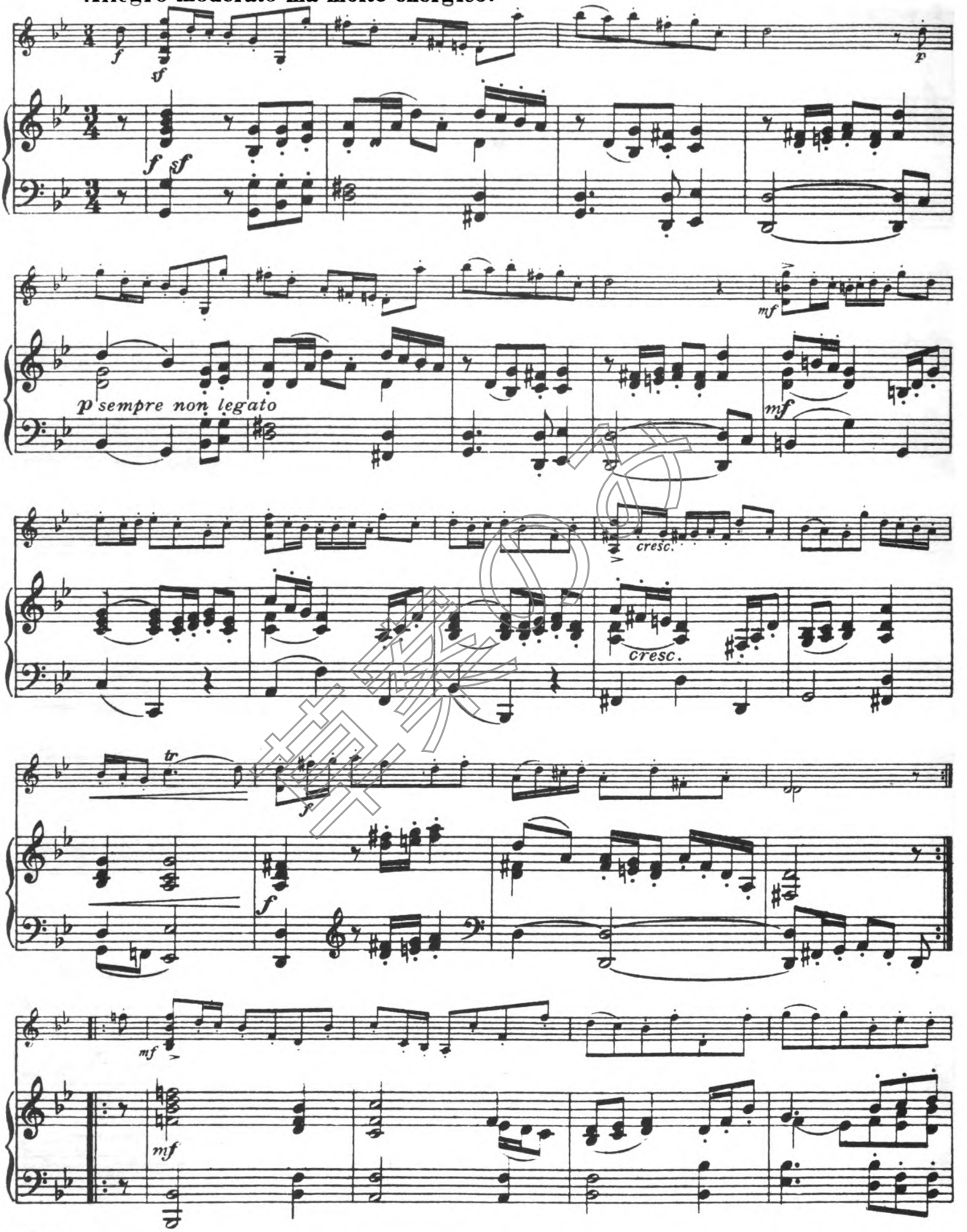
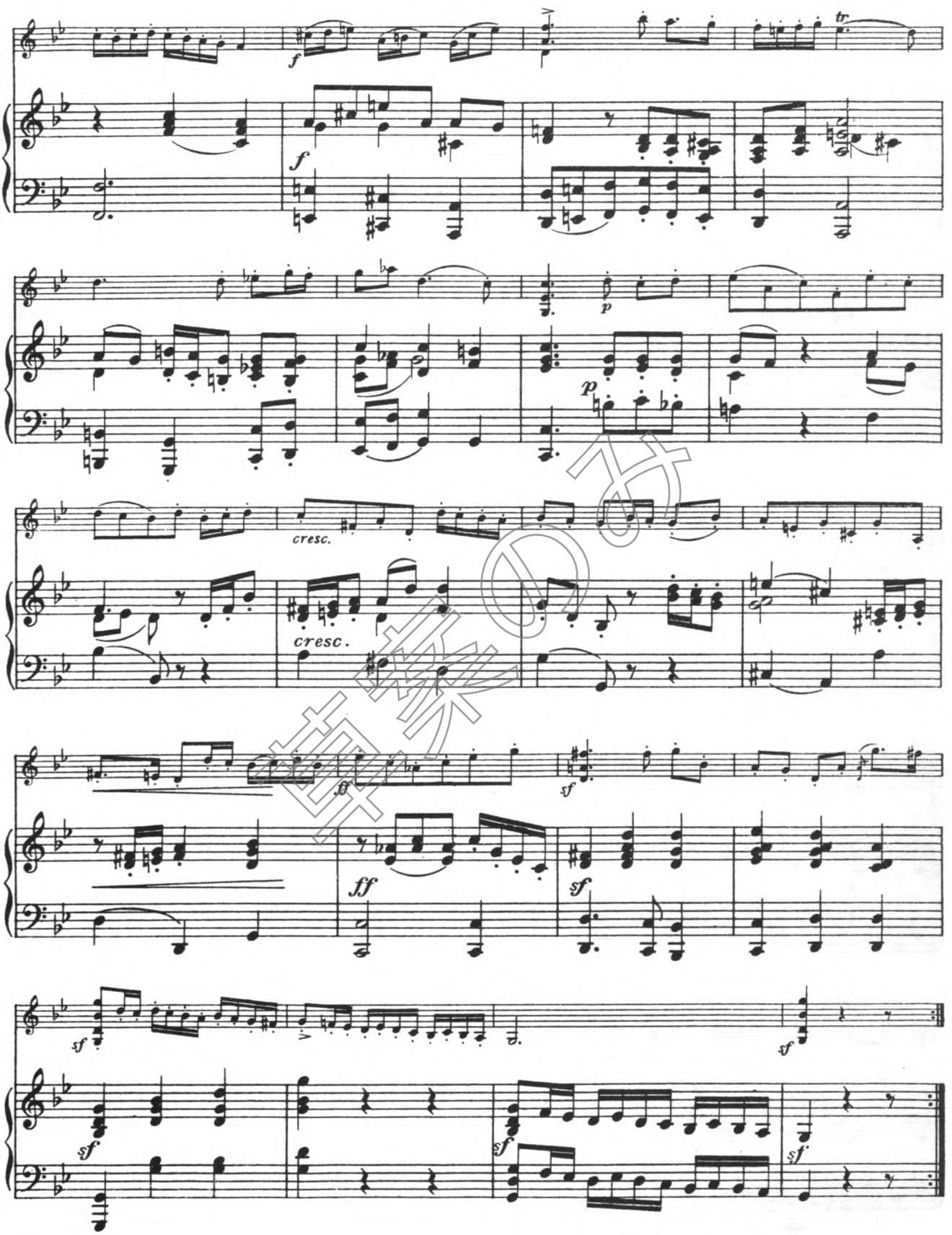
Allegro moderato ma molto energico.





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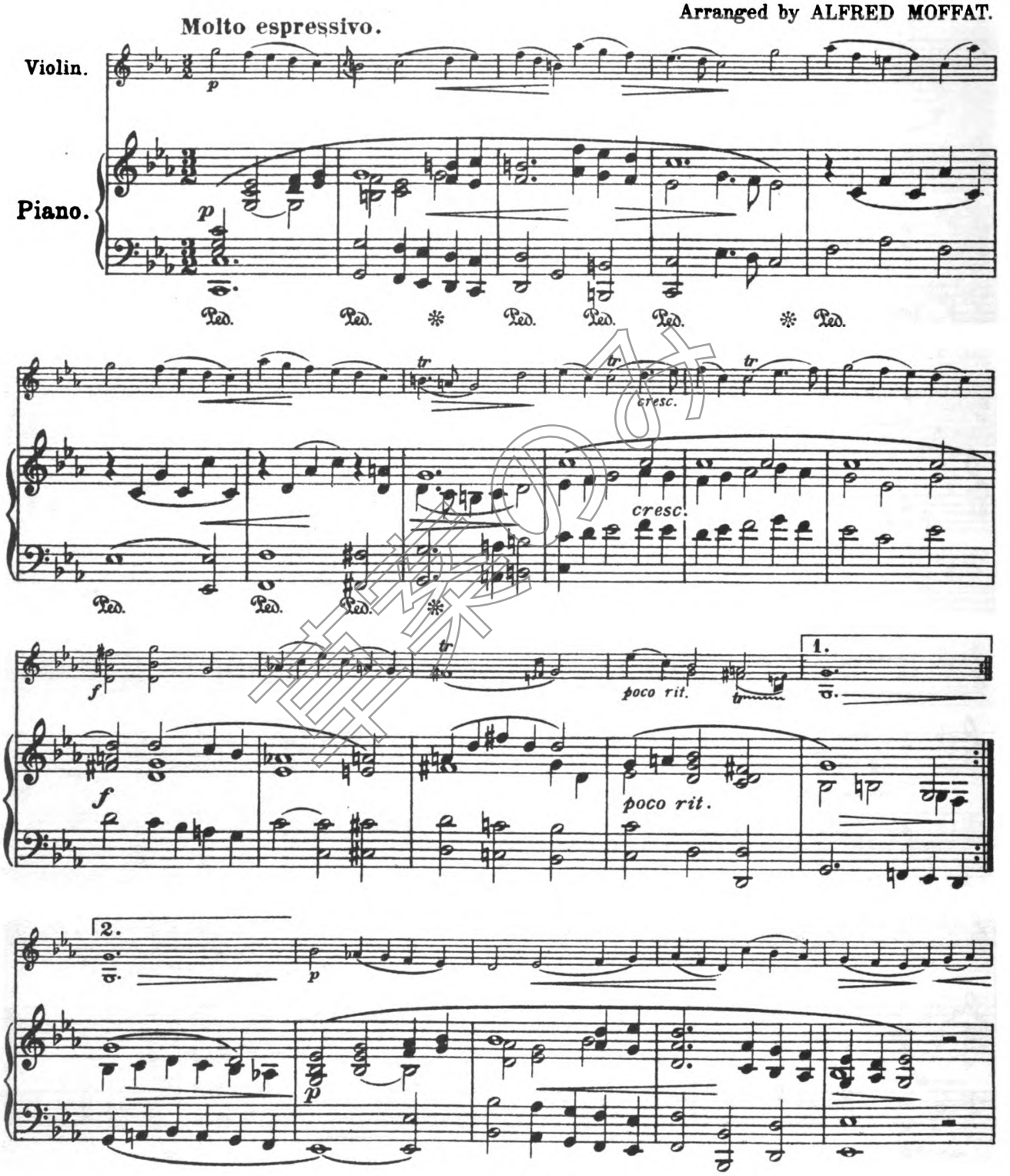
LARGO CANTABILE

by

JOHN COLLETT.

(1st half of 18th century.)

Arranged by ALFRED MOFFAT.



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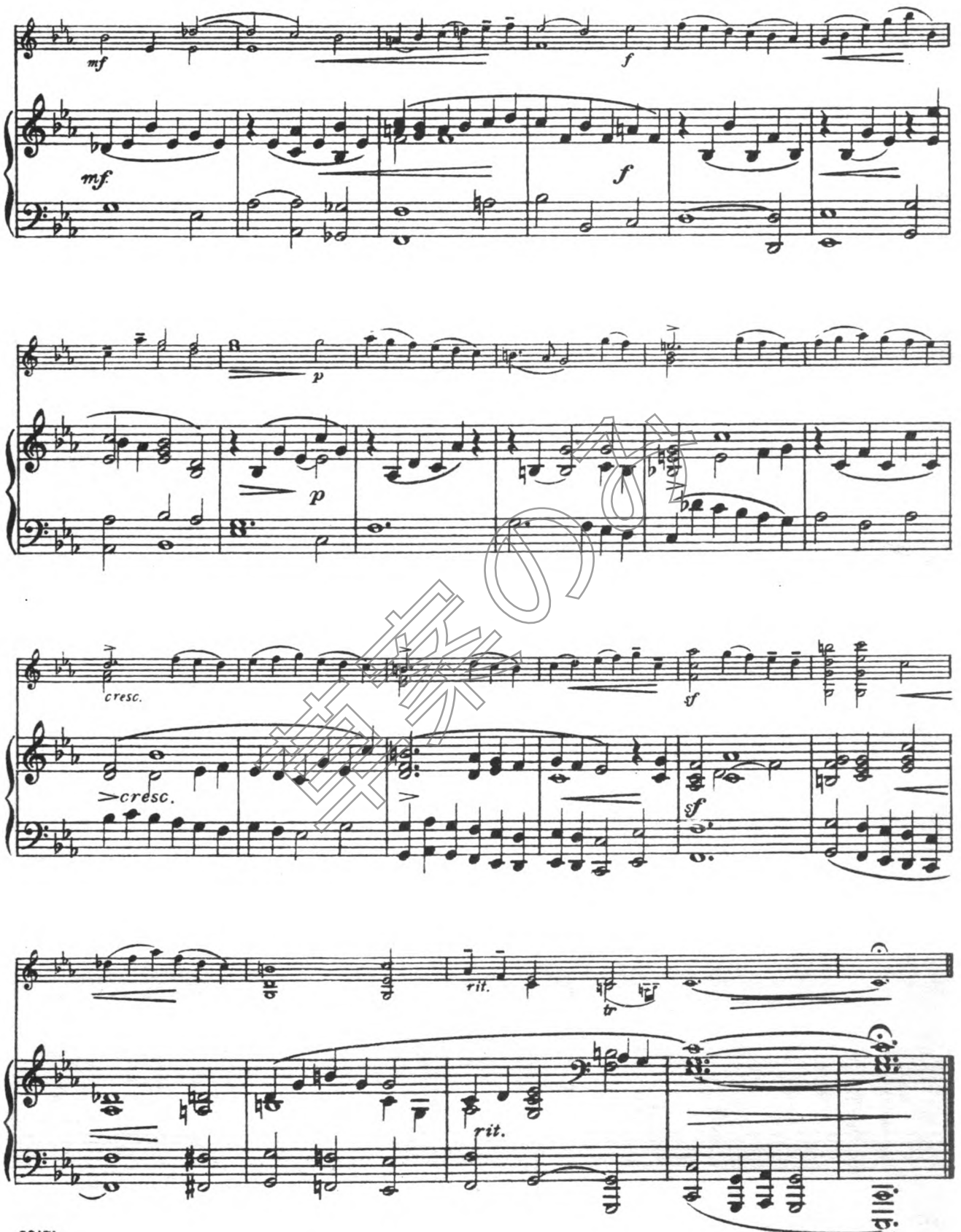

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TWO HORNPIPES A L'INGLESE

by

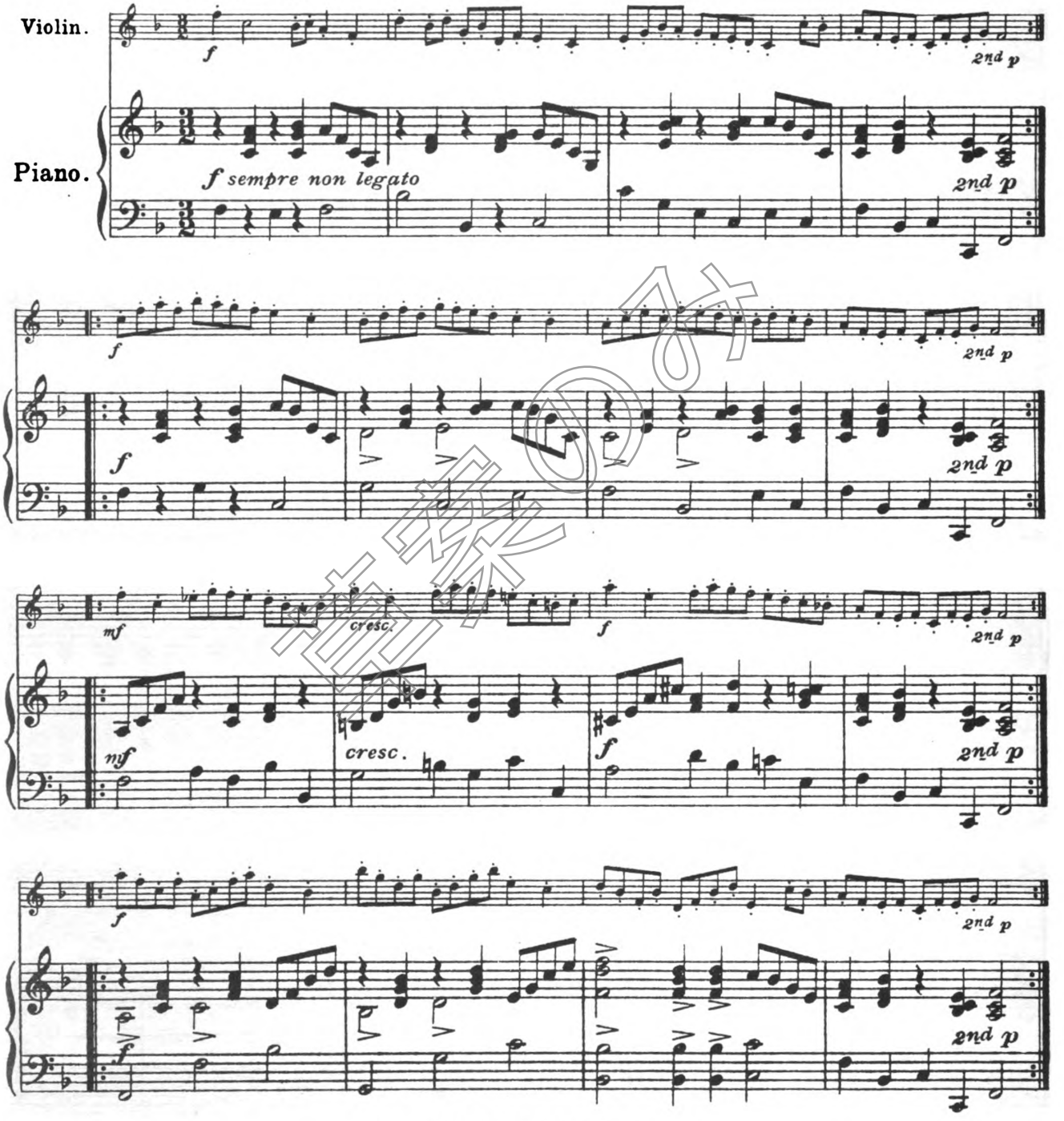
JOHN RAVENSCROFT.

d. circa 1745.

No. 1. "RATCLIFF CROSS."

Allegro giusto.

Arranged by ALFRED MOFFAT.



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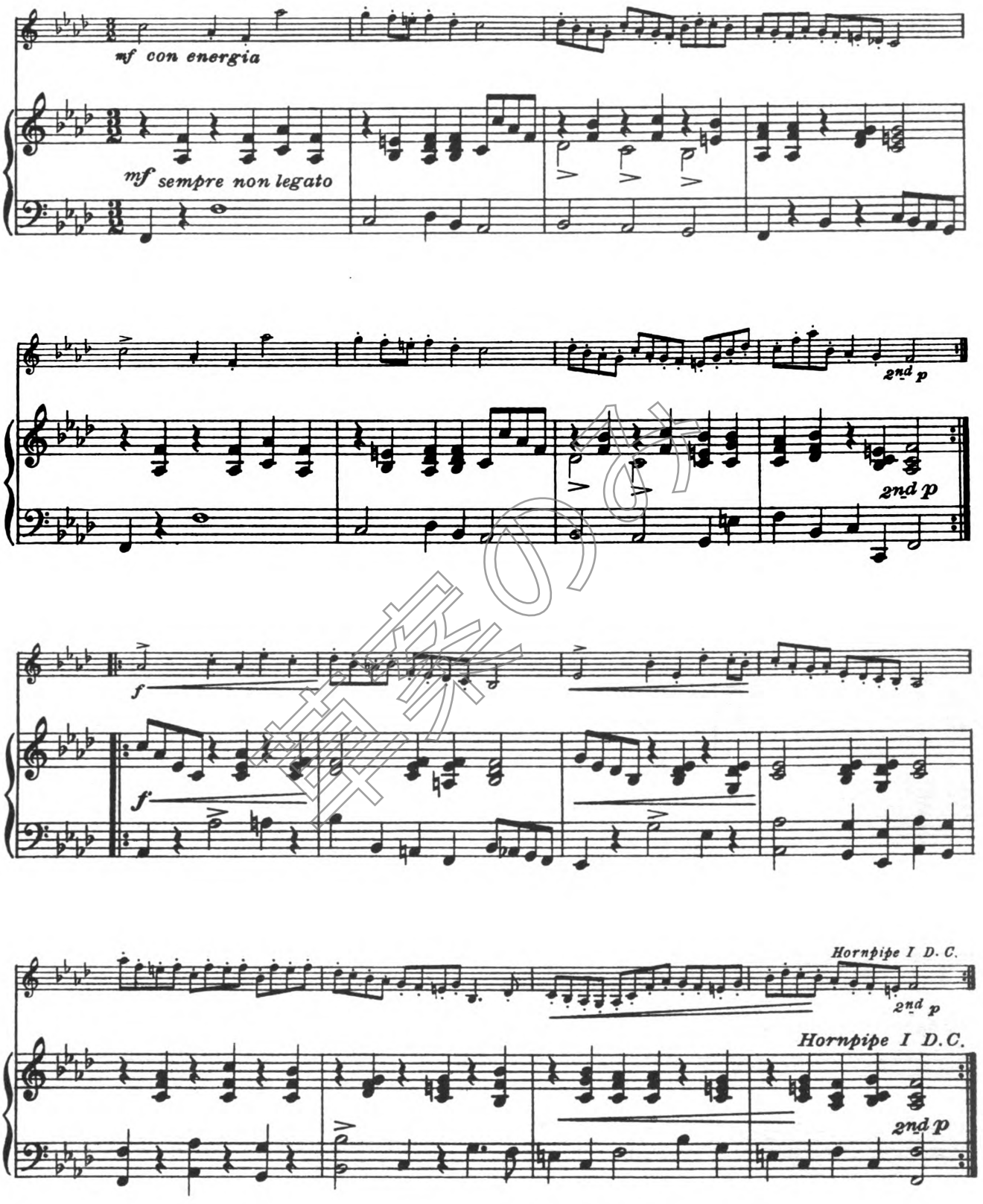
No. 2. "ROYALL VOLUNTIER."



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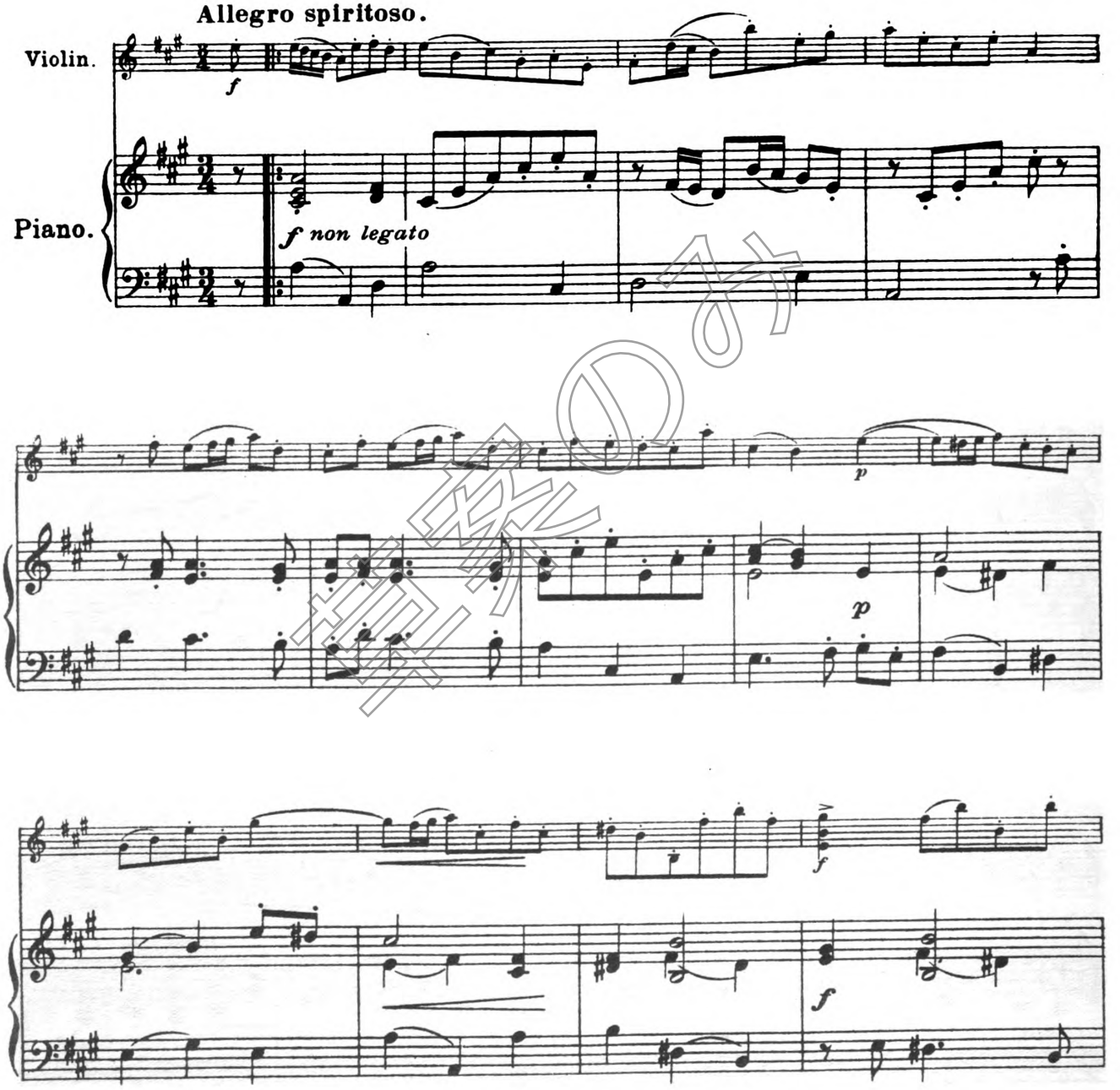
CORRENTE

by

RICHARD JONES.

(c. 1680-1740.)

Arranged by ALFRED MOFFAT.



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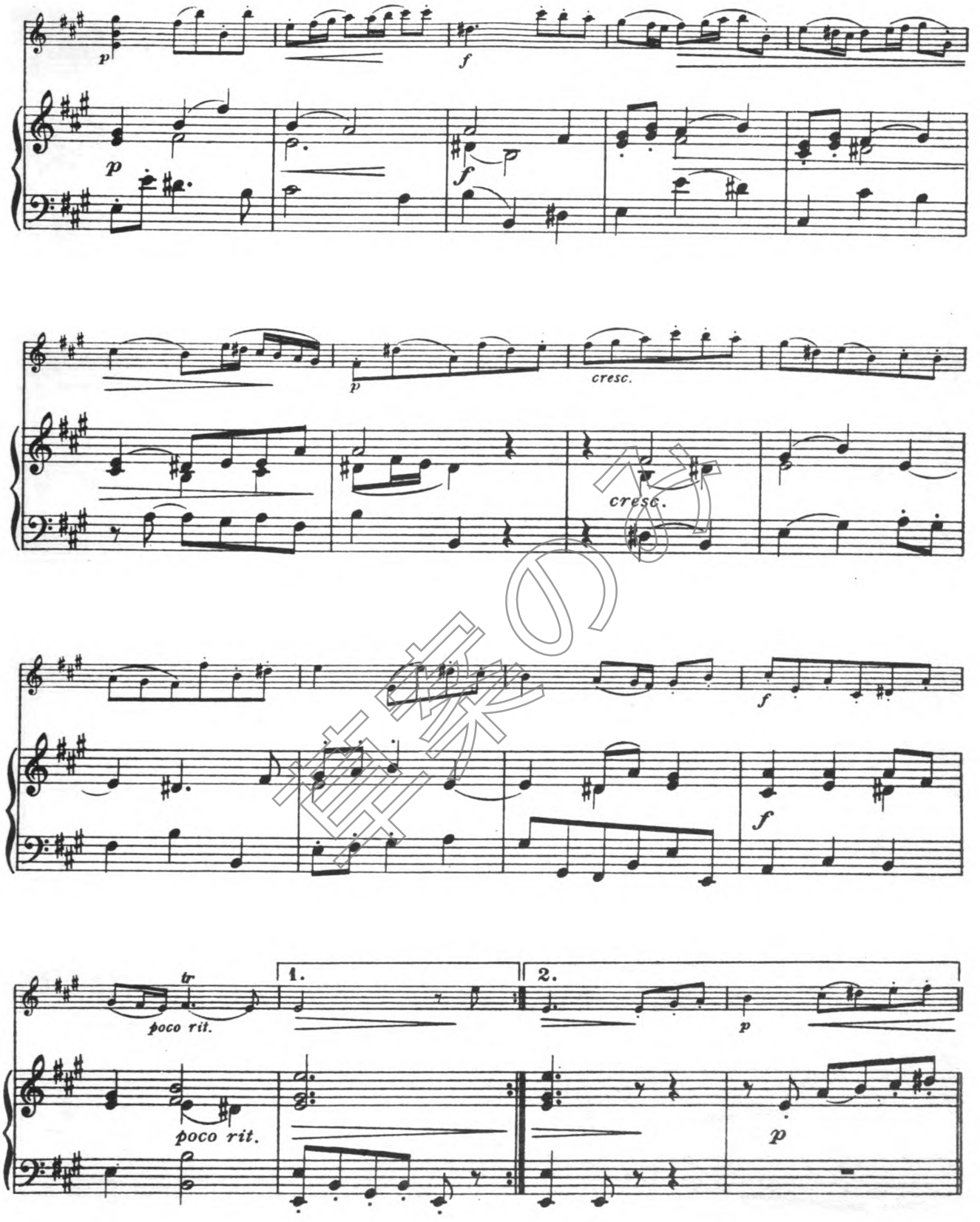

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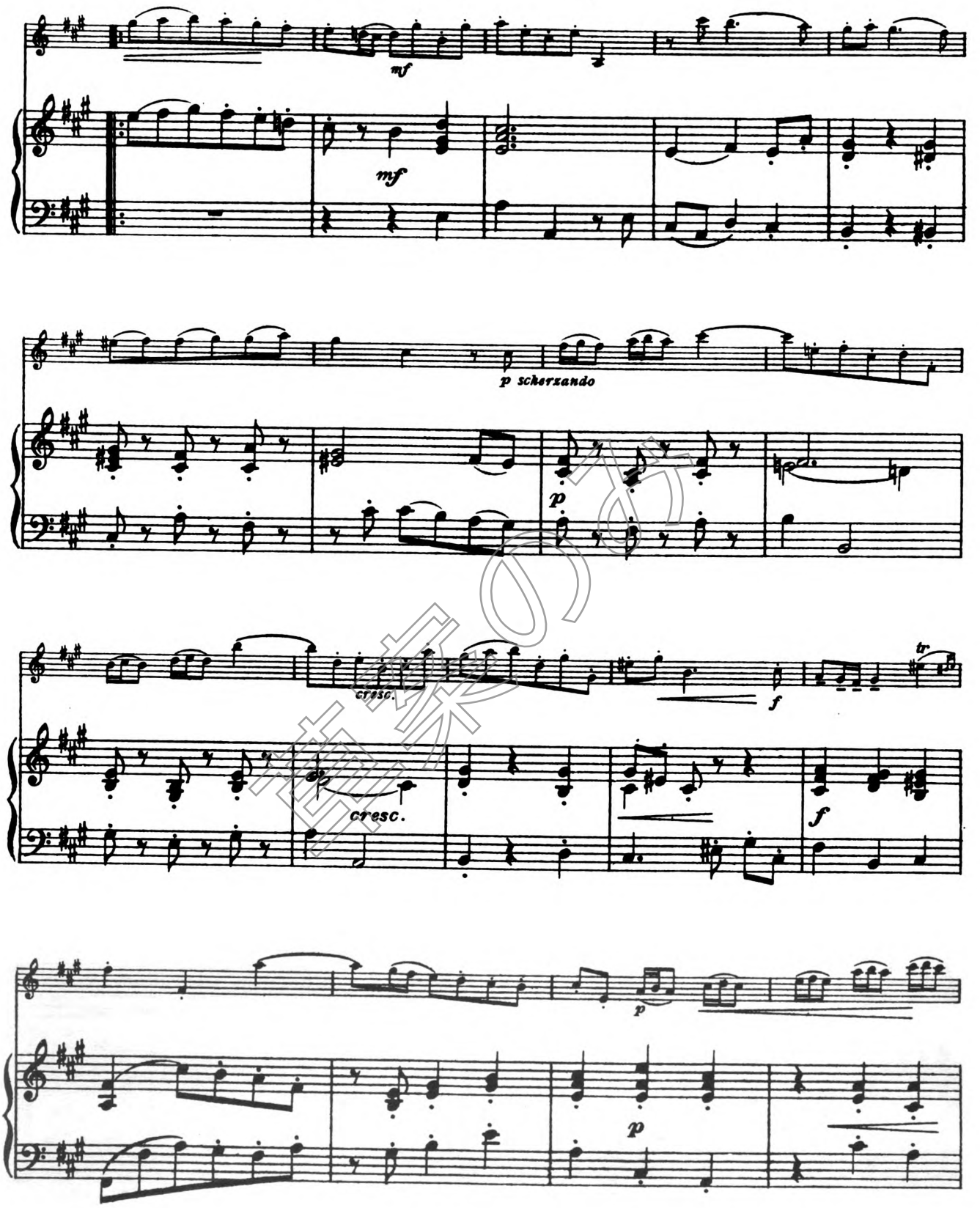
mf
mf
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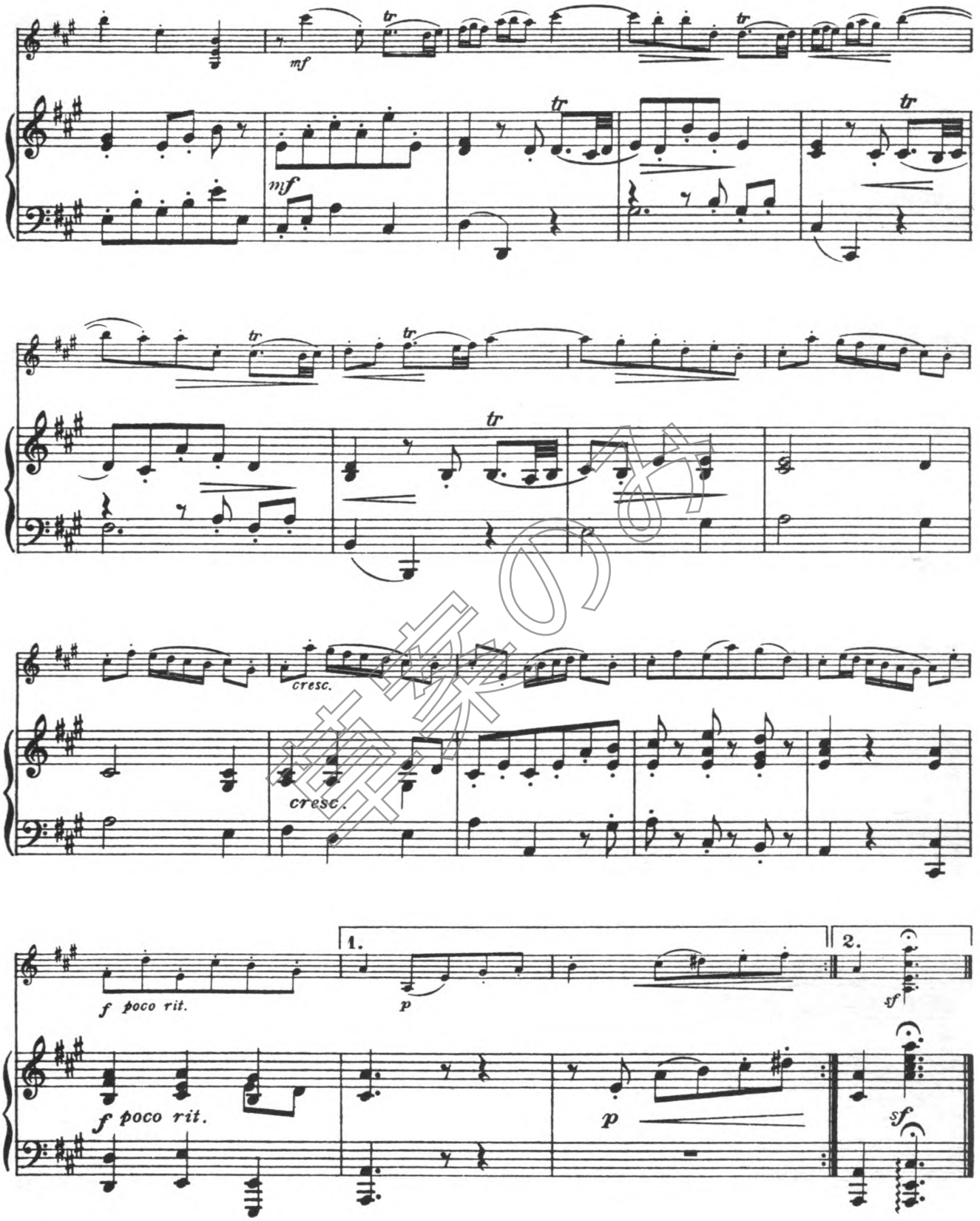

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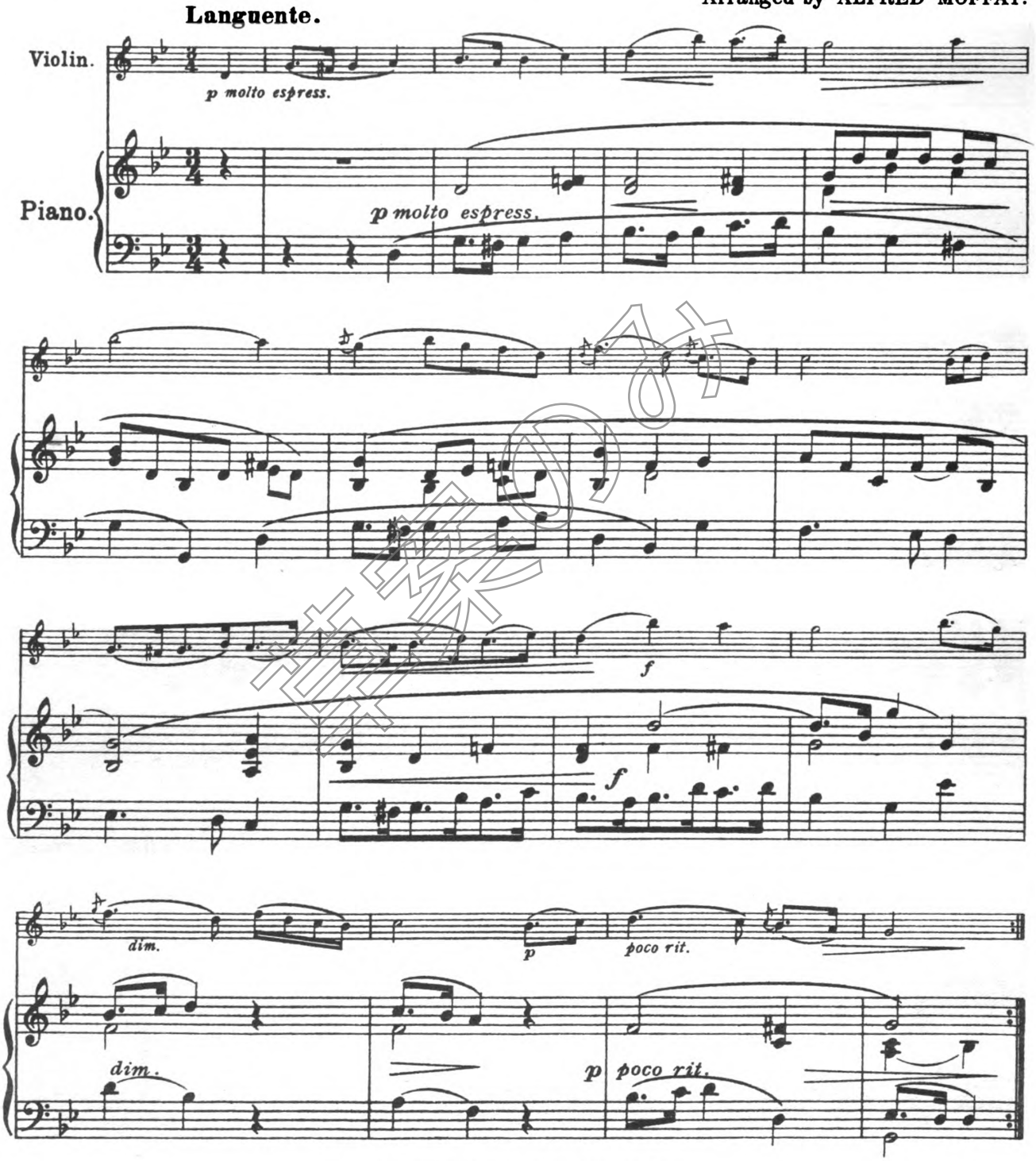
LENTO AFFETTUOSO AND GIGA

by

JAMES OSWALD.

1711 - 1769.

Arranged by ALFRED MOFFAT.



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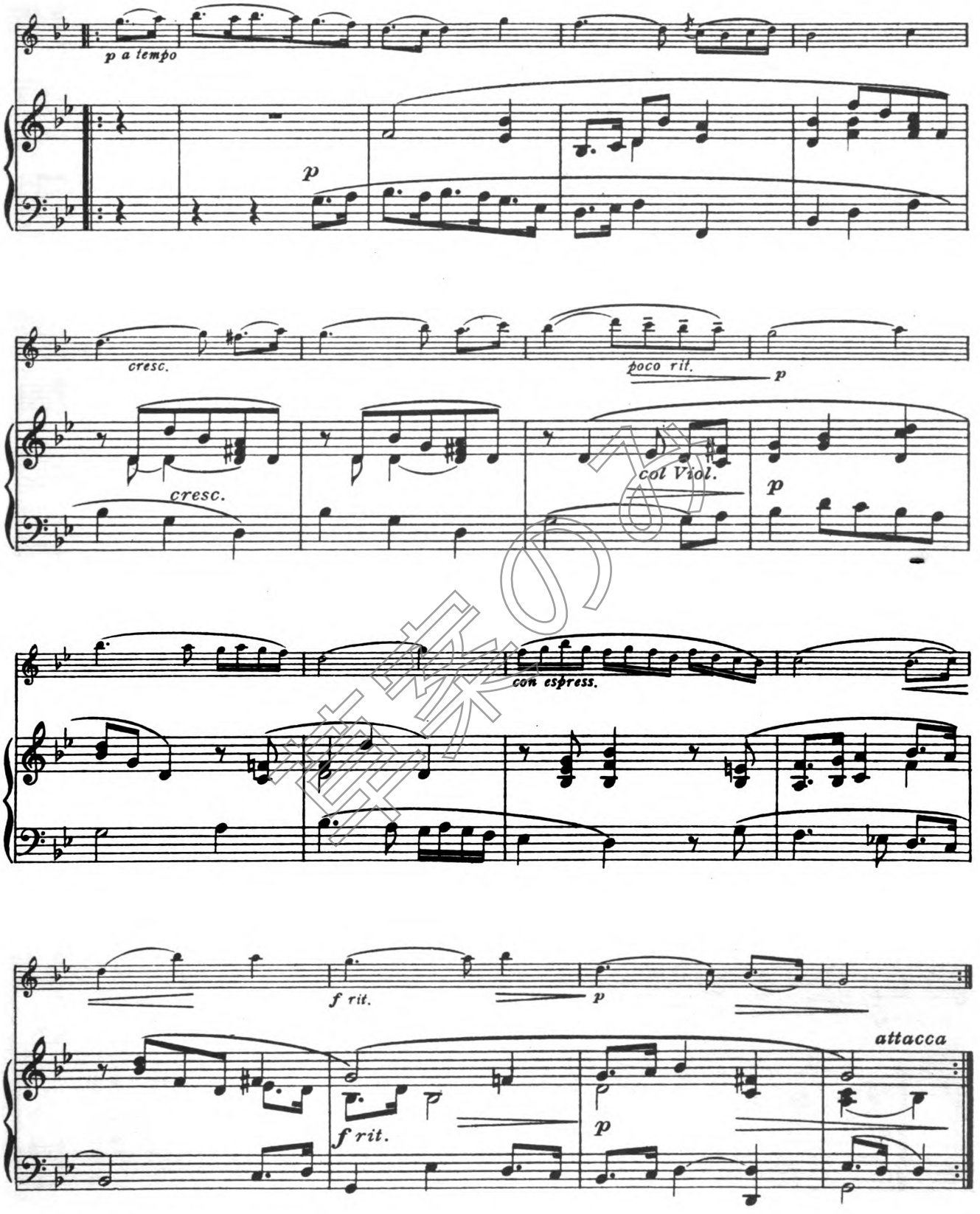

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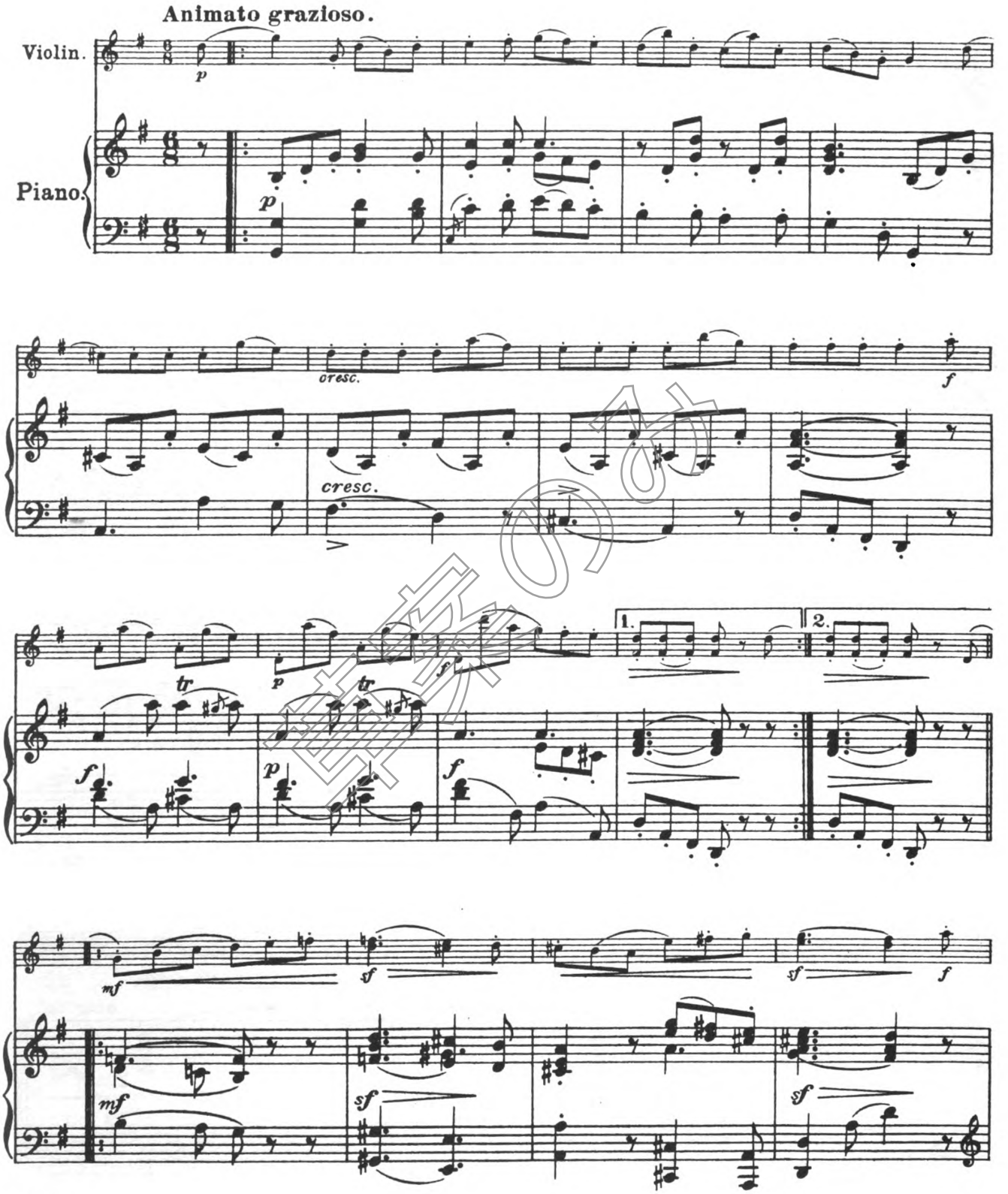
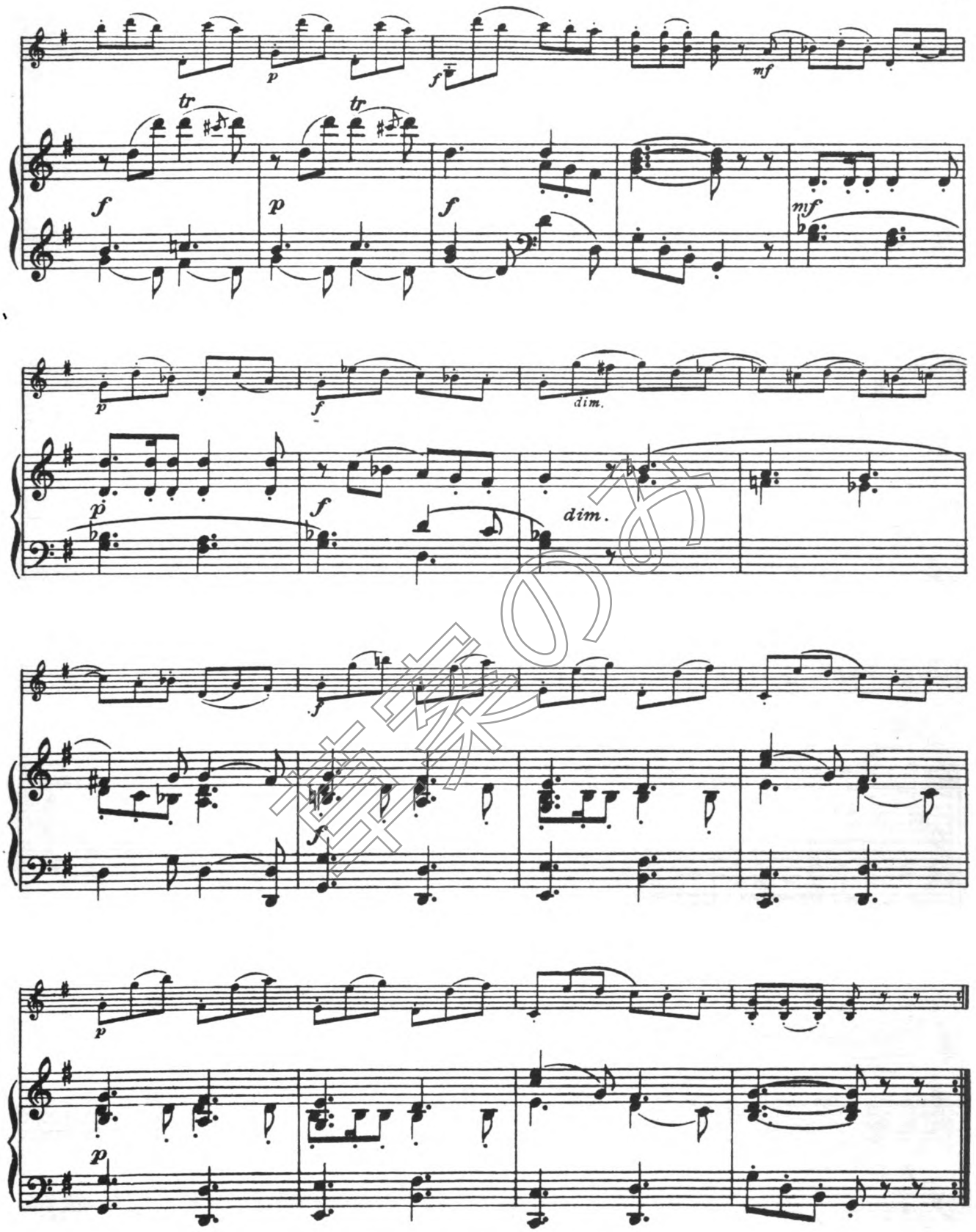
GIGA.





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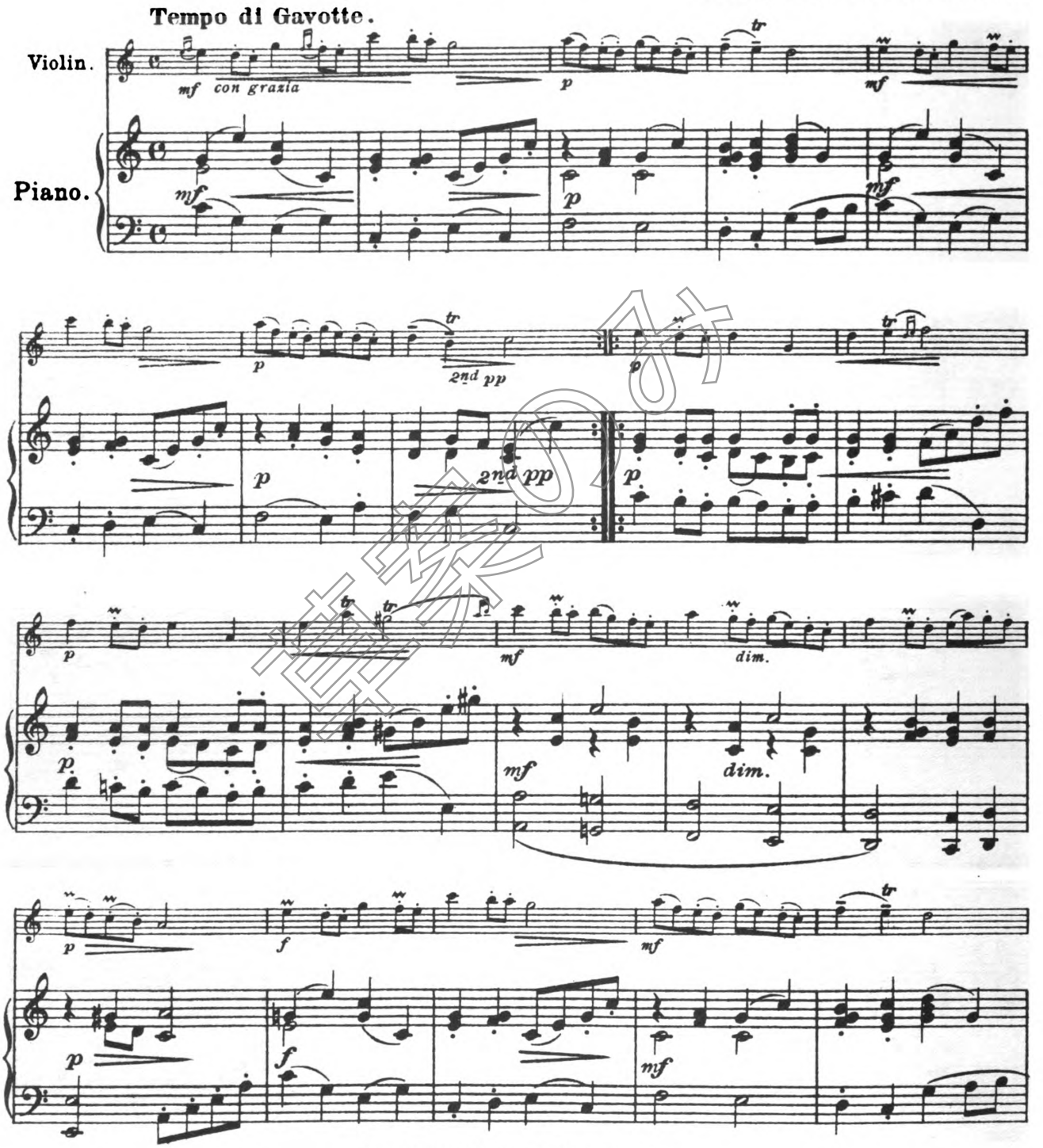
GAVOT AND MENUET.

by

JOHN STANLEY.

1713-1786.

Arranged by ALFRED MOFFAT.



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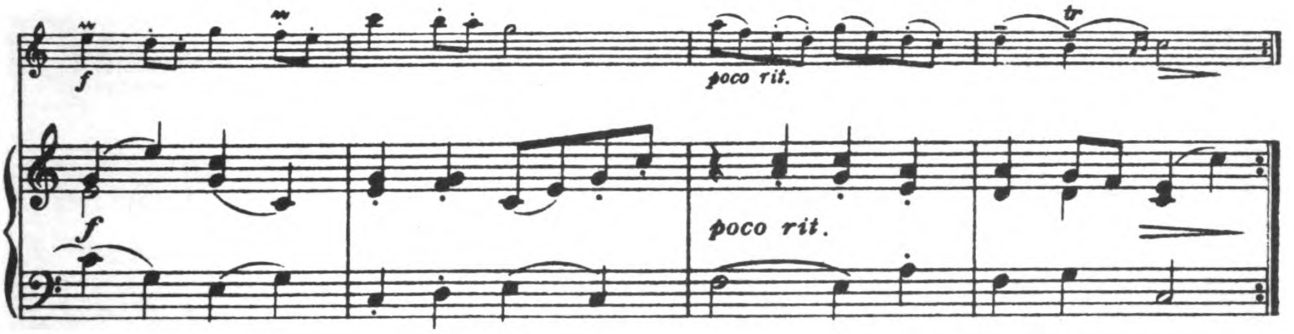
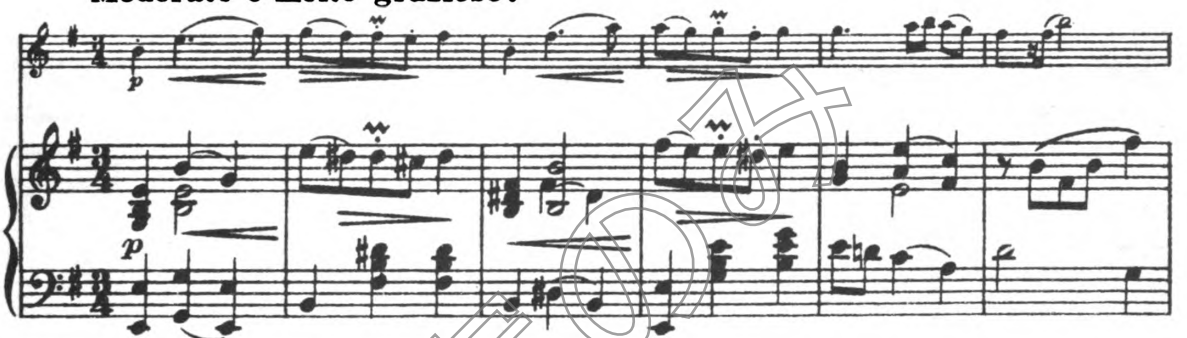
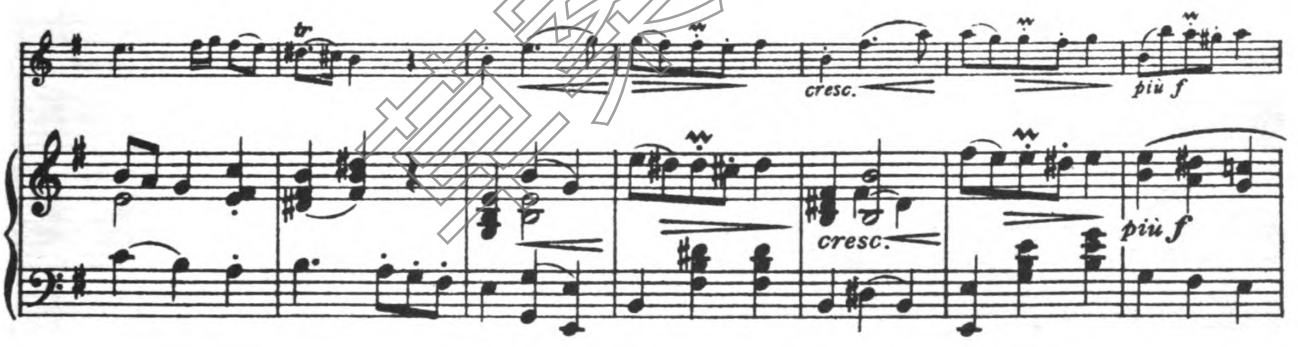
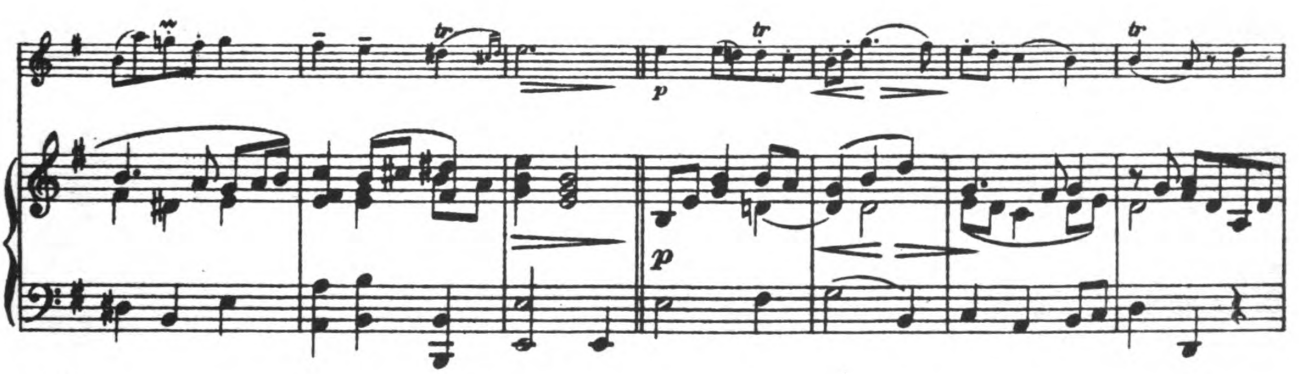


MENUET.

Moderato e molto grazioso.







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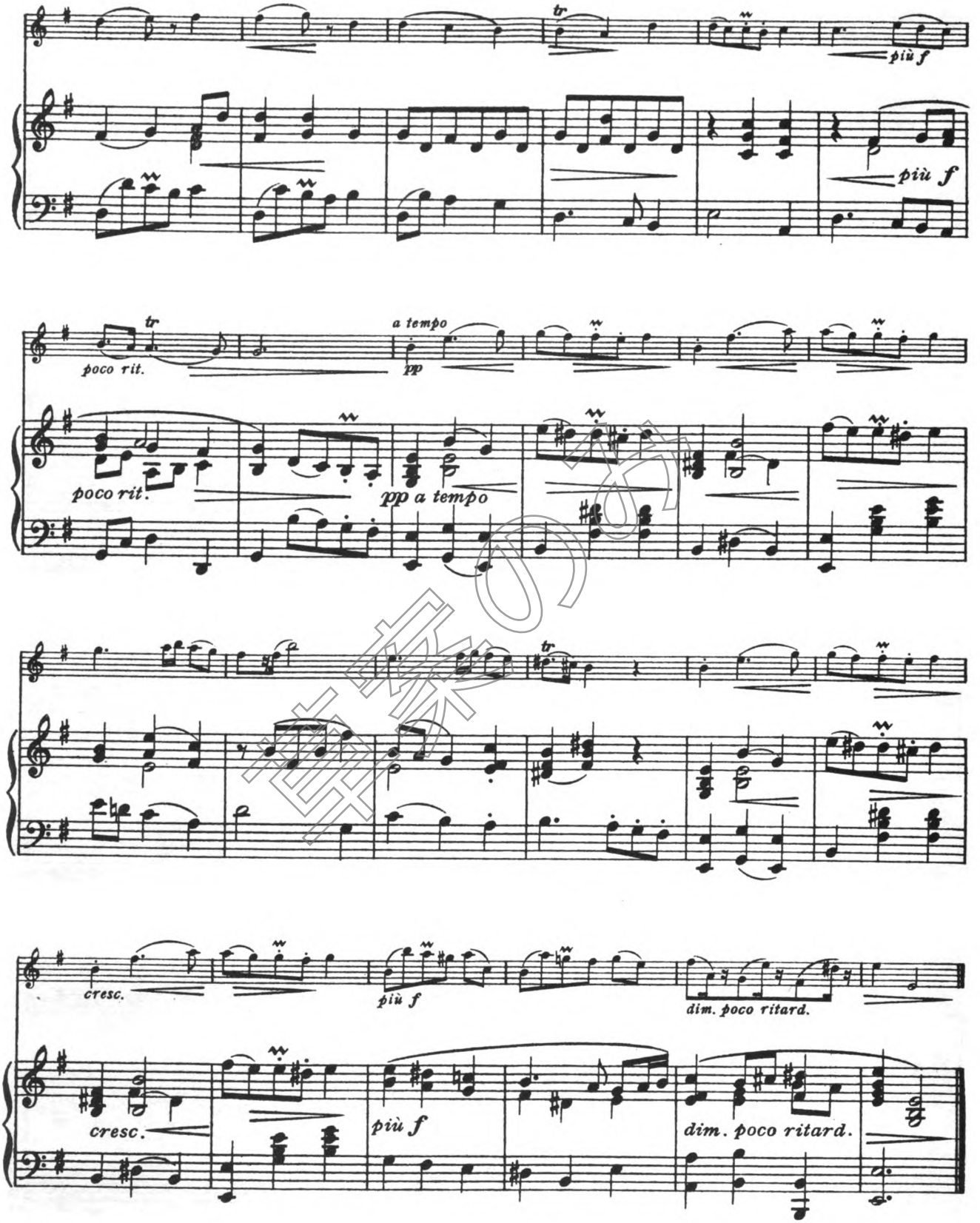

tr
più f
più f
poco rit.
tr
a tempo
pp
poco rit.
pp a tempo
tr
cresc.
più f
dim. poco ritard.
cresc.
più f
dim. poco ritard.

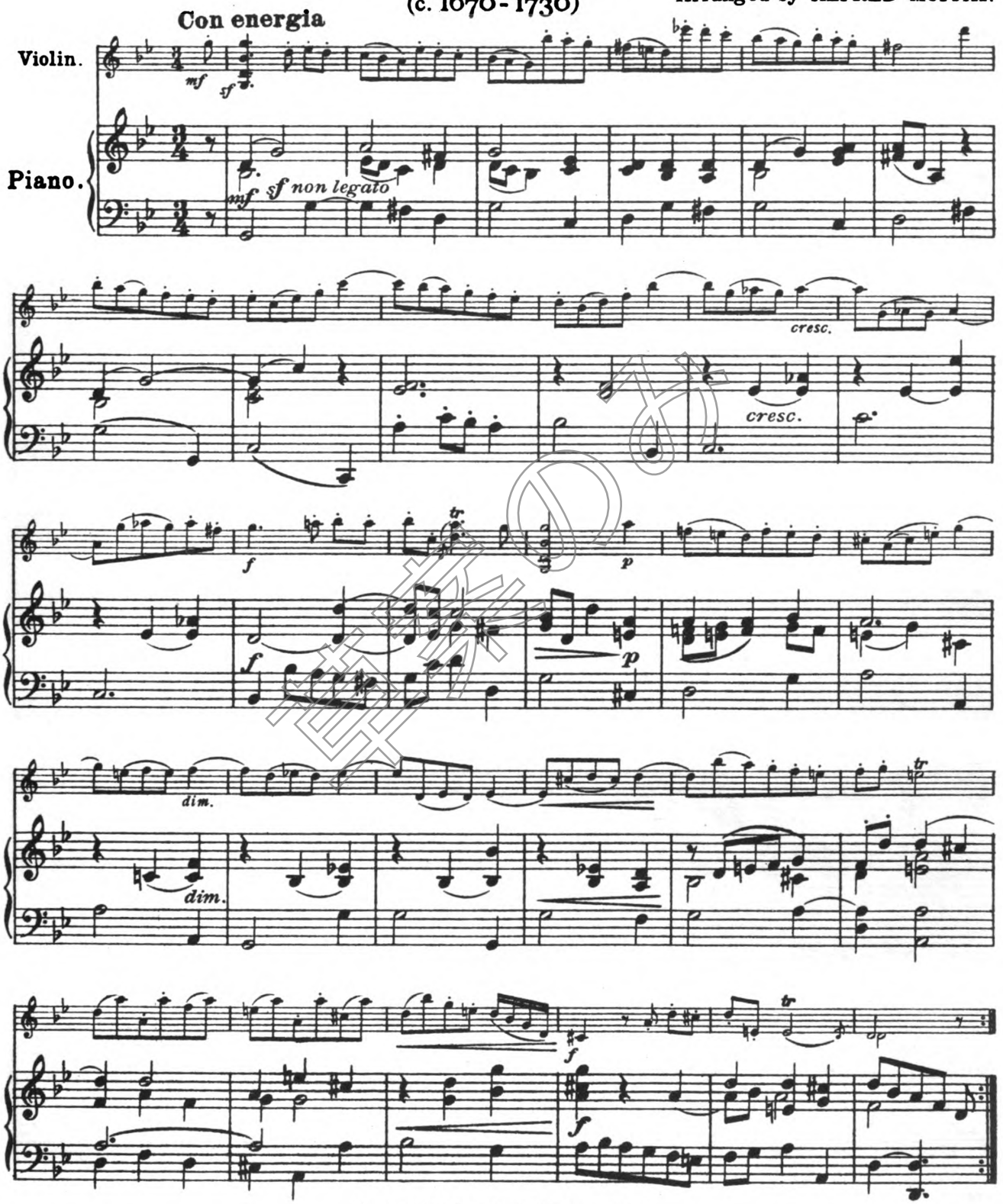
ALLEGRO VIVACE

by

ROBERT VALENTINE.

(c. 1670-1730)

Arranged by ALFRED MOFFAT.



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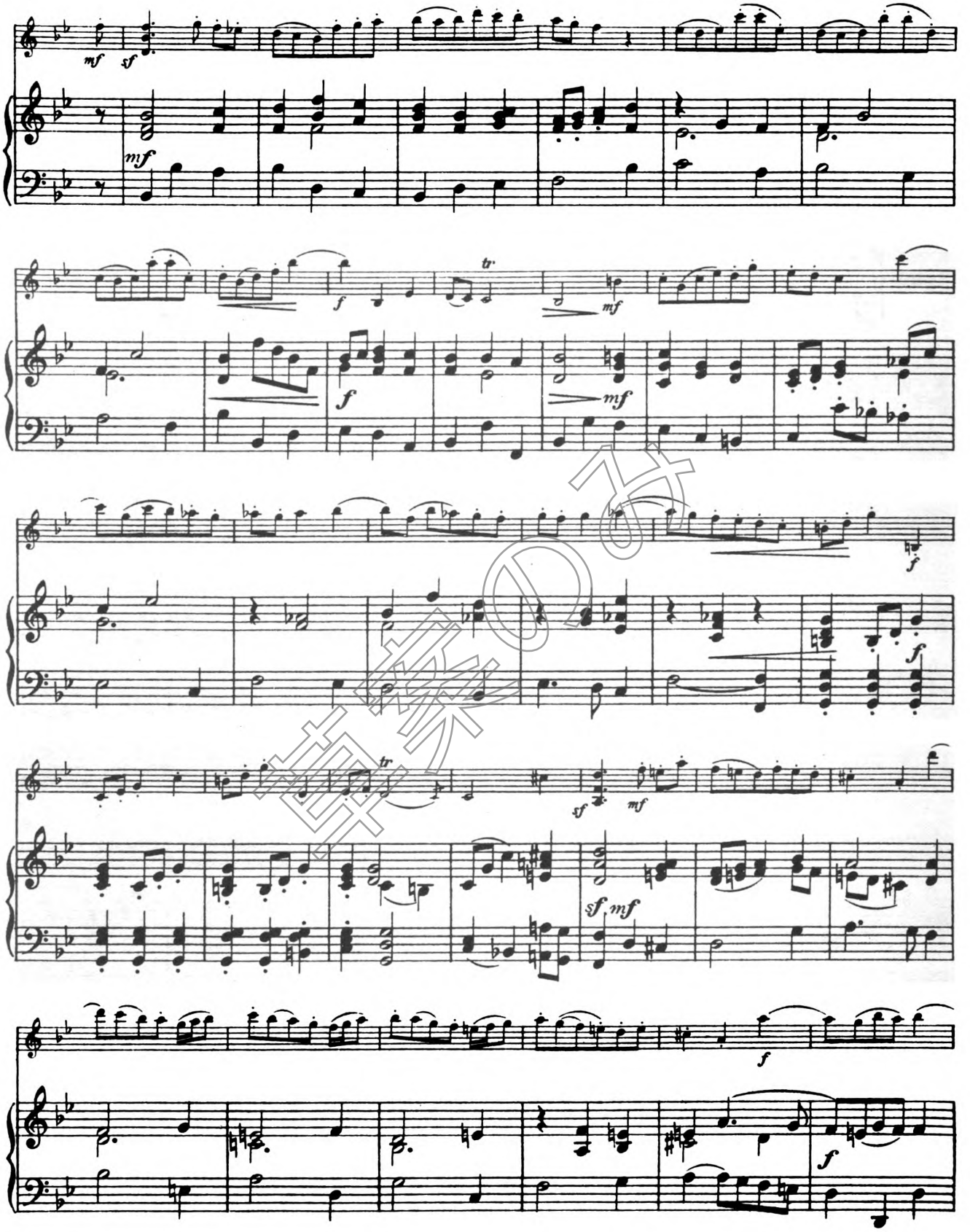
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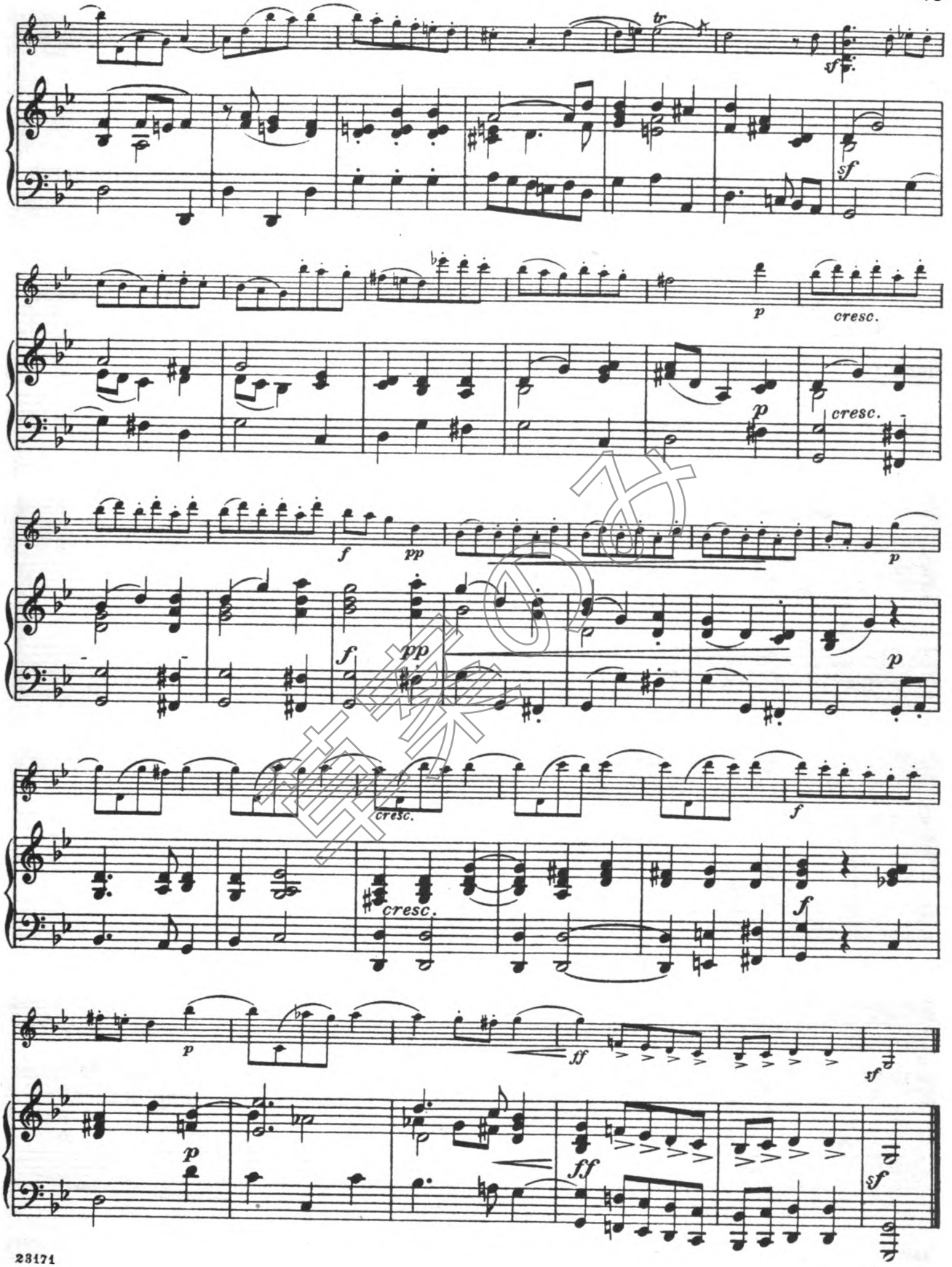

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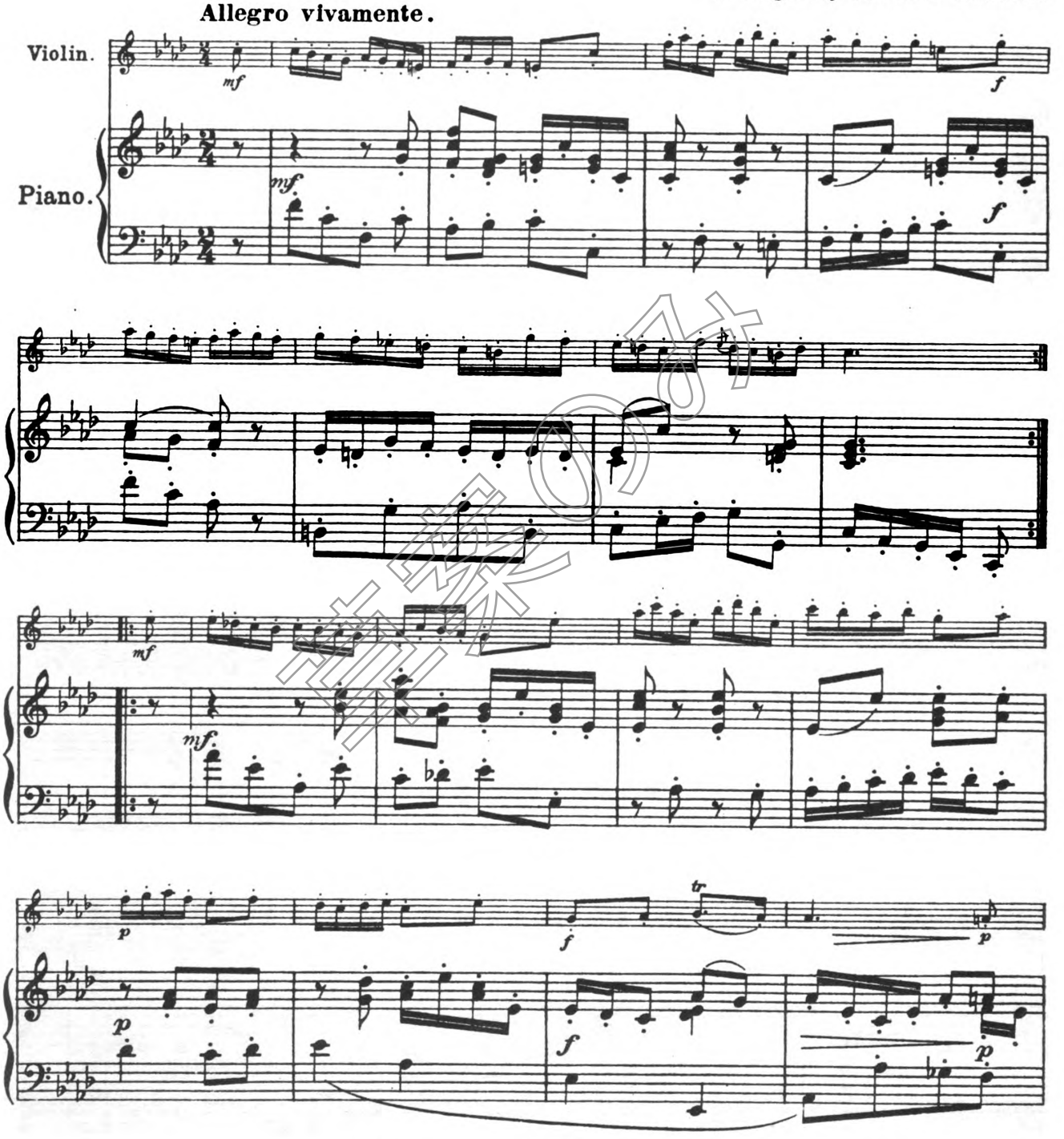
INTERMEDIO

by

JOHN GEORGE FREAKE.

(1st half of 18th century.)

Arranged by ALFRED MOFFAT.



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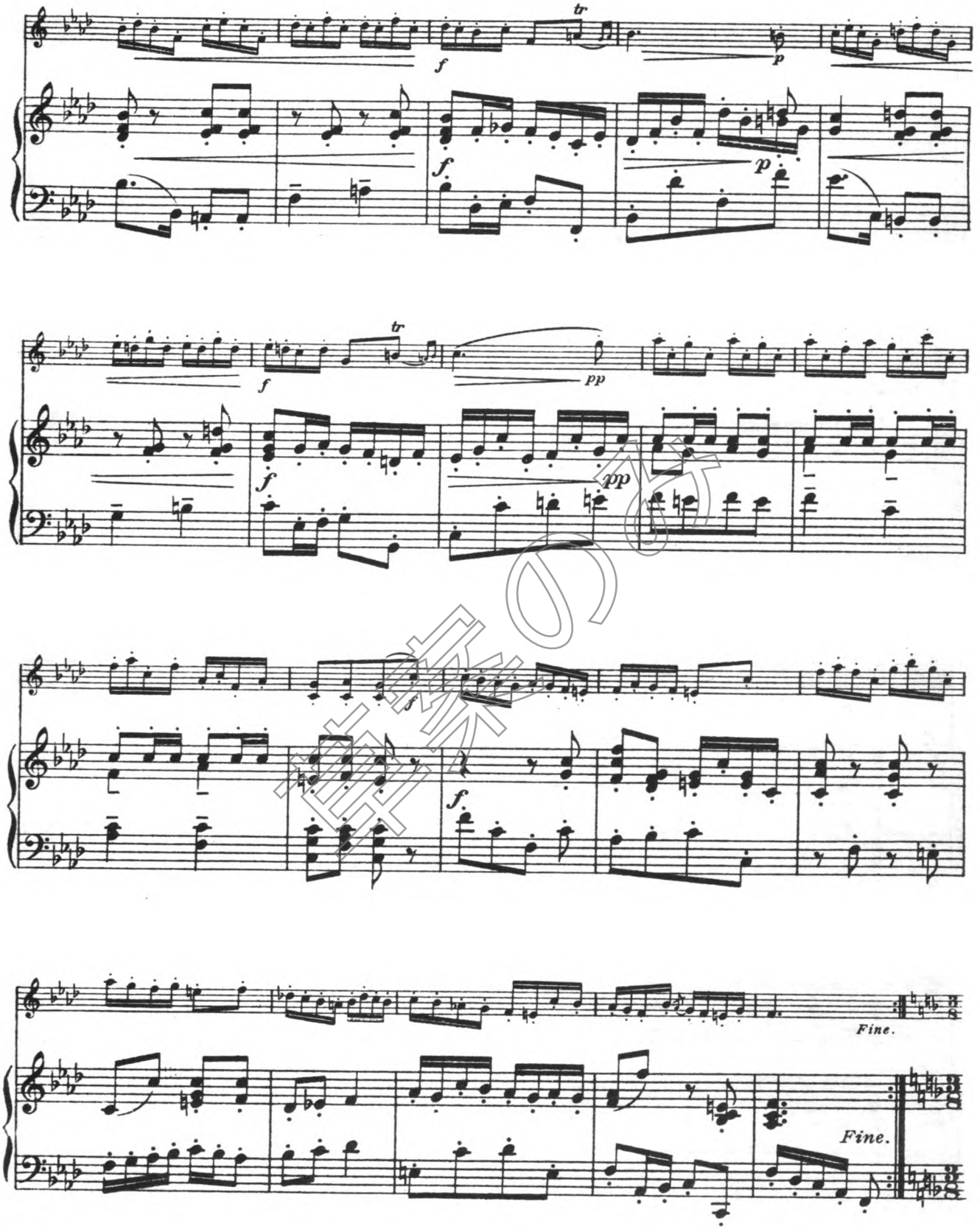

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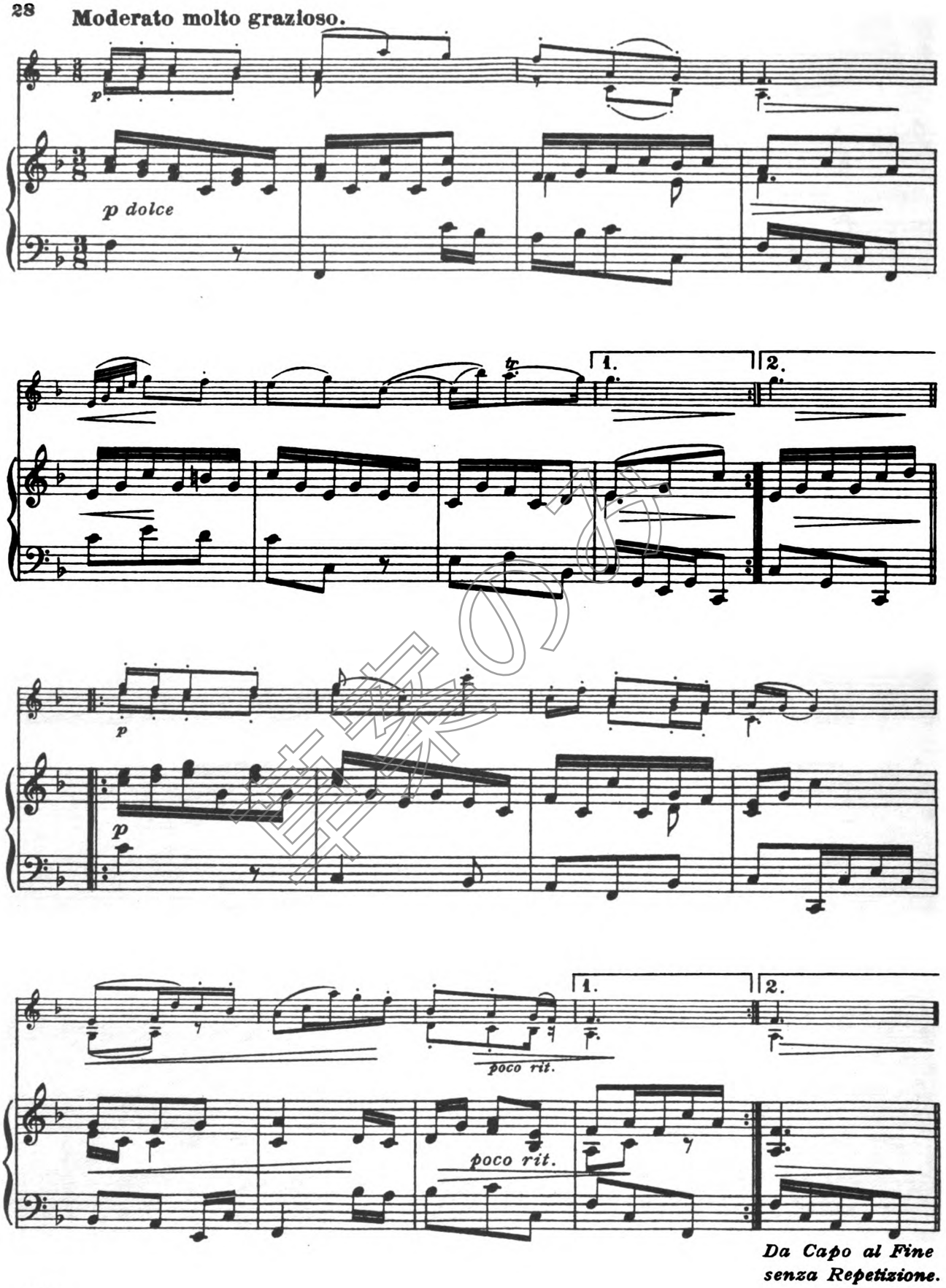

Moderato molto grazioso.
p
p dolce
tr
1.
2.
p
p
poco rit.
poco rit.
1.
2.
Da Capo al Fine
senza Repetizione.

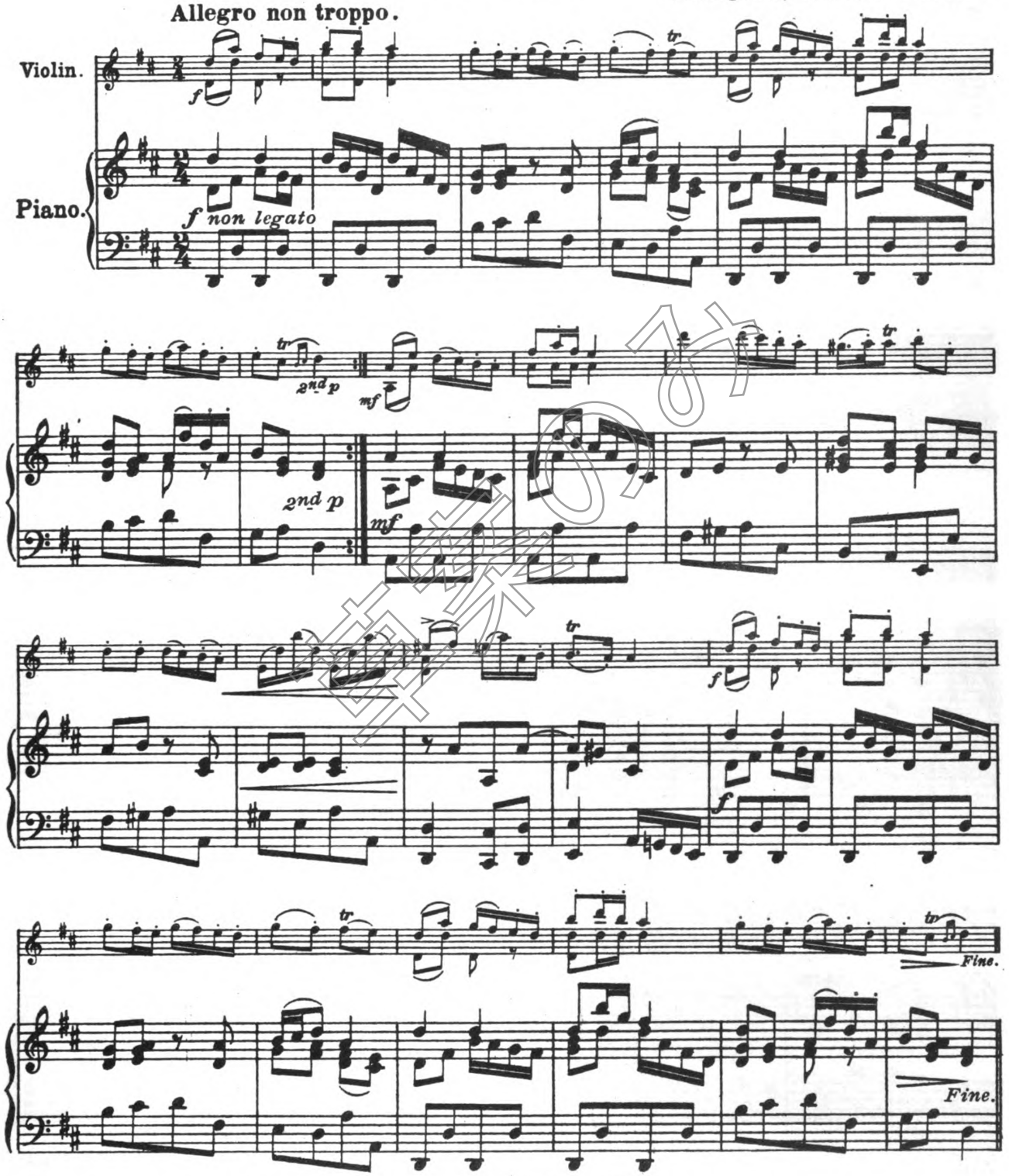
TAMBOURIN

by

JOSEPH JACKSON.

(d. circa 1759.)

Arranged by ALFRED MOFFAT



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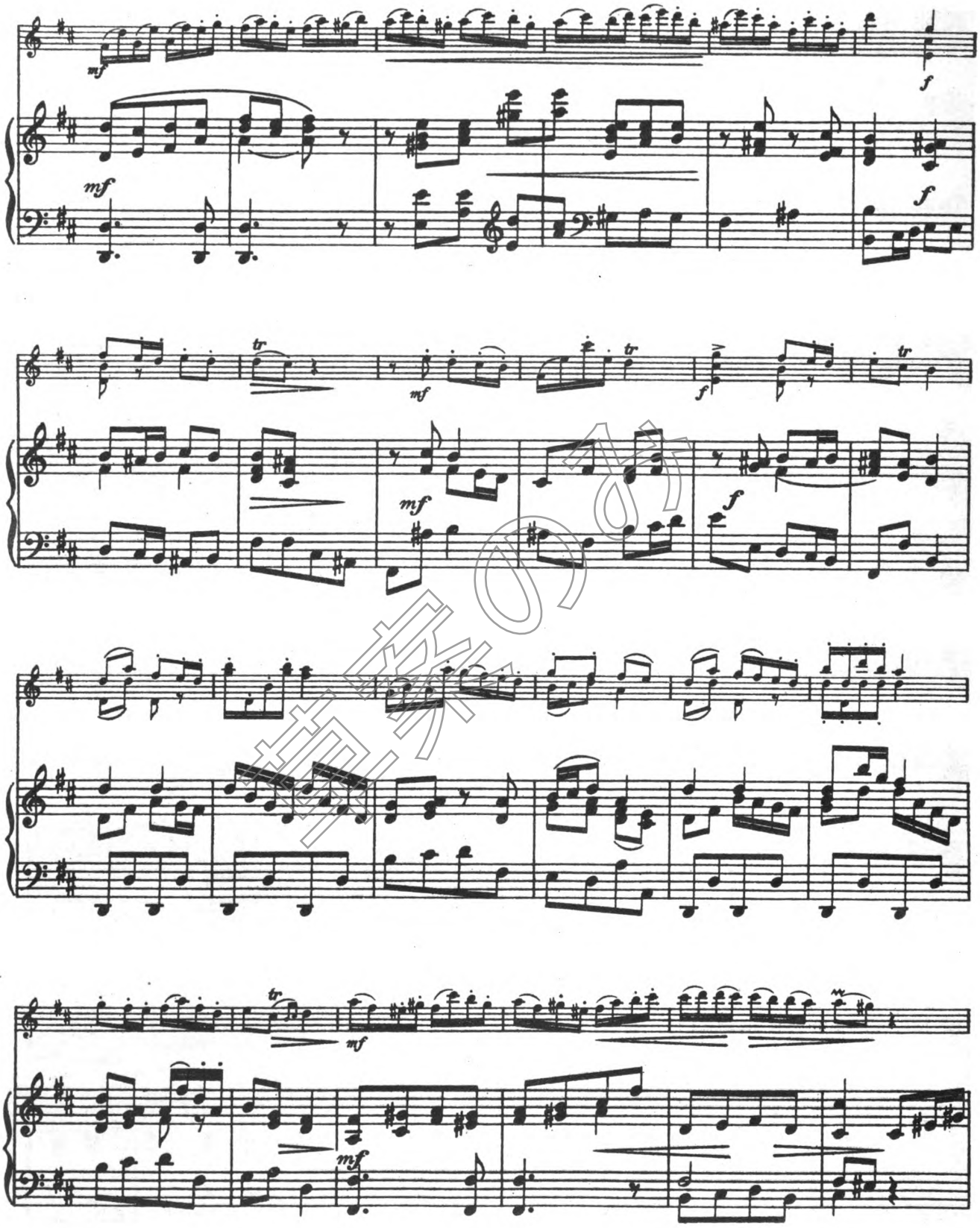
mf
f
mf
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tr
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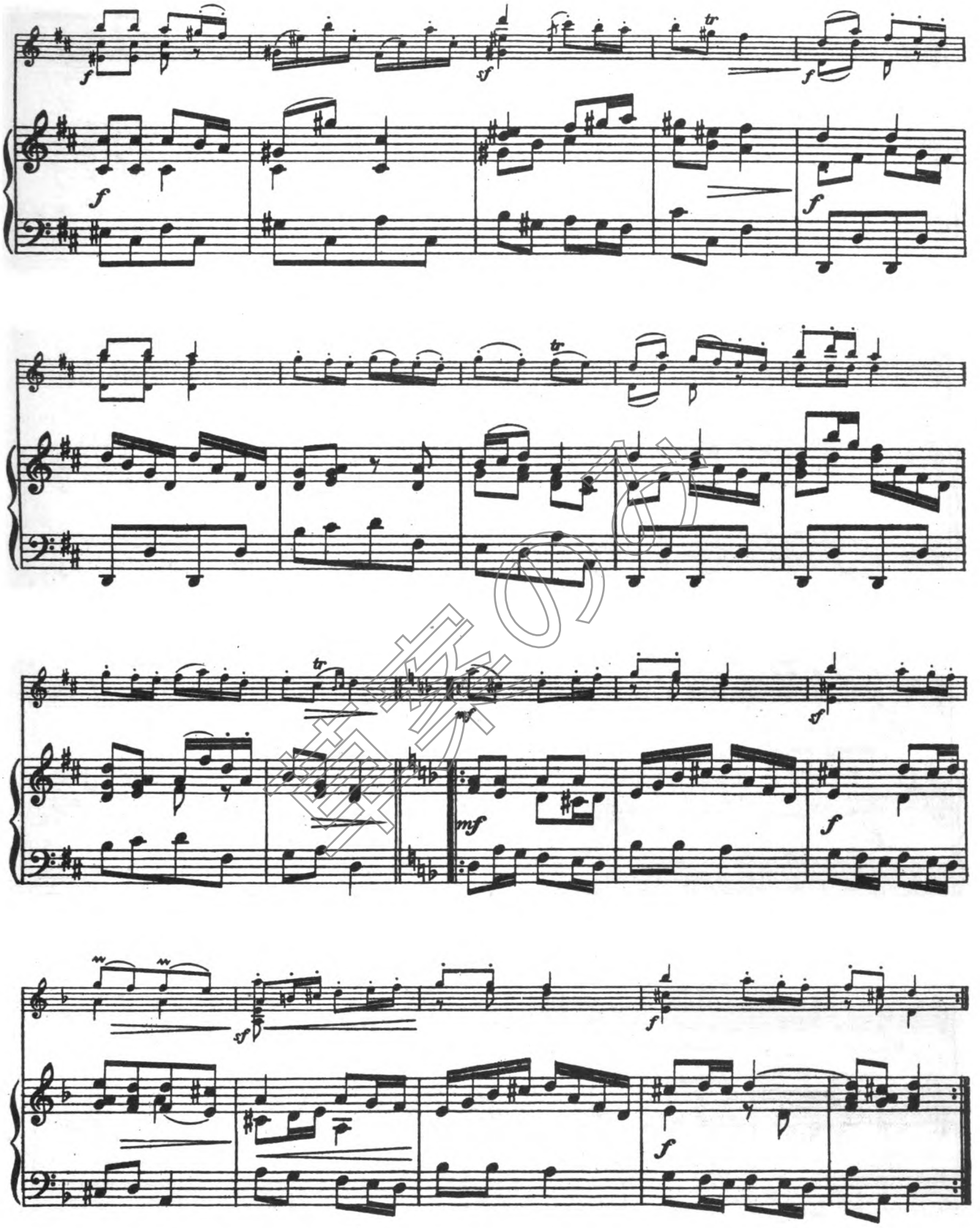
mf
mf



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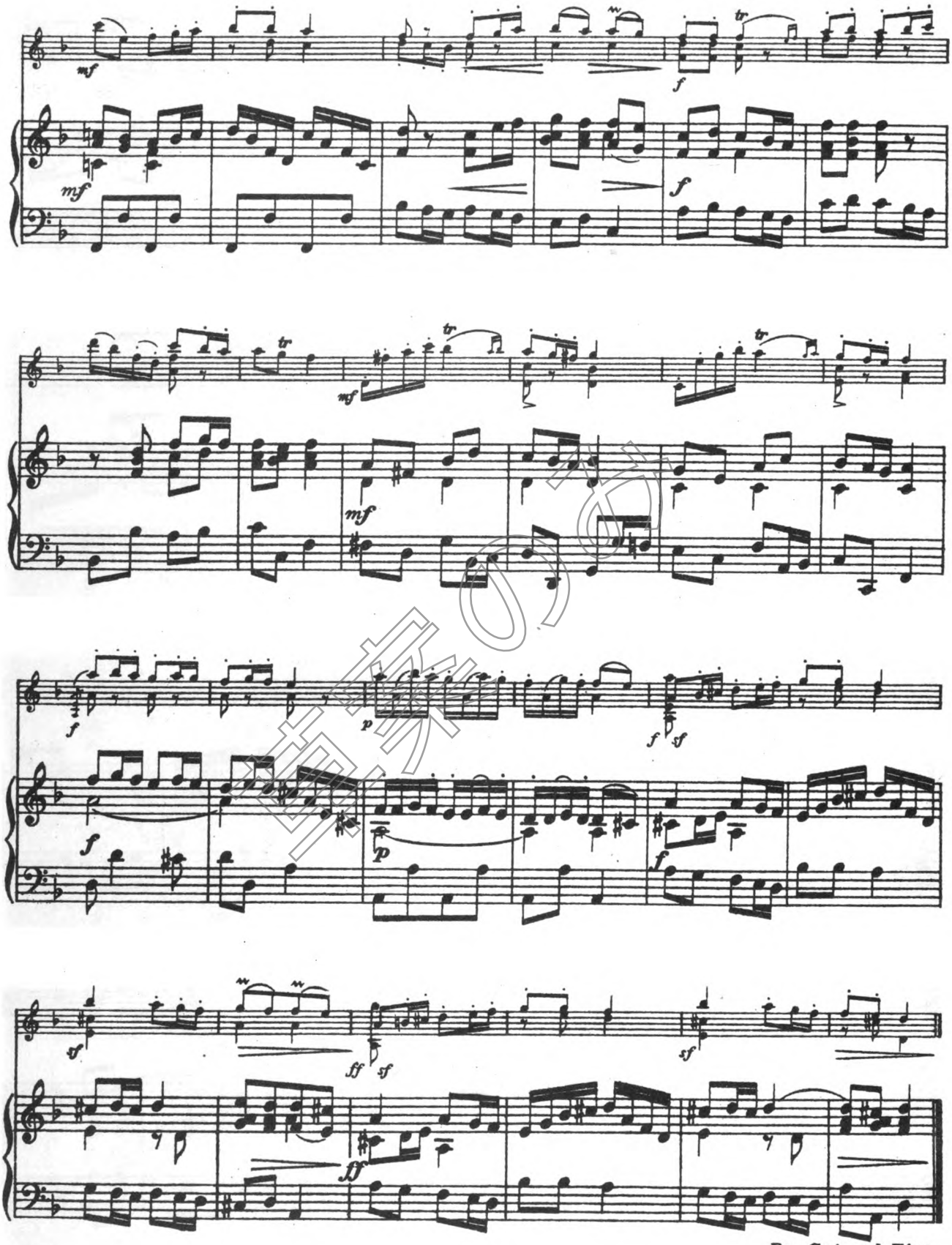

Da Capo al Fine.