

## Estienne Roger's Foreign Composers

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In the history of music publishing, Estienne Roger takes a very special place.<sup>1</sup> This Huguenot, born in Caen in France, who settled in Holland after the Revocation of the Edict of Nantes in 1685, started a publishing firm in Amsterdam with another Huguenot, Jean-Louis de Lorme, in 1696. From 1697, he worked on his own. He published “conventional” books as well as music books. It was in the latter field that he earned his renown. He can be said to have been the first publisher with a truly international catalog and also with a truly international market. He sold his music not only in Holland, but also in the Low Countries, France, the German-speaking areas, Scandinavia and England. Roger died in 1722, but had transferred the music business nominally to his younger daughter Jeanne Roger prior to his death. Her name is mentioned in the imprint of all editions from some point in 1716 onwards, but it is unclear if she was actually involved in the management of the firm. She died later in 1722, and after her death the music publishing enterprise came into the hand of Roger's son-in-law, Michel-Charles Le Cène, who had married

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1 The basic study about the music publishing firm of Roger and Le Cène is still LESURE, 1969. The author of this article is developing a web-based catalog: *The Music Publishing House of Estienne Roger and Michel-Charles Le Cène (My Work on the Internet, Volume Four)*, especially *Part Four: The Catalogue*. Roger's editions are undated but the first issuing normally can be determined or estimated from advertisements or from the catalogs. All publication years mentioned in this article were established that way. See <http://www.let.uu.nl/~Rudolf.Rasch/personal/Roger/Roger.htm>.

Roger's elder daughter, Françoise Roger. After Le Cène's death in 1743, the business was continued by two minor figures, first Emanuel-Jean de La Coste (1743-1746), followed by Antoine Chareau (1746-1748), but all stock and plates of the firm were sold at auction and dispersed among a large number of buyers in 1749. *Sic transit gloria mundi*.

## Roger's reprints

Roger's publishing output is well known to us due to the catalogs he either inserted in his music editions or published as separate booklets. At the end of the enterprise in 1743, some 750 music editions had been published. Many of these are reprints of foreign editions first published mainly in Italy or in France and these reprints must all be considered unauthorized or pirated, published without consent of the composer or the original publisher. The lack of international copyright made it very easy to do so.

The list of Italian composers whose works were reprinted by Roger is long. Most of them lived in Italy, and Roger always reprinted an edition published previously in Italy. The following composers fall in this first group of "Roger's foreign composers": Giuseppe Matteo Alberti, Tomaso Albinoni, Giuseppe Aldrovandini, Lorenzo Balbi, Antonio Luigi Baldassini, Giovanni Battista Bassani, Giacomo Battistini, Bartolomeo Bernardi, Giovanni Bianchi, Francesco Antonio Bonporti, Antonio Caldara, Arcangelo Corelli, Mauro D'Alay, Pietro Degli Antonii, Giovanni De Zotti, Andrea Fadini, Andrea Fiorè, Angelo Maria Fiorè, Giovanni Pietro Franchi, Gasparo Gaspardini, Giorgio Gentili, Alessandro Grandi, Andrea Grossi, Francesco Manfredini, Benedetto Marcello, Carlo Antonio Marini, Artemio Motta, Aurelio Paolini, Giovanni Reali, Giovanni Maria Ruggieri, Giulio Taglietti, Luigi Taglietti, Giovanni Battista Tibaldi, Bernardo Tonini, Giuseppe Torelli, Giuseppe Valentini, Antonio Veracini and Antonio Vivaldi.

The Italian editions reprinted by Roger were normally produced by letterpress method, which was the most common way to print music in Italy but produces – at least in our modern eyes – a rather unsatisfactory result. Roger always printed instrumental music from engraved plates and this method produces music pages that are much easier to read. This improved quality of the publication will have helped Roger to sell his

editions, but raised the price at the same time: engraving is a more expensive method to print music than letterpress.

In general, one may suppose that Roger faithfully reproduced the original work in its typographically new look. But so far, only very few cases have been studied, and these tell us that one cannot rely on truly faithful reproductions. Roger's reprint of Antonio Vivaldi's *Sonate a violino e basso per il cembalo [...] Opera seconda* (Venice, Antonio Bartoli, 1709; reprint Roger, 1712) has added ornamentation in comparison with the Venetian original,<sup>2</sup> and Roger's reprints of Corelli's trio sonatas Opera 1-4 add articulation.<sup>3</sup> Figuring may also be more extensive in the Amsterdam reprints.

Roger also reprinted works of Italian composers active in the Western European diaspora, mostly in London and Paris. Italian composers resident in London whose works were reprinted by Roger without authorization include Martino Bitti, Giovanni Maria Bononcini, Nicola Cosimi, Francesco Geminiani and Nicola Matteis. Michele Mascitti and Giovanni Antonio Piani "des Planes" worked in Paris, Francesco Maria Veracini in Dresden. These composers normally had their works published in the city where they worked, i.e. London, Paris or Dresden. These editions were always engraved, which made it easier for Roger to produce his reprint. Also here detailed studies about Roger's way of reprinting are small in number. In the case of the reprint of Geminiani's *Sonate a violino e violone o cimballo* (London, 1716; reprint Jeanne Roger, 1716) it can be said that Roger's reprint contains a few mistakes, left out dynamic markings, changed the figuring frequently, replaced 4/2 *alla breve* bars with 2/2 bars and misunderstood the notation of double sharps. In this case, Roger's reprint cannot be considered a faithful reproduction of the original edition: an editor must have been at work to "modernize" the edition.<sup>4</sup>

There are also editions published by Roger outside of the composer's reach that must have been prepared with the help of circulating manuscripts. These may be first editions, but are as unauthorized as the reprints of earlier editions. The many anthologies of sonatas and concertos published by Roger seem to belong to this category, but there are also editions of works by Johann Jacob Froberger, Tomaso Albinoni, Antonio

2 Personal communication by Fabrizio Ammetto.

3 See RASCH, 2007, pp. 381-417.

4 Research by the author of this article.

Vivaldi, George Frideric Handel and Giuseppe Tartini that are not known from earlier editions and, at the same time, do not look like an authenticated edition. The only choice then left is to consider them to be works printed according to circulating manuscripts. How Roger had got hold of these manuscripts is impossible to say.

The “Italian department” is certainly the largest of Roger’s publishing house; the “French department” takes a good second place. The list of reprinted composers includes the following names: Jacques Boivin, Jean-Baptiste de Bousset, Louis de Caix d’Hervelois, André Campra, François Chauvon, Jean-François Dandrieu, Jean-Henri d’Anglebert, François Dieupart, Louis Francœur, Louis Heudeline, Michel de La Barre, Michel Lambert, Nicolas Lebègue, Gaspar Le Roux, Jean-Baptiste Lully, Marin Marais, Louis Marchand, Charles Mouton and Jean-Baptiste Senaillé. In addition, Roger reprinted many anthologies of French airs, notably the series *Airs sérieux et à boire*, with annual volumes from 1701 to 1723.

English and German composers whose work was reprinted by Roger are lesser in number. Among the English composers, may be mentioned William Corbett, Matthew Novell, John Ravenscroft and William Topham and among the German Gottfried Finger, George Frideric Handel, Gottfried Keller, Johann Christoph Pez, Johann Joachim Quantz and Georg Philipp Telemann. Finger, Handel and Keller worked in London and had their works published there. Pez’s music was also published in London. This all means that Roger mostly took a British edition as his example for the reprinted German works.

And finally, there is a category of Roger’s publishing output that consists of authorized first editions. This category is not very large and probably covers not more than somewhere between 10 and 20 % of the total number of editions. An authorized edition presupposes direct contact with the composer which makes it interesting to see where these composers lived and what their place of residence meant for the contact between composer and publisher.

## **Local composers**

A first group of composers who turned to Roger to have their works printed and published are the local composers, living in Amsterdam or other places in Holland. Mentioned may be Servaas de Konink, Johan

Schenck, Johan Snep, Pieter Bustijn, Reynoldus Popma van Oevering and Jacob Nozeman. But there were also composers of foreign extraction who lived in Holland and must be considered local composers in their relation to Roger: of those, Henrico Albicastro, Johann Christian Schickhardt and Pietro Antonio Locatelli are the most important. Local composers had the advantage that they could visit the publishing house, hand over a reliable score, discuss the details of the publication, read proofs and receive or buy copies when the edition was printed. The resulting editions should be considered as reliable and authentic.

## Traveling composers

A second group of composers whose works were published by Roger in an authorized edition is formed by the traveling composers who visited Amsterdam.<sup>5</sup> They had principally the same advantages as the local composers: they could visit the publishing house and negotiate their works. The disadvantage was that they could not always stay long enough to follow the entire process; and if they could, it would be only for one or perhaps very few sets of works. Nevertheless, these cases are interesting because they are also episodes in the biographies of the composer.

The first example of a foreign composer traveling to Holland whose works were published by Roger is the English singer John Abell. He was in Holland in 1696 and gave concerts in various towns, among them Amsterdam and Utrecht. Roger published a small volume with a few airs composed by him with the title *Airs pour le Concert de Merc[r]edy, le 12 Décembre, Au Doule, Composés par Jean Abell Anglois*. In 1696, 12 December fell on a Wednesday. It is unknown whether the composer or the publisher had the initiative of this publication.

Giuseppe Torelli visited Holland in 1698, probably together with the castrato singer Francesco Antonio Pistocchi. Both worked in Germany at this time. Roger reprinted Torelli's *Concerti musicali a quattro [...] Opera sesta* (Augsburg, 1698) without authorization just before the composer's arrival, but this was apparently no obstacle for Roger to publish Torelli's *Capricci musicali per camera a violino e viola overo arcileuto [...] Opera settima*, which is most probably an authorized edi-

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5 This phenomenon is dealt with in a broader context in RASCH, 2003, pp. 95-111.

tion: no earlier edition is known and Roger's edition contained a dedication, which is usually a sign of an authorized edition.<sup>6</sup> Pistocchi had his *Scherzi musicali* (a collection of solo cantatas) published by Roger, also most likely an authorized edition: it has a dedication to the Brandenburg Elector Friedrich III who shall become King of Prussia in 1701, and a brief preface by Pistocchi.

Johann Mattheson was in Holland in 1706 and Roger's edition of his *Sonates à deux et trois flûtes sans basse* [...] *Premier ouvrage* may be associated with this visit.<sup>7</sup> If the edition was authorized, and it looks like it was, Mattheson had left Amsterdam long before the publication, which probably appeared in 1709.

Domenico Silvio "Conte" Passionei was in Holland as envoy of the Holy Sea from 1708 onwards, first in The Hague, then in Utrecht as one of the negotiators of the Piece of Utrecht, in the years 1712-1713.<sup>8</sup> One is tempted to see a relation between this stay and the later publication of his cello sonatas by Jeanne Roger in 1718 as *XII Sonate a violoncello e basso continuo*.

Francesco Geminiani was in Holland in 1728 or 1729 and it seems impossible not to suppose a relation with the publication of the second volume of his concerto arrangements after Corelli's famous violin sonatas Opus 5 by Le Cène in 1729.<sup>9</sup>

There may be more cases of traveling composers having works published by Roger. But not always the biography of a composer is known into enough detail to be certain about this.<sup>10</sup>

## Italian composers resident in Italy

Composers were not dependent on personal visits to the publishing house to have their works published. There was always the mail, and it

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6 No copy seems to be extant, but see the description in WALTHER, 1732, p. 611.

7 See RASCH, 2012a, pp. 315-335.

8 See TALBOT, 2011a, pp. 189-215.

9 See RASCH, 2012b, pp. 113-158, in particular pp. 115-123.

10 The composer and cellist Giorgio Antoniotto is said to have traveled through Holland at which occasion he published his cello sonatas with Le Cène, but his journey to Holland lacks documentary support so far. See, for example, the article on him in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, London 2001, vol. 1, pp. 764f.

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VELDENTZ, SPANHEIM, DELLA MARCA e

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Da

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OPERA SESTA.

Parte Prima.

*A. A. M. S. T. C. R. D. A. R.*

*Chez ESTIENNE ROGER, Marchand Libraire.*

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is remarkable to see how efficiently business was managed by mail over many hundreds of miles. Most remarkable are the contacts Roger must have maintained with Italian composers resident in Italy, particularly during the period from 1710 to 1720.

None less than Arcangelo Corelli himself opens the list of Italian composers resident in Italy who choose Roger as the publisher of his works. Reprints of Corelli's trio sonatas belong to the first publications of the publishing house; a second round of reprints, more luxuriously engraved and printed, was brought out in 1706.<sup>11</sup> Corelli's sonatas Opus 5 were reprinted by Roger in 1701 in an edition that carefully tried to copy also graphically Corelli's own 1700 edition (engraved by Gasparo Pietra-santa) and succeeded in that enterprise.<sup>12</sup> In spite of these unauthorized reprints, Corelli entrusted the publication of the ornamented version of

11 See RASCH, 2007.

12 Roger's reprint has a dedication to Jacob Klein "the Elder", dancing master of the Amsterdam Theater, father of the composer Jacob Klein "the Younger".

his violin sonatas Opus 5 to Roger, who published it in 1710 as *Sonate a violino e violone o cimbalò* [...] *Opera quinta, où l'on a joint les agréments des Adagio de cet ouvrage, composez par Mr. A. Corelli comme il les joue*. In the twentieth century, doubts have been uttered about the authenticity of the edition,<sup>13</sup> but such doubts were totally absent during the eighteenth century. The strongest technical evidence in favor of its authenticity is perhaps the fact that the bass line at one point has a variant that occurs in later copies of the Roman edition, whereas the earlier Amsterdam and London reprints follow the older reading of this place.<sup>14</sup> Had the edition of the ornamented version of the sonatas been composed in Western Europe, it should have had this earlier reading.

After his ornamented Opus 5, Corelli published his concertos Opus 6 with Roger (see figure 1). Also here there have been doubts about the authenticity of the Amsterdam edition, but the surfacing of a contract between Roger and the merchant who maintained the contacts with Roger has removed all doubt that could possibly have existed.<sup>15</sup>

Two more major Italian composers followed Corelli's example in having their works published in Amsterdam: Antonio Vivaldi with his *L'estro armonico* [...] *Opera terza* (1711) and Tomaso Albinoni with his *Trattenimenti armonici* [...] *Opera sesta* (1712).<sup>16</sup> Both editions have dedications to Italian (Venetian) patrons and short texts explaining their publication in Amsterdam.

Neither Corelli nor Vivaldi or Albinoni have ever visited Holland or Amsterdam: all contacts between them – negotiating the conditions as well as the sending of scores to Amsterdam and the receiving of complimentary copies from Amsterdam – must have been established and maintained by mail. Unfortunately nothing of this has been preserved, and one can only guess about the role that mercantile or diplomatic contacts between Holland on one side and Venice and Rome on the other may have played.

The relation between Albinoni and Roger appeared to be a lasting one. Later authorized editions of Albinoni's works include *Concerti a cinque* [...] *Opera settima* (1715), *Balletti e sonate a tre* [...] *Opera ottava* (Jeanne Roger, 1722), *Concerti a cinque*, [...] *Opera nona* (Jeanne Roger,

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13 See RINALDI, 1947, and RINALDI, 1953, pp. 221-223.

14 See the edition CORELLI, 2006, p. 163.

15 See RASCH, 1996a, pp. 83-136.

16 See RASCH, 1996b, pp. 89-137, reprinted in TALBOT, 2011b, pp. 241-289.

1722) and *Concerti a cinque* [...] *Opera decima* (Le Cène, 1736). Albinoni had sent his trios Opus 11 to Le Cène, but this was still unpublished when Le Cène died.<sup>17</sup>

The relation between Roger and Vivaldi was less stable. Roger's edition of *La Stravaganza* [...] *Opera quarta* (1715) is certainly authorized, but after *La Stravaganza* followed three volumes (Opus 5-7) probably based on circulating manuscripts. Then came two authorized editions, *Il cimento dell'armonia e dell'invenzione* [...] *Opera ottava* (Le Cène, 1725) and *La cetra* [...] *Opera nona* (Le Cène, 1727). The three volumes with six concerts each published in 1729 as Opus 10, 11 and 12 respectively, are probably unauthorized editions.<sup>18</sup>

Long before Roger had become the main publisher for Corelli, Albinoni and Vivaldi, he had established for himself a position as publisher of works composed by Italian composers in the diaspora. One can mention Pietro Antonio Fiocco (Brussels; *Sacri concerti* [...] *Opera prima*, 1701), Gasparo Visconti (London; *Sonate a violino e violone e cembalo* [...] *Opera prima*, 1703), Pietro Alberti (Kranenburg; *XII Suonate a tre* [...] *Opera prima*, 1703), Nicola Haym (London; *Dodici sonate a tre* [...] *Opera prima*, 1703, and *Sonate a tre* [...] *Opera seconda*, 1704), Bartolomeo Bernardi (Copenhagen; *Sonate a violino solo col basso continuo* [...] *Opera terza*, 1706) and Pietro Evaristo Felice Dall'Abaco (Brussels; *Sonate da camera a violino e violone overo clavicembalo solo* [...] *Opera prima*, c. 1710, and later works until *Concerti a più istrumenti* [...] *Opera sesta*, Le Cène, 1735).

Further Italian composers, whose works were published in Amsterdam in editions of which nobody doubts their authenticity are Giovanni Mossi (*Sonate a violino e violone o cimbalo* [...] *Opera prima*, 1716 until *Sonate da camera per violino e violoncello o cembalo* [...] *Opera sesta/terza*, Le Cène, 1733), Giovanni Battista Somis (*Sonate da camera a violino solo e violoncello o cembalo* [...] *Opera prima*, Jeanne Roger, 1719), Giacomo Facco (*Pensieri adriarmonci o vero Concerti a cinque* [...] *Opera prima*, Jeanne Roger, 1720-1721) and Pietro Antonio Locatelli (*Concerti grossi a quattro e a cinque* [...] *Opera prima*, Jeanne Roger, 1721). From the diaspora Pietro Castrucci (*Sonate a violino e violone o cembalo* [...] *Opera prima*, Jeanne Roger, 1718) should not be forgotten.

17 See RASCH, 1995, pp. 1039-1070, in particular p. 1050.

18 See RASCH 1996b (see note 16).

## German and English composers

Roger also published first and authentic editions of works by German and English composers, be it in lesser number than of Italian composers. Among the Germans may be mentioned Johann Adam Birckenstock, Johann Joseph Fux, Joseph Meck, Johann Melchior Molter, Johann Christoph Pez, Andreas Heinrich Schultze, Francesco Venturini and Johann Hugo von Wilderer; among the Englishmen, William Corbett, John Christopher (Johann Christoph) Pepusch, James Sherard and Robert Valentine.

## Michel-Charles Le Cène

Le Cène followed Roger's example of publishing works by Italian composers. After first having published concertos by Giuseppe Tartini from circulating manuscripts in 1727-1729 (three volumes with six concertos each: *Sei concerti a cinque*, [...] *Opera prima*, *Libro primo-terzo*), he published Tartini's *Sonate a violino e violoncello o cimbalò* [...] *Opera prima* in 1734 as an authorized first edition.

Carlo Tessarini had the first two volumes ("Libro primo", "Libro secondo") of his *La Stravaganza, divisa in quattro parti* [...] *Opera quarta* published by Le Cène in 1735 and 1737 respectively. They contain a dedication to Cardinal Wolfgang Hannibal Count Schrattenbach. These editions followed three unauthorized publications of Tessarini's work, the *Concerti a cinque* [...] *Opera prima* (1724), the *XII Sonate per flauto traversie e basso continuo* (1729) and the *Concerti a più instrumenti* [...] *Opera terza* (c. 1730). The "Libro terzo" and "Libro quarto" of *La Stravaganza* were sent to Le Cène, but remained unpublished.<sup>19</sup>

And finally there is the case of Giovanni Battista ("Padre") Martini, whose *Sonate d'intavolatura per l'organo e'l cembalo* [...] *Opera prima* were published as one of the last editions of the publishing house, in 1742. This case shall be dealt with in more detail below.

Le Cène also published works by Italian composers in the diaspora such as Giovanni Antonio Brescianello (Stuttgart; *XII Concerti e sinfonie* [...] *Opera prima*, 1727), Giovanni Battista Sammartini (London; *Sonate*

19 The manuscripts of Libro terzo and quarto are listed in the inventory of the shop after Le Cène's death. See RASCH, 1995, pp. 1050f.

*a solo, et a due flauti traversi col loro basso, Opera prima, 1736*) and Giovanni Ferrandini (Munich; *Sonate a flauto traversiere solo e basso [...] Opera prima, 1737-1742*).

## Giovanni Battista Martini's *Sonate d'intavolatura*

The case of Giovanni Battista Martini's *Sonate d'intavolatura per l'organo e'l cembalo* [...] *Opera prima* has already been mentioned. This case is special because the correspondence between Martini and Le Cène about the production of this edition has been preserved, in the collection of the Museo internazionale e biblioteca della musica in Bologna. The way in which the edition of Martini's music was produced is not necessarily exemplary or typical, perhaps even rather atypical, but the production process contains a number of elements that must have belonged among the normal procedures when personal contact was impossible in case of an edition published a long distance from the composer (see figure 2).



Figure 2

Martini came into contact with Le Cène via Tartini.<sup>20</sup> Tartini had published his violin sonatas Opus 1 with Le Cène in Amsterdam in 1734. Martini knew that and asked Tartini how to proceed. He wrote his first letter to Le Cène on 15 November 1736, asking if the latter would be willing to publish his keyboard sonatas.<sup>21</sup> It took two and a half years, until 1 May 1739, before Le Cène could write to Martini that he indeed would publish them, but that Martini should have patience because he was busy with a second set of violin sonatas by Tartini and with the trio sonatas Opus 11 by Albinoni. Martini, in a letter of 17 June 1739, promises Le Cène that he would be patient.

Finally, in 1740, the moment for Martini to send his sonatas to Amsterdam had come. He sends them one by one, obviously a measure to prevent the loss of everything if the parcel would not reach its destination. Le Cène, or rather Le Cène's engraver, begins to engrave the pieces that have arrived. On 4 August 1741, Le Cène is able to write that 66 pages have been engraved and that the work as a whole will have more than 100 pages. The year 1741 passes by without major events. It is decided that Pietro Antonio Locatelli will do the proofreading in Amsterdam. This certainly means that no proofs were sent to Bologna. On 22 June 1742 Le Cène writes that Locatelli is correcting the second proofs. And then everything goes quickly. As early as on 30 July 1742, Le Cène can dispatch Martini's 30 complimentary copies plus two copies printed on large paper, one for Martini personally and one to give to the dedicatee, count Pepoli. *All is well that ends well.*

But there is a sequel to this story that does not end in a fairy tale. On 23 January 1743, Martini wrote a letter to Le Cène to propose the publication of a second set of keyboard pieces, much simpler than the *Opera prima*, which are indeed rather complicated (and somewhat old-fashioned) pieces. Le Cène has not sent an answer to this letter: the first months of 1743 were the last of his life and he died on 29 April 1743. After a couple of months, Martini gets slightly impatient and on 23 April 1744 he writes to Locatelli for a clarification of the situation.<sup>22</sup> In a letter of 21 May 1744, Locatelli tells Martini that Emanuel-Jean de la Coste

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20 The letters of Tartini to Martini are preserved in I-Bc, Carteggio Martini, I.17.

21 The letters of Le Cène to Martini and the drafts of the letters of Martini to Le Cène are preserved in I-Bc, Carteggio Martini, I.19.

22 The letters of Locatelli to Martini and the drafts of the letters of Martini to Locatelli are preserved in I-Bc, Carteggio Martini, I.19.

now runs the music publishing business of Le Cène. In a letter of 8 July 1744, Martini addresses himself to La Coste with the same proposal as previously outlined to Le Cène more than a year before. After reciprocal communication, however, La Coste and Martini agree to publish twelve easy concerts for harpsichord with an accompaniment consisting of two violins and violoncello. These pieces (lost, unfortunately) are written in imitation of or as a response to Rameau's *Pièces de clavecin en concert*. By then, it was 1745.

Martini sends his concertos to La Coste from 7 April 1745 onwards, at a rate of one concerto every week. The last concerto was sent on 30 June 1745. These were sent as scores. In the meantime, the engraver had begun with his work. However, business was not going as La Coste had imagined and indeed, in 1746, La Coste sells the publishing business to Antoine Chareau, of which he informs Martini in a letter of 6 November 1746. According to this letter, it appears that the *Violino Primo* part of Martini's concertos had already been engraved. Martini writes to Chareau on 7 December 1746. Chareau promises Martini that he will do his best to complete the edition of Martini's music, in a letter dated 30 December 1746. That is, however, not what was going to happen. Chareau quits the business in 1748 by simply disappearing from Amsterdam, which marks the end of one of Amsterdam's most flourishing music publishing houses ever. Martini's *Pièces de clavecin en concert* was not published in Amsterdam or elsewhere.

## Conclusion

This overview of Estienne Roger's editions of music by foreign composers shows us, first of all, the European dimension of his music publishing enterprise. Whereas music publishing in Italy, France, England and Holland before 1700 always focused upon the local production of music and the local dissemination of the editions published, Roger's publishing house had a truly European scope. His reprinting of music first published in Italy or France shows that he had found easy means to acquire publications from these countries. Later, he was able to maintain contacts by mail with composers resident in these countries, and these mail contacts sufficed to bring about a substantial number of important first editions of foreign, notably Italian composers. In general, very little

or no information is available about what happened “behind the scenes”; often, we only know that the composer was living in Italy and that his music appeared in print in Holland. Only the preserved correspondence between Martini and Le Cène is available to obtain some insight into how the Italian composer and the Dutch publisher came into contact with one another, how they negotiated the details of the publication, the way the music was sent to the publisher and copies of the edition to the composer.

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