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RUDOLF RASCH

THE THIRTY-THREE WORKS OF FRANCESCO GEMINIANI

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INTRODUCTION

This document is a collection of newspaper announcements that mention the name of Geminiani in one way or another. The announcements were either found by myself during my own research on the musical history of the Netherlands, by Christopher Hogwood and his coworkers during the preparation of the Francesco Geminiani Opera Omnia edition or borrowed the database of the Royal Holloway (University of London) Computer Register of Musical Data in London Newspapers 1660-1750,¹ or from various publications. Those from the Computer Register are followed by the marking “[Musical Data]”, those borrowed from publications are marked by the following references:

- Boydell 1988 Brian Boydell, *A Dublin Musical Calendar 1700-1760* (Dublin: Irish Academic Press, 1988).
- Careri 1993 Enrico Careri, *Francesco Geminiani (1687-1762)* (Oxford: Clarendon, 1993).
- Cunningham 2010 Bridget Cunningham, “Handel’s Visit to Dublin, 1741-1742,” in: *Essays in Honor of Christopher Hogwood: The Maestro’s Direction*, Edited by Thomas Donahue (Lanham MD, Scarecrow Press, 2010), pp. 41-56.
- Devriès 2005 Anik Devriès-Lesure, *L’édition musicale dans la presse parisienne au XVIIIe siècle: Catalogue des annonces* (Paris: CNRS, 2005).
- Harbor 2012 Catherine Harbor, *The Birth of the Music Business: Public Commercial Concerts in London, 1660-1750* (Dissertation London, Royal Holloway College, 2012).
- Koole 1949 Arend Koole, *Leven en werken van Pietro Antonio Locatelli da Bergamo 1695-1764* (Amsterdam: Jasonpers, 1949).
- Lesure 1969 François Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles le Cène (Amsterdam, 1696-1743)* (Paris: Société Française de Musicologie, 1969 = Publications de la Société Française de Musicologie Second Series 12).
- Musical Data Royal Holloway (University of London) Computer Register of Musical Data in London Newspapers 1660-1750.
- Smith 1948 William C. Smith, *A Bibliography of the Musical Works Published by John Walsh 1695-1720* (London: Bibliographical Society, 1948).
- Smith & Humphries 1968 William C. Smith and Charles Humphries, *A Bibliography of the Musical Works Published by the Firm of John Walsh During the Years 1721-1760* (London: Bibliographical Society, 1968).
- Tilmouth 1961 Michael Tilmouth, *A Calendar of References to Music in Newspapers Published in London and the Provinces (1660-1719)* (London: Royal Musical Association, 1961 = R.M.A. Research Chronicle 1).
- Verloop 1985 Gerard Verloop, “Berichten uit de Oprechte Haerlemse Courant 1751-1755”, *De Mixtuur* 44 (1985), pp. 789-815.

¹ See Catherine Harbor, “London’s Musical Life 1660–1750: Database Management in an Era of Technological Change,” *History and Computing* 13 (2006), pp. 221–238.

1718

1718 August 7, *Daily Courant*: “This Day is Published, By Richard Meares, Musical Instrument-Maker [...] Twelve Sonato’s, Composed by the Celebrated Signor Francisco Geminiani, shewing a marvelous Composition and curious Passages throughout the whole Work. To oblige the Ingenious, all engraved upon Copper Plates, and to render it more acceptable, Corrected by his own Hand. Printed upon Royal Paper, Price 8s. N.B. A large Incouragement given to those that take a Dozen Books.” [Tilmouth 1961, p. 103]

1718 December 10, *Daily Courant*: “For the Benefit of Mrs. Norman, who never perform’d in Publick before. At the Great Room in Viller’s-street [sic], York-Buildings, this present Wednesday, the 10th Instant, will be perform’d, A Consort of Vocal and Instrumental Musick, By the Best Hands. Several New Concerto’s, and a Solo of Mr. Geminiani, will be perform’d by the famous Mr. Rouse [...] .”

1719

1719 March 4, 5, 6 *Daily Courant*: “For the Benefit of Mr. Rouse Hawley At Mr. Hickford’s Great Room in James-street near the Hay-market, on Friday next, being the 6th of March, will be perform’d a Concert of Vocal and Instrumental Musick; with several Concerto’s and Solo’s of Mr Jeminiani’s [sic], to be perform’d by Mr. Rouse Hawley; particularly a new Concerto by Mr. Kitch upon the Hautboy, and Singing by Mrs. Obert. [...]”

1719 September 8, *Post Man*: “A New Edition of Mr. Geminianis Solos in a large and fair Character. Price 6s.” [Smith 1948, p. 162]

1722

1722 September 13, *Post Boy*: “Musick publish’d this Vacation [...] Geminiani’s 12 great Solo’s for a Violin and a Bass [...] John Walsh.”

1722 December 21, *Daily Post*: “New Musick lately publish’d [...] Geminiani’s 12 Solo’s [...] John Walsh.”

1723

1723 March 19, 20, *Daily Post*: “To be Sold by AUCTION, On Thursday the 21st Instant, a curious Collection of Paintings, by the most eminent Italian and other Masters, with some very good Household Furniture, as large Peer and Chimney Glasses, Walnut-Tree Chairs, cover’d with Silver Brocade, &c. being the entire Collection of Mr. Geminiani, will be sold on Thursday the 21st Instant, at his Lodgings, the Blue Ball in Duke-Street, York-Buildings. The Collection may be seen at the House aforesaid this Day, to Morrow, and Thursday till the Time of Sale, which will begin at 11 a-clock in the Forenoon. Catalogues may be had Gratis at the Place of Sale, and at Mr. Cock’s the Upper End of Broad-street near Golden-Square.”

1725

1725 April 21, *Daily Courant*, *Daily Post*: “To be Sold by Auction, To-morrow the 21st of this Instant April, The valuable and exceeding fine Collection of Mr. Geminiani’s Choice Paintings, by the most Eminent Italian and other Masters; at the Green Door in the Little-Piazza, Covent-Garden. The Collection may be view’d till the Hour of Sale, which will begin at 12 a-clock in the Forenoon. Catalogues to be had at Mr. Cock’s in Broad-street near Golden-Square, and at the Place of Sale. N.B. This Collection consists but of 98 Pictures, which will be Sold in two Days, so that the Sale will end each Day before Three in the Afternoon; and on Saturday next will be sold likewise, a valuable Library of Books. Catalogues to be had at the Place aforesaid.”

1725 November 19, *Read's Weekly Journal*: “Friday [...] came one the Election of an Organist of St. George’s, Hanover Square, and the Salary being settled at 45 l. per Annum, there were seven Candidates [...] The Vestry, which consists of above thirty Lords and seventy Gentlemen, having appointed Dr. Crofts, Dr. Pepusch, Mr. Bononcini and Mr. Giminiani, to be Judges which of the Candidates perform’d best; each of

them composed a Subject to be carry'd on by the said Candidates in the Way of Fugeing [...] In the Conclusion the Judges gave it for the famous Mr. Roseingrave." [Careri 1993, p. 18]

1725 November 30, *Dublin Journal*: "On Friday last, came on the Election of an Organist of St. George's, Hanover Square, and the Salary being settled at 45 l. per Ann. there were 7 Candidates, the most eminent in England for that Performance. The Vestry, which consists of above 30 Lords and 70 Gentlemen, appointed Dr. Crofts, Dr. Pepusch, Mr. Bononcini, and Mr. Geminiani, to be Judges which of the Candidates perform'd best. Each compos'd a Piece of Musick, (which every Candidate was to play, but not in the hearing of another, unless he had perform'd before []) . They gave it to the famous Mr. Rosengrave [*sic*] , an Irish Gentleman, who has for many Years made that Instrument his Study; and he was chosen accordingly."

1726

1726 June 18, *Daily Post*: "This Day is publish'd [...] The Six Solos of Corelli turn'd into Concertos by Mr. Geminiani are now a Printing, and will be ready to deliver to the Subscribers by the first of August next. Therefore any Person that is willing to subscribe may have there [*sic*] names enter'd any Time before the 25th of July, by Reason the Work will be finish'd without fail by the Time mentioned. Subscriptions are taken in by William Smith, Printer of the said Book at Corelli's Head against Norfolk-street in the Strand, J. Barrett at the Harp and Crown in Coventry-street near Piccadilly, and J. Young in St. Paul's Church-yard."

1726 August 10, *Daily Post*: "The Six Solos of Corelli turn'd into Concertos, in seven Parts, by Mr. Geminiani, are now printed, and ready to deliver to the Subscribers this Day; all those Gentlemen who have subscribed to this Work may, upon bringing their Receipts and making their second Payment, have their Books deliver'd to them by William Smith, Printer of the said Book, at Corelli's Head against Norfolk-street near St. Clement's Church in the Strand, and John Barret at the Harp and Crown in Coventry-street, near Piccadilly." [Careri 1993, pp. 16-17]

1726 September 16, *Daily Courant*: "New Musick, and Editions of Musick, publish'd this Vacation. All Corelli's Works, viz. his first four Operas for Violins in Parts; also his Twelve Concertos and Solos, and posthumous Works; his Solos made into Concertos by Mr. Geminiani, done in a very fair Character. [...] Printed for and sold by John Walsh Servant to His Majesty, at the Harp and Hoboy in Catherine-street in the Strand; and by Joseph Hare, at the Viol and Flute in Cornhill, near the Royal Exchange." [Musical Data]

1726 September 19, *Daily Courant*: "Lately published, Six Concertos in Seven Parts: being the first Six Solos of Corelli's Opera Quinta, as made into Concertos by Sig. Geminiani. Printed by Benj. Cook, at the Golden Harp in New-street, Covent-Garden; and Daniel Wright, the Corner of Brook-street, Holbourn [*sic*] ; and sold as cheap as any Place in Town. NB. At the same Paces may be had, Two Concertos in Seven Parts: Being the First and Eleventh Solos of Corelli, and made into Concertos by Mr. Shuttleworth. Price 4s. Likewise the First and Second Collection out of Alexander; as also a Collection of Songs in Scipio." [Musical Data]

1726 September 21, *Daily Courant*: "New Musick, just publish'd, Six Concertos in Seven Parts, being the Solos of Archangelo Correlli [*sic*] , made into Concertos by Mr. Geminiani, engraved and printed in an exceeding fair Character. [...] Printed for and Sold by John Walsh, Servant to His Majesty, at the Harp and Hoboy in Catherine-street in the Strand; and by Joseph Hare, at the Viol and Flute in Cornhill, near the Royal Exchange." [Musical Data]

1726 September 28, *Daily Courant*: "To all Lovers of Musick. There being lately printed two false and spurious Editions of the Solo's of Corelli, turn'd into Concertos by Mr. Geminiani, and sold at half a Guinea a Set; These are to give Notice, that the true original Copies corrected and publish'd by the Author's own Hand, are to be sold at the same Price by William Smith (Printer of the said Books) at Corelli's Head against Norfolk-street in the Strand, and J. Barret at the Harp and Crown in Coventry-street, near Piccadilly. N.B. The other Editions are very false and incorrect." [Careri 1993, p. 17]

1726 December 10, *Daily Courant*: “This Day is Published [...] Printed [f] or and sold by Benj. Cooke at the Golden Harp in New Street, Covent Garden. Where may be had [...] As also, Alle the Favourite Song out of the [late Operas; Also Six Concertos in Seven] Parts, being the first Six Solos of Corelli’s Opera Quinta, as they are made into concertos by Sig. Geminiani.” [Musical Data]

1726 December 14, *Daily Courant*: “New Musick, and Additions [*sic*] of Musick, lately publish’d. [...] Corelli’s six first Solos made into Concertos by Sig. Geminiani, done in an exceeding fine Character. [...] Printed and sold by John Walsh, Servant to His Majesty, at the Harp and Hoboy in Katherine street in the Strand; and Joseph Hare, at the Viol and Flute in Cornhill, near the Royal Exchange.” [Musical Data]

1727

1727 January 14, *Mist’s Weekly Journal*: “New Musick and Editions of Musick, publish’d, [...] Geminiani’s Concertos done in an exceeding fine Character, and sold cheap [...] John Walsh.”

1727 January 27, *Daily Post*: “This Day is publish’d, [...] Also [...] Where may be had, [...] Also Six Concertos in Seven Parts, being the first six Solos of Corelli, as they are made into Concertos, by Geminiani, all in very beautiful Characters, engraven by Tho. Cross. Printed for and sold by Benj. Cooke at the Golden Harp in New-street, Covent-Garden.” [Musical Data]

1727 July 14, August 17, *Daily Journal*: “This is to give Notice, To all Lovers of Musick That there is now Printing by Subscription, at One Guinea per Set, the Second Part of the Solos of Corelli, turn’d into Concertos, in Seven Parts, by Mr. Geminiani [July 14: Gemmeniani] , and will be ready to deliver to the Subscribers by Michaelmas next. Subscriptions are taken in, and Receipts given by William Smith, Printer of the said Book, at Corelli’s Head against Norfolk-street in the Strand.” [July 14:] [Musical Data] [August 17:] [Careri 1993, p. 17]

1727 December 23, *Country Journal, or The Craftsman*, 6 January 1728, *Mist’s Weekly Journal*: “New Musick Published. Twelve Solos for a Violin with a thorough Bass for the Harpsicord, composed by Sig. Francesco Mancini, carefully Revised and and [*sic*] Corrected by Mr. Geminiani. [...] and six Sonatas of three Parts for two Violins, and a Bass made out of Geminiani’s Solos by Francesco Barsanti. [...] John Walsh.”

1729

1729 March 1, *Flying Post, or The Weekly Medley*: “Amsterdam. We hear by our Correspondents from this Place, that the famous Mr. Geminiani has just publish’d here Concerti Grossi, con due Violini, viola e violoncello di concertini obligati, e due altri Violini e Basso di Concerto Grosso, quali contengono Preludii, Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia composti della Seconda Parte del Opera quinta d’Arcangelo Corelli per Francesco Geminiani.”

1729 April 22, 23, 24, 26, 28, 29, 30, May 1, 2, 3, 5, 6, 7, 8, 9, 10, 12, 13, *Daily Journal*, May 6, *Daily Post*: “To be sold by Auction, on Tuesday, the 6th of May (*Daily Post*, May 6: “This Day”; *Daily Journal*, May 7: “This Day at 11, being the 2d. Day’s Sale”, May 8: “3d. Day’s Sale”, May 9: “4th. Day’s Sale”, May 10: “5th. Day’s Sale”; May 12: “6th. Day’s Sale”; May 13: “7th. Day’s Sale”), All the Household Furniture and other valuable Effects of HEWER EDGLEY HEWER, Esq; deceas’d [...] The famous Picture of TINTORET, once belonging to Mr. Geminiani, several Sea Pieces of the best Vanderveld’s, and many other Paintings by several Italian and other Masters. [...] two fine Organs, a Harpsichord, and a small Library [...] Mr. Cock’s. [...] ”

1729 May 17, *Flying Post, or The Weekly Medley*: “Just Publish’d [...] At Nicolas Prevost’s and Comp. [...] Where may be had, [...] Concerti Grossi, con due Violini, Viola e Violoncello di Concertini obligati, e due altri Violini e Basso di Concerto grosso, quali Contengono preludii, Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia composti della Seconda Parte del Opera Quinta d’Arcangelo Corelli per Francesco Geminiani, Fol. Price One Guinée. N.B. The King’s Patent is in Signor Geminiani’s Hands.”

1729 May 20, *London Evening Post*: “This Day is publish’d, Catalogus, Libros in omni Literaturae genere [...] or a Catalogue of the most rare and uncommon Books in all parts of Literature ranged under their Proper Classes. London, at Nicholas Prevost’s and Comp. over against Southampton-street in the Strand, 1729. Price Two Shillings. Where may be had, Concerti Grossi con due Violini, Viola e Violoncello [sic] di Concertini obligati, e due altri Violini e Basso di Concerto grosso quali Contengono preludii allemande, Correnti, Gigue, Sarabande, Gavotte et Follia composti della seconde parte dell Opera quinta d’Arcangelo Corelli per Francesco Geminiani. Fol. Price One guinea.” [Musical Data]

1729 May 24, *Flying Post, or The Weekly Medley*: “Catalogue De Livres Nouveaux, que Nicholas Prevost & Comp^e [...] ont reçû des Pays Etrangers, pendant le Cours du Mois de April, 1729 [...] Concerti Grossi, con due Violini, Viola e Violoncello di Concertini obligati, e due altri Violini e Basso di Concerto grosso, quali Contengono preludii, Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia composti della Seconda Parte del Opera Quinta d’Arcangelo Corelli per Francesco Geminiani, Fol.”

1729 September 2, *Gazette d’Amsterdam*: “ [...] Corelli opera quinta, parte secunda, Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso, per Francesco Geminiani, fl. 6 [...] .” [Lesure 1969, p. 53]

1729 October 24, *Leidsche Courant*: “Te Amsterdam by Michel Charles le Cene op de Boommarkt, zyn gedrukt en te bekomen, [...] Corelli opera Quinta, parte Seconda Concerti grossi, con due Violini, Viola, e Violoncello di concertini obligati e due altre Violini e Basso di concerto grosso per Francesco Geminiani [...] .”

1729 November 1, *Country Journal, or The Craftsman*: “New Musick. This Day is Publish’d. Concerti Grossi, con Due Violini, Viola e Violoncello di Concertini Obligati, e Due altri Violini e Basso di Concerto Grosso, quali Contengono Preludii, Allemande Corrente, Gigue Sarabande Gavotte e Follia composti della Seconda Parte del Opera Quinta D’Arcangelo Corelli per Francesco Geminiani. N.B. Where these are Sold may be had the first six Solos of Corelli made into Concertos by Geminiani, and twelve Solos by the same Author, for a Violin and Bass. [...] J. Walsh.” [Careri 1729, p. 23, note 43]

1729 November 22, *Daily Journal*: “New Musick. This Day Published. I. [...] II. Six Concertos in seven Parts, being the six last Solos if Arcangelo Corelli, made into Concertos by Geminiani, in a very fair Character. III. [...] IV. [...] Printed for and Sold by J. WALSH, Servant to his Majesty, at the Harp and Hautboy in Catherine-Street in the Strand.” [Musical Data]

1729 November 15, *Country Journal, or The Craftsman*: “New Musick. This Day Publish’d, [...] II. Six Concertos in seven Parts, being the six last Solos of Arcangelo Corelli, made into Concertos by Geminiani, in a very fair Character. [...] . J. Walsh.”

1730

1730 March 4, *Daily Post*: “For the Benefit of Miss CECILIA YOUNG, a Scholar of Signor GEMINIANI, who never yet sung in publick.” [Harbor 2012, p. 247] .

1730 July 25, *Fog’s Weekly Journal*: “New Musick this Day Publish’d [...] 2. Musica Bellicosa: Or, a choice Collection of 68 Marches and Trumpet-Tunes, for the Violin, Hautboy, and German Flute, with a thorough Bass to the whole. To which is added, Signior Geminiani’s and Mr. Dubourg’s Serenading Trumpet-Tunes, and a Scale of the Gamut for the Bassoon. Price 3s. [...] Daniel Wright [...] and D. Wright, Jun. [...] .”

1731

1731 February 10, *Daily Journal*: “New Musick, and Editions of Musick, Just Published, [...] III. Corelli’s 12 Solo’s made into Concerto’s, in 7 Parts, by Francetto [sic] Geminiani. Curiously printed on fine Dutch Paper. [...] John Walsh.”

1731 May 8, August 14, 1732 March 11, November 25, *Universal Spectator and Weekly Journal*, 1731 November 25, December 9, *London Evening Post*, 1732 October 19, *Grub Street Journal*: “Just publish’d [...] The Musical Miscellany: Being a Collection of Choice Songs and Lyrick Poems. Set to Musick by the most Eminent Masters, (with the Basses to each Tune, and Transpos’d for the Flute) viz. [...] Mr. Geminiani [...] John Watts.”

1731 August 28, *Country Journal or The Craftsman*: “New Musick, This Day is Publish’d [...] John Walsh [...] VII. Corelli’s twelve Solos made into Concertos. By Geminiani.”

1731 September 11, *London Journal*: New Musick, this Day publish’d, [...] 2. Corelli’s 12 Solos made into Concertos, in 7 Parts, by Francisco [sic] Geminiani, curiously printed on fine Dutch Paper [...]

1731 November 13, 16, *London Evening Post*, November 15, 17, *Daily Post*, November 16, *Daily Advertiser*: “At Hickford’s Great Room in Panton-street, A Weekly Consort of Musick to be carry’d on by Subscription, for the ensuing Season, by Mr. Francis Geminiani, the first Consort to begin on the first Thursday in December next, and so to continue on every succeeding Thursday (beginning at Seven o’Clock) till 20 Consorts shall be completed. Mr. Young, Mr. Arrigoni, Mr. Monter and Mr. Hull are to sing; Mr. Geminiani himself is to play, and the rest of the Instrumental Musick will be perform’d by the best Masters. Each Subscriber on paying four Guineas is to have a Silver Ticket, by Virtue of which any other gentleman or Lady will be admitted in the Absence of the Subscriber; and each Lady that subscribes may take in another Lady with her, paying a Crown at the Door; but no Gentleman will be admitted without a Ticket. N.B. Mr. Hickford, at Mr. Geminiani’s Request, hath consented to take on him the Trouble of giving out the Tickets, and receiving the Subscription Money, with whom the same, or so much thereof as shall not be by him from time to time apply’d in defraying the Charge of carrying on the Consort, is to remain till the Number of Consorts proposed shall be perform’d; and who shall be accountable to the Subscribers respectively for so much as he shall give his Receipts for, in case the Consorts do not begin; or for a proportionable Part thereof in case the Consorts begin and shall not be completed, first deducting all necessary Charges.”

1731 December 11, *Daily Post*: “We hear that several Persons of Distinction and Gentry were at Mr. Geminiani’s Consort in Panton-street near the Haymarket, which was received with great Applause, to the intire Satisfaction of all the Audience.” [Harbor 2012, p. 254]

1731 December 21, *Daily Post*: “It being the Desire of several Persons of Quality, Subscribers to Mr. GEMINIANI’s Consorts, (which open’d at HICKFORD’s Great Room in Panton-street on Thursday the 9th Instant) that there should be no Consorts during the Holydays, This is to give Notice, that there will be no more Consorts till Thursday the 6th of January next, from which Day they will continue to be perform’d successively on every Thursday till the Number proposed shall be compleated; and because several Gentlemen and Ladies that have not subscribed are desirous to hear the said Consorts, any Gentleman or Lady may be admitted to any of the said Consorts paying Half a Guinea at the Door.” [...] [Harbor 2012, pp. 156-157]

1732

1732 April 22, 25, *Daily Journal*, April 26, *Daily Post*, April 29, *Universal Spectator and Weekly Journal*: “New Musick, This Day Publish’d, Concerti Grossi con due Violini Viola e Violoncello di Concertino Obligate e Due altri Violini e Basso Di Concertino Grosso Da Francesco Geminiani: Or, Six New Concerto’s for Violins, &c. in 7 Parts, composed by Francesco Geminiani, Opera terza. Engraven in a fair Character, and carefully corrected. Printed for and sold by John Walsh, Musick Printer and Instrument-Maker to his Majesty, at the Harp and Hautboy in Catherine-street in the Strand. Where may be had, 1. Select Harmony, being 12 celebrated Concerto’s, collected from the latest Opera’s of Antonio Vivaldi. 2. Select Harmony, 2d Collection, being 12 Concerto’s, collected from the latest Opera’s of Albinoni, in 7 Parts. 3. Corelli’s 12 Solo’s made into Concerto’s, in 7 Parts, by Francesco Geminiani. 4. [...] 5. [...] 6. [...] .” [Careri 1993, p. 23] [Musical Data]

1732 April 22, 24, *Daily Post*: “For the Benefit of Mr. Hull, At Hickford’s Great Room, in Panton-street, near the Hay-market, on Monday the 14th Day of April, will be A Concert of Vocal and Instrumental Musick. With Singing by Miss Young and Mr. Hull; and a Solo on the Violoncello by the famous Signior Pasquale, who never appear’d in Publick before; the rest of the Instruments by the Performers of Mr. Geminiani’s Concert. Tickets to be had at the Place of Performance. N.B. Tickets deliver’d out for the 4th of April will be then taken.”

1732 May 13, 27, *Country Journal or The Craftsman*: “New Musick, This Day Publish’d, Engraven in a fair Character, and carefully corrected. Six new Concerto’s for Violins, &c. in Seven Parts, composed by Francesco Geminiani, Opera Terza. Printed for and sold by John Walsh, Musick Printer and Instrument-Maker to his Majesty, at the Harp and Hautboy in Catherine-street in the Strand. Where may be had, I. Select Harmony, being 12 celebrated Concerto’s, collected from the latest Opera’s of Antonio Vivaldi. II. Select Harmony, 2d Collection, being 12 Concerto’s, collected from the latest Opera’s of Albinoni, in 7 Parts. II. Correlli’s 12 Solo’s made into Concerto’s, in 7 Parts, by Francesco Geminiani. IV. [...] .” [Careri 1993, p. 23] [Musical Data]

1732 June 8, *Daily Post*: “This Day is Published, Six Concerto’s in Seven Parts, Composed by Mr. Francis Geminiani, (three of which are for the German Flute) and are to be had at Mr. Hickford’s in Panton-street (where Subscriptions for his Concerts next Year are taken in) and at the Musick Shops, at 12 s. 6 d. per Set. N.B. These are not the Concerto’s published by Mr. Walsh; but are those which were perform’d at Mr. Geminiani’s Concerts last Winter, and were never before printed.” [Smith & Humphries 1968, p. 155, under no. 690] [Careri 1993, p. 23]

1732 June 10, *Country Journal or The Craftsman*: 1732 May 13, 27, *Country Journal or The Craftsman*: “New Musick, This Day Publish’d, Engraven in a fair Character, and carefully corrected. Six new Concerto’s for Violins, &c. in Seven Parts, composed by Francesco Geminiani. Performed by him at his Concert last Winter, Opera Terza. Printed for and sold by John Walsh, Musick Printer and Instrument-Maker to his Majesty, at the Harp and Hautboy in Catherine-street in the Strand. Where may be had, I. Select Harmony, being 12 celebrated Concerto’s, collected from the latest Opera’s of Antonio Vivaldi. II. Select Harmony, 2d Collection, being 12 Concerto’s, collected from the latest Opera’s of Albinoni, in 7 Parts. II. Correlli’s 12 Solo’s made into Concerto’s, in 7 Parts, by Francesco Geminiani. [...] .” [Musical Data]

1732 June 22, *Daily Post*: “Musick, This Day publish’d, [...] John Walsh [...] Also just publish’d, Six new Concert’s. In Seven Parts. By Francis Geminiani. Op. 3za.”

1732 July 5, 12, *Daily Post*, July 29, *Universal Spectator and Weekly Journal*: “New Musick [...] Also just published, Six New Concerto’s in seven Parts, by Francesco Geminiani, Op. 3za. Perform’d by him at his Concert last Winter. [...] John Walsh.”

1732 September 3, 8, *Leidsche Courant*: “Michel Charles le Cene, Boek en Muziekverkoper te Amsterdam, drukt, en zal in ’it kort uytgeeven, ses Concerti grossi, con due Violini, Viola, e Violoncello, e due altri Violini, e Basso, da Francesco Geminiani, Opera 3za. [...] Dezelve zyn ook te bekomen in ’s Hage by Nicolaas Selhof, en te Leyden by Dirk Haak Boekverkoper.”

1732 December 16, *London Evening Post*, December 20, 22, *Daily Post*: “Proposals by Mess. Arrigoni and St. Martini, for carrying on the Weekly Concerts of Vocal and Instrumental Musick, proposed to be performed by Mr. Francis Geminiani, at Mr. Hickford’s Great Room in Panton-street this Season. Mr. Arrigoni having received a Letter from Mr. Geminiani, wherein he declines carrying on the said Concerts, the said Mess. Arrigoni and St. Martini (to prevent a Disappointment to those who approv’d of the said Concerts perform’d by Mr. Geminiani last Winter, and who appear’d inclined to have them continued this) have agreed to carry on the said Concerts on the same Terms as Mr. Geminiani perform’d last Winter, viz. 1. Each Subscriber to pay Four Guineas on delivery of a Silver Ticket; and each subscribing Lady may introduce another Lady, paying 5 s. at the Door; but no Person to be otherwise admitted under Half a Guinea. 2. Mr. Carbonelli has engaged to play the First Violin. 3. The first Concert to begin on Thursday the 4th Day

of January next, at Seven in the Evening, and to be continued every succeeding Thursday till Twenty Concerts are completed. N.B. Subscriptions are taken in, and Tickets deliver'd, by Mr. Hickford."

1733

1733 January 2, *Gazette d'Amsterdam*, January 3, 10, 15: *Amsterdamsche Courant*: "Michel Charles le Cène, Libraire à Amsterdam sur le Boom Markt, donne avis qu'il a fait graver & imprimer & qu'il debite, sei concerti di Francesco Geminiani Opera Terza, con due violini, viola, e violoncello di concertino Obligati, e due altri violini e basso di concerto grosso, prix, six florins. [...] On les trouvera aussi à Leyden chez Dirk Haak & chez Nicolaas Zelhof à la Haye." [Koole 1949, p. 51]

1733 June 15, July 2, 11, *Amsterdamsche Courant*: "Michel Charles le Cène, Boekverkoper t'Amsterdam op de Boom-Markt, heeft gedrukt op kopere Platen gegraveerd, [...] di Francesco Geminiani, opera Terza, 6 guld. [...] de gemelde Boeken zijn te bekomen tot Leyden bij Dirk Haak, en in 's Hage bij Nicolaes Selhof."

1733 September 18, 25, *Leidsche Courant*: "By Michel Charles le Cene, Boekverkoper te Amsterdam, is op kopere Platen gedrukt en te bekoomen, Mossi Opera Sesta XII. Sonaten da Camera per Violino, e Violoncello, o Cembalo. Hy heeft ook onder handen XII. Sonaten a Violino e Basso, di Giuseppe Tartini, sei Concerti a Violini Alt e Basso, di Francesco Geminiani, Libro secondo del Opera terza. Dezelve zullen ook te bekomen zyn te Leyden by Dirk Haak als meede in 's Hage by Nicolaas Selhof."

1733 October 15, *Daily Post*: "At the New Theatre in the Hay-market this Monday being the 15th Day of October [...] a ballad Opera, call'd The Livery-Rake Trapp'd: or, The Disappointed Country Lass [...] With select Pieces of Musick and Entertainments of Singing and Dancing. For the second Musick, the first Concerto of the second Opera of Geminiani [...]."

1733 October 20, *Daily Journal*: "At the New Theatre in the Hay-Market [...] the 20th Day of October, will be presented a Comedy call'd The Careless Husband. Written by Colley Cibber [...] With select Pieces of Musick [...] viz. For the Second Musick, the first Concerto of the 1st [*sic*] Opera of Sig. Geminiani [...]."

1733 October 22, *Daily Journal*: "At the New Theatre in the Hay-Market [...] the 22d Day of October, will be presented a Comedy call'd The Double Gallant [...] For the Second Musick, the first Concerto of the 1st [*sic*] Opera of Sig. Geminiani [...]."

1733 October 26, *Daily Post*: "At the New Theatre in the Hay-Market [...] the 27th Day of October, will be presented a Comedy call'd The Constant Couple [...] For the Second Musick, the 4th Concerto of the 2d Opera of Sig. Geminiani [...]."

1733 November 30, *Daily Journal*: "At the New Theatre in the Hay-Market [...] the 1st of December, will be presented a Comedy call'd The Relapse [...] For the Second Musick, the 6th Concerto of the 1st [*sic*] Opera of Sig. Geminiani [...]."

1733 December 4, *Faulkner's Dublin Journal*, December 4-8, *Dublin Evening Post*: "Last Thursday the Right Hon. Lord Tullamore arrived here from his Travels. It is expected, that his Lordship will speedily take his Seat in the House of Peers. Signor Geminiani, a Native of Italy, and a most famous Musician arrived here with his Lordship." [Boydell 1988, p. 55]

1733 December 17, *Dublin Evening Post*: "By their graces the Duke and Dutchess of Dorset's Special Command. By Subscription. For the Benefit of Signior Geminiani. At the Great Room in Crow-Street. On Monday the 17th of this Instant December, will be perform'd, A Consort of Vocal and Instrumental Musick, In which Signior Geminiani will perform several Solo's and Concerto's of His own Composition. The Vocal Part by Mrs Davis. Subscriptions are taken in at Lucas's, the Globe, and the House of Commons Coffee-Houses, at one Guinea for Three Tickets, Single Tickets, half a Guinea each. To begin at the usual Hour."

1733 December 20, *Daily Journal*: “At the New Theatre in the Hay-Market [...] the 20th of December, will be reviv’d a Comedy call’d The Alchymist [...] With select Pieces of Musick, compos’d by Sig. Corelli, Sig. Vivaldi. Sig. Geminiani and Mr. Handel [...] .”

1733 December 22, *Daily Courant*: “Ireland. Dublin, Dec. 8. On Thursday Morning, arrived here from England, having made the Tour of Europe, the Right Hon. the Lord Tullamore, Muster Master General of this Kingdom, and his Lordship has brought with him Signor Geminiani the famous Performer on the Violin.”

1734

1734 January 4, *Daily Journal*: “At the New Theatre in the Hay-Market [...] the 4th Day of January, will be presented a Comedy call’d The Alchymist [...] For the Second Musick, the 6th Concerto of the 1st Opera of Sig. Geminiani [...] .”

1734 January 10, *Daily Journal*: “At the New Theatre in the Hay-Market [...] the 10th Day of January, will be presented a Comedy call’d The Double Gallant [...] For the Second Musick. The 6th Concerto of the 1st Opera of Sig. Geminiani [...] .”

1734 February 28-March 2, March 5-7, *London Evening Post*: “Printed for John Walsh, Music-Printer and Instrument-Maker to his Majesty, at the Harp and Hautboy in Catherine-street, Where may be had, just published, Recommended to all Societies and Lovers of Musick, Numb. II. A Select Concerto for Violin and other Instruments, in seven Parts, by Sig. Geminiani. Never before printed. To be continued monthly with a well chosen Concerto from the Works of the most Celebrated Italian Authors.”

1734 April 4-6, 9-11, *London Evening Post*: “Printed for John Walsh, Music-Printer and Instrument-Maker to his Majesty, at the Harp and Hautboy in Catherine-street, Where may be had, just published, [April 9-11: Price 1s. 6d.] (Recommended to all Societies and Lovers of Musick.) Numb. III. A select Concerto for Violins, German Flutes and other Instruments, in Seven Parts. By a very eminent Italian Master. To be continued monthly with a well chosen Concerto from the Works of the most Celebrated Italian Authors.”

1734 October 4, 20, 27, *Leidsche Courant*: “Te Amsterdam by Michel Charles le Cene, Boekverkoper op de Boommarkt, zyn in’t kort gedrukt en worden verkogt: [...] Fr. Geminiani Seconda VI. Concerti grossi a Violini, e Ripieni, Violoncello, Alto, e Basso: 6 Gls. [...] , en te bekomen zyn, in ’s Hage by Nicolaas Selhof, als meede te Leyden by Dirk Haak Boekverkoper, en te Utrecht by Dionys van Ryn, Koopman.

1734 October 24, *London Evening Post*, November 2, *Country Journal*, or *The Craftsman*: “On Saturday next will be publish’d, [...] Printed for and sold by John Walsh at the Harp and Hautboy in Katherine-street in the Strand. Where may be had, a new Edition, printed on fine Dutch Paper, of I. Corelli’s 12 Solo’s made into Concerto’s by Geminiani, for Violins. In Seven Parts. II. [...] III. Also Sets of Concerto’s for Violins, &c. by the following eminent Authors, viz. Handel, Corelli, Geminiani, Albinoni, Alberti, Tassarini, Vivaldi, Locattelli, Woodcock.” [Musical Data]

1735

1735 April 10, *Daily Journal*: “ [...] At the Theatre Royal in Drury-Lane [...] the 16th Day of April [...] a Comedy call’d The Miser [...] For the Second Musick. The first Concerto of the second Opera of Geminiani [...]”

1735 April 10, *London Daily Post and General Advertiser*: [...] At the Theatre-Royal in Drury-Lane [...] April 22 ..The Constant Couple [...] With Select Pieces of Musick compos’d by Mr. Handel and Mr. Geminiani [...]

1735 April 11, *Daily Journal*: “At the Theatre-Royal in Drury-Lane [...] 16th Day of April ..The Miser [...] For the Second Musick. The first Concerto of the second Opera of Geminiani [...].”

1735 May 31-June 3, July 1, 12, *London Evening Post*, June 7, *Fog's Weekly Journal*, July 5, 26, *Country Journal*, or *The Craftsman*: "Musick, This Day publish'd. [...] Printed for and sold by John Walsh, at the Harp and Hautboy in Catherine-Street in the Strand. Where may be had, just publish'd, 1. [...] 2. Select Harmony, 3d Collection, being six Concerto's in seven Parts, for Violins and other Instruments. Compos'd by S. Geminiani, &c [...] 3. [...] 4. [...] (July 26, *Country Journal* or *The Craftsman* : Also Setts of Concerto's for Violins, &c. in 7 Parts, by the following eminent Authors [...] Geminiani [...].") [Musical Data]

1735 July 31, *London Evening Post*: "Musick. This Day is publish'd, [...] Printed for and sold by John Walsh, at the Harp and Hautboy in Catherine-Street in the Strand. Where may be had, just publish'd, 1. Select Harmony, 3d Collection, being six Concerto's in seven Parts, for Violins and other Instruments. Compos'd by S. Geminiani, &c [...] 2. [...] 3. Also Sets of Concerto's for Violins, &c. in seven Parts, by the following eminent Authors, Handel, Corelli, Geminiani, Albinoni, Alberti, Tassarini, Vivaldi, Bononcini, Fastina. 4. [...].") [Musical Data]

1735 November 5, *London Daily Post and General Advertiser*: "[...] John Walsh [...] where may be had, just publish'd, 1. Six Sonatas, collected from Corelli's 3d Opera, made into Concerto's by Sig. Geminiani for Violins. In seven Parts."

1735 November 29, *Country Journal* or *The Craftsman*: "[...] John Walsh [...] where may be had, just publish'd, I. Six Sonatas, collected from Corelli's 3d Opera, made into Concerto's by Sig. Geminiani for Violins. In seven Parts. II. Six new Concertos, by Geminiani, &c. for Violins, in 7 Parts call'd Select Harmony. Third Collection."

1737

1737 February 15-17, *London Evening Post*, March 1-5, *Dublin Newsletter*, 1738 April 18-22, *Faulkner's Dublin Journal*: "Proposal for printing by Sunsubscription, Twelve Sonatas, compos'd by Mr. Francis Geminiani, for the Violin and Bass. Conditions. I. That the Sonatas (which are now actually in the Engraver's Hands, to be engraven on Copper-plates, and will speedily be finished) shall be put to Press as soon as 200 Subscribers can be procur'd, and printed off and deliver'd to the Subscribers with all possible Expedition. II. That the copies shall be of two Sorts, one printed on large, the other on small Paper. III. That the Price of the large Paper shall be two Guineas, the Price of the small Paper one Guinea; half to be paid at the Time of subscribing, the other half on the Delivery of the Book. IV. That there shall be no more Copies printed off than are subscrib'd fro. Subscriptions are taken in by Mr. John Walsh in Katherine-street in the Strand; Mr. John Simpson in Swithen's Alley near the Royal-Exchange; and Mr. Wamsley in Piccadilly [*Dublin Newsletter*, *Faulkner's Dublin Journal*: by Sara Hyde, Bookseller in Dame's-Street and by the printer hereof]." [Smith & Humphries 1968, p. 159] [Boydell 1988, p. 62] [Careri 1993, p. 31, n. 12]

1737 July 9, 30, August 27, September 24, October 8: *Country Journal* or *The Craftsman*: "This Day is publish'd, Select Aires or Duets for two German Flutes, or two Violins by the following eminent Authors, Handel, Geminiani [...] John Walsh."

1737 August 4, *Grub Street Journal*: "[...] The Attorney'd Clerk, An Eclogue [...] . | Nor Geminiani's air, nor Handel's strain, | Can move her heart, or mitigate my pain [...]."

1737 December 30, 1738 January 2, *Daily Gazetteer* (London Edition), 1738 January 21, *Country Journal*, or *The Craftsman* 1738, February 2, *London Daily Post and General Advertiser*: "Just publish'd [...] The Musical Miscellany: Being a Collection of Choice Songs and Lyrick Poems. Set to Musick by the most Eminent Masters, (with the Basses to each Tune, and Transpos'd for the Flute) viz [...] .Mr. Geminiani [...] John Watts."

1738

1738 April 18, September 1, 1739 August 9, 1740 July 11, August 13, October 1, 23, *London Daily Post and General Advertiser*: “New Musick [...] Just Publish’d by John Walsh, &c [...] .Geminiani’s Solo’s [...] Concerto’s for Violins, &c. in 7 parts [...] Corelli’s 12 Solo’s made into Concerto’s by Geminiani.”

1738 November 10, 15, 16, 21, *London Daily Post and General Advertiser*: “[...] John Walsh [...] where may be had [...] Geminiani’s Concert’s [...].”

1738 November 21, *London Daily Post and General Advertiser*: “[...] This Day is published, Revis’d and Recommended by Dr. Pepusch, Twelve New Concerto’s for Violins, &c. in Seven Parts. Compos’d by Pietro Castrucci, Opera Terza [...] .. John Walsh [...] Where may be had [...] Geminiani’s Concerto’s [...].”

1739

1739 April 18, *London Daily Post and General Advertiser*: “Next Monday [25 April] will be published, Twelve Sonata’s for a Violin, with a Thorough Bass for the Harpsichord, or Bass Violin. Composed by Sig. Francesco Geminiani. The Subscribers to which Work are desired to send to Mr. Kelway’s near Dupuis’s Coffee-House in Conduit Street, where the Books will be ready to be deliver’d to the Subscribers, on paying the Remainder of the Subscription Money.” [Smith & Humphries 1968, p. 159] [Careri 1993, p. 31, n. 13.]

1739 September 7, *Leidsche Courant*: “G.F. Witvogel, Organist van de Lutherse Kerk te Amsterdam, woonende op de Cingel op de hooge Sluys, heeft op nieuw doen drukken: [...] By de voorn. Witvogel zal in’t kort uytkomen 12 Sonaten Solos, voor de Violin van F. Geminiani, Opera Quarta.”

1739 November 12, *London Daily Post and General Advertiser*: “This Day published [...] 5. The British Musical Miscellany, a Collection of above 600 English and Scotch Songs, by Mr. Handel, Geminiani [...] .set for all Instruments, in 6 vol [...] .John Walsh.”

1740

1740 March 31, *Mercure de France*: “Les personnes qui ont souscrit pour le dernier œuvre de sonates à violon seul, & la basse-continuë de M. Geminiany, gravées en 1738, sont averties de s’adresser à M. de la Bergerie, à la Croix de fer, ruë de Savoye, attenant la ruë des grands Augustins & la rue pavée, au premier appartement; & à M. Le Clerc, Marchand de Dorures, à l’Enseigne du Comte de Toulouse, ruë du Roule; lesquels leur remettront leur en achevant de payer la somme mentionnée dans leur souscription.” [Devriès 2005, p. 211]

1740 April 22-26, *Dublin Newsletter*: “The Harmonical Guide, containing the true grounds of harmonical composition laid down in a method entirely new and upon so easy and natural a foundation as to enable a person absolutely unskilled in Musick to write at pleasure, the most perfect harmony with an infinite variety. The whole secret of Harmonical composition is herein unveiled; the nature of the several transitions from Concord to Duscord and a contra with the forming of all sorts of cadences as practised by the great Masters is taught and explained. The whole conducted upon sich plain and obvious principles as carry the face of demonstration at the first view and offer themselves with facility to the meanest capacity. Subscriptions taken at Bacon’s Coffee House in Essex Street by Mr. Francisc Geminiani and by Mr. Manwaring at Corelli’s Head on College Green.” [Careri 1993, p. 31]

1741

1741 January 19, *London Daily Post and General Advertiser*: In a short Time will be Publish’d, [...] 4. Select Harmony: containing 36 celebrated Concerto’s, for Violins, in seven Parts, by Mr. Handel, Geminiani , Veracini, Tartini, Albinoni, and Vivaldi, in 4 Sets [...].”

1741 October 27, *London Daily Post and General Advertiser*: “New Musick [...] J.Walsh [...] Corelli’s 12 Solos made Concertos by Geminiani [...] Geminiani’s 12 Concertos [...] Geminiani’s Solos.”

1741 December 12, 14, 15, 17, 18, 19, 21, *London Daily Post and General Advertiser*: “By Command of their Royal Highnesses the Prince and Princess of Wales. At the New Theatre in the Hay-Markey, Monday, Dec. 21, Mr. Geminiani will have a Grand Concert of Vocal and Instrumental Musick. In which he will perform several New Concertos and Solos [...].”

1742

1742 January 2, *London Evening Post*, January 5, *Champion Or Evening Advertiser*, January 5, *Daily Gazetteer*, January 5, *Daily Post*: “At the New Theatre in the Hay-Market [...] the 8th Instant, will be An Entertainment of Musick. Wherein Mr. Geminiani will perform several new Concerto’s, never play’d before [...].”

1742 February 27, March 30, *London Evening Post*: “This Day are publish’d, Proposals for printing by Subscription, Six great Concertos, in eight Parts, for Four Violins, Two Tenors, a Violoncello, with a thorough Bass for the Harpsicord. Compos’d by Mr. Francisco [sic] Geminiani. Opera Quinta. I. The Price to Subscribers is One Guinea, half to be paid at the Time of subscribing, and the Remainder on the Delivery of the Book. II. The said Concerto’s will be deliver’d to the subscribers in May next. III. The Subscribers Names to be printed before the Work, and no set will be sold after the Subscription under One Pound Five Shillings. N.B. Subscriptions for the Author are taken by Mr. Walsh in Catherine-street in the Strand, Mr. Simpson in Swithin’s-alley, Cornhill, and Mr. Wamsly [sic] in Piccadilly.”

1742 March 2-6, *Dublin Mercury*: “To be lett for any Term of Years, the House in Dames-Street, wherein Signor Geminiani lately dwelt [= Spring Gardens, just off Dame St.?). The whole house wainscoted, except the garrets; with Grates and Tiles ready set. Vaults proper for a Gentleman or Wine-Merchant.” [Boydell 1988, p. 80]

1742 April 1, *Mercure de France*, pp. 774-775: “On a parlé, dans le Mercure, du mois dernier, d’un ouvrage de M. Rameau, pour le Clavecin; en voici un autre à peu près dans le même genre qui commence à faire du bruit. M. Geminiani vient de proposer par Souscription un Livre qui a pour titre Guide Harmonique, ou Combinaison simple & sensible de tous les Rapports que les sons peuvent avoir entre eux, Ouvrage par le secours duquel, sans avoir aucune connoissance de la Musique & sans cependant sortir des règles de la Composition, on pourra dans l’instant composer de la façon la plus exacte & la plus harmonique, & varier cette composition à l’infini, in-folio gravé. Le nom de l’Auteur semble faire l’éloge de cet Ouvrage. D’ailleurs ceux que nous avons déjà de lui, sont assés connus pour espérer beaucoup de ce dernier. Ce n’est point un Traité de théorie; tant de grands Maîtres nous en ont donné, qu’il semble qu’on n’ait plus rien à souhaiter de ce côté-là; tout le secret de ceuil-ci est sous les yeux, il ne s’agit que d’opérer au moyen de cette espece de Dictionnaire, vous vous trouvez conduit par des exemples sensibles & sûrs dans tous les accords dont un ton peut être susceptible, soit dans le naturel, soit dans l’accidentel. Les Amateurs de Musique, & surtout ceux qui s’adonnent à la Composition, ne peuvent trop s’intéresser au succès d’un Ouvrage qui semble enfin nous dévoiler ce qu’un Art, aussi agréable & aussi utile, a paru avoir jusqu’à présent de difficile & d’obscur. Il a fait d’avance l’étonnement de ceux à qui l’Auteur a bien voulu le communiquer. C’est un de ces phénomènes qu’on voit de tems-en-tems sortir du sein des arts, lesquels ont les leurs, ainsi que la Nature. Les souscription se délivrent chés Prault, fils, Libraire, quai de Conty, vis-à-vis la descente du Pont-neuf, à la Charité.” [Devriès 2005, p. 211.]

1742 April 27-May 1, *Dublin Journal*: Grand concert of music, May 6th, by Mr Charles “the Hungarian” hoornspeler F-st Fishamble Street, or Neal’s Great Room, built by Charitable Musical Society 1741. First Act. 1. An Overture with French Horns call’d new Pastor Fido. 2. The 6th Concerto by Geminiani. 3. A Solo on the French Horn by Mr. Charles to show the Beauty of that Instrument. 4. A Conbcerto on the Clarinet. Second Act. 1. Mr Handel’s Water Musick with the March in Scipio and the Grand Chorus in Atlanta. 2. A concerto on the German Flute by Mr Lavieux. 3. A Solo on the Hautbois de Amoir by Mr Charles. 4. Signor Hasse’s Concert with Barberini’s Minuet. Third Act. 1. The Overture in Saul with the Dead March compos’d by Mr Handel but never performed here. 2. A select Piece on the Shalamo. 3. A Solo on the Violincello by Signor Pasqualino. 4. The Turkish Musick in the original Taste, as performed at teh Spring Gardens,

Vauxhall, London. [...] Tickets for £ 0:5:5 at Mr Neale's, Manwaring, Bacon Coffee House, [...]. [Boydell 1988, p. 81] [Cunningham 2010, p. 50]

1742 May 18-22, *Dublin Journal*: Repeat of the concert of 6 May (see *Dublin Journal*, April 27-May 1) on 2 June in Fishamble-Street. [Boydell 1988, p. 81]

1742 July 3-6, *Dublin News-Letter*: Furniture sale at Geminiani's Great Room. [Boydell 1988, p. 85]

1742 July 13, *Dublin News-Letter*: In July 1742 a furniture sale ("the Goods made up by a Person who is quitting the Paragon Kideminster Trade") was advertised "at Geminiani's Great Room". [Boydell 1988, p. 85]

1742 September 30, *Mercure de France*, pp. 2235-2236: "Guide harmonique, ou Combinaison simple & sensible de tous les rapports que les sons peuvent avoir entr'eux. Ouvrage par le secours duquel, sans aucune connoissance de la musique, & sans cependant sortir des r gles de la Composition, on pourra dans l'instant composer de la fa on las plus exacte, & la plus harmonique, Par M. FRANCESCO GEMINIANI. A Paris. L'Auteur de cet Ouvrage propose de le donner par Souscription le premier Avril 1742, c'est   dire,   ceux qui auront souscrit avant le premier Novembre de la pr sente ann e 1741. C'est ce que nous aprenons dans le Journal de Tr voux du mois d'Ao t dernier. On n'y marque point le prix   l' gard des Souscripteurs; mais les Auteurs du Journal font une Analyse raisonn e de l'Ouvrage entier, avec tant d'ordre, et avec des traits d'estime si marqu s, qu'on ne peut s'emp cher d'en concevoir une haute opinion. Cet Article, qui est le LXXII. [sic, should be LXXI.] & qui occupent plus de trente pages, finit par ces paroles  galement remarquables & sens es: «Cela est heureux pour notre si cle, qui s'enrichit ainsi tous les jours de nouvelles Sciences & de nouveaux Arts. Il nous permettra de lui en faire des complimens, & de l'exhorter   encourager, comme on dit en Angleterre, tous les bon Citoyens de l'Univers. Car le Sage est Cosmopolite, & pour tout le monde, ibi Patria, ubi bene.» [Devri s 2005, p. 211]

1742 November 22, *Dublin News-Letter*: Mr Charles [a horn player from Hungary] takes over the lease on Geminiani's room in Spring-Gardens, Dame-Street. [Boydell 1988, p. 87]

1743

1743 March 4, *London Daily Post and General Advertiser*: "In a few Da[y]s will be publish'd [...] J. Walsh [...] 2. Two celebrated Minuets with Variations, by Geminiani, and Handel's Water-Musick, set for the Harpsichord [...]."

1743 March 8, 14, 18: *London Daily Post and General Advertiser*: "This Day is Publish'd [...] 4. Two celebrated Minuets with Variations, by Geminiani, and Handel's Water-Musick, set for the Harpsichord [...] J. Walsh [...]."

1743 March 15, *London Daily Post and General Advertiser*: "Lincoln's-Inn Fields [...] At the Theatre-Royal [...] this Day will be presented a Comedy, call'd the Stratagem [...] With several Entertainments of Musick, viz [...] .Act III. A Concerto of Geminiani's for two Hautboys [...]."

1743 April 12, 14, 15, 18, 19, 20, *London Daily Post and General Advertiser*, April 18, 20, 21, *Daily Advertiser*: "To be Sold by Auction, By Mr. Ford, At his Great-Room, at Raphael's-Head in the Hay-Market, on Tuesday the 19th of this Instant, and the Two following Days: A Valuable Collection of Capital Pictures, by the most eminent Italian, French, and Flemish Masters, lately brought from Paris, by Mr. Geminiani. N.B. The Collection will be exhibited to publick View, on Friday next, and the following Days (Sunday excepted) 'till the Time of Sale, which will begin each Day exactly at Half an hour after Eleven of the Clock. Catalogues will be delivered on Thursday next, at Mr. Ford's."

1743 May 16, 17, *London Daily Post and General Advertiser*: "New Musick, With his Majesty's Royal Licence, This is to give Notice to the Subscribers to Mr. Geminiani's New Concerto's, in Eight Parts, that on Wednesday next they will be publish'd, and ready to be deliver'd, upon producing their Receipts, according

to the Proposals, by Mr. Walsh in Catherine-street in the Strand, Mr. Walmsley in Picadilly [sic] ; and Mr. Simpson in Sweetings-Alley, Royal-Exchange. At which Places may be had, compos'd by Mr. Geminiani, A new Book of lessons for the Harpsichord. Twelve Solos for a Violin and Bass, Op. 1. with Additions, and Graces to the Adagios, and the true Method of fingering them mark'd, which will be of great Use to perform the same, in the Taste of the Author. Twelve Solos for a Violin and Bass, Op. 4. All the above Books are corrected by the Author, and sign'd at the bottom of the Title Page with his own Name; all sold without are Counterfeits."

1743 May 20, *London Daily Post and General Advertiser*; August 23, *London Evening Post*: "This Day is publish'd, With his Majesty's Royal Licence, Six Concertos in eight Parts, for Violins &c. compos'd by Mr. Geminiani. Sold by Mr. Walsh in Catherine-street in the Strand, Mr. Walmsley in Picadilly [sic; 23 August: Piccadilly] ; and Mr. Simpson in Sweetings-Alley, Royal-Exchange. At which Places may be had, compos'd by Mr. Geminiani, A new Book of lessons for the Harpsichord. Twelve Solos for a Violin and Bass, Op. 1. with Additions, and Graces to the Adagios, and the true Method of fingering them mark'd, which will be of great Use to perform the same, in the Taste of the Author. Twelve Solos for a Violin and Bass, Op. 4. Note, Subscribers by sending their Receipts to any of the above Places, may have the Concerto [sic] deliver'd to them."

1743 June 21, 24, 28, July 1, 6, 12, August 17, *Daily Advertiser*, August 23, *London Evening Post*: "This Day are publish'd [...] 2. Handel's Water Musick, and two celebrated Minuets, with Variations, by Geminiani, set for the Harpsichord [...] J. Walsh."

1743 September 8, *London Evening Post*: "Musick. This Day is publish'd, [...] Subscriptions are taken in, and the Numbers deliver'd, by J. Walsh in Catherine-Street in the Strand, and all the Musick-Shops in Town. Where may be had, just publish'd, 1. [...] 2. [...] 3. New Editions of Corelli, Geminiani, Castrucci, Locattelli [sic] , Defesch, and Hass's Concertos, for Violins, &c. and Variety of new Vocal Music and curious Pieces for the Harpsichord, by the best Authors." [Musical Data]

1743 November 23, *Daily Advertiser*: "JOHN PYKE, Clockmaker, in Bedford-Row, who some time since purchased the famous Clock-Work Machine which the late ingenious Mr. CLAY left unfinish'd, has now completed the same, and as a particular Description thereof would be too tedious for an Advertisement, it is thought sufficient to inform the Publick, the Performances of the greatest Masters may be heard and seen in this elegant and costly Machine; the Musick (performing several Instruments) being the Composition of Geminiani, Handel and Corelli; and the ornamental Parts, as Painting, Basso Relievo, and Sculpture, by Abiconi [sic] , Riesbach [sic] , and Roubiliac; the whole having cost upwards of 4500l. and may be seen any Day, at the Corner of Brownlow-Street, facing Bedford-Row, from Ten in the Morning till Seven at Night, at 2s. 6d. each Person."

1743 November 25, *Daily Advertiser*: "To be SEEN, At the Corner of Brownlow-Street, facing Bedford Row, near Gray's Inn, every Day from Ten till Seven at 2s. 6d. each Person, THE Musical Machine formerly begun by the late Mr. CHARLES CLAY, and now finish'd by Mr. PYKE, call'd *The Temple of the Four Grand Monarchies of the World*, Which for the Beauty of its Structure, the Richness of its Materials, the Variety of curious Workmanship, and the Excellency of its Musick, (which it performs on several Instruments) far exceeds any Thing ever attempted before, it having cost upwards of 4500l. The Painting by Amiconi, the Alto Relievo by Rysbrack, the Sculpture by Roubili[a]ck, and the Musick compos'd by Geminiani, Handel and Corelli, and adapted to the Machine by Mr. Geminiani. A description of the Particulars is given gratis at the Place above [m]entioned."

1743 December 3, 5, 10, 14, 15, 1744, 11 January *Daily Advertiser*; 1744, 11 January, *London Daily Post and General Advertiser*: "To be SEEN and HEARD, At the Corner of Brownlow-Street, facing Bedford Row, near Gray's Inn, every Day from Ten till Seven, THE Musical Machine formerly begun by the late ingenious Mr. CHARLES CLAY, and now finish'd by Mr. PYKE, Clock and Watch Maker, in Bedford Row, call'd *The Temple of the Four Grand Monarchies of the World*, Which for the Beauty of its Structure, the Richness of its Materials, the Variety of curious Workmanship, and the Excellency of its Musick, (which it performs on several Instruments) far exceeds any Thing ever attempted before, either by Mr. Clay, or any other Artist

whatsoever, it it having cost upwards of 4500 l. The Painting by Amiconi, the Alto Relievo by Rysbrack, the Sculpture by Roubillack, and the Musick compos'd by Geminiani, Handel and Corelli, and adapted to the Machine by Mr. Geminiani. A description of the Particulars is given gratis at the Place above [m] entioned. Note, Mr. Pyke having a Prospect of disposing of this Grand Machine very soon, is willing the Curious may see it for so small a Sum as 1s apiece."

1743 December 22, *London Daily Post and General Advertiser*: "To be SEEN and HEARD, At the Corner of Brownlow-Street, facing Bedford-Row, near Grays-Inn, every Day from Ten 'till Seven in the Evening, at 1s each Person. THE MUSICAL MACHINE formerly begun by the late Ingenious Mr. CHARLES CLAY, and now finish'd by Mr. PYKE, Clock and Watch Maker, in Bedford-Row, call'd *The TEMPLE of the Four Grand Monarchies of the World*, Which for the Beauty of its Structure, the Richness of its Materials, the Variety of curious Workmanship, and the Excellency of its Musick, which it performs on several Instruments, far exceeds any Thing ever attempted before, either by Mr. Clay, or any other Artist whatsoever, it it having cost upwards of 4,500l. the Painting by *Amiconi*, the Basso Relievo by *Rysbrack*, the Sculpture by *Roubillack*, and the Musick compos'd by *Geminiani*, *Handel* and *Corelli*, and adapted to the Machine by Mr. *Geminiani*. Note, The Inside Work may be seen by those who desire it."

1743 December 31, *Daily Advertiser*: "A DESCRIPTION of a most magnificent and curious MUSICAL MACHINE, CALL'D The temple of the four Grand Monarchies of the World, (*viz. the Assyrian, the Persian, the Grecian, and the Roman*) which were founded by *Ninus, Cyrus the Great, Alexander the Great, and Augustus Caesar*. Begun by the late ingenious Mr. CHARLES CLAY, and finish'd by Mr. PYKE, Clock and Watchmaker, in Bedford-Row, London.

The whole having cost upwards of 4500l. and is to be seen every Day at the Corner of Brownlow-Street facing Bedford-Row, near Gray's inn, London, from Ten o'Clock in the Morning till Seven in the Evening. (As for the Price, People of Quality, Title and Distinction, it must be left to their Discretion, because the Proprietor thinks they will not care to be interrupted in their Speculation by other in the Room.) As to any other Gentlemen and Ladies that do not require a View to themselves, they will be admitted at One Shilling each.

The Case of this excellent Machine is of a most noble Structure, a regular Piece of Architecture in the Corinthian Order, of an admirable Contrivance, and very beautiful. It is made of fine Ebony, with Moulding of Brass; its Columns and Entablatures are also of Brass adorn'd with Medilions, Capitals, Bases, and other Ornaments of Silver in the most elegant Taste. It is supported with a Pedestal of circular Form, made of curious Wood, with Brass Mouldings, and adorn'd with other Ornaments of Brass, upon which it turns round at Pleasure for the greater Conveniency of the Spectators.

On the Top of the Dome stands a Group of Figures in Bronze, representing Hercules taking the celestial Globe off the Shoulders of Atlas: Compos'd and executed by Mons. Roubiliac.

On the Trusses of the Pedestal are placed four Figures likewise in Bronze, being Emblems of the four Monarchies. These also by Mons. Roubiliac.

The Temple has four front Avenues leading into it, through which you may see the Subject relating to each Monarchy finely represented in Historical Painting. By Signor Amiconi.

At the Entrance of each Avenue is represented in Sculpture the Genii of the Arts and Sciences as Paintings, Sculpture, Geometry, Musick, Architecture, Arithmetick, and Astronomy, all which Sciences have been used in the building and adorning this Fabrick. They are made of Silver in Alto Relievo, by Mr. Rysbrack; and are reposing on a Piece of Architecture in Basso Relievo, made of Brass, in true Perspective; by the Obelisks on which stand eight Deities in Silver, in their respective Attitudes, as having some Allusion to the Subjects of each Piece of Painting. These represent some remarkable Passage in the Lives of the before mentioned famous Founders of these memorable Monarchies.

The first Piece of Painting represents Ninus setting up his Father's image causing it to be worshipped, making it an awful Asylum for all Sort of Malefactors and granting every Petition made to it, which proved the Beginning of Idolotary. The presiding Deities are Cybele and Saturn; Cybele represents the Earth and is call'd the Mother of all Gods; and Saturn, said to be the same with Noah, was the Ancestor of Nimrod, or Belus, who was the Father of Ninus.

The second Piece represents the tragical Death of Cyrus, the Founder of the Persian Monarchy, by Thomyris, Queen of the Massigetes, a Nation of the Scythians, who having laid in Ambush for him and slain him, cut off his head and before her Attendance putting it into a Tub of Blood, said, Cyrus, now take thy Fill

of Blood, which thou hast always thirsted after. The Deities that preside here are Mars and Venus. Mars was particularly ador'd by the Scythians, who build him a Temple of Iron; and Venus was adored by the Persians under the Title of Venus Cœlestis.

The third Piece is the Marriage of Alexander the Great, at Susa, with Statira, the Daughter of Darius. This Hero put an End of the Persian Monarchy, and established the Grecian. The Presiding Gods are Jupiter and Mercury; the former alludes to Alexander's pretending to descend from Jupiter Ammon, the other to the dexterous Genius of the Greeks, who excelled all other Nations at that Time in most kinds of Knowledge and Learning.

The fourth Piece represents Augustus Ceasar giving Peace to Rome, after having overcome all its Opposers by the Deaths of Brutus and Cassius and the Overthrow of Mark Anthony, after which Augustus was peaceably acknowledge Emperor by the whole Roman People. Here are the images of Apollo and Diana; Apollo's Temple there being one of the riches and beautifullest of all Antiquity.

The Musick consists of an agreeable Variety of Pieces, composed by the three great Masters Geminiani, Handel and Corelli; and properly adapted to the Machine by Mr. Geminiani. It performs not only in Concert, but alternatively on several Instruments, in a most surprising manner, exceeding the Performance of the best Hands.

Note, The Inside Works may be seen by those who desire it."

1744

1744 January 23, 27, February 14, 16, April 6, 9, *Daily Advertiser*: "These are to acquaint the Curious, THAT the elaborate Piece of Machinery, begun by the late Mr. Clay, is now completed, and to be seen at Mr. PYKE's, Watchmaker, at the South End of Bedford-Row, next Gray's Inn, at One Shilling each person; which by the best Masters now in England, is allowed to perform the most exquisite Pieces of Musick that ever were touch'd by the Hands of even the greatest Practitioners in that Science. The Compositions are those of Mr. Handel, Corelli, and Geminiani. As to its external Beauties, the Author chuses not to display them by Words, but most humbly submits the Reputation of the whole to the Candour of the most distinguishing Critics."

1744 September 14, 's-Gravenhaagsche Courant; November 28, December 3, 26, *Amsterdamse Courant*: "t'Amsterdam is voor den Autheur C.F. HURLEBUSCH, Organist van de Gereformeerde Oude Kerk, op extra fraey Concert formaet gedrukt, het alom beroemde Werk, Compositioni Musicali per il Cembalo, divide in due Parti, zynde XII Sonaten, waer van drie meer zyn, dan door een ander alhier gedrukt, buyten des Autheurs kennisse en ordre (met een meenigte grove fouten,) en daerom den Autheur voortaan geen egte Exemplaren voor de zyne erkent, dan die met de naem van zyn eyge hand C.F. Hurlebusch ondertekend zyn, by wien het gemelde werk voor *f* 7, en de twee laetste Werken van *F. Geminiani*, als ook by den Boekverkoper A. Olofsen in de Gravestraet, in 't Wit Gekroonde Muzicq-boek, alleen te bekomen zyn. NB. By gem. Boekverkoper, als meede by Joh. Fred. Groneman Muzicqmeester, zullen in 't kort te bekomen zyn, Duetten voor de Viool en Dwarsfluyt, van den grooten Muzicqmeester Gio. Battista Patoni, voor 3 gulden compleet, op extra fraey papier."

1745

1745 January 17, *General Evening Post*, January 26, *London Evening Post*: "New Musick. This Day is publish'd, [...] Printed for J. Walsh in Katharine-Street in the Strand. Of whom may be had, new Editions of the following Works. 1. [...] 4. Geminiani's twelve Concertos for Violins, seven Parts. 5. Corelli's twelve Solos made Concertos by Geminiani, seven Parts. [...] 14. Handel's, Geminiani, Albinoni's, and Vivaldi's select Harmony, being thirty-six favourite Concertos, collected from the above Author's Works, for Violins, &c." [Musical Data]

1745 February 6, 8: *General Advertiser*; February 6, 9, *Daily Advertiser*: "Mr. GEMINIANI proposing to have a Pastoral Opera, call'd L'INCONSTANZA DELUSA, Perform'd at the *New Theatre* in the *Haymarket*, the 9th Instant [Feb. 9: "At this day"], and having neither spared Pains, nor Expence to render it an agreeable Entertainment, he hopes his Endeavours will merit the Approbation and Encouragement of the Publick, Pit and Boxes to be put together at Half a Guinea. Gallery 5s. The Gallery will be open'd at Five

o’Clock. Boxes at Six. Boxes to be had at the said Theatre; and at Mr. Geminiani’s in Dufour’s Court, Broad-street, Soho; and upon the Day of Performance at the Office of the Theatre.”

1745 February 12, 13, 16 *Daily Advertiser* [probably daily] , February 16, *London Daily Post and General Advertiser* [probably daily]: *L’incostanza delusa* on 16 February.

1745 February 18, 19, 20, 21, 22, 23 *Daily Advertiser*, February 18, 19, 21, 23, *London Daily Post and General Advertiser*: “[GA: HAY-MARKET.] At the New Theatre in the Hay-Market on Saturday next [Feb. 22: “Tomorrow”; Feb. 23: “This day”] , will be perform’d a Pastoral Opera, call’d L’INCOSTANZA DELUZA. Pit and Boxes to be put together at Half a Guinea. Gallery 5s. The Gallery will be open’d at Five o’Clock. Boxes at Six. Note, No Persons to be admitted behind the Scenes. Boxes to be had at the said Theatre; and at Mr. Geminiani’s in Dufour’s Court, Broad-street, Soho.”

1745 February 26, 27, March 1, 3 (probably daily) *Daily Advertiser*; February 27, March 1 (probably daily) *General Advertiser*: “[GA: HAY-MARKET.] At the New Theatre in the Hay-Market on Saturday next [Mar 1: “Tomorrow”; March 2: “This day”] , will be perform’d a Pastoral Opera, call’d L’INCOSTANZA DELUZA. Pit and Boxes to be put together at Half a Guinea. Gallery 5s. The Gallery will be open’d at Five o’Clock. Boxes at Six. Note, No Persons to be admitted behind the Scenes. Boxes to be had at the said Theatre; and at Mr. Geminiani’s in Dufour’s Court, Broad-street, Soho. Mr. Geminiani being desir’d by some particular Friends to play one of his New Concertos, intends to perform one of them between the Acts.”

1745 March 2, *General Advertiser*: an epigram “On hearing that Mr. Geminiani was desir’d to play One of his Own Concerto’s.

When Orpheus, dying, fought his Native Skies
Snatching his bow, he thus in transport cries:
‘This bow, long lost, extinct its power of sound
‘Shall by an artist be in Albion Found
‘Touch’d by his hand, new joys it shall inspire,
‘And wond’ring Britons think they hear my lyre.”

1745 March 5, 8, 9 (probably daily March 4-9) *Daily Advertiser*; March 5, 7, 8 (probably daily March 4-9) *London Daily Post and General Advertiser*: “[GA March 6: “HAY-MARKET.” GA March 9: “*At the particular Desire of several Persons of Distinction.*”] At the New Theatre in the Hay-Market on Saturday next [Mar 1: “Tomorrow”; March 2: “This day”] , will be perform’d a Pastoral Opera, call’d L’INCOSTANZA DELUZA. Pit and Boxes to be put together at Half a Guinea. Gallery 5s. The Gallery will be open’d at Five o’Clock. Boxes at Six. Note, No Persons to be admitted behind the Scenes. Boxes to be had at the said Theatre; and at Mr. Geminiani’s in Dufour’s Court, Broad-street, Soho. [March 8, 9:] *Note*, By Request Mr. *Geminiani* will perform One of his New Concertos between the Acts.”

1745 March 11, 12, 15, 16, *Daily Advertiser*: “At the New Theatre in the Hay-Market, on Saturday next, [March 15: “Tomorrow, being”; March 16: “this Day, being”] the 16th instant, will be perform’d, for the last Time, a Pastoral Opera, call’d L’INCOSTANZA DELUZA. By particular Desire, Mr. Geminiani will perform between the Acts one of his new Concertos that he is going to publish by Subscription. Pit and Boxes to be put together at Half a Guinea. Gallery 5s. The Gallery will be open’d at Five o’Clock. Boxes at Six. Note, No Persons to be admitted behind the Scenes. Boxes to be had at the said Theatre; and at Mr. Geminiani’s in Dufour’s Court, Broad-street, Soho.”

1745 March 11, 20, 22 *London Daily Post and General Advertiser*; 12-14 March, *General Evening Post*: Advertisements for The Favourite Songs from the Opera *L’incostanza delusa* (Walsh).

1745 March 20, 21, 22, *Daily Advertiser*, 1745 March 20, 22, 23, *London Daily Post and General Advertiser*: “For the Benefit of Signora FRASI. AT the New Theatre in the Hay-Market, on Saturday next, the 16th instant, will be perform’d the last new Pastoral Opera, call’d L’INCOSTANZA DELUZA. After the first Act a Concerto by Caporali. And after the Second Act a Concerto on the Hautboy by Mr. Vincent. Pit and Boxes to be put together at Half a Guinea. Gallery 5s. The Gallery will be open’d at Five o’Clock. Boxes

at Six. Note, No Persons to be admitted behind the Scenes. Boxes to be had at the said Theatre; and at Mr. Geminiani's in Dufour's Court, Broad-street, Soho."

1745 March 28, *Daily Advertiser*, 1745 March 28 *London Daily Post and General Advertiser*: "By Desire of several Persons of Distinction. [GA: At the particular Desire of several Persons of Distinction.] AT the New Theatre in the Hay-Market, on Saturday next, the 30th instant, will be perform'd a Pastoral Opera, call'd L'INCOSTANZA DELUSA. Pit and Boxes to be put together at Half a Guinea. Gallery 5s. The Gallery will be open'd at Five o'Clock. Boxes at Six. Note, No Persons to be admitted behind the Scenes. Boxes to be had at the said Theatre; and at Mr. Geminiani's in Dufour's Court, Broad-street, Soho. Note, By Request Mr. Geminiani will perform One of his New Concertos between the Acts."

1745 March 30, April 2, 5 *Daily Advertiser*: "[...] The Vocal parts by Signor Palma and Mr, Sullivan and the favourite Songs in the last new Opera, calléd L'INCOSTANZA DELUSA, to be sung by the two Misses Scott. The Instrumental Parts by the best Master. [...]"

1745, April 4, 5, *Daily Advertiser*, 1745 April 3, 4 *London Daily Post and General Advertiser*: "For the benefit of Mrs, FREDERICA. At the New Theatre in the Hay-Market, on Saturday next [April 4: "Tomorrow"] the 6th Instant, will be perform'd the last new [...]"

1745 April 4, 8, 10, *London Daily Post and General Advertiser*; April 8, 9 *Daily Advertiser*: "Concerts for DECAY'D MUSICIANS [...] Otho by Mr. Reinhold SECOND TART. A Concerto by Mr. Weideman, Per Pietà [...] nel L'incostanza delusa by Signora Frasi.[...]"

1745 April 16, 17, 18, 19, *Daily Advertiser*; April 19, *London Daily Post and General Advertiser*: "At the New Theatre in the Hay-Market, on Saturday next, the 20th instant, will be perform'd the last new Pastoral Opera, call'd L'INCOSTANZA DELUSA. Pit and Boxes to be put together at Half a Guinea. Gallery 5s. The Gallery to be open'd at Five o'Clock. Boxes at Six. Note, Mr. Geminiani gives Notice, that as the new Opera cannot be ready by Saturday next, the last new Opera, call'd l'Inconstanza delusa, will, by Desire, be perform'd that Day; and that Signora Frederica's Part will be perform'd by Mrs. Arne."

1745 August 12, 16, *Daily Advertiser*: "RANELAGH-GARDENS. This Evening will be perform'd one of Signor Geminiani's new Concertos."

1745 August 28, 29, *Daily Advertiser*: "RANELAGH-GARDENS. Every Evening this Week will be perform'd one or two of Signor Geminiani's new Concertos."

1746

1746 May 9, *General Advertiser*: "[...] J. Walsh [...] Of whom may be had [...] 5. Select Harmony, being 36 Concertos for Violins, &c. in seven Parts, by Mr. Handel, Geminiani, [...]"

1746 May 21, July 21, *General Advertiser*: "[...] J. Walsh [...] Of whom may be had [...] 4. Select Harmony [...] 6. New Editions of Corelli, Geminiani, [...]"

1746 October 13, November 8, 1747, May 19, May 27, *General Advertiser*, 1747 May 19-21, May 28-30, June 11-13, *General Evening Post*: "Just publish'd [...] by J. Walsh [...] Geminiani's Concertos."

1747

1747 February 13, *General Advertiser*: "This Day is published [...] Mr. Walsh's in the Strand [...] Of whom may be had [...] 4. New Editions of Geminiani's Concertos [...]"

1747 March 17, 's-Gravenhaagse *Courant*: "De SONATES pour Le Violon & pour le Violoncello, Nouveau Ouvrage de MONSR. GIMINIANI, zyn op heeden te bekomen by D. LANGEWEG, Boek- en Kaertverkoper in de Vlamingstraet in 's Hage. De prys van ieder Werk is 6 Guldens."

1747 May 11, 23, *General Advertiser*: “New Musick. This Day are published, Price 12s. 6d. Six Solos for a Violoncello, with a Thorough Bass for the Harpsichord. By Signor Francesco Geminiani. Opera V. ☞ The same Six Solos transpos’d and adapted with proper Alterations for the Violin, by the Author. To be had of Mr. Kebra [May 23: Kelway] , at his House in King’s Row, Upper Grosvenor-Street.”

1747 September 1, 3, *General Advertiser*: “*In January next will absolutely be published, SIX Grand CONCERTOS, Compos’d By Mr. GEMINIANI. The Price to Subscribers will be Two Guineas for those on large Paper, and One Guinea for those on small, Half of each to be paid at the Time of Subscribing, and the Remainder on Delivery of compleat Books. No more will be printed on large Paper than are subscribed for; and when the Subscription shall be closed, the Price for small Paper will be 25s. Subscriptions will be taken in, and Receipts delivered, at Mr. Walsh’s in Catherine-street in the Strand, Mrs. Walmsley in Picadilly; Mr. Johnson in Cheapside; and at Mr. Simpson’s in Sweetings-Alley, opposite the East-Door of the Royal-Exchange. At which Places may be had, compos’d by the same Author, A New Edition of 1. Twelve Solos for a Violin and Bass, Op. 1, with the Graces prefix’d to the Adagios, and the proper Application for Fingering mark’d, which will be of great Use to performers on the Violin. 2. Twelve Solos for a Violin and Bass, Op. 4 3. A Book of Lessons for the Harpsichord. 4. Six Solos for the Two Violoncelles [sic] . Also the same transpos’d for a Violin and Bass.*”

1747 September 25, *General Advertiser*: “[...] J. Walsh .. of whom may be had [...] For Violins in seven Parts. Geminiani’s Concertos [...].”

1747 November 4, *Amsterdamsche Courant*: “t’Amsterd. By Joh. Covens de Jonge op de Vygendam, zyn de bekomen, [...] De Solos [...] Van Geminiani 5 guld. [...] Menuetten van Geminiani 30 st. [...] alle voor’t Clavier.”

1747 November 6, *Affiches de Paris*: “SONATES pour le Violoncelle & basse-continue, par M. Geminiani, dans lesquelles il a fait une étude particulier pour l’utilité de ceux qui accompagnent. Œuvre Ve. Dédié à Mgr. le Prince d’Ardore, chevalier des Ordres du S. Esprit & de S. Janvier, Ambassadeur extraordinaire de sa Majesté Napolitaine & Sicilienne à la Cour de France. Gravé par Mlle Vandome. Prix, 9 Liv. A Paris, chez Mad^e Boivin, rue S. Honoré, à la Règle d’or; & chez M. le Clerc, rue du Roule, à la Croix d’or.” [Devriès 2005, p. 211]

1747 November 14, *Amsterdamse Courant*: “t’Amsterd. By Joh. Covens de Jonge op de Vygendam, zyn de bekomen, de Gereformeerde en Lutherse Psalmen voor het Clavier, door G.F. Witvogel, ieder a 6 guld. Canzonette van de Fesch 50 st. De Solos van Tessarini 5 guld. Van Geminiani 5 guld. Voor de Viool. De Solos van Quants 3 guld. Van Santis 5 guld. Van de Fesch 50 st. Weideman 4 guld. Voor de Dwarsfluyt. De Duetten van Leclair voor de Viool 3 guls. Divertissements voor twee Dwarsfluyten 2 fuld. De Trios van de Fesch 6 guld. Tessarini 4 guld. Voor de Dwarsfluyt. Sinfonie van Hasse 6 guld. Idem van temanza 5 guld. Concerten van Santis 8 guld. Van Tartini 9 guld. Van Zani 10 em 12 guld. Boor de Viool van Hasse voor de Dwarsfkuyt 6 guld. Pieces Choisies pour le Clavessin 50 st. Hendel 62 Variations 50 st. Sonata 14 st. Capricia 18 st. Prelude 14 st. Fantasie 18 st. Sonates van de Boek 24 st. Kirchhof A.B.C. Musicael 2 guld. Scarlatti 30 Sonaten 6 guld. Geilfus 6 Sonatines 4 guld. Menuetten van Geminiani 30 st. Guistini [sic] 12 Sonaten 5 guld. Sonaten van Hasse 1 guld. Nozeman 24 Pastorellas 4 guld., alle voor’t Clavier.”

1747 November 14-17, *Dublin Journal*: “[...] William Manwaring, at his Music-shop in College-green [...] Choice collections of new Scotch Tunes with Variations by the famous Mr. Oswald [Mrs Oswald in *Dublin Journal*, 29 December 1747—2 January 1748] 2s. and 8 1/2 d. Best Venice Fiddle Strings, Walmsley’s best London Violins, Schukhart’s German and Common Flutes of all sizes. Irish Fiddles. Best Dutch Spinnet Wire, etc. At said Place may be had Handel’s, Corelli’s, Vivaldi’s, Geminiani’s Music and the newest pieces as they come out in London.” [Boydell 1988, p. 112]

1747 December 3, 10, 24, 1748, January 7, 21, *General Evening Post*, 1747 December 23, *General Advertiser*: “[...] J. Walsh [...] For Violins for Concerts, in seven Parts [...] Geminiani’s 12 Concertos.”

1747 December 1-5, *Dublin Journal*: Concert on 8 December 1747, Fishamble-Street, Benefit of Mr. Putti, his first time to sing and play harpsichord in publick: Italian Song out of Fernando, sung by Putti; Concerto in 7 parts by Putti; Overture with Hornpipe and Jigg; Grand Sultan and Grand Sultan's Minuet, with 2 French Horns, by Putti; Concerto by Geminiani; Overture by Handel; A Lesson by Sig. Putti performed by him on the Harpsichord, being the first time of his performing in Publick on this instrument. The Concerto to conlude with a Grand Concerto with Trumpets and Kettle-Drums. [Boydell 1988, p. 112]

1748

1748 January, *Dublin Journal*: Benefit concerto on 14 January, Fishamble-Street, of Sgr. [Gio. Angelo Batt.?] Putti, with Violin concerto by Geminiani; Putti to play the harpsichord. [Perhaps postponed from 8 December 1747, with similar programme.] [Boydell 1988, p. 113]

1748 February 1, *General Advertiser*: "On Thursday next Feb. 4, will be published, (And delivered to the SUBS[C]RIBERS) THE New Concerto's of Mr. GEMINIANI, at the Cabinet-Maker near New Slaughter's Coffee-House, St. Martin's Lane."

1748 February 1, *Daily Advertiser*: "On Thursday next will be publish'd, And deliver'd to the Subscribers, at the Cabinet-Maker's, near New Slaughter's Coffee-House, St. Martin's Lane. THE New CONCERTOS of Mr. GEMINIANI."

1748 February 11, May 5-7, May 19-21, June 23-25, November 17-19, *General Evening Post*, March 16, November 3, 30, *General Advertiser*: "[...] J. Walsh [...] Of whom may be had [...] Geminiani's 12 Concertos."

1748 June 21, 25, *General Advertiser*: "Ranelagh-Gardens. By particular Desire, Signor Geminiani's last new Concertos will be perform'd at this Place, viz. One each Evening this Week."

1748 June 27, July 1, 2, *General Advertiser*: "Ranelagh-House. On Tuesday, July 5, the Evenings Entertainment at this Place will End, and the Gardens will be shut up 'till the Middle of August next. ☞ By Desire Signor Geminiani's New Concertos will be perform'd again this Week, viz. One each Evening."

1748 December 22, *General Evening Post*: "[...] J. Walsh [...] Of whom may be had [...] Geminiani's 12 Concertos [...]."

1749

1749 January 5, *General Advertiser*: "[...] J. Walsh [...] 4. Thirty-six Concertos call'd Select Harmony, by Mr. Handell [sic], Geminiani, Alberoni and Vivaldi, for Violins in 7 Parts."

1749 January 6, 24, February 1, 2, 3, 22, 24, 26, April 11, October 26, November 8, 14, 16, 23, 24, 28 December 4, 8, 16, 1750, January 11, *General Advertiser*, 1749, November 23-25, December 23-26, *London Evening Post*: "Also New Editions of the following Works for Concerts [...] Geminiani 12 Concertos [...] Corelli 12 Solos, made Concertos by Geminiani."

1749 March 11-14, *Dublin Journal*: Last concert of the Philharmonic Society on 16 March, Philharmonic Room [also in Fishamble Street, in use 1742-1754, headquarters Philharmonic Society]. Act I. Overture Radamistus [Handel]. Songs: But Thou did'st (not) leave his Soul, & If God is for us, in Messiah. Concerto Corelli the 6th. Act II: Concerto, Geminiani the 6th. Songs: He was despis'd & He shall feed his Flock, in Messiah. Act III Concerto Geminiani. Songs: I know that my Redeemer liveth, in Messiah. Duet: Where do the Ardours raise me, in Deborah. Trumpet Concerto. [Boydell 1988, pp. 124-125]

1749 May 9, 10, 11, *General Advertiser*: "To be Sold by Auction, By Mess. John and Robert Heath, On Thursday next, and the following Days, At the Theatre-Royal in Lincoln's-Inn Fields, Severall Setts of Scenes and other Theatrical Decorations, together with a large Wardrobe of Mens and Womens Cloaths,

richly trimm'd and embroidered with Gold and Silver, with various Kinds of other Theatrical Habitt, a Collection of Plays of various Authors, and Musick compos'd by Handel, Corelli, Geminiani, Purcel [sic] , &c. The Property of Mr. Henry Giffard [...].”

1749 June 30, July 1: *General Advertiser*: “This Day are published [...] Printed for and sold by J. Tyther, facing New Broad street, Moor-fields. Of whom may be had, just publish'd, [...] 2. Forty-five Airs and new Variations, set for the German Flute, &c. among which are inserted some by the following Masters, Messrs. Handel, Geminiani [...].”

1749 September 18, *General Advertiser*: “[...] J. Walsh [...] Of whom may be had [...] 2. Six Solos for a Violin and Harpsichord, composed by Frederick Nussen, revised and approved of by Mr. Geminiani [...].”

1749 September 16-19, 19-23, *Dublin Journal*: First Concert of season of Philharmonic Society, in Philharmonic Room, 28 September. Act I: Overture in Rosamond. Songs: Awake the Ardour of my Heart, in Deborah. Love in her eyes sits playing, in Acis & Galatea. Act II; Concerto the first by Mr. Mudge. Songs: Now seetly smiling Peace descends, in Deborah. Duetto: Where do the Ardours raise me, in Deborah. A solo concerto for the small Flute. Act III: Overture in Alexander's Feast. Songs: Where'ere you walk, in Semele. How lovely is the blooming fair, in Deborah. Concerto the first, Geminiani. [Boydell 1988, p. 129]

1749 September 28, *Whitehall Evening Post, or London Intelligencer*: “Fresh Advices from our Correspondents [...] Salisbury, Sept. 25. The Festival of St. Cæcilia was celebrated in this City, on Tuesday and Wednesday last, the 19th and 20th Instant, with all imaginable Splendor and Decorum [...] There were four Performances during these two Days [...] Two of Mr. Handel's noble Te Deum, and four of his most famous Anthems , were performed [...] And on the two Evenings, the Company were entertained before the Bell, with Acis and Galatea, and one of Mr. Dryden's Cæcilian Odes, set to Musick by Mr. Handel; with Concertos from that great Master Geminiani, &c. and some Songs.”

1749 October 10-14, *Dublin Journal*: Concert of the Philharmonic Society, 19 October, Philharmonic Room. Act I. Overture Tamerlane. Songs: O Jordan scared Tide, in Esther. With ravish's ears the Monarch hears, in Alexander. Concerto, Corelli the 4th. Act II, Concerto, Geminiani the 3d. Songs: Softly sweet in Lydian Measures, in Alexander. Father in Heaven, in Deborah. Concerto: Vivaldi the 5th. Act III. Overture in Siroe. Songs: So much beauty, in Deborah. Duetto: Joys of Freedom, in Hercules. French Horn Concerto. [Boydell 1988, p. 130]

1749 October 17-21, *Dublin Journal*: Concert of the Philharmonic Society, 26 October, Philharmonic Room. Act I. Overture in Scipio. Songs: Balmy Sweetness, in Solomon [More likely Boyce than Handel]. Loud as the Thunder, in Sampson. Concerto Geminiani on Corelli the 5th. Act II: Concerto, Vivaldi the 6th. Songs: Come thou Goddess fair and free, in Il Penseroso [Handel]. The early Horn [song in *The Devil to Pay*]. German Flute Concerto. Act III. Overture in Rodalinde [Handel]. Songs: Mirth admit me of the crew, in L'Allegro [Handel]. O fairest of ten thousand. Trumpet Concerto. [Boydell 1988, p. 130]

1749 October 28, November 4, 21, 25, December 9, *London Evening Post*: “New Musick. This Day are published, Printed for J. Walsh, For Concerts. 1. [...] 4. [...] Also new Editions of the following Works for Concerts. [...] Geminiani's 12 Concertos. [...] Alle printed for and sold by J. Walsh, in Katherine-Street in the Strand.” [Musical Data]

1749 November 28—December 2, *Dublin Journal*: Vocal and Instrumental concert, Philharmonic Room, 7 December 1749. Act I. A new favourite Trumpet Concerto by Mr. Mudge [probably 6 Concerti grossi, no. 1, with trumpet part]. Songs: Guilt trembling, in Susanna. Awake the ardour, in Deborah. 1st Concerto of Corelli. Act II. 1st Concerto of Geminiani. And by particular Desire the Funeral Anthem by BONONCINI, which performed last Thursday [30 November] Solo by Mr Manwaring. Act III. Vivaldi's 1st Concerto for 4 Violins. Songs: Ask if young damask Rose, in Susannah. Y becoming Virgins, in Solomon [Boyce]. Duet: To my chaste Susannah's Praise. [Boydell, p. 132]

1749 December 26, 1750 January 6, *London Evening Post*: “New Musick. This Day are Publish’d, Printed for J. Walsh, For Concerts, 1. [...] 4. Select Harmony, being 36 Concertos for Violins, in seven Parts. Composed by Mr. Handel, Geminiani, Vivaldi, and Albinoni, &c. Also new Editions of the following Works for Concerts. [...] Geminiani’s 12 Concertos, [...] Corelli’s 12 Solos, made Concertos by Geminiani. [...] All printed for and sold by J. Walsh, in Katherine-Street in the Strand.” [Musical Data]

1750

1750 January 13, February 24, *Amsterdamsche Courant*, February 17, *Oprechte Haarlemsche Courant*, February 18, April 20, 24: “By Johannes Smit Boekverkoper in de Pylsteeg het vyfde huys van de Warmoesstraet, zyn nog eenige fraeye Muziek Werken te bekomen, voor allerly zoorten van Muziek Instrumenten, en van voorname Meesters, als van Corelli, Geminiani, Handel, Locatelli, Tartini, Tassarini, Veracini, Vivaldi en andere voorname Meesters, alle tot zeer civiele pryzen, en schoon geconditioneert; waer van de catalogus by den bovengemelde voor niet te bekomen is.”

1750 January 18: *General Advertiser*: “[...] J. Walsh [...] For Concerts [...] Geminiani 12 Concertos.”

1750 February 7, 16, *General Advertiser*: “J. Walsh. [...] Of whom may be had, For a Violin and a Harpsichord, [...] Geminiani Solos.”

1750 February 19, 20, *General Advertiser*: “For Signora Cuzzoni’s Benefit. At Mr. Hickford’s in Brewer-street, To-morrow, Feb. 20, will be perform’d the following Entertainments of Vocal and Instrumental Musick/ [...] Part II. [...] 3d Concerto 2d Opera Geminiani. [...] .” [programme Handel, Corelli, Geminiani]

1750 March 1, *Daily Advertiser*: “MR. GEMINIANI, when last in Italy, with great Labour and Expençe, made a Collection of the most valuable Compositions, Vocal and Instrumental, that have been produced there for fifty Years past, by the most eminent Masters; and it being the Opinion of his Friends, that through the great Variety of Stile, and Accuracy of Composition, they will be worthy the Attention of the Publick, he proposes to compile them into an Evening’s Entertainment, call’d CONCERTO SPIRITUALE; And to perform them for his own BENEFIT, At the THEATRE ROYAL in DRURY-LANE, On Friday the 6th of April next. Mr. Geminiani will lead the Orchestra himself, and perform a Concerto and a Solo on the Violin of his own Composition.”

1750 March 2, *General Advertiser*: “MR. GEMINIANI, when last in Italy, with great Labour and Expençe, made a Collection of the most valuable Compositions, Vocal and Instrumental, that have been produced there for fifty Years past, by the most eminent Masters; and it being the Opinion of his Friends, that through the great Variety of Stile, and Accuracy of Composition, they will be worthy the Attention of the Publick, he proposes to compile them into an Evening’s Entertainment, call’d CONCERTO SPIRITUALE; And to perform them for his own BENEFIT, At the THEATRE-ROYAL in DRURY-LANE, On Friday the 6th of April next. Mr. Geminiani will lead the Orchestra himself, and perform a Concerto and a Solo on the Violin of his own Composition. [...] Tickets may be had [...] of Mr. Geminiani, at his Lodgings, near the Wheatsheaf in King-Street, Covent Garden.”

1750 March 16, *General Advertiser*: “To the Author, &c. Sir, Having read an Advertisement of a Performance call’d Concerto Spirituale, for the Benefit of Mr. Geminiani, on Friday the 6th of April next, I could not avoid making a few Remarks to the Publick on the Occasion, which, if you will favour with a Place in your Paper, it may perhaps be of Service to his Undertaking, and will greatly oblige Sir, Your humble Servant, J. B. When Mr. Geminiani came first over here, the great Excellence of the Violin was unknown in this Kingdom, and the great Improvement our Countrymen have made on that Instrument is entirely owing to him. The valuable Works he has produced in the Instrumental Way, are greater Indications of his Merit, as an Author, than any I can offer in his Behalf; this is the only Benefit he ever made, therefore I persuade myself that the Public (who are justly famous for their Generosity on such laudable Occasions) will give him the encouragement his Merit deserves.”

1750 April 2, *General Advertiser*: “For the Benefit of Mr. Geminiani. At the Theatre Royal in Drury-Lane, Wednesday April 11, will be presented a Grand Entertainment of Sacred Music, call’d Concerto Spirituali. Consisting of Songs and Chorusses. To conclude with the Magnificat, compos’d by Signor Canuti. Mr. Geminiani will conduct the Orchestra, and perform a Concerto and Solo of his own Composition [...] Tickets and Places to be had of Mr. Geminiani, at Mr. Palmer’s, a Button-Shop in King-street, Covent-Garden [...] Mr. Geminiani has alter’d his Day from Friday April 6, to the Wednesday following, on Account of the Oratorio, Mr. Handel having agreed to have no Oratorio on Wednesday April 11.”

1750 April 6, *General Advertiser*: “ [...] J. Walsh [...] A Violin and a Bass. Nussen’s Solos [...] Geminiani Solos [...] For Concerts [...] Geminiani 12 Concertos.”

1750 April 9, *The Daily Advertiser*: “To Mr. GEMINIANI, on Occasion of the Sacred Concert to be perform’d, for his Benefit, at the Theatre-Royal in Drury-Lane, on Wednesday next [11 April].

O with what Transports wou’d my Bosom glow,
Mov’d by the Sound of thy enchanting BOW!
[...] This Tribute I to thy *Cremona* yield,
But, for thy WORKS, still nobler is the Field;
Thy Works, where (beauteous,) *Nature, Art* conspire;
Judgment’s sound Laws, with bright *Invention’s* Fire:
Where *Harmony* receives, from *Numbers*, Aid,
As Colours lovelier glow from Light and Shade* :
And kindred Graces breathe their purest Flame,
Whilst through all *Europe* spreads thy lasting Fame.
[...] How seldom *Genius’s*, like Thine, arise!
When lent by *Heaven*, how greatly should we prize!
[...] Justice is done to one Immortal *Muse*
To thy rare *Talents* what can we refuse?
Lo! where the Chaplet shines on *Handel’s* brow:
A Wreath of brightest Flow’rs will crown THEE, now.
L.
* ----- *Poetis*
Quidlibet audendi. ----- HORAT.

1750 April 11, *The Daily Advertiser*: “For the Benefit of Mr. GEMINIANI. AT the Theatre-Royal in Drury-Lane, this Day, being the 11th of April, will be perform’d a grand Entertainment of Sacred MUSICK, call’d CONCERTO SPIRITUALE. To conclude with the MAGNIFICAT composed by Signor Canuti. Mr. Geminiani will conduct the Orchestra, and perform a Concerto and a Solo of his own Composition . [...] Tickets deliver’d out for the 6th of April will be taken this Day.”

1750 April 12, 14, *General Advertiser*: “ [...] J.Walsh [...] For a Violin and a Bass [...] Geminiani Solos [...] For Concerts [...] Geminiani 12 Concertos.”

1750 May 2, *Amsterdamsche Courant*: “t’Amst. by Pieters Spriet, Boekverkoper in de Taksteeg, is op allerbest Pepier herdrukt, onder directie van H. Chalon, de Musiekwerken van Corelli, Geminiani, Tartini, Martini, Tessarini, Valentini, Lichtenstyger en andre voornaeme Meesters; ook is by hem te bekomen alle zooten van Gelinieerde Papieren voor de Musiek, zo goet als ooit is uytgevonden tot civile prys.”

1750 May 22, *General Advertiser*: “ [...] J.Walsh [...] For a Violin and a Bass [...] Nussen’s Solos [...] Geminiani Solos [...]] .”

1750 May 29, *General Advertiser*: “Cupers-Gardens. This Evening several Select Pieces of Musick, Vocal and Instrumental, will be perform’d. Four favourite Songs by Signora Sibilla Pinto, And a Solo on the Violin of Signor Geminiani’s by Mr. Ward, jun. Disciple of Mr. Brown’s. [...] ”

1750 June 28, 29, December 13, 1751, May 8, *General Advertiser*, 1751, January 8-10, 10-12, 22-24: “[...] J. Walsh [...] Geminiani 12 Concertos.”

1750 August 4, *London Evening Post*: “[...] J. Walsh [...] Geminiani’s Solos. [...] .”

1750 October 2, 6-9, 25, 27, December 8-11, *London Evening Post*, October 15, 27, December 7, 1751, October 12, 31, *General Advertiser*, 1751 October 12, *London Daily Advertiser*: 1750 October 4, 9, *London Evening Post*: “New Musick. This Day is Publish’d, For Concerts, [...] Printed for J. Walsh, in Katherine-Street in the Strand. Of whom may be had, just publishes, for Concerts, [...] Geminiani’s 12 Concertos, [...] .” [Musical Data]

1750 October 26, *'s-Gravenhaagsche Courant*: “J. SMIT, Boekverkoper in de Pylsteeg, het 5de Huys van de Warmoesstraet te Amsterdam, continueert nog voor extra civile pryzen te verkopen, veele fraeye MUZIEKWERKEN, voor allerley Instrumenten en van de beroemdste Meesters, als van Carelli, Geminiani, Handel, Locatelli, Tartini, Tessarini, Valentini, Vivaldi, Brescianello en anderen: Breeder by Cataloguen, die by de bovengemelde voor niet te bekomen is.”

1750 November 8, 10, *London Evening Post*: “New Musick. This Day is Publish’d. For Concerts. [...] Printed for J. Walsh, in Katherine-Street in the Strand. Of whom may be had, just publishes, for Concerts, [...] Corelli’s 12 Solos, made Concertos by Geminiani. [...] .” [Musical Data]

1750 November 6-10, *Dublin Journal*: Wednesday 14 November Vocal and instrumental concert for support of the Hospital for Incurables, Philharmonic Hall. Overture in Atlanta [H]. Songs: The Sword that’s drawn in virtue’s cause. Begone my fears [H, Hercules]. Corelli: 5th Concerto. Vivaldi: 5th Concerto. Soings: Twice Hap[p]y Monarch, I see [...] in a Female to Find. Organ Solo. Flute Concerto. Song So much beauty [H, Deborah]. Duet: Cease thy Anguish [H, Deborah]. Concerto: Geminiani on Corelli the 5th. [Boydell 1988, p. 143]

1750 November 22, 24, 29, December 1, 22, *London Evening Post*: “New Musick. This Day is Publish’d. For Concerts. [...] Printed for J. Walsh, in Katherine-Street in the Strand. Of whom may be had, just publishes, for Concerts, [...] Geminiani’s 12 Concertos. Corelli’s 12 Solos, made Concertos by Geminiani. [...] .” [Musical Data]

1750 November 22, *'s-Gravenhaagsche Courant*: “By J. Covens Junior, Boekverkoper te Amsterdam op de Vygendam, zyn te bekomen de volgende Musicq werken als: [...] de Solos van Guerini en Geminiani voor de Viool; [...] .”

1750 December 1-4, *Dublin Journal*: Vocal and instrumental concert for the support of the Hospital of Incurables, Philharmonic Hall, Wednesday 5 December. Overture in Lotharius [Handel, Lotario]. Songs O beauteous Queen [H Hester]. Joy to behold new Buildings are, in Hibernicus. Concerto: Geminiani 6th. Concerto: Castrucci 10th. Songs: Honour & Arms [Handel, Samson]. Crystal Streams [Handel, Susanna]. Solo for Violin Concerto: Humphrey’s 1st. Songs: What cruel Pangs n [Boyce’s Ode]. Clouds overtake [Handel, Susanna]. Trumpet Concerto. [Boydell 1988, pp. 143-144]

1750 December 4-8, *Dublin Journal*: Wednesday 12 December Vocal and instrumental concert for support of the Hospital for Incurables, Philharmonic Hall. Overture in Esther [H]. Songs: Since the race of time began. When a tender virtuous Passion [Boyce’s Ode]. Concerto for small flute. Concerto: Castrucci’s 9th. Songs: Non Pensar by Hasse. Concerto: Geminiani’s 3d. Songs: Let me wonder [Il Penseroso, H]. Love, mysterious mighty king. Trumpet Concerto. [Boydell 1988, p. 145]

1750 December 7, *Les Affiches de Paris*: “Le Concert Spirituel, au Château des Thuilleries, Mardi 8 Décembre 1750, jour de Conception, commencera par une Sonate du 5e Œuvre de Coreli, [sic] mise en grand Concert par M. Geminiani, ensuite *Cantate Domino*, Ps. 95, Motet à grand Chœur de M. Martin; une grande Symphonie de M. Guillemain, Ordinaire de la Musique du Roi. M. Gelin, Basse-Taille nouvelle, chantera *Venite exultemus*, petit Motet. M. Salentin, & M. Bureau joueront des duo de hautbois. Mademoiselle Fel

chantera *Laudate pueri Dominum*, petit Motet. M. Gaviniés jouera seul. Le Concert finira par *Cæli enarrant*, Motet à grand Chœur de M. Mondonville.”

1750 December 29—1751 January 1, 1751 January 1-5 *Dublin Journal*: Concert of Charitable Musical Society, Fishamble-Street, Friday 11 January. Sgr. Marella will perform several favourite concertos and a solo of Geminiani.

1751

1751 January 5-8, *Dublin Journal*: Wednesday 16 January, Philharmonick Hall, Concert in aid of the Incurables. Act I: Handel’s Grand Occasional Overture for 2 Trumpets, a French Horn and Kettle Drum. Song: Cease to Beauty, in *Acis and Galatea*. Constant Lovers [Hercules]. Concerto: Geminiani 2nd. Act II. Concerto: Corelli 9th. Songs: Revenge Timotheus cries, in *Alexander’s Feast*. In the Battle Fame Pursuing in *Deborah*. Solo for violin. Act III Concerto Humphries 7th. Songs: With ravish’d Ears the Monarch hears, in *Alexander’s Feast*. Duet: Smiling Freedom, in *Deborah*. Morgan’s Grand Tattoo for Trumpets and Kettle Drums. [Boydell 1988, p. 146]

1751 January 12-15, 15-19, *Dublin Journal*: Concert, Thursday 7 February. Vocal part Miss Oldmixon [wife of Marella]. Instrumental parts, Marella and Deboeck, “and all the best performers in town”. “Vivaldi Concerto called the Spring Season. A solo of Geminiani’s Opera 4th by Marella. Violincello [sic] by Deboeck, particularly the famous *Ellin-a-Room* set by Mr Dubourg. With several new pieces. Tickets to be had at Mr Deboeck’s lodgings at Mr Dover’s in Skinner-Row and at Mr Hoey’s Booksedller in Skinner-Row. Price 5s. 6d. To begin exactly at 7 o’clock.” [Postponed to 12 February, *Dublin Journal*, 22-26 January 1751] [Boydell 1988, p. 148]

1751 January 22-26, *Dublin Journal*: The concert announced for 7 February (*Dublin Journal*, 12-15 and 15-19 January 1751) will be postponed to 12 February.

1751 February 26—March 2, *Dublin Journal*: Concert on 6 March in the Philharmonick Hall, support for the Incurables: Act I. Overture in *Otho* [Handel]. Song: Ah cna’st thou but proove me in *Athalia* [Handel]. Would Custom bid the melting Fair, in *Susanna*. Concerto Corelli the 6th. Act II. Flute Concerto. Songs: Choirs of Angels in *Deborah*. Solo for a violin. Act III Concerto Geminiani the 2nd. Songs: Mirth, admit me of thy crew, in *L’Allegro*. [Boydell 1988, p. 150]

1751 May 20, *General Advertiser*: “For the Benefit of Signora Cuzzoni. At Mr. Hickford’s in Brewer –street, on Wednesday next will be a Concert of Musick. [...] Instrumental Parts will consist of Mr. Handel’s and Mr. Geminiani’s Concertos. [...]”

1751 May 22, 23, *General Advertiser*: “Sig. Angelo Morigi, Mr. Miller, Mr. Beneki, and the Rest of the Performers, having in Compassion to my Distress, generously promised to perform gratis, enables me to give the following Entertainment for my Benefit To-morrow, at Mr. Hickford’s in Brewer-street. Part I The 3d Concerto of Mr. Geminiani’s 2d Op. [...] 6th Concertos of Mr. Geminiani’s 3d Op. [...] [beginning and end of the first part] [...] this Benefit, which shall be the last I ever trouble them with, and is made solely to pay my Creditors. [...]”

1751 October 28, *Annonces, Affiches et Avis Divers*, p. 384: “Concerto par M. Geminiany, Œuvre 2. Chez la Veuve Boivin.” [Devriès 2005, p. 211]

1751 November 14, *Whitehall Evening Post, or London Intelligencer*: [...] J. Walsh [...] Geminiani’s 12 Concertos. Corelli’s 12 Solos, made Concertos by Ditto. [...]”

1751 November 30, *General Advertiser*: “ [...] J. Walsh [...] Geminiani 12 Concertos, 7 Parts Corelli 12 Solos, made Concertos, by ditto. [...]”

1751 December 26, 27, 28, *General Advertiser*: “New Musick, This Day is Published, The Art of Playing on the Violin, by Francis Geminiani; containing not only the first Rudiments thereof proper for Beginners, but also all the Rules necessary to attain Perfection therein, with Examples to every Rule, so that any Person who hath a Genius for Musick, may with a little Application, arrive at the greatest Mastery on that Instrument, by the Help of this Book alone, without any other Alliance — This Book may also be very useful to all musical Performers in general, as comprehending the fundamental Principles of Harmony, and the necessary Rules for acquiring a just and elegant Manner, but more especially to Performers on the Harpsichord and Violoncello, and those who are studious of the Art of Composition. At the End of the Examples are added Twelve Pieces for a Violin and Violoncello, with Thorough Bass figured for the Harpsichord. Printed for the Author, and sold by John Johnson, facing Bow Church in Cheapside. Of whom may also be had, composed by Mr. Geminiani Twelve Solos for the Violin, with Graces and Additions, Op.1. Six Concertos in seven Parts for Violins, &c. Op. 2. Six Concertos in seven Parts, for ditto, Op. 3. Twelve Solos for a Violin and a Bass, Op. 4. Six Solos for a Violin and Violoncello, Op. 5. Six Concertos made from the Solos Op. 4. Six Concertos in eight Parts for Violins &c. Op. 7. Rules for playing in a true Taste, Op. 8 A treatise of good Taste in the Art of Musick. Lessons from several of the Author’s Works for the Harpsichord in one Book.”

1751 December 30, 31, 1752 January 1, *General Advertiser*: “ [...] J. Walsh [...] composed Mr. Geminiani. 7. Twelve Solos for a Violin and a Bass, Op. 1. Price 6d. 8. Twelve Concertos for Violins, in 7 Parts Opera 2. and 3. Price 11. 3s. 9. Six Solos for 2 Violins and a Bass, made from his Solos, Price 5s. 10. Corelli 12 Solos made Concertos by Geminiani, 7 Parts 11. Six Sonatas of Corelli made Concertos by Geminiani.”

1752

1751 December 31—1752 January 14, *Dublin Journal*: Grand Concert, Benefit of Mr. Lee, on 29 January in Crow-Street Musick Hall. Act 1st. Concerto for Franch Horn &c. A Song by Mr. Sullivan. 5th Concerto of Stanley. A Song by Mrs. Mozeen. Concerto 5th of Geminiani on Corelli with the favourite Jigg. Act 2nd. A favourite concerto of Vivaldi. A Song by YOUNG GENTLEMEN. Solo by Mr Lee. A Song by Mr. Sullivan. To conclude with the 8th Concerto of Corelli. A Ball, Tea, Coffee, etc. afterwards. [Boydell 1988, p. ***]

1752 January 10, *General Advertiser*, January 10, *London Daily Advertiser*: “At the Great-Room in Dean-street, Soho. To morrow, being the 11th Inst. will be performed the Fifth Night of the Subscription Concerts [...] Second Act [...] 1st Geminiani’s Concerto.”

1752 January 13, *General Advertiser*, December 23, *London Daily Advertiser*: “[...] J. Walsh [...] Geminiani’s 12 Concertos Corelli’s 12 Solos made Concertos by Geminiani [...]”

1752 January 17, *General Advertiser*: “At the Great-Room in Dean-street, Soho. To morrow, being the 18th Inst. will be performed the Sixth Night of the Subscription Concerts [...] Second Act [...] Concerto Geminiani’s.”

1752 January 24, *General Advertiser*: “At the Great-Room in Dean-street, Soho. To-morrow, being the 25th Inst. will be performed the Seventh Night of the Subscription Concerts [...] Second Act [...] Concerto Geminiani’s.”

1752 February 7, *General Advertiser*: “? At the Great-Room in Dean-street, Soho. To-morrow, being the 8th Inst. will be performed the Ninth Night of the Subscription Concerts [...] First Act [...] Geminiani’s Concerto.”

1752 February 11, *Daily Advertiser*, February 11, *General Advertiser*: “For the Benefit of Mr. Gwynn, at the Great Room in Dean-Street, Soho, this Day, being the 11th instant, will be a Concert [...] First Act [...] First Concerto, Geminiani [...]”

1752 February 26, *General Advertiser*: “[...] J. Walsh [...] Of whom may be had, For Concerts [...] 2. The Works of Geminiani, viz. Concertos, &c. for Violins, bound in 7 v. [...] . ☞ The Concertos or Overtures from the above Authors may be had separate unbound.”

1752 February 27, June 13, *London Daily Advertiser*: “[...] J. Walsh [...] 2. The Works of Geminiani, viz Concertos, &c. for Violins. Bound in 7 vol. [...]”

1752 March 13, 14, *General Advertiser*: “For the Benfit of Miss Sheward, At the Great Room in Dean-street, Soho, on Tuesday March 17 [...] a Concert [...] First Act [...] Concerto, Geminiani, the first of the second Sett [...]”

1752 March 16, *Annonces, Affiches et Avis Divers*, p. 173, 1752 June, *Mercure de France* pp. 173-178, March 16, *Annonces, Affiches et Avis Divers*, p. 173: “L’Art de jouer du violon, contenant les règles nécessaires à la perfection de cet instrument, avec une grande variété de composition, très utile à ceux qui jouent de la basse-de-violon, ou du clavecin, composé par M. F. Geminiani, Opera IX. Prix 12 liv. Aux adresses ordinaire pour la musique.” [Devriès 2005, p. 211]

1752 March 30, *Annonces, Affiches et Avis Divers*, p. 207: “CONCERT SPIRITUEL. [...] Le jour de Pâques 2. Avril. Le Concert commencera par une Symphonie, del Signor Geminiani. Ensuite *Diligam te*, Motet à grand Chœur de M. Gilles, dans lequel Mlle Bourgeois chantera *Beata gens*, morceau ajouté de M. De Lalande. MM. Plla [sic] joueront un Concerto de Hautbois de leur composition. Mlle Fel chantera *Laudate pueri*, petit Motet de M. Fiocco. M. Gaviniés jouera seul. Le Concert finira par *Venite, exultemus*, des M. Mondonville.”

1752 April 1, 4, *Oprechte Haarlemsche Courant*: “Het Maendelyke MUSICAAL TYDVERDRYF, zesde Stukje, voor de Maand Maart; als mede Les Divertissements Theatrales, pour le Clavessin, Flute-Traversiere, Violon & autres Instruments, is t’Amsterdam op heden by A. OLOFSEN, en in de andere Steden by de Organisten, Musyk Meesters en Boekverkoopers, yder à 24 Stuyvers, te bekomen; als ook alle de Muzyk Werken van Mahaut, Corelli, Geminiani, Valentini, Tessarini, Molteri, Jozzi, Retzel, Opera prima en Tartini, van wien door Inkoop magtig alle zyn laatst tot Romen gedrukte Sonate Werk, Opera Seconda, voor 6 Gulden, en verscheyde andere Werken; waar van een Catalogus gratis by bovengemelde te bekomen is.” [Verloop 1985, pp. 802-803]

1752 April 25, *General Advertiser*: “At the Great-Room in Dean-street, Soho, This Day will be performed the Twentieth and Last Night of the Subscription Concerts [...] Second Act [...] Concerto of Geminiani’s.”

1752 June 2-6, *Dublin Journal*: Concert Thursday 18 June, Marlborough Bowling Green, benefit of Mr. Forster, French horn. [Put off to 25 June, see *Dublin Journal*, 16-20 June 1752] Act I. Overture composed by Mr. Lampe for French Horns. Songs: Arise my Fair and come away by Miss Baptist. Trumpet Concerto. Act II. French Horn Concerto by Mr Clarke and Mr Forster. Cantata composed by Mr Festing, by Mr Sullivan. Concerto small Flute by Mr Heron. Song: When Fairies dance round, by Miss Baptist. Full Concerto for Trumpets, French Horns, Kettle Drums, etc. Act III. Fifth Concerto of Corelli on Geminiani [sic] with the favourite Jigg. Song: With Horns and with Hounds [Boyce] Solo by Mr Lee (by particular desire). The Dialogue to the Tone [=Tongue?] of Daniel Cooper by Mr Sullivan and Miss Baptist. To conclude with the Duke’s March for Side Drum. With Grand Fireworks. Copies of the Dialogue will be given gratis at the Door. [Boydell 1988, p. 167]

1752 June 16-20, *Dublin Journal*: The concert of 18 June is postponed to 25 June. [Boydell 1988, p. 167]

1752 September 21, 26, October 3, *Oprechte Haarlemsche Courant*: “t’Amsterdam is by A. OLOFSEN, als mede by de Heeren Organisten en Muziek-Meesters der Steden Groningen, Franeker, Utrecht, Haerlem, ’s Hage, Rotterdam, Delft, Enkhuisen, Hoorn, Arnhem, Deventer, Middelburg, Breda, en den Bosch, benevens in de andere Steden by de Boekverkoopers de volgende Nieuwe Muziek-Werken te bekomen, [...] Item die van de groote Compositeurs Hurlebusch, Mahaut, Geminiani, Corelli, Valentini, Radeker, Michelet, benevens Lustig over de Muziek-Kunde, en anderen; waar van een nieuwe Catalogus gratis by bovengen. te bekomen is, benevens de gelynde Muziek-Papieren.” [Verloop 1985, p. 803]

1752 October 7, *London Evening Post*: “[...] John Johnson [...] Of whom may be had, All the Music compos’d by Mr. Geminiani and Mr. Festing [...]”

1752 October 10-14, *Dublin Journal*: Concert Friday 20 October, Charitable Musical Society, Fishamble-Street: Act I. Overture in Otho. Songs: Constant Lovers [Handel, Hercules]. Prophetic Raptures [Handel, Joseph]. Concerto of Corelli. Act II. French Horn Concerto. Song: The smiling Hours [Handel, Hercules]. The celebrated Concert [o] called the Cuckow [Vivaldi?] by Signor Marella. Act III: First Concerto of Geminiani. Song. Return O God of Hosts. Duet. French Horn Concerto. To end with the Duke's March for Side Drum. [Boydell 1988, p. 170]

1752 November 28—December 2, *Dublin Journal*: Concert, Wednesday 6 December, Philharmonic Hall, Benefit of the Incurables. Act I. Overture in TAMURLANE. Songs, Awake the Ardour of my Soul [Handel, Deborah]. Thou shalt bring them in [Handel, Israel in Egypt]. Concerto Corelli the 3rd. Act II. Organ Concerto. Songs, Silvia, a Cantata. Solo by Mr. B. Manwaring. Act III. Concerto Geminiani the 1st. Songs, Honors [sic] and Arms [Handel, Samson]. Cantata. French Horn Concerto. [Boydell 1988, p. 171]

1752 November 16, December 12, 16, *London Evening Post*: “[...] J. Walsh [...] Geminiani's 12 Concertos [...]”

1752 December 5, *Faulkner's Dublin Journal*: «Geminiani's Great Room» was still cited as the venue for an auction of paintings in December 1752, twelve years after Geminiani was last known to have been in Dublin.

1753

1753 January 5, 23, 24, *Public Advertiser*: “[...] J. Walsh [...] Corelli's 12 Solos, made Concertos by Geminiani [...]”

1753 January 18, 19, *Public Advertiser*: “By Subscription, At the Great Room in Dean-street, Soho, will be perform'd Twelve Concerts. The first Night to be on Saturday next [...] Act I [...] Concerto, Geminiani.”

1753 January 20, *London Daily Advertiser*, *Public Advertiser*: “At the Great Room in Dean-street, Soho, this Day, [...] will be perform'd the first Night of the Subscription Concerts [...] Act I [...] Concerto, Geminiani [...]”

1753 January 26, *London Daily Advertiser*, 27 January, *Public Advertiser*: “At the Great Room in Dean-street, Soho, this Day, [...] will be perform'd the second Night of the Subscription Concerts [...] Act I [...] Concerto, Geminiani [...]”

1753 January 27, February 10, 15, March 2, 8, 15, October 13, November 13, *Public Advertiser*: “[...] J. Walsh [...] Geminiani 12 Concertos [...]”

1753 February 1, *Public Advertiser*: “At the Great Room in Dean-street, Soho, Saturday next, [...] will be perform'd the Third Night of the Subscription Concerts [...] Act II [...] Concerto Geminiani [...]”

1753 February 24, *Public Advertiser*: “At the Great Room in Dean-street, Soho, This Day, [...] will be perform'd the Sixth Night of the Subscription Concerts [...] Act II [...] Concerto Geminiani [...]”

1753 March 22, *Public Advertiser*: “For the Benefit of Mr. Cloes, At Hickford's Great Room in Brewers [sic] -street, This Day .. A Concert [...] Act II. Concerto Geminiani.”

1753 March 26, *London Daily Advertiser*: “For the Benefit of Sig. Chabran, At Mr. Ogle's Great-Room, in Dean-street, Soho, this Day [...] a Concert [...] Solo, Sig. Chabran, by Sig. Geminiani [...]”

1753 April 5, 7, 11, 12, 13, *Public Advertiser*, 1732 April 28-May 1: “Scotts Musick. The undermentioned Booksellers having purchased the few remaining Copies and Plates of M [r] . Thomson's Orpheus Caledonius [...] The Music .. composed by the famous David Rizzio [...] Signor Geminiani, in his Treatise of Good Taste in the Art of Musick, has these Words. Two Composers of Music have appeared in the World, who in their different Kinds of Melody, have raised my Admiration: namely, David Rizzio, and Gio Baptista Lulli. Of these, which stand highest in Reputation, or deserves to stand highest, is none of my Business to

pronounce: but when I consider, that Rizzio was foremost in point of Time, that till then Melody was entirely rude and barbarous, and that he found Means at once to civilize and inspire it with all the native Gallantry of the Scottish Nation, I am inclinable to give him the Preference Sold by C. Hitch and L. Hawes [...].”

1753 November 13, *Public Advertiser*: “By Subscription. At the Five Bells, New Church in the Strand, For the `benefit of a Gentleman, who has wrote for the Stage.. [...] 13th of November [...] a concert [...] Act I. A Concerto of Geminiani’s on the Violin. God save great George our King, by Signor Basado Squeeckerini [...].”

1753 December 12-16, *Dublin Journal*: NEW MUSICK—Just imported by MANWARING: [...] Corelli’s Works, Geminiani’s, Vivaldi’s, [...]. [Boydell 1988, p. 183]

1753 December 25, *Public Advertiser*: “This Day is published, In a Pocket Volume [...] A new Edition (with great Amendments) of Amaryllis: Consisting of One hundred and sixty Pages of well-chosen Songs, set to Musick by Mess. Handel, Geminiani [...].”

1754

1754 April 11, *Annonces, Affiches et Avis Divers*, p. 230: “LE CONCERT SPIRITUEL. [...] Celui du jour de Pâques [13 April] commencera par une Symphonie de M. Geminiani. *Deus, venerunt Gentes*, Motet à grand Chœur de M. Fanton. M. Richer Page de la Musique de la Chapelle du Roi, chantera une Ariette. M. Ferrari jouera un Concerto de Violon, de sa composition. *Venite exultemus*, Motet à grand Chœur de M. Mondonville.”

1754 May 9, *Annonces, Affiches et Avis Divers* (edition in-octavo, “Affiches de Paris”): “Le SPECTACLE *de la Forêt Enchantée* continuera tous les Samedis jusqu’aux Fêtes de la Pentecôte, pendant lesquelles on le donnera encore.”

1754 May 16, *Annonces, Affiches et Avis Divers* (edition in-octavo, “Affiches de Paris”): “A Samedi 18. le Spectacle *de la Forêt Enchantée*.”

1754 May 23, *Annonces, Affiches et Avis Divers* (edition in-octavo, “Affiches de Paris”): “On donnera aujourd’hui Jeudi 23. de ce moi, le Spectacle *de la Forêt Enchantée*. Il commencera à 5. heures précises, à cause du Concert Spirituel.”

1754 May 30, *Annonces, Affiches et Avis Divers* (edition in-octavo, “Affiches de Paris”): “On donnera le Spectacle *de la Forêt Enchantée* le Dimanche 2. Juin, & le Lundi 3. pour la dernière fois. On commencera le Dimanche à 5 heures précises, à cause du Concert Spirituel, & Lundi à 6 heures.”

1754 July 11, *Connoisseur (Collected Issues)*: “Catalogue of Books, &c. [parody article and list ending with] [...] Handeli, Geminiani, Degiardini, Chabrani, Pasquali, Pasqualini, Passerini, Baumgarteni, Guadagni, Frasi, Galli, item aliorum harmoniosissimorum Signororum et Signorarum Opera. I am, sir, Your humble Servant, Jacob Elzevier.”

1754 August 24-27, *Dublin Journal*: “For the Benefit of the LYING-IN HOSPITAL. On Wednesday next the 28th of August, will be performed a grand Concert of Vocal and Instrumental MUSICK. Act I. A Concerto for Trumpet, French-horns and Kettle-drums. A favourite Song. The Lark’s shrill Notes awake the Morn, composed for the octave flute, set by Mr Dubourg, sung by Miss OLdmixton. Concerto for the German Flute. A Song. Why Cloe still these jealous Heats [sic]. The celebrated Concerto, called The Cuckow, by Signor Marella. Act II. Overture to Atlanta. A Song, Love sound the Alarm, by Mr Butler. The fifth Concerto of Corelli. A Song, Lo, From yonder Covert gay. Concerto of Alberti. Act III. Overture to Rosalinda [Handel, Rodalinda?]. Song, Fearless I wander, by Mr Butler. 1st Concerto of Geminiani. Song by Miuss Oldmixon, accompanied by the Viola d’Armour [sic] , followed by a Hunting Piece composed for that Instrument by Signor Marella. To cocluded with the Duke’s March.” [Boydell 1988, p. 199]

1754 November 7, *Whitehall Evening Post, or London Intelligencer*: “[..J] . Walsh [...] Geminiani’s 12 Concertos [...].”

1755

1755 October 28, *Gazette d’Amsterdam*: “Le Sr. Geminiani fait graver son oeuvre un Dictionnaire harmonique ou guide à la vraye Modulation; avec le secours de ce Dictionnaire on pourra sans aucune connoissance de la musique, composer, la Basse Fondamentale pour tous les Instrumens susceptibles d’Accords. On y trouvera tous les Sons, les Consonances, les Dissonances, leur véritables rapports, et généralement tout ce qui est nécessaire pour la vraye Modulation ou bonne Composition. Cet ouvrage doit être imprimé sur du papier super royal-super fin d’Hollande. Le Sr. Geminiani offre ce Dictionnaire aux Amateurs de Musique et d’autres par voy de souscription à raison de 10 florins 10 sols d’Hollande l’Exemplaire. La moitié payable en souscrivant et le reste recevant les exemplaires pour lequel on aura souscrit. La souscription sera ouverte jusqu’au 1er du mois de Janvier prochain. Après l’expiration de ce terme le Dictionnaire coûtera 14 florins de Hollande. Ceux qui désirent souscrire peuvent s’adresser chez F. Jolly Libraire à Amsterdam sur le Rokin, lequel leur donnera une reconnaissance de l’argent qu’il recevra, ainsi que son Billet d’engagement pour leur délivrer en terme surdit les Exemplaires en question. On les devra à tous prendre chez ledit Jolly.” [Koole 1949, pp. 15-16]

1755 November 3, 10, *’s-Gravenhaagsche Courant*: “De Heer Geminiani doet in ’t Koper graveeren, een Harmonique Dictionaire, of Rigtsnoer tot de waere schikking der verscheyde Toonen in de Zang-Kunst, met behulp van deeze Dictionaire kan men zonder de minste kennis van het Musicq, de Fondamentale Basse voor alle Instrumenten, die over een stemmen in ’t gehoor maken. Men kan in dezelve de Toonen, de Consonants, de Dissonantes, hunne waerlyke betrekking, en in het generaal alles vinden wat tot een regte modulatie of goede Compositie nodig is. Dit Werk staet op allerbest Super Royal Hollands Papier gedrukt te worden. De Heer Geminiani presenteerd die Dictionaire aen de Liefhebbers der Musicq en andere, by wyze van Inschryving, voor f 10-10-0, Hollandsch Geld, het Exemplaar aen, de eene helft te betaalen by Inschryving, en de andere helft by de ontfanging van het Exemplaar. De Inschryving zal open zyn tot den eersten January van het aenstaende Jaer, zullende de Dictionaire na verloop van die tyd veertien Guldens Hollandsch kosten. De geene welke geneegen zyn in te schryven, kunnen zig te dien eynde adresseren by J.F. Joly, Boekverkoper op het Rokkin t’ Amst., die hun een Quitantie van het ontfangen Geld geeven, en tegelyk zig verbinden zal, om binnen de bepaalde tyd het Exemplaar af te leveren. By niemand anders dan de gemelde Jolly, zullen dezelve te bekomen zyn, wordende die geene welke hem daerom gelieven te schryven, verzogt hem de brieven en het Geld franco te laeten toekomen. NB. Den bovengenoemden Boekverkoper doet graveeren , en zal binnen korten uytgeeven: L’Annee Musicale, zynde een Periodicq Blaedje, dat alle Maendagen zal uytkomen, hebbende door een voornaem Musikant een Bas daer by laeten voegen, en bestaende in Italiaensche Airtjes, die gezongen, op het Clavecimbael, Viool, Fluyt en Bas gespeeld worden: De prys is drie stuyvers voor die geene, welke voor het geheele Jaer zullen inschryven.”

1755 November 25, *’s-Gravenhaagsche Courant*: “Sr. F. Geminiani, adverteerd dat hy by intekening op Koper laet graveeren en de Explicatie op best Royael Papier in de Hollandse en Franse tael drukken, Dictionarium Harmonicum, of zeker Wegwyzer tot de ware Modulatie, en wat tot een goede en fraeye compositie behoord; breeder in de Haegse Courant van den 3, en 10 November, gespecificeerd.”

1755 November 29, *Amsterdamsche Courant*: “Sig. F. Geminiani adverteerd dat by intekening op Koper laet graveeren een Dictionarium Harmonicum, ’t geen op best Royael Papier zal gedrukt werden breeder in de Haegse Courant vermeld, de Explicatie daer van is Hollands en Frans, de intekening f 10-10 ’t Exemplaar, de eene helft te betaalen by de Soubscriptie, de andere by ’t leveren des Exemplars. de tyd van inschryving is tot ultimo December en zullen na verloop dier tyd f 14 kosten. NB. ’t Zal maer een klyn getal in ’t Duits en Frans gedrukt werden. Men zal kunnen inteekenen t’Amsterdam by J.Z. Triemer op de Blomgragt, en verder by de Boekverkoopers J. Cóvens Junior op de Vygendam, by H. Boussiere op den Dam, en by J.F. Joly op ’t Rokkin, welke aennemen Quitantie van ’t ontvangen geld te geven, en zig verbinden aen de Respectieve Inteekenaers, ’t Exemplaar in de maend January 1756 te Leveren. NB. De Brieven buitens Lands moeten franco toegezonden worden.”

1756

1756 February 12, *Amsterdamsche Courantm*: “Men adverteerd dat op heden door J.Z. TRIEMER, voor de respective inteekenaers het Dictionarium Harmonicum, van Sr. F. Geminiani, zal afgeleverd werden, en zyn vervolgens te bekomen by de Boekverkopers J. Covens Junior op den Vygendam en A. Olofsen in de Gravestraet, a f 14 't Exemplaer.”

1756 April 2, 's-Gravenhaagsche Courant: “Op heeden werd t'Amsterdam by A. Olofsen [...], te bekomen, [...] . Bovengenoemde heeft ook alle Werken van Corelli, Geminiani, Tartini, Mahaut, Martini, Santo Lapis, Stanley, Hurlebusch, Festing, Felton en meer anderen.”

1756 April 17, *Whitehall Evening Post, or London Intelligencer*, April 20, *London Evening Post*: “This Day was publish'd, Guida Armonica o Dizionario Armonico: Being a Sure Guide to Harmony and Modulation; in which are exhibited, the various Combinations of Sounds consonant and dissonant, Progressions of Harmony, Ligatures and Cadences, real and deceptive. By F. Geminiani. To be sold at the Author's Lodgings at Grange-Inn, in Carey-street, near Lincoln's-Inn Fields; and at all the Musick Shops in London and Westminster.”

1756 May 12, 's-Gravenhaagsche Courant: “Te Amsterdam bij Joh. Covens Junior op den Vygendam, zijn te bekomen de volgende Musicq Werken: [...] Geminiani Dictionarium Harmonicum, f 14-0-0. Als meede de Werken van: Locatelli, Corelli, Geminiani, Valentini, Vivaldi, Martini en andere voornaeme Meesters. Waer van de Cataloguen by bovengen. gratis te bekomen is.”

1756 May 20, *Gazetteer and London Daily Advertiser*: “New Musick, This Day is published, Price Fifteen-Shillings. The Art of Accompaniament; or, A new and well digested Method to learn to perform thorough Bass on the Harpsichord, with Property [sic] and Elegance; composed by F. Geminiani, Opera 11th. Sold by the Author, at the Grange Inn, in Carey-street, near Lincoln's-Inn Fields; and by John Johnson, opposite Bow Church in Cheapside. Where may be had, just publish'd, Guida Armonica: Or, a Sure Guide to Harmony and Modulation: In which are exhibited, the various Combinations of Sounds Consonant and Dissonant, Progressions of Harmony, Ligatures and Cadences, real and deceptive, very necessary to all who study the Art of Composition, and desire to play the Organ and Harpsichord extempore. Opera 10th.”

1757

1757 March 4, *Public Advertiser*: “This Day is published, Twelve Sonatas for two Violins and a Bass, composed by Mr. Geminiani from his Solos, Opera Prima, in two Sets. Printed and sold by the Author, at the Grange Inn, in Carey-street, near Lincoln's-Inn Fields; and by John Johnson, opposite to Bow Church in Cheapside. Where may be had, all the Author's Works.”

1757 April 9, *London Chronicle (Semi-Annual)*: “Facts serving to prove that the Character of the Ruling Manners of our Times is that of a vain, luxurious, and selfish Effeminacy* [footnote: * From an ingenious Treatise, just published, entitled An Estimate of the Manners and Principles of the Times. Printed for Davis and Reymers in Holborn] [...] The chaste and solemn Airs of Corelli, of Geminiani, and their best Disciples; the divine and lofty Flights of Caldara and Marcello; the elegant Simplicity of Buononcini; the manly, the pathetic, the astonishing Strains of Handel, are neglected and despised: While, instead of these, our Concerts and Operas are disgraced with the lowest Insipidity of Composition, and unmeaning Sing-Song. The Question now concerns not the Expression, the Grace, the Energy, or Dignity of the Music: We go not to admire the Composition, but the Tricks of the Performer, who is then surest of our ignorant Applause when he runs through the Compass of the Throat, or traverses the Finger-board with the swiftest Dexterity.”

1757 May 27, June 17, 18, 20, *Public Advertiser*: “This Day is published, The Second Part of the Art of Accompaniament; or, a new and well digested Method to learn to perform thorough Bass on the Harpsichord, with Propriety and Elegance; treating the Position and Motion of Harmony, and the Preparation and Resolution of Dischords [sic] . By F. Geminiani. Printed for the Author by J. Johnson, over-against Bow

Church, Cheapside; and to be had at the Author's Lodgings, at the Grange Inn, Carey-street, and at all the Musick Shops in London and Westminster."

1757 October 7, *Public Advertiser*: "New Music. This Day is published, Composed by Mr. Geminiani. Six Concertos in eight Parts, Opera Seconda. Revised, corrected, and enlarged, with some new Movements by the Author, Price 15s. The same Opera in Score, Price 12s. Six Concertos in eight Parts, Opera Terza, revised, corrected, and enlarged by the Author, Price 15s. The same Opera in Score, Price 12s. Printed by John Johnson [...] Where may be had, all the Author's Works."

1757 December 5, 7, 9, *Public Advertiser*: "Musick. This Day are published by Mr. Geminiani. 1. Twelve Concertos in Score, being his second and third Operas, with several Alterations and Additions, in two Books. 2d, The same Concertos in Parts, with Additions, in two Sets. 5th [sic], The Art of Accompaniment [sic] on the Harpsichord or a well digested Method to learn thorough Bass, in two Books. 4th, Guida Armonica, or a sure Guide to Harmony and Modulation, very useful to all who study Composition. 6th, The Art of playing the Violin [sic], with sundry Lessons and Examples for that Instrument and the Harpsichord. 3d [sic] Twelve Sonatas for two Violins and a Bass, made from his twelve Solos Opera prima, in two Setts. Sold by the Author at the Grange Inn in Carey-street, Lincoln's-Inn Fields; and John Johnson, opposite Bow Church, Cheapside."

1758

1758 June 13, *London Chronicle (Semi-Annual)*: "[...] I was led the other day by a friend to a concert of music [...] I imagined I should be entertained with some of the works of Correlli [sic], Handel, Geminiani, or the like, but alas, Sir, after a good overture of Mr. Handel [...] .have we not solos of Correlli [sic], Geminiani, and many other great masters [...] . a personage, of very formal aspect, made answer, in a kind of German `English, 'Sir, you know very little about the matter; that might be the case in Correlli's time, but now we know better things: in his time it was thought wonderful if a performer on the violin could reach E in alt (I think that was the expression) but now we Mae nothing of going close up to the bridge' [...] Gray's-Inn, May 31. Timothy Thrum."

1758 June 17, *Universal Chronicle or Weekly Gazette*: "A List of Books, Pamphlets, &c.. published this Week [...] Guida Armonica, by Mr. Geminiani [...]."

1758 October 14, *London Chronicle (Semi-Annual)*: "This Day was publish'd, Price One Shilling, By Mr. Geminiani, The First Number of the Harmonical Miscellany: Consisting of several Pieces of Musick in different Stiles, very useful in the Practice of Solmization, and to those who play on the Violin and Harpsichord, and contrived to improve the Invention and Judgement of those who study Composition. Printed for the Author, by John Johnson, opposite Bow-Church, in Cheapside."

1758 November 30, *Whitehall Evening Post, or London Intelligencer*: "This Day were publish'd [...] 4. Thirty-six select Concertos, By Mr. Handel, Geminiani, Albinoni, and Vivaldi; for Violins; Seven Parts [...] . J. Walsh."

1759

1759 March 23, 26, *Public Advertiser*: "This Day is published [...] Twelve Sonatas for two Violins and a Bass, by Mr. Geminiani, made from his first twelve Solos [...] John Johnson."

1759 December 18, *Faulkner's Dublin Journal*: A benefit concert to be given by command of the lord lieutenant the Duke of Bedford and his wife on 4 February in Fishamble Street: "On Monday the 4th of February, at the Great MUSICK-HALL in Fishamble-Street, will be a Grand CONCERTO SPIRITUALE, Tickets at Half a Guinea each. Mr Geminiani will perform a Solo and Concerto on the Violin. After the Concert will be Ball, with Tea, Coffee, Lemonade, Cards, &c. and the whole Performance will be conducted in the genteelest Manner. The Room will be illuminated with Wax. Tickets to be had of Mr Geminiani, at Mr Dobson's, Frame maker, in Abby-Street." [In the event, the concert was postponed until 3 March 1760.]

1759 December 22, *Faulkner's Dublin Journal*: "For the Benefit of M^r. Geminiani. On Monday the 4th of February, at the great Musick Hall in Fishamble Street, will be a grand Concerto Spirituale. Tickets at Half a Guinea each. Mr. Geminiani will perform a Solo and Concert on the Violin. After the Concert will be a Ball, with Tea, Coffee, Lemonade, C&c. and the whole Performance will be concluded in the gentelest Manner. The Room will be illuminated with Wax. Tickets to be had of Mr. Geminiani, at Mr. Dunson's Frame Maker, in Abby Street." [Careri 1993, pp. 42-43]

1760

1760 January 22, *Faulkner's Dublin Journal*: "To be sold by Auction, in Geminiani's Great Room in Dame-street, on Monday the 22nd Inst., a curious Collection of Flemish and other Pictures, consigned to a Merchant in this City by a Virtuoso in Holland, who, from his Knowledge in the Science, and careful Attention to the Merits of the Masters, has sent, it is presumed, more Original [s] than have yet appeared in any such [?] Collection. NB Said Pictures to be viewed on Friday and Saturday next, and until the Time of Sale, which will begin each Day at 12 o'Clock. Catalogues to be had at the Place of Sale."

1760 January 28, *Faulkner's Dublin Journal*: «a curious Collection of Flemish and other Pictures, consigned to a Merchant in this City by a Virtuoso in Holland» The newspaper states «Monday 22nd Inst [January] », but this is clearly a misprint for Monday 28 January.

1760 January 26-29, February 5-9. February 26-March 1, *Faulkner's Dublin Journal*: "By the special Command of their Graces the Duke and Dutches of Bedford. Mr. Geminiani will have his Concerto Spirituale on Monday the 3d of March. After the Concert will be a Ball, with Tea, Coffee, Lemonade, Cards, &c. M^r. Geminiani hopes to be excused for deferring his Concert, as he was under an absolute Necessity of doing so. By particular Desire he will perform a Concerto and Solo on the Violin, as he would endeavour by every Method in his Power to express the Sensibility he has of the Favour and generous Regards he met with in this Kingdom. The Tickets printed for Monday the 4th of February will be taken the above Night."

1760 February 5, *Faulkner's Dublin Journal*: On Monday the 11th of February, 1760, will be exposed the Sale, at Geminiani's Room in Spring Gardens, Dame-Street, a large and curious Collection of most capital Paintings, lately imported into this Kingdom and bought in several Parts of Europe by one of the best Connoisseurs in England; there are many of them very large, fit for the most elegant Rooms, and are undoubted Originals of Titan, Poussin, [...] [lists many artists names]

1760 July 12, *Faulkner's Dublin Journal*: Bremner invites subscriptions to The Art of Playing the Guitar or Cittra on,

1760 July 23, *Caledonian Mercury*, December 3, *Edinburgh Evening Courant*: "Edinburgh, July 12, 1760 PROPOSALS For PUBLISHING, by SUBSCRIPTION SEVERAL COMPOSITIONS for the GUITAR, accompanied with a VIOLIN, VIOLINCELLO [sic.] , and HARPSICHORD By F. GEMINIANI. This work contains great variety of melody and modulation in all the usual keys; the performance of which was thought to be impracticable on this instrument, but, upon trial, will be found very easy. The part for the violin will be of great use to those who aspire to play that instrument, as all the proper shifts and graces requisite to play in a good taste (which is much wanted) are distinctly mark- ed. Those who want to have a just notion of THOROUGH-BASS, will likewise receive great bene- fit from these compositions. The Violin and Violincello parts make very good violin solos, and have no dependance on the guitar. CONDITIONS. The work to contain about fifty folio plates, print- ed on a superfine paper, and to be published against the first of November next. The Price to subscribers to be half a guinea; five shillings to be paid at subscribing, the remainder at the delivery of the book After publication, the price will be raised to fif- teen shillings. Subscriptions taken in at R. Bremner's Musick- shop, where a specimen of the work may be seen."

1760 November 26, *Faulkner's Dublin Journal*: "completing publication just before his advertisement for The Art of Playing the Guitar or Cittra."

1760 November 26, *Caledonian Mercury*, December 3, *Edinburgh Evening Courant*: “NEW MUSIC. Just published (Price 15s.) The ART OF Playing the GUITAR or CITTRA. Containing, SEVERAL COMPOSITIONS, with a BASS for the VIOLINCELLO [sic.] or HARPSICHORD. By F. G E M I N I A N I N. B. These compositions are contrived so as to make very proper solos for the violin: and as all the shifts and grace, requisite to play in a good taste, are distinctly marked, it must be of great use to those who aspire to play that instru- ment. Edinburgh: Printed for the author, and sold at R. Bremner’s music shop, where subscribers are intreated to call for their copies.”

1760 December 20, *The Newcastle Journal*: anonymous letter published in confirms that Geminiani broke the journey to London in Newcastle, staying with his friend and former pupil Charles Avison and listening with admiration to the harpsichord playing of Avison’s son Edward.

1761

1761 April 3, *Public Advertiser*: “For the Benefit of Signora GAMBARINI. At the great Concert Room in Dean street, Soho, Wednesday, April 15, will be performed a grand new Piece of Music, called The INCHANTED FOREST. Composed by Signor Geminiani, who being lately returned to England, hath generously lent the abovementioned excellent Composition in favour of this Benefit.— The whole to be intermixed with several new Songs, and other Pieces, all composed by Signora Gamberini. ☞ Tickets at Half a Guinea each for the Pit, and Five Shillinghs the Gallery; to be had at her House, the Corner of James-Street, Golden-square; at Mr. Deard’s Toy-shop, the Corner of Dover-Street, Picadilly; and at Mr. Harrachies, Jeweller, Pall-mall.”

1761 April 10, *Public Advertiser*: “For the Benefit of Signora GAMBARINI. At the great Concert Room in Dean street, Soho, Wednesday, April 15, will be performed a grand new Piece of Music, called The INCHANTED FOREST. Composed by Signor Geminiani, who being lately returned to England, hath generously lent the abovementioned excellent Composition in favour of this Benefit.— The whole to be intermixed with several new Songs, and other Pieces, all composed by Signora Gamberini. ☞ Tickets at Half a Guinea each for the Pit, and Five Shillinghs the Gallery; to be had of her at Mr. Henslow’s, the Star, in New Bond-street; at Mr. Deard’s Toy-shop, the Corner of Dover -Street, Picadilly; and at Mr. Harrachies, Jeweller, Pall-mall. [Newspaper References; Michael Talbot (Liverpool)]

1761 April 11, *Public Advertiser*: For the Benefit of Signora GAMBARINI. At the great Concert Room in Dean street, Soho, Wednesday, April 15, will be performed a grand new Piece of Music, called The INCHANTED FOREST. Composed by Mr. Geminiani, who being lately returned to England, hath generously lent the abovementioned excellent Composition in favour of this Benefit. Also a new Ode, ‘the Argument Britannia rising from the Waves like the Morning Sun, pointing out her young Monarch, and predict the Glory and Felicity of his Reign’ The Music composed by Signora Gamberini. First Violin, Signor Pinto; German Flute, Mr. Tacett; Hautboy, Mr. Simpson; Violoncello, Mr. Cervetto and Son. ☞ Tickets at Half a Guinea each for the Pit, and Five Shillinghs the Gallery; to be had at Signora Gambarini’s Lodgings, at Mr. Henslow’s Milliner, the Sign of the Star, in New Bond-street; at Mr. Deard’s Toy-shop, the Corner of Dover -Street, Picadilly; and at Mr. Harraches, Jeweller, Pall-mall.”

1761 April 13, 14 *Public Advertiser*: “For the Benefit of Signora GAMBARINI. At the great Concert Room in Dean street, Soho, Wednesday, April 15, will be performed a grand new Piece of Music, called The INCHANTED FOREST. Composed by Mr. Geminiani, who being lately returned to England, hath generously lent the abovementioned excellent Composition in favour of this Benefit. Also a new Ode, ‘the Argument Britannia rising from the Waves like the Morning Sun, pointing out her young Monarch, and predict the Glory and Felicity of his Reign’ The Music composed by Signora Gamberini. The Instrumental Parts by the very best Performers in London. The whole Performance to be conducted by Mr. Worgan. ☞ Tickets at Half a Guinea each for the Pit, and Five Shillinghs the Gallery; to be had at Signora Gambarini’s Lodgings, at Mr. Henslow’s Milliner, the Sign of the Star, in New Bond-street; at Mr. Deard’s Toy-shop, the Corner of Dover -Street, Picadilly; and at Mr. Harraches, Jeweller, Pall-mall.”

1761 April 15, *Public Advertiser*: “For the Benefit of Signora GAMBARINI. At the great Concert Room in Dean street, Soho, This Day, will be performed a grand new Piece of Music, called The INCHANTED FOREST. Composed by Mr. Geminiani, who being lately returned to England, hath generously lent the abovementioned excellent Composition in favour of this Benefit. Also a new Ode, ‘the Argument Britannia rising from the Waves like the Morning Sun, pointing out her young Monarch, and predict the Glory and Felicity of his Reign’ The Music composed by Signora Gamberini. The Instrumental Parts by the very best Performers in London. The whole Performance to be conducted by Mr. Worgan. ☞ Tickets at Half a Guinea each for the Pit, and Five Shillings the Gallery; to be had at Signora Gambarini’s Lodgings, at Mr. Henslow’s Milliner, the Sign of the Star, in New Bond-street; at Mr. Deard’s Toy-shop, the Corner of Dover -Street, Picadilly; and at Mr. Harraches, Jeweller, Pall-mall.”

1761 June 2, *Public Advertiser*: “NEW MUSICK. *Just published.* Composed by F. GEMINIANI, The Inchanted Forest, an instrumental Composition, expressive of the same Ideas as the Poem of Tasso of that Title; to be performed by Violins, German Flutes, Tenor, and Bases, Trumpets and French Horns ad Libitum. Also just published, composed by the same Author. Two Concertos, to be performed by the first and second Violins in Unison; the Tenors in Unison; with the Violoncello and other Bases, and particularly by Harposichord. Printed for J. Johnson at the Harp and Crown, opposite Bow Church, Cheapside.”

1761 July 21, *Rotterdamsche Courant*: “Op Woensdag den 22 July 1761 sal in de groote Marschal de Turenne op de Zuydzyde van de Blaak te Rotterdam, Instrumentaal CONCERT worden gehouden, waer by sig vier voorname Meesters, onlangs alhier gekomen, sullen laten hooren op de Walthornes en Clarinettes: Het Concert sal ’s avonds ten 6 uren beginnen. De biljetten zyn te bekomen by *J. J. R. de Boeck*, op de Kaasmarkt, over de groote Waag, daar ’t Portrait van Geminiani uythangt. De Prys is voor een Persoon 30 St., en voor een Heer en Dame 2 Gl.”

1761 July 28, *Rotterdamsche Courant*: “Op Morgen den 29 July, sal in de Stads Doele te Rotterdam een Tweede Instrumentaal CONCERT gehouden werden; sullende sig (op versoek van verscheyde voorname Heeren en Dames de vier vermaerde Meesters door het algemeen genoegen, by het eerste Concert gegeven, reeds bekend, andermael laten hooren, op de *Walthornes en Clarinettes* met gantsch andere en van de vorige variëerende Musiek-Stukken; waer door sy den smaek der Liefhebberen niet minder sullen voldoen dan te vooren; het Concert sal ’s avonds precies ten 6 uren worden begonnen: De Billieten zyn te bekomen by *J. J. R. de Boeck* op de Kaasmarkt, over de groote Waag daar ’t Pourtrait van *Geminiani* uythangt: De Prys is voor een Persoon 30 Stuyvers, en voor een Heer en Dame te samen 2 Guldens. N.B. Dit sal het laetste publyk *Concert* zyn, het welke door gemelde Meesters, voor hun vertrek na Engeland, sal gehouden worden.”

1762

1762 January 12, 13, *Public Advertiser*: “Messrs. John and George Pyke, Servants to the Royal Family, having after eleven Years Study and Labour, completed a most superb and magnificent Machine, which for Beauty, Elegance of Architecture, Painting, and harmonious Music, is allowed to excel any Structure of the Kind ever finished in Europe; it performs the second Sett of the celebrated Geminiani, in an inimitable Manner: It is to be seen and heard from Twelve till Four o’Clock in the Afternoon on Saturday and Monday next, at 2s.6d. each, over the large China Warehouse, Spring-Garden: The said Machine, which cost upwards of Three Thousand Pounds is to be sold [...].”

1762 January 14, 18, 19, 23, *Public Advertiser*: “Messrs. John and George Pyke, Servants to the Royal Family, having, after eleven Years Study and Labour, completed a most superb and magnificent Machine, which for Beauty, Elegance of Architecture, Painting, and harmonious Music, is allowed to excel any Structure of that Kind in Europe, more particularly as it performs by Springs, without the Assistance or Incumbrance of Weights; it performs the Sixth Concerto of the second Sett of the celebrated Geminiani, in an inimitable Manner: [...].”

1762 April 17-20, *Faulkner’s Dublin Journal*: In 1762, the year of Geminiani’s death, his rooms were specifically described as “Geminiani’s picture room” in a notice of an executor’s auction on 19 April which included “a fine chamber organ, [and] a Cremorne fiddle marked Stainer [sic] 1699”.

1762 August 31, *Dublin Journal*: “Death. Yesterday, in College-Green, aged 96, Mr. Francis Geminiani.”

1762 August 31, *The Gentleman's Magazine*: “List of Deaths for the Year 1762 [...] . "Signor Francesco Geminiani, a famous musician, at Dublin, aged 96.”

1762 September 14, *The Dublin Gazette*: “Deaths. [...] At his Lodgings on College-Green, aged 96, Signior Francesco Geminiani, well known by the Lovers of Harmony, for his capital Performance on the Violin.”

1762 September 22, *Lloyd's Evening Post and British Chronicle*, September 24, *Gazetteer and London Daily Advertiser*: “Dublin, Sept. 18 [...] Death.} Mr. Francis Geminiani, aged 96, on College-Green.”

1762 September 23, *London Chronicle (Semi-Annual)*, September 23-25, *London Evening Post*, September 27, *Public Advertiser*: “The mail which arrived yesterday from Ireland, brought an account of the death of Signior Francisco Geminiani, well known by the lovers of harmony for his capital performance on the violin. He died the 17th inst. at his lodgings on College-green, Dublin, and had attained to the great age of 96 years.”

1762 November 5, *Nouvelles Extraordinaires de Divers Endroits* (Leiden): “Nous apprenons, que le Signor *Francesco Geminiani*, ce Musicien si célèbre par le pureté, l'élégance, & la profondeur de l'harmonie, qui règne dans toutes les Compositions mourut le 17. Septembre dernier, âgé de 96. ans, à *Dublin*, où il avoit la résidence.”

1762 November 22, 1763, April 4, *Avant-Coureur*, pp. 746-747, December, *Mercure de France*, pp. 150-151, December 30, *Annonces, Affiches et Avcis Divers*, Suppl., p. 822: “L'Art de jouer du violon, contenant les règles nécessaires à la perfection de cet instrument, avec une grande variété de composition, très utile à ceux qui jouent de la basse-de-violon, ou du clavecin, composé par M. F. Geminiani, Opera IX. Prix 12 liv. Se vend à Paris, chez Mlle Vendôme, graveuse, rue S. Honoré, vis à vis le palais royal.” [Devriès 2005, p. 211]

1762 December 3, *Public Advertiser*: “[...] on Tuesday a new Dramatick Opera, never performed before, called Love in a Village. The Musick by Mess. Handel [...] Geminiani [...]”

1762 December 10, 11, 17, 20, 21, 23, 1763, January 3, 5, 15, February 4, 8, 12 *Gazetteer and London Daily Advertiser*: “The Third Night. Covent-Garden. This Evening will be presented, A new Comic Opera, call'd, Love in a Village. The Music by Handel, Boyce [...] Geminiani [...]”

1763

1763 April 4, *Lloyd's Evening Post*, April 20, 27, *Public Advertiser*: “Westminster Hospital. The Trustees of the Westminster Hospital [...] at St. Margaret's Church [...] the Anniversary Sermon preached by the Rev. Dr. Green [...] In the Course of the Service will be performed, an Overture composed by Geminiani [...] The Musick will be rehearsed at the same Church, on Tuesday the 26th of April.”

1763 December 3, *Gazetteer and London Daily Advertiser*: “By Their Majesties Command. Covent-Garden [...] Love in a Village [...]”

1764

1764 April 28, May 8, *Public Advertiser*: “The Rehearsal of the Musick , for the Feast of the Sons of the Clergy, will be at St. Paul's Cathedral, on Tuesday the 8th [...] The Stewards think proper to acquaint the Publick, that the Musick to be performed will consist of a Grand Concerto of Geminiani [...]”

1764 November 19, *Public Advertiser*: “[...] R. Bremner [...] The Publisher thinks it necessary to inform Dealers, and others, that he has purchased the Plates of the following Works, being a Part of the Stock in Trade of Simpson's Music Shop, lately sold by Auction [...] Geminiani's favourite Minuets [...]”

1764 November 22, *London Evening Post*: “This Day were publish’d [...] .J. Johnson [...] .A second Collection of Lessons for the Harpsichord, by the late Mr. Geminiani. Likewise may be had, All the valuable Works of the said Author newly reprinted, and the Prices of several reduced.”

1765

1765 October 25, *Lloyd's Evening Post*: “This Day is published [...] .J. Johnson [...] Geminiani’s Art of Playing the Guittar, 10s.6d.”

1766

1766 March 27-29, April 8-10, April 17-19, April 19-22, *St. James's Chronicle, or The British Evening Post*: “[...] The Rehearsal for the Music for the Feast of the Sons of the Clergy [...] St. Paul’s Cathedral [...] 24th of April [...] The Music will consist of an Overture of Geminiani [...].”

1766 May 28, *Public Advertiser*: “[...] Printed and sold at the late Mr. J. Walsh’s [...] Geminiani’s twelve Concertos.”

1767

1767 April 1, *Public Advertiser*: A Half-Extempore: Writ after coming from Mr. Hay’s Friday Concert, at the Great Room in Brewer-street:

Several fav’rite Performers, from the Muse’s bright Choir,
(Performers whose Sounds sweetest Passions inspire;)
Hand stole from Parnassus, and cou’d not be found,
Tho’ some ransacked all Greece, and sought Italy round,
When ‘twas whisper’d, that they had to London retir’d,
Where their Wind and String instruments were much admir’d,
When waking to life the fam’d Notes of Martini;
Geminiani, Handel; Corelli, Tartini;
With the most able Masters of these modern Days,
Each Hearer they charm’d, and acquir’d lasting Praise.
[...]

1768

1768 September 17, *The Newcastle Courant*: Letter states that Geminiani’s “last Excursion was from Edinburgh, by Newcastle and London, to the City of Dublin.”

1769

1769 April 3, *Public Advertiser*: “New Music. Printed with Types [...] .by Henry Fought, Musical Typographer [...] ☞ The above Music are also sold by [...] Messr. Sigprutini [= Siprutini] and Neal, at their Music Shop, at the Sign of Corelli and Geminiani, next the Savoy, in the Strand.”

1773

1773 January 25, *Daily Advertiser*: “Musick. To be Sold by Auction by Mr. Christie [...] a Collection of Musick, composed by the most approved Italian Masters, viz. Corelli, Geminiani, Tartini, &c.”

1775

1775 March 28, *Morning Post and Daily Advertiser*, April 3, *Morning Chronicle and London Advertiser*. April 4-6, *St. James's Chronicle or the British Evening Post*: “New Music. Just publish’d, Six Quartettos for the Harpsichord, Organ, or Piano Forte, two Violins, and Violoncello. To which are added, Six Variations to

the Lass of Peaty's Mill, preceded by the Symphony and Accompaniment of Geminiani [...] Composed by Joseph Harris [...].”

1777

1777 April 9, *Daily Advertiser*: A sale of “A Capital Collection of Prints, Models, Bronzes and Miniatures of that well known Collector, Mr. Geminiani, deceased. To be viewed and Catalogues had”.

1800

1800 November 6 (13 Brumaire an IX), *Le Courier des Spectacles, ou Journal des Théâtres et de Littérature*: “L’Art du violon ou méthode raisonnée pour apprendre à bien jouer de cet instrument composé par F. GEMINIANI et nouvellement rédigé, augmenté, expliqué, [...] Nouvelle édition, mis au jour, d’après les conseils les exemples et les productions des plus habiles maîtres de violon français, italiens et allemands. Prix 12 fr. A Paris, Chez Sieber fils.” [Devriès 1005, p. 211]
