
THE EIGHTEENTH-CENTURY BRITISH KEYBOARD CONCERTO AFTER HANDEL

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According to Burney it was during the performances of the oratorios *Esther* and *Deborah* at the Haymarket Theatre in 1733 that 'Handel first gratified the public by the performance of CONCERTOS ON THE ORGAN, a species of Music wholly of his own invention'.¹ So popular was Handel's first set of concertos, published in 1738, that two years later Walsh issued a collection of keyboard arrangements of his op. 6 'Grand Concertos'. Similar arrangements of concertos by Charles Avison and Johann Adolf Hasse were published in 1740 and 1741 respectively, and John Stanley followed suit in 1745. Handel's practice of playing his concertos at oratorio performances in the theatres was emulated by 'little Harry Burgess at the harpsichord in Drury-Lane, where, for second-music, he often played concertos, generally of his own, as clean and unmeaning as if set on a barrel';² six of these were published in about 1740. Oratorio performances out of London frequently featured concertos between the acts. During performances of Handel's *Messiah* (both before and after the composer's death) numerous examples are documented. In a Bristol performance of the work on 31 March 1744, for instance, 'Master Charles Wesley performed a concerto on the organ', and again, at the opening of the new music room there fourteen years later an organ concerto was played during the work, by the local organist Broderip.³ Among several examples in Bath is a performance by Thomas Orpin of the 'fourth of Handel's concertos' between the acts of *Messiah* at the opening of the organ of St James's Church on 1 May 1782.⁴

The popularity of the form rapidly spread to the pleasure gardens: Thomas Gladwin, organist at Vauxhall, had evidently composed at least one organ concerto by August 1742 when *The Gentleman's Magazine* published his 'GREEN-WOOD-HALL: or Colin's Description (to his Wife) of the Pleasures of SPRING GARDENS. Made to a favourite Gavot from an Organ-Concerto compos'd for Vauxhall' which was also issued separately as a song sheet. John Worgan, 'a learned fughist on the organ, and, as a concerto player, a rival of Stanley', is said to have 'composed innumerable songs and

concertos for Vauxhall⁵ where he took over from his brother James, who had succeeded Gladwin there. Only one of his concertos survives intact; this was published privately in 1785, near the end of his life. Other gardens where keyboard concertos could be heard included Ranelagh, Cuper's Gardens (where Burgess was playing in 1741) and Lord Cobham's Head. Most prolific of the pleasure-garden composers was James Hook, who played a concerto on the organ almost every night while he was organist at Vauxhall; some twenty-two published concertos survive by him, as well as a further one in manuscript in the Library of Congress (formerly owned by William H. Cummings). The anonymous author of *An enquiry into the melancholy circumstances of Great Britain* complained further that 'The love of Musick is now descended from the Opera-house in the *Hay-Market* to the little Publick Houses about this Metropolis, and common Servants may be now met with, who pretend as much Judgement of an Opera Tune as my Lady Dutchess'.⁶ Organs were certainly a feature of many London taverns (some of them having been removed from churches during the Commonwealth) and concerto performances are recorded there. *The General Advertiser* for 26 February 1750 mentions that 'For the Benefit of | Sig. SANGUINETTE and Sig. SIPRUTTINI | At the King's Arms Tavern (late the Swan) in Cornhill, this Day, | February 26, will be a Concert of Vocal and Instrumental | MUSICK | . . . [including] an Organ Concerto by Mr. BURNEY'.

Later in the century provincial music festivals frequently included concertos; for instance, Douglas Reid cites several examples in Salisbury, including a Handel organ concerto played by Mr Broderip of Bristol in 1756, an organ concerto played by John Stanley in 1770, and a pianoforte concerto promised by 'Master Cramner' in 1784.⁷

The largest platform for keyboard concertos was provided by the music societies that were to be found in almost every town and large village in the country. Their membership was largely drawn from the local gentry and tradesmen, musical amateurs who were more at home with the relatively simple style of Handel than with virtuoso *galant* music. A useful – but far from comprehensive – guide to their interest in concertos is the subscription lists found in many of the earlier publications. The earliest keyboard concerto subscription list is in Henry Burgess's *Six Concertos* of c. 1740, to which the music society at Oxford was the only such subscriber. The same society also subscribed for two copies of both sets of Chilcot's concertos and Felton's op. 7, and apparently owned copies of keyboard concertos by Ciampi, Handel, Sammartini, Mudge, Richter and Stanley.⁸ Other societies found in the lists include Stourbridge (Chilcot op. 1), Maidstone (Chilcot op. 2), 'The Musical Society at the Cold Bath, Canterbury' and 'The Musical Society at the old Coffee-House, Manchester' (Felton op. 7), the St Cecilia Society at Lichfield (Felton op. 7 and Hayes *Six Concertos*), Ely, Haverfordwest, and Thame in Oxfordshire (Hayes), Ashby-de-la-Zouch and both 'senior' and 'junior' societies at Nottingham (Wise *Six Concertos*). The extensive library of the Aberdeen Music Society included Felton's and Handel's organ concertos.⁹ A benefit concert for James Hook given in Norwich (presumably with the

musical society there) in 1757 included 'harpsichord concertos' by Handel and Ciampi.¹⁰ Keyboard concertos were even occasionally performed at Masonic lodge meetings;¹¹ many musicians were attracted to Freemasonry, partly because they were exempt from fees and partly because the lodges would frequently give grants towards the purchase of new music. Most of the major music publishers were also Freemasons. Keyboard concerto composers who were Freemasons include Samuel Arnold, Benjamin Cooke, and Thomas Saunders Dupuis,¹² as well as Thomas Chilcot, who was for some time Master of his Lodge.

In published keyboard concertos, the soloist's part during the tuttis invariably included both figured bass (indicating that the soloist was expected to act as a continuo part) and a complete keyboard reduction of the orchestral part, to allow the whole concerto – solo and tutti sections alike – to be performed by a single player. As late as the last decade of the century, the third movement of J. C. Beckwith's *Favourite Concerto for the Organ, Harpsichord or Piano Forte* gives extensive directions about how to play the piece on the organ alone. Many country houses contained chamber organs of one or two manuals, no pedals, and rarely more than half-a-dozen stops, and it was on such instruments that the wealthy gentry would have played the organ concertos of the second third of the eighteenth century.

The success of Stanley's ten organ voluntaries, published in 1748, led not only to further publications of voluntaries by the same composer but to hosts of published imitations in the same style. It is therefore surprising that of the hundreds of keyboard concertos published in the wake of Handel's three successful collections, few indeed directly imitated Handel's style.

The concertos of the Tyneside composer and theorist Charles Avison are very conservative in content and in most respects demonstrate the composer's admiration for, and complete dependence on, the works of Corelli, some of whose concertos also appear in organ arrangements by Obadiah Shuttleworth and others. But the thirty-two concertos for organ or harpsichord by William Felton (opp. 1, 2, 4, 5, and 7) – easily the most prolific concerto composer considered here – are musically far more satisfying. Op. 1 no. 1 (i) is a crisp and thoroughly Handelian movement, spoilt only by its laboured ritornello form. The tutti's unison opening gesture – reminiscent of the Vivaldian School – occurs as ritornello no less than eight times successively: in the tonic, dominant, tonic, subdominant, tonic minor, relative of tonic minor, tonic and tonic again. Some fourteen years and twice as many concertos later, Felton's melodic style had changed little, though his episodic figuration had become more protracted. Example 1 below is the opening of his op. 7 no. 2. The



EXAMPLE 1

Felton, op. 7 no. 2 (i)



EXAMPLE 2

Handel, op. 4 no. 6 (i)



EXAMPLE 3

Edwards, 6 concertos, no. 2 (ii)

similarity of style with that of Handel (for instance his op. 4 no. 6 shown as Ex. 2) and Thomas Edwards (Ex. 3) can be clearly seen. Curiously, however, one of the few surviving eighteenth-century criticisms of Felton's works remarks that 'The airs of Felton are so uniformly mournful, that I cannot suppose him to have been a merry, or even a chearful man'.¹³ The form of the later concertos is considerably tighter (though the works are much longer) and the central ritornelli select phrases from the opening tutti in the Vivaldian manner rather than merely repeating the opening gesture as Felton had done earlier. Most of these concertos have three movements: a long ritornello movement and lighter rondo-like finale framing a very short central slow movement in the tonic or relative minor. Some of Felton's last movements consist of sets of variations, including the celebrated variations on 'Felton's Gavotte' (later known as 'Farewell Manchester'), which form the last movement of op. 1 no. 3. This was a popular idea, especially later in the century, when Barber, Cogan, Dussek, Hook, Smethergell, and others introduced popular tunes into the last movements of their concertos.

The similarity between Examples 2 and 3 above was first noted in Owain T. Edwards, 'The Concerto in England during the Eighteenth Century' (see bibliography).

The six organ concertos of another south-England clergyman, Thomas Edwards, are superficially similar. Roughly contemporary with Felton's op. 7, they too employ ritornello structures with Italianate themes (except for the first concerto, which opens with the more conservative 'French overture style' introduction and fugue). The ritornelli vary between more sophisticated structures containing several contrasting ideas, and simpler ones as in concerto 3, with only one or two ideas. The internal statements of the ritornelli use the opening theme (generally suppressed in the equivalent place in Venetian concertos) and sometimes the following theme too. In no instance is the whole of the ritornello reproduced before the closing tutti, nor does Edwards employ the conventional Italian technique of selecting for the internal ritornelli a number of ideas not necessarily consecutive in the original statement.

Furthermore, except in the first movement of concerto 5, all the internal ritornelli are identical to each other – an unusually unsophisticated arrangement even for an English composer. Edwards's modulations are wide-ranging, often favouring the mediant, but transitory and not generally articulated, apart from the dominant.

The slow movements are bewildering in their variety, from the *Stile Antico* of concerto 1 to the expansive solo melody in concerto 5 and the remarkable tonal sliding in concerto 4 (Ex. 4). Oddest of all is the Andante of concerto 2, with crashing nine-part chords, wild arpeggios, and total disintegration of style.

The image shows two systems of musical notation for a concerto movement. Each system consists of a treble clef staff and a bass clef staff. The first system has six measures. The bass line chords are: 7, 7, 7, 47, 47, 7. The second system has six measures. The bass line chords are: b7, b7, b7, b7, b7, 6.

EXAMPLE 4

Edwards, 6 concertos, no. 4 (i)

The history of this particular publication is unclear. The volume was issued ambiguously under the name 'Mr Edwards' and the present author's ascription of the work to Thomas Edwards of Coventry (1729–1785) is based on circumstantial evidence too cumbersome to be considered here. The printer, Isaac Tillman, is not known from any other publications, nor is his name traceable in any historical archives (unless he be the Isaac Tillman who was buried at St Vedast, Foster Lane, on 22 April 1751); the engraver too is hard to identify and, judging by his trail of errors, unpracticed.

Handel's death left his contemporaries and successors not only without musical leadership but in considerable confusion of style. His influence was strong enough to ensure that techniques now regarded as 'Handelian' remained a natural part of composers' expression, despite their attempts to introduce novelties to update their style. This led to incongruities in the works of Edwards and others such as Samuel Wise, who were attempting to combine ultimately incompatible styles. The Handelian influence endured even into the following century, when Matthew Camidge acknowledged on the title page of

his *Six Concertos* that he had 'Endeavoured to imitate the particular Style of Music which has been so long Admired namely that of HANDEL & CORELLI'.

Most concertos were published, in accordance with the custom of the time, as suitable for organ or harpsichord (with the piano added as a third option from about 1770 onwards and displacing the harpsichord by the 1790s). But in the majority of cases – unlike some of the solo repertoire which was genuinely playable on organ or harpsichord – these options were offered not as practicable alternatives but merely as a selling agent. Felton and Edwards both let their true intentions slip out by printing 'Org: Solo' and 'Senza Org' within movements, and indeed many of their works are ineffective on the harpsichord. In the case of Philip Hayes's *Six Concertos* of 1769 (the earliest to list the piano as a performing option), concertos 2, 5, and 6 are clearly intended for the organ, with registration directions, such as 'Hautboy stop in the swelling Organ' and 'Stopt Diapason Bass' in concerto 2; while the remaining three concertos, in which the solo instrument is referred to as 'Cembalo', are clearly intended for harpsichord. The second concerto in Arne's set of six, published posthumously in 1787, carries the direction 'NB. When this CONCERTO is performed on an Organ, the three following Solo Movements are intended to be played; but if a Harpsichord be the Instrument, may be left out, or only the last Allegro, in 3/8 played'.

One composer whose style, form, and intended instrument were quite unequivocal was the Bath organist Thomas Chilcot (1707–66). Despite disadvantaged background, poor home, and minimal education, Chilcot rapidly became a sound, imaginative, and remarkably accomplished composer, held in very high esteem by the nobility of south-west England. Amongst other works he published two sets of harpsichord concertos – a set of six in 1756 and a further set of six, prepared for publication in 1765 but not actually issued until after the composer's death in 1766.

Their designation 'Concertos for Harpsichord' is significant: the works would be unplayable on any other instrument and any alternative designation would have been transparently false. In style and in form, the concertos betray the immense influence of Domenico Scarlatti. The harpsichord technique is advanced: the 1756 set in particular includes Scarlattian features such as rapid hand crossing, wild leaps, and long arpeggios: features also found coincidentally in Ciampi's harpsichord concertos issued by Walsh in the same year. These techniques, hitherto unparalleled in British keyboard concertos, were extensively adopted by other composers after the 1750s: William Herschel's G major organ concerto and Joseph Dale's op. 5 concerto of 1785 both include rapid leaps of two octaves or more while avoiding actual hand crossing; the first of Arne's six concertos and of Philip Hayes's six concertos both include hand crossing – the Hayes example in particular being very heavily indebted to Chilcot's fifth concerto (Ex. 5). Curiously, in his later set of concertos Chilcot suppresses this kind of virtuosity, paralleling a similar development in the later works of Domenico Scarlatti.

Chilcot's form, too, is unlike that of his contemporaries. As in his

Chilcot [solo]

Hayes [solo]

Chilcot +tutti

Hayes +tutti

EXAMPLE 5

Chilcot, *6 concertos* (1756), no. 5, and Hayes, *6 concertos* no.1 (i)

harpichord suites, where Chilcot used binary forms with continental refinements not generally encountered in Britain at such an early date (1734), the concerto first movements are cast in a sophisticated binary form (Diagram 1). The large-scale parallelism between the two bracketed sections in the diagram is a technique of indeterminate origin which gained widespread currency in eighteenth-century Europe.¹⁴ Interestingly, the minor-key section is generally directly abutted by major keys, without any attempt at modulation. This has two effects: the opposition of the central dominant cadence with the following solo (generally in the supertonic minor) reinforces the binary nature of the movement, while the opposition of the minor cadence (letter (b) on the diagram) with the repeated major-key material following draws attention to the start of the parallelism.

Despite Chilcot's acknowledgement of Handel in the preface to his 1765

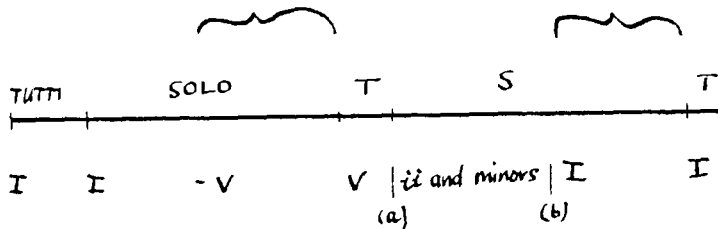


DIAGRAM 1

Chilcot's first-movement form

set, his concertos really bear little resemblance in style or form to the Handelian model. Nor indeed did his concertos form the basis for future development: they remained unparalleled and unimitated.

Another composer who used binary form for his concerto first movements was Philip Hayes. Of his six concertos, every first movement but one (concerto 3) is articulated by a central dominant cadence reinforced by a double bar. The first concerto also contains an extended parallelism. Hayes's style, however, eludes easy categorization. The general impression is of a light but busy *galant* texture, where the few powerful Italianate gestures are habitually bowdlerized by the addition of a fussy 'Alberti Bass' in the keyboard part. The solo part mostly eschews the copious unthematic figuration of earlier composers in favour of a right-hand melody with neutral left-hand accompaniment. The orchestral role in the concertos is minimal, frequently no more than shadowing the conclusions of the soloist's phrases.

A fairly consistent three-part texture in the slow movements replaces the predominantly two-part texture of the outer movements. The two types of slow movements used in this set are the stylized dances found in concertos 4 and 6 (in addition to the lilting *Pastorale* in the third concerto) and the *affetuoso* movements, slowly paced and lightly flavoured with chromaticism, that are a feature of the remaining three concertos. Two of the latter are among the organ concertos and contain many graduated dynamics to be produced on the 'Swelling Organ': one of the earliest extensive uses of this device. Equally interesting is the remaining movement of this type (in concerto 1) which carries the direction 'senza cembalo'. Here the keyboard player was expected merely to fill in the figured bass. The *Pastorale* gives no directions whatever about the use of solo and tutti, but the former is evidently intended to play – perhaps in unison with the tutti – for there is a written-out *ad libitum* bar as well as provision for a cadenza at the end. The remaining two slow movements (in concertos 4 and 5) are both triple-time dances, though only one is actually named as a menuet. Structurally, they are typical of their kind: short, well-balanced pieces moving entirely in four- and eight-bar phrases. Only the second maintains enough rhythmic vitality and harmonic interest to distinguish it from the dozens of stylized keyboard dance movements to be found in the plethora of anthologies issued around the middle of the century.

The subscription list to Hayes's concertos shows that it was a particularly popular publication. Not only do most of Hayes's Oxford colleagues and former London acquaintances appear (one of whom, the London organist Peter Valton, had moved five years earlier to South Carolina and collected subscriptions for the publication in Charleston¹⁵), together with many influential composers, publishers and music societies, but also many amateur musicians and organists of small country churches in the West Midlands.

If Hayes's concertos were the first in this country to nominate the fortepiano as a performing option they were not alone for long. Abel's six concertos of 1774 were next, together with Schroeter's op. 3 of the same year, and works by Stamitz, Giordani, Stanley and Smethergell the following year. Of these, the Stanley works were conservative and obviously intended for

organ,¹⁶ while the most pianistic were the Smethergell pieces. Although Smethergell's six concertos of 1775 do not show the mastery or share the simple charm of his *Favorite Concerto* of ten years later, they do contain some expressive piano writing, including Smethergell's typical fluid right-hand phrases against a rocking left-hand accompaniment.

Like Chilcot and Hayes, Smethergell too uses extended parallelisms in his first movements. Some fifty bars of concerto 6 are repeated at the end of the movement, while concerto 2 contains an interesting and unique arrangement in which the material of the first third of the movement is re-presented in reverse order during the last third. Unfortunately, in Smethergell's hands this technique has a serious drawback. The composer returns to the tonic at the start of the parallelism, thereby creating a vast tonal plateau and feeling of anticlimax during the closing stages of the movement. This problem is solved in the *Favorite Concerto* of 1784 by constructing the first movement as a clearly-defined da capo form in which the outer sections are structured to create their own internal tension.

Smethergell was the first British keyboard-concerto composer to respond to the new demand for domestic keyboard music in a simple but undeniably pianistic idiom; a demand which was created partly by the spread of the new box piano, which supplanted the harpsichord, clavichord, and spinet in the affections of the middle classes, and partly by the unprecedented numbers of itinerant keyboard virtuosi. By the 1790s such performers as J. V. Cramer and J. L. Dussek – both of whom published piano concertos – enjoyed the popular acclaim previously accorded in this country only to violinists and singers.

The demands of this new market produced two other results. The traditional three-movement (fast-slow-fast) arrangement lost favour and was replaced by a long first movement followed by a short (and frequently insipid) stylized dance or set of variations on some popular theme. Also, more and more publications offered themselves expressly to learners, for instance John Worgan's *New Concerto* of 1785 which was composed, according to the title page, 'Purposely for the Practice and Improvement of his Pupils, and others who are attaining a command of that Instru^{mt}': 1785, the year after Longman and Broderip's publication of Smethergell's *Favorite Concerto* in Eb, saw the publication by the same company of two more works, identical in title, key and general feel to Smethergell's work. One of these was by Robert Broderip; the other, by William Evance, is melodically so similar to the Smethergell that a connection between the two is evident. Perhaps Longman and Broderip were commissioning works to a pattern which they knew to be commercially viable.

The 1790s saw the pianoforte take over as the main instrument for keyboard concertos. Nearly all the published output was by foreign composers, while native British talent declined and gradually fell dormant. Several composers – Camidge, Crotch and the Wesleys, for instance – continued to write in a consciously archaic idiom, but there was no one to keep the concerto alive in Britain into the nineteenth century. Even the undeniable talent of John Field could not revitalize the British composing tradition, which was to remain in the shadow of continental masters for many years.

Bibliography

The first general accounts of keyboard concertos in Britain were by Charles Cudworth ('The English Keyboard Concerto', *The Score: a music magazine* viii (September 1953), 51–60) and Arthur Hutchings ('The English concert with or for organ', *The Musical Quarterly* xlvii (April 1961), 195–206). The two accounts dealt mainly with organ concertos from the earlier part of the period; the first author to give a general survey of the late works was I. O. Edwards in his unpublished thesis 'The Concerto in England during the Eighteenth Century' (PhD, University College of North Wales, Bangor, 1967) to which work all recent writers including the present author are heavily indebted. A number of articles and theses have dealt with the works of specific composers; full-length studies of both Hayes and Chilcot (including accounts of their concertos) are presently in progress.

Postscript

Since this chapter was written an article has appeared in *Acta Musicologica* (1986, 180–221) concerning the development of German and English concertos. Dr Edwards has also kindly added to the list of concertos two works of which no copies apparently survive: James B. Adams, Harpsichord concert (London: John Bland, c.1786) and William Boyton, Second concerto for harpsichord or organ (London: Longman & Lukey, c.1775).

Notes

- 1 Charles Burney, *An Account of the Musical Performances . . . in Commemoration of Handel* (Messrs Moncrieffe etc., Dublin, 1785), p. 38. An appendix listing all known British keyboard concertos written before 1800 may be found at the end of the present essay.
- 2 Charles Burney, *A General History of Music*, ed. Frank Mercer (Dover, New York, 1957), p. 1008.
- 3 John Latimer, *The Annals of Bristol in the Eighteenth Century* (For the author, [Frome], 1893), pp. 308 and 407.
- 4 Susi Jeans, 'Sir William Herschel, the Musician', (programme notes for an orchestral concert at the 14th general assembly of IAU, Brighton, 1970), p. 7.
- 5 Burney, *A General History*, p. 1009.
- 6 (W. Bickerton, London, n.d.), p. 34.
- 7 Douglas J. Reid and Brian Pritchard, 'Some Festival Programmes of the

- Eighteenth and Nineteenth Centuries. – Salisbury and Winchester', *R. M. Research Chronicle*, 5 (1965), pp. 51–7. Other articles in the same series list many more such performances.
- 8 John H. Mee, *The Oldest Music Room in Europe: a Record of Eighteenth-century Enterprise at Oxford* (The Bodley Head, London, 1911), pp. 54–9.
- 9 David Johnson, 'An Eighteenth-Century Scottish Music Library', *R. M. Research Chronicle*, 9 (1971), pp. 90–5.
- 10 Trevor Fawcett, *Music in Eighteenth-Century Norwich and Norfolk* (Centre of East Anglian Studies, Norwich 1979), pp. 45–6.
- 11 John Morehen, 'Masonic Instrumental Music of the Eighteenth Century: Survey', *Music Review*, 42 (1981), pp. 215–24 (216–17).
- 12 Arnold, Cooke, and Dupuis at

isted in Arnold W. Oxford, no. 4: an Introduction to the History of the Royal Somerset House and Inverness Lodge (Bernard Quaritch, London, 1928), pp. 267, 271, and 270, respectively.

13 James Beattie, *Essays. On Poetry and Music, as they affect the Mind. On Laughter, and Ludicrous Composition. On the Utility of Classical Learning* (William Creech, Edinburgh, 1776), p. 179.

14 I am indebted to Dr H. Diack

Johnstone for interesting and enlightening discussions on this topic.

15 Seemingly the only account of Valton is by George W. Williams, 'Eighteenth-Century Organists of St. Michael's, Charleston', *South Carolina Historical Magazine*, 53 (1952), pp. 212-16.

16 They are discussed at length in A. Glyn Williams's article 'The Concertos of John Stanley', *Music Review*, 42 (1981), pp. 103-115.

APPENDIX

British keyboard concertos to 1800

This list includes concertos in manuscript or printed editions by British composers and composers working in Britain; some works published in London by foreign composers are also included. Full title-page transcriptions are given of concertos consulted in the preparation of this work; the remainder are given in an abbreviated form.

ABEL, G. F. Six | CONCERTS | pour le | CLAVECIN ou PIANO FORTE | avec l'accompagnement | de Deux Violons et Violoncelle | Oeuvre XI | Londres, Imprimeries pour l'Auteur | Chez R. Bremner [1774]

ALESSANDRI, Felice SIX | CONCERTOS | for the | HARPSICHORD | with accompaniments for two | VIOLINS & a VIOLINCELLO [*sic*] | LONDON | Printed by WELCKER [1769]

ARNE, Thomas A. SIX | Favourite | CONCERTOS, | for the Organ, Harpsichord | OR | Piano Forte | with | Instrumental Parts, | for | Public and Private | CONCERTS | LONDON: | Printed for Harrison & Co [1787]

ARNOLD, Samuel Three Concerto's | for the | Harpsichord the Piano Forte | or the | Organ, | With Accompaniments for | TWO VIOLINS, a TENOR & a VIOLONCELLO, | in an easy familiar Stile, in order to facilitate the | Improvement of Young Performers | To be had at the Authors house [1782]

AVISON, Charles Numerous, mainly arrangements

BACH, C. P. E. and J. C. Numerous

BARBER, Robert A Favorite | CONCERTO | for the | Harpsichord | or | Piano Forte; | with Accompaniments, | as performed at the Principal Concerts. | London | Printed & Sold by Preston [1788]

BECKWITH, J. junr A favourite | CONCERTO | for the | Organ, Harpsichord, | Or | Piano Forte | with Accompaniments | LONDON | Printed by Longman and Broderip [c. 1795]

- BORGHI, L. A favorite | CONCERTO | by | Sig^r Borghi | which has been | PERFORMED with great APPLAUSE | by Messrs Crosdill & Cervetto, | and adapted for the HARPSICHORD | or Piano Forte | by | J. S. Schroeter | Printed for W^m Napier [c. 1782]
- BOYTON, William A | CONCERTO | for the | HARPSICHORD or ORGAN | With Accompaniments | London: Engraved, printed & sold by Longman, Lukey | & Co. [c. 1775]
- ”—— Another; copy survives in Charles Patterson van Pelt Library, University of Pennsylvania
- BRODERIP, Robert A Favorite | CONCERTO | for the HARPSICHORD | or | Piano Forte | with Accompaniments | FOR TWO VIOLINS & A VIOLONCELLO | Op. 7 | LONDON | Printed by Longman & Broderip [c. 1785]
- BURGESS, Henry Six | CONCERTOS, | for the | ORGAN and HARPSICHORD, | also for | VIOLINS & other | Instruments in 5 Parts | London Printed for J. Walsh [c. 1740]
- BURTON, John Concerto movement in A major (Cambridge, Fitzwilliam Museum, MS 106 A)
- CAMIDGE, Matthew SIX | CONCERTOS | for the | Organ or Grand Piano Forte | [Dedicated to] William Shield Esq^r | NB the Author in this Work has Endeavoured to imitate the particular | Style of Music which has been so long Admired namely that of | HANDEL & CORELLI, | this Acknowledgement will he hopes secure him from the critic's Censure. | LONDON. | Printed & Sold by Preston [c. 1815?]
- CARTER, Thomas One printed concerto of c. 1770, now lost, and one in a privately-owned MS
- CESARINI, [C.] F. A | CONCERTO, | COMPOSED FOR THE | PIANO FORTE | LONDON: | Printed for HARRISON & Co. [1797?]
- ”—— Another (see *The British union-catalogue of early music* (hereafter *BUCEM*), I, p. 177)
- CHILCOT, Thomas SIX | CONCERTOS | For the | HARPSICHORD | Accompanied with | Four VIOLINS, VIOLA, VIOLONCELLO, and BASSORIPPIENO; | Dedicated | To the Right Honourable | LADY ELIZ: BATHURST. | London: | Printed for John Johnson . . . 1756
- ”—— SIX | CONCERTOS | For the | HARPSICHORD | with Accompaniments | Dedicated | To the Right Honourable | the COUNTESS of ANCRAM | Opera Seconda | PRINTED for the AUTHOR. | MDCCLXV
- CIAMPI, Vincenzo SIX | CONCERTOS | FOR THE | ORGAN or HARPSICHORD. | with Instrumental Parts | for VIOLINS &c. | OPERA SETTIMA | London. Printed for I. Walsh [1756]
- COGAN, Philip A CONCERTO | for the | PIANO FORTE, | in which is included the | favorite Air of Malbrouk. | with Accompaniments for two | Violins, Flutes, Horns, Alto and Bass. | Op. V | Printed for Corri and Sutherland [the latter is crossed out on BL copy g.116(4)] | Music

- seers to Her Majesty, Edinburgh | and D Corri . . . Soho [c. 1790]
- COLIZZI, G. A. K. Concerto for piano or harpsichord, c. 1795. See *BUCEM*, I, p. 204
- COOKE, Benjamin Concerto in D major, 1749 (Royal College of Music, MS)
- CORELLI, Arcangelo Various arrangements of his op. 6 concertos by Shuttleworth, Billington and others
- CORRI, D. Concerto for piano, *The Pianoforte Magazine*, 1800
- CRAMER, J. B. Concerto for piano, op. 16, 1799
 —"—— Nine more listed in *The New Grove Dictionary*, one in BL Add MS 34804
- CRAMER, W. Concerto arranged for piano or harpsichord, c. 1780
- CROTCH, William A Concerto, | for the | ORGAN, | With Accompaniments for a | Full Band | Composed by | W^m CROTCH Mus. Doc. | Professor of Music Oxford. | LONDON | Printed & Sold by R^t Birchall [c. 1812]
- DALE, Joseph CONCERTO 1 | for the Piano Forte | or | HARPSICHORD | with Accompaniments for | two Violins, two Hautboys, two Horns, | a Tenor and Bass; | Composed by | Joseph Dale | Opera IV . . . | London Printed for the Author & sold at his House [in Holborn] [c. 1783]
 —"—— CONCERTO II | for the | Piano Forte | or | HARPSICHORD | with Accompaniments for | two Violins, two Hautboys, two Horns, | a Tenor and Bass | Opera V . . . | London Printed for the Author & sold at his House [c. 1785]
- DUPUIS, Thomas S. Six concertos for organ or harpsichord, op. 1, 1759
 —"—— Five concertos, c. 1797
- DUSSEK, J. L. Numerous
- EDELMANN, J. F. Concerto for harpsichord, op. 12, c. 1790
- EDWARDS, [Thomas?] Six | CONCERTO'S | for the | ORGAN or HARPSICORD | With Instrumental Parts | COMPOS'D BY | MR. EDWARDS | London Printed for the Author by | Isaac Tillman at the Violin | and Woolpack near the Horn Tavern in Fleet Street [c. 1750–60]
- FELTON, William SIX | CONCERTO'S | for the | ORGAN or HARPSICHORD | With Instrumental Parts | [op.1] London. | Printed for John Johnson [c. 1745]
 —"—— SIX | CONCERTO'S | FOR THE | ORGAN | OR | HARPSICHORD | With Instrumental Parts | OPERA QUINTA | LONDON Printed for John Johnson [c. 1755]
- EVANCE, William A favorite | CONCERTO, | for the | Harpsichord or Piano Forte, | with Accompaniments, | Dedicated to Mrs Davison | London. Printed by Longman & Broderip [1785]
 —"—— SIX | CONCERTO'S | for the | Organ or Harpsichord | With Instrumental Parts | OPERA SECONDA | [dedicated to Velters Cornwall] London Printed for J. Johnson [1747]

- ”—— SIX | CONCERTO'S | for the | ORGAN | OR | HARPSICHORD, |
With Instrumental Parts | OPERA QUARTA. | London Printed for
John Johnson [1752]
- ”—— Eight | CONCERTO'S | for the | ORGAN, | or | Harpsichord, | With
Instrumental Parts | Opera Settima. | London Printed by John Johnson
[c. 1755–1760]
- FISCHER, J. C. Various oboe concertos arranged for harpsichord (see *BUCEM*, I, p.
337)
- FORKEL, J. N. BL Add MS 32171 (autograph)
- GEMINIANI, F. Two sets of six concertos for harpsichord, organ, or pianoforte,
arrangements of his opp. 2 and 3, issued in 1798 and 1788 respectively
(*BUCEM*, I, p. 366)
- GILLIER, Mr, junr EIGHT | SONATAS | FOR | TWO VIOLINS | A
VIOLONCELLO, &c. | AND ONE | CONCERTO | FOR THE |
HARPSICHORD | LONDON Printed for John Johnson [1756] [The
BL copy (g. 963) lacks the concerto, and no other copy is known]
- GIORDANI, T. SIX | CONCERTO'S | for the | PIANO-FORTE, or HARP-
SICHORD | Op: XIV | Humbly Dedicated | to the Honble. | MISS
BERTIE. | LONDON: Printed for Longman and Broderip [c.
1775–80]
- ”—— A second Set of | Six | CONCERTOS | for the | HARPSICORD or
PIANO FORTE. | With Accompaniments | Opera XXIII | LONDON:
Printed by Longman and Broderip [1779]
- ”—— Three | CONCERTOS | for the | Harpsichord or Piano Forte | with an
Accompaniment for | TWO | Violins and a Bass. | Op. 33 |
LONDON: | Printed by Messrs Birchall and Andrews [c. 1785]
- GIORNOVICHI, G. M. GIORNOVICHI'S | Concerto | Expresly [*sic*] Composed
for the | OPERA CONCERT, 1796. | Arranged for the PIANO
FORTE, | With Accompaniments for Violins, Alto | Flutes, Horns,
and Bass | [London:] Printed for Corri, Dussek, & Co.
- GRAUN, J. G. and AGRELL, J. J. SIX | CONCERTOS | FOR THE | HARPSICORD
OR ORGAN | COMPOS'D BY | Sig^r GRAUN and AGRELL. | Opera
2^{da}. | London. Printed for I. Walsh [1762] [nos. 1, 2, and 3 are by
Agrell; 4, 5, (and 6?) by Graun]
- GRAUN, K. H. British Library, Additional MS 32397
- GRIFFIN, G. E. Pianoforte concertos, opp. 1, 4, and 6
- HAIGH, Thomas SIX | Concertos | for the | Harpsichord or Piano Forte | with
Accompaniments for | Two Violins, and Violoncello. | Humbly
Dedicated to | The Right Honourable | THE COUNTESS OF
MEXBOROUGH | Opera 1 | London Printed & sold for the Author
by Longman & Broderip [c. 1785]
- HANDEL, George F. SIX | CONCERTOS | For the | Harpsicord or Organ | [op. 4]
LONDON. Printed for I. Walsh [1738]

- ”— A Second Set of | SIX | CONCERTOS | For the | Harpsicord or Organ | [op.6] London. Printed for I. Walsh [1740]
- ”— A Third Set of | SIX | CONCERTOS | for the HARPSICORD or ORGAN | London. Printed for I. Walsh [1760]
- HARGRAVE, Henry FIVE | CONCERTOS | the principal Part for the | Bassoon or Violoncello, | Composed and set for the HARPSICHORD or VIOLIN . . . | LONDON Printed for the Author [c. 1765]
- HASSE, J. A. SIX | CONCERTOS | Set for the | Harpsicord or Organ | London. Printed for I. Walsh [c. 1741]
- ”— Two editions of A | *Favourite* | *Concerto*; one by John Johnson [c. 1740] and one by Harrison [1796?]
- HAWDON, Matthew TWO | CONCERTOS | for the | ORGAN OR HARPSICORD | with Instrumental parts | Composed by | M: Hawdon | LONDON. Printed & Sold by Longman & Broderip [c. 1775: after Smethergell's Six Concertos]
- HAYES, Philip Six | CONCERTOS, | WITH ACCOMPANIMENTS; | for the | ORGAN, HARPSICHORD OR FORTE-PIANO; | to which is added a | HARPSICHORD SONATA | LONDON, Published for the Author [1769]
- HERSCHEL, William Two organ concertos, in a privately-owned MS
- HOOK, James Numerous, including: A Favorite Concerto for the Harpsichord with twelve Variations to Lovely Nancy, op. 5, Welcker, 1769
- ”— Two Favourite Concertos for the Harpsichord or Organ . . . as Performed at Vauxhall Gardens, C. & S. Thompson, c. 1775
- ”— Six Concertos for the Harpsichord or Forte-Piano, Welcker, c.1774
- ”— Three Grand Concertos, op. 20
- ”— Six Grand Concertos for the Organ or Harpsichord, op. 55. Printed for the Author & Sold by Preston JUST, J. A. A favorite concerto for the pianoforte, *The Pianoforte Magazine*, III/2 (1798)
- ”— Six concertos with instrumental parts mentioned in Longman & Lukey's advertisement on the title page of J. Stamitz, *Six Concertos* (q.v.)
- KLOEFFLER, J. F. Concerto for the harpsichord or pianoforte, c. 1780 (see *BUCEM*, I, p. 573)
- KOZELUCH, L. A | Favorite Concerto, | FOR THE | HARPSICHORD | or | Piano Forte. | With ACCOMPANIMENTS | London. Printed & Sold by J. Bland [c. 1790]
- ”— Several others; see *BUCEM*, I, p. 576
- ”— A | Favorite Concerto | for the | Harpsichord, | or | Piano-Forte, | WITH ACCOMPANIMENTS | Composed & Dedicated to the | Hon^{ble}. Miss Eden, | op. 45 | LONDON | Printed for Rt. Birchall, at his Musical Circulating Library [c. 1799]

- KRUMPHOLTZ, J. B. Krumpholtz | Favorite HARP Concerto | adapted for the | Harpsichord | or | Piano Forte | by | S. STORACE | as Performed with the utmost applause | by | Muzio Clementi | LONDON | Printed & Sold at A. Bland & Weller's Music Warehouse [c. 1800]
- LAMPE, J. F. The | CELEBRATED | CUCKOO CONCERTO, | COMPOSED BY | C.F. LAMPE. | LONDON: | Printed for HARRISON & Co. [1797]
- LANG, J. G. Concerto for Cembalo, 1785 (see *BUCEM*, II, p. 593)
- LOMBARDINI/SYRMEN, M.L. Six concertos for harpsichord or pianoforte, op. 3, 1773 (see *BUCEM*, II, p. 267)
- MANFREDINI, V. A favourite concerto for the harpsichord or pianoforte, 1784
- MANTEL, J. C. SIX | CONCERTO'S | for the | ORGAN or HARPSICHORD, | With Instrumental Parts. | compos'd by | John Christian Mantel | Organist at Great Yarmouth in Nor | folk, & South Benfleet in Essex: | Op: IIIza. | London Printed for the Author [1752]
- MARSH, John Two organ concertos mentioned in his diaries (for instance Journal 1785-87 p.945, 30 July 1785, about playing his 'organ concerto in G' as a voluntary at Canterbury Cathedral); now lost
- MAZZINGHI, F. Concertante for piano, op. 42, c. 1800
- MUETHEL, J. G. Concerto for harpsichord or pianoforte, op. 2, 1783
- MUDGE, Richard SIX | CONCERTOS | IN SEVEN PARTS, | Five for Four VIOLINS, a TENOR VIOLIN, | and VIOLONCELLO, | with a Thorough Bass for the | HARPSICORD and One CONCERTO for the ORGAN | or HARPSICORD, | with Instruments | London. Printed for I. Walsh [c. 1749]
- NICOLAI, Valentino A Favorite | CONCERTO | for the | Piano-Forte or Harpsichord | with Accompaniments | for | TWO VIOLINS, ALTO, BASS & FLUTE; | Composed by | Valentino Nicolai | op. 12 | LONDON | Printed by Longman and Broderip [c. 1798]
- ”—— A | CONCERTO | for the Grand & Small | Piano-Forte | with Accompaniments for | TWO VIOLINS, TWO FLUTES, | ALTO & VIOLONCELLO. | Op. 14 | London Printed by Broderip & Wilkinson [c. 1799]
- ORPIN, Thomas 'Concerto per il Cembalo' in D, Cambridge, Pendlebury Library, MS 26 f. 69-70^v.
- PARADIES, P. D. Concerto for organ or harpsichord, c. 1768
- PARK, M. H. A Concerto for the Piano Forte or Harpsichord, op. 6 c. 1795.
- PELLEGRINI, Ferdinando FOUR | GRAND CONCERTOS | OR | SYMPHONIES | for the | HARPSICHORD or ORGAN | with ACCOMPANYMENTS for | two VIOLINS and a VIOLONCELLO | BY | Sig^f FERDINANDO PELLEGRINO | LONDON Printed by Peter Welcker [1763]
- ”—— SIX | CONCERTOS | FOR THE | HARPSICORD or ORGAN | with Accompaniments | FOR | TWO VIOLINS, TENOR & VIOLONCELLO. | Op: Sexta. | London. Printed for I. Walsh [1766]

- PLEYEL, I. J. Numerous (see *BUCEM*, II, p. 791)
- RAMEAU, J. P. Five concertos for harpsichord, 1750
- RICHTER, F. X. Six concertos for harpsichord, c. 1765
- ROSEINGRAVE, Thomas A celebrated concerto for the Harpsichord, c. 1770 (posthumous)
- ROSS, John Six | CONCERTOS, | for the | Harpsichord or Piano-Forte | with Accompaniments | for | Two VIOLINS & A VIOLONCELLO | Dedicated by Permission | to the | R.^hHon. The Earl of Kintore | Op. 1 | London Printed & Sold by Preston & Son [c. 1785]
- RUSH, G. Various (see *BUCEM*, II, p. 907)
- SAMMARTINI, G. Six concertos for harpsichord or organ, op. 9, 1754
- SAYER Two concertos for harpsichord or piano forte c. 1775, now lost
- SCHOBERT, J. CONCERTO I. | Pour le | CLAVECIN | avec Accompaniments | de deux | VIOLONS ALTO et BASSE | Opera XI. | LONDON | Printed and sold by R. BREMNER [c. 1770]
- ”— CONCERTO II | Pour le | CLAVECIN | Avec accompagnement de deux | VIOLONS ALTO et BASSE | (deux Oboe deux Cors de Chasse ad Libitum) | Op. XII | LONDON. | Printed and Sold by R. BREMNER [c. 1770]
- ”— CONCERTO III | Pastorale | Pour le | CLAVECIN | Avec accompagnement de deux | VIOLONS ALTO et BASSE | (Deux Cors de Chasse ad Libitum) | Op. XIII. | LONDON. | Printed and Sold by R. BREMNER [c. 1770]
- SCHROETER, J. S. Six concertos for harpsichord or pianoforte op. 3, 1774
- ”— Six concertos for harpsichord or pianoforte op. 5, 1774
- SELBY, William Concerto for organ or harpsichord (see *The Diapason*, 3 (1957))
- SIMON, S. Six concertos for clavier, Paris, c. 1760
- SMETHERGELL, William Six | CONCERTOS | for the | Harpsichord or Piano Forte | With Accompaniments for | Two VIOLINS and a VIOLONCELLO | Printed for the AUTHOR, and sold at the Music Shops [c. 1775]
- ”— A Favorite | CONCERTO | for the | HARPSICHORD or PIANO FORTE | with Accompaniments for | Two Violins, & a Violoncello | LONDON | Printed by Longman & Broderip [1784]
- SMITH, T. Six concertos for harpsichord or pianoforte, c. 1782
- SOUTHWELL, F. W. A | CONCERTO, | for the | Piano Forte, | with Accompaniments for | two Violins, two Flutes, two Horns | Tenor and Violoncello; | Composed & humbly dedicated to | MISS VERNON . . . | Op. IV | Printed and Sold by the AUTHOR in DUBLIN [c. 1795]
- STAMITZ, J. SIX | CONCERTOS | for the | HARPSICORD, ORGAN, | or PIANO-FORTE, | with Instrumental parts | LONDON. | . . .

Longman, Lukey & Co [c. 1775] (At least one of these concertos is actually by J.G. Graun.)

- STANLEY, John SIX | CONCERTOS | Set for the | HARPSICORD or ORGAN | Compos'd by | MR. JOHN STANLEY | London. Printed for I. Walsh [c. 1775]
- SIX | CONCERTOS | for the | Organ, Harpsichord, or | FORTE PIANO; | With Accompanymts | for two Violins and a Bass, | OPERA X | London. Printed for the Author [1775]
- STERKEL, J. F. X. CONCERTO | Pour le | CLAVECIN ou le FORTE PIANO | avec Accompagnement | de deux VIOLONS, ALTOS, BASSE, | deux CORS et deux HAUTOIS ad libitum | Oeuvre 18 | LONDON | Printed by Longman and Broderip [c. 1786]
- A Favorite | CONCERTO | for the | HARPSICORD | or | Piano Forte | with Accompaniments | Op. 20 | LONDON | Printed by Longman and Broderip [c. 1787]
- A Favorite | CONCERTO | for the | HARPSICORD | or | Piano Forte | with Accompaniments | Op. 24 | LONDON | Printed by Longman and Broderip [c. 1788]
- A | Concerto for the Harpsichord | or | PIANO FORTE, | with Accompaniments for two | VIOLINS, TENOR, & VIOLONCELLO. | Composed by the Celebrated | J.F. STERCKEL | of Vienna | London. | Printed for W^m. Forster [c. 1800]
- TRIVELLA Concerto for pianoforte or pedal harp, c. 1800?
- VANIEWICZ, F. Concerto for pianoforte and violin, Liverpool: c. 1800
- VIOTTI A New | GRAND CONCERTO | with Accompaniments – as performed at | THE OPERA CONCERT, | . . . Adapted for the | PIANO-FORTE, | With or without the additional Keys, | By | MR. HULLMANDEL. | LONDON | Printed by Lewis, Houston & Hyde
- Viotti's | GRAND CONCERTO, | in Bb: | arranged for the | Piano Forte | (with or without the additional keys) | with Accompaniments for | TWO VIOLINS, OBOE, | Corni Alto & Violoncello, | BY | MR. HULLMANDEL. | London | Printed for R^s Birchall, at his Musical Circulating Library, No.133, New Bond Street.
- WAGENSEIL, G. C. SIX | CONCERTOS | FOR THE | HARPSICORD or ORGAN | with Accompanymts | FOR | TWO VIOLINS and a BASS | London. Printed for I. Walsh [c. 1765]
- WANHAL, J. B. See *BUCEM*, II, p. 1054
- WESLEY, Charles Six Concertos for the Organ or Harpsichord, op. 2, 1781
- Numerous others in MSS at the British Library (including Additional MS 35018) and the Royal College of Music.
- WESLEY, Samuel Several concertos in manuscripts including BL Add. MSS 35009 and 34998 and one privately-owned one.
- WISE, Samuel Six | CONCERTOS | For the | ORGAN or HARPSICORD, | with

Instrumental Parts, | Composed by Mr Samuel Wise | Organist | at
Nottingham. | LONDON, Printed for the Author [c. 1770]

WORGAN, John A | NEW CONCERTO | for the HARPSICHORD, | With the Parts
of Accompaniment, consisting of | TWO VIOLINS and a VIOLON-
CELLO | Composed by Dr. Worgan | Purposely for the Practice and
Improvement of his Pupils, and | others who are attaining a command
of that Instru^{mt} | LONDON: 1785, | Published by the Author

WRIGHT, Thomas A | CONCERTO, | for the | Harpsichord, | or | PIANO FORTE, |
with Accompaniments for | two Violins, two Oboes, two Horns, | a
Tenore & Bass; | Composed. | and with Sentiments of grateful Respect
| Dedicated | To the Honorable Miss Dundas, | by | THOMAS
WRIGHT, | of Stockton upon Tees. | LONDON | Printed for the
Author [c. 1795]