

WHAT LISTS OF SUBSCRIBERS CAN TELL US THE CASES OF GIACOB BASEVI CERVETTO'S OPP. 1 AND 2

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Izvleček: Veronski čelist in skladatelj Giacob (Jacob) Basevi Cervetto (ok.1690–1783) je bil prvi glasbenik judovskega rodu, ki je v Britanskem kraljestvu po ponovnem priznanju Judov v sedemnajstem stoletju tam doživel uspeh. Naročniška seznama za njegovi prvi objavljeni zbirki (ok. 1740 in 1748) pričata o strategijah, ki so mu pomagale osvojiti priznanje v novi deželi in celo preko njenih meja. V prispevek je vključena tudi razprava o naravi in pomenu glasbenega založništva po naročilu v Britanskem kraljestvu 18. stoletja.

Ključne besede: Cervetto, Giacob Basevi, judovski glasbeniki, glasba za čelo, publicistika po naročilih, glasba v Britaniji, 18. stoletje.

Abstract: The Veronese cellist and composer Giacob (Jacob) Basevi Cervetto (c.1690–1783), was the first musician of Jewish birth to achieve success in Britain after the Resettlement of the seventeenth century. The subscription lists for his first two published collections (c. 1740 and 1748, respectively) illustrate the strategies by which he won acceptance within and beyond his adoptive country. Included in the article is a discussion of the nature and significance of publishing music by subscription in eighteenth-century Britain.

Keywords: Cervetto, Giacob Basevi, Jewish musicians, cello music, publication by subscription, music in Britain, eighteenth century.

The Subscription System

The device of subscription to a published book, whereby, in response to an advertisement or a direct request from the author, a person pays a deposit, collecting his one or more copies on payment of the balance after publication, is surprisingly modern. The authors of the most detailed study of the subscription system as applied, in eighteenth-century Britain, to the purchase of printed music rightly observe: "Such a move was not possible outside the capitalist system, incipient though that was."¹ Predictably, it was in England that the first publication of a book by subscription, John Minsheu's *Ductor in Linguas*, occurred in 1617.² Inaugurating a practice that was to become general (and survives even today in the *Tabula Gratulatoria* included in some festschrifts) Minsheu's book included

¹ Hunter and Mason, "Supporting Handel through Subscription to Publications," 30.

² Minsheu, *Ductor in Linguas*.

a list of the subscribers. Later in the same century, some music books – Thomas Mace’s *Musick’s Monument* of 1676 is one famous example – began to follow the same system, and during the whole of the eighteenth century publication of music by subscription, although never numerically dominant, became extremely common, especially in instances where the author himself, rather than a publisher, had to meet all the costs of publication. Publishing books, including music books, by subscription spread to the European continent in the eighteenth century but never became quite so deeply rooted. It has been plausibly claimed that in France censorship was an impediment, and in Germany territorial fragmentation.³ Italian printers, especially in Venice, solicited subscriptions on their own behalf, but usually only in connection with large-scale works of general interest such as dictionaries or encyclopedias rather than for specialized works such as musical ones.⁴

Parenthetically, we should mention that in Britain, and to some extent elsewhere, the subscription system was not confined to book publishing but came to operate also in other areas of economic and social life. As David Hunter and Rose M. Mason note, “By the end of the seventeenth century, it [subscription solicitation] had been used in support of regular publishing, [...] political campaigns, book clubs, shipping investments, insurance schemes, and other joint stock companies. The Royal Academy of Music (1719–28) was the first opera company to be supported by subscription.” In the eighteenth century the financing of seasons of public concerts via subscription became a regular feature of musical life in London.

Subscriptions were an attractive device to whoever, author or publisher, had to finance a publication. First, they tested the market in advance of any substantial investment of money. Second, the deposits brought the composer useful cash in hand before the engraver’s or typesetter’s work commenced, while the securing of a good proportion of the publication’s potential sales in advance of its appearance reduced the likelihood of unauthorized editions, at least in the short term. Third, the list of subscribers, if sufficiently long and containing enough persons distinguished in social rank or professional eminence, could act as a public demonstration of the author’s merit and reputation. But there were also advantages for the subscribers. By lending an author support, they performed a small act of public service and declared a personal interest in his or her work, through both of which deeds they could acquire social credit and advertise their intellectual or cultural interests. One might almost say that each subscriber acted like a patron *en miniature*. Indeed, to subscribe to books was almost an obligation for the more moneyed and cultivated members of society, one sign of this being the extraordinarily wide range of subjects covered by the books to which many individuals lent their names; this range, one imagines, must have gone beyond their genuine core interests, even allowing for the fact that intellectual curiosity was less compartmentalized in earlier centuries than is often the case today. Interestingly, the fact of inviting subscriptions did not debar a publication from also being dedicated to an individual, socially elevated patron in traditional fashion, although the need for this inevitably lessened.⁵

³ Melton, *The Rise of the Public in Enlightenment Europe*, 128.

⁴ On the early history of subscription publishing in Italy, see Waquet, “Book Subscriptions in Early Eighteenth-Century Italy,” 77–88.

⁵ The difficulty in finding a high-born patron willing to finance a publication is a leitmotif of

There is uncertainty in the literature over whether subscribers generally paid a premium or a discounted price for their purchase in comparison with those who later bought the book over the counter. Hunter and Mason write, “Subscribing often meant a lower price,” but provide no examples.⁶ This contrasts with a statement by Michael Suarez that “in the mid- and late eighteenth century subscribers typically paid an additional 50 per cent or more for a book than did those customers who bought it from a shop at the retail price.”⁷ Suarez’s claim might seem the more credible, since saving money could be regarded as sitting uncomfortably with the idea of patronage. The acceptance by subscribers of a higher price would also fit their generally higher social status than that of purchasers at large, a factor that needs to be taken into account when assessing the market for a given book. However, I have encountered numerous contrary instances, such as the *Concerti grossi*, Op. 3 (1742), and *Nove overture*, Op. 4 (c.1750), of Francesco Barsanti, for which the cover price was £1 5s, but the price for subscribers was only a guinea (£1 1s). So it does appear that, for music at least, those who pre-ordered the merchandise usually obtained a discount rather than having to pay a premium price.

Giacob Basevi Cervetto (c. 1690–1783)

Stanley Sadie once justly observed: “The nearest we can approach [an analysis by social class of the music-buying public] would be through a study of the lists printed at the front of those relatively few publications that were issued by subscription.”⁸ But individual subscription lists can tell us considerably more. From them we can gather much about the position of a composer in relation to professional colleagues, musical institutions, amateur musicians, music-lovers in general, patrons and supporters, networks of like-minded people (with common religious, political or aesthetic allegiances), social strata and geographical areas. Each subscription list provides, as it were, a snapshot of the composer, his public and the cultivation of the type of music represented at a defined point in time. The reality of this potential was brought home to me when I recently worked on a biographical essay on the cellist-composer Giacob (Jacob) Basevi Cervetto, who is noteworthy in sociological terms for having been the first prominent musician of Jewish birth to be active in England since the formal re-establishment of a Jewish community in that country in the mid seventeenth century.⁹ Cervetto’s first two publications, both dedicated to a high-born patron but also containing subscription lists, provide striking evidence of an energetically and

eighteenth-century literary and musical discourse. Over time, “bourgeois” collective patronage via subscription proved a highly effective replacement for “aristocratic” individual patronage, and probably accelerated its decline.

⁶ Hunter and Mason, “Supporting Handel through Subscription to Publications,” 32.

⁷ Suarez, “The Production and Consumption of the Eighteenth-Century Poetic Miscellany,” 219–220.

⁸ Sadie, “Music in the Home II,” 315.

⁹ Talbot, “Some Notes on the Life of Jacob Cervetto.” The sources for biographical information on Cervetto are given in detail in this article, and will not be cited separately here.

intelligently pursued attempt to insert himself, as a double outsider (Italian and Jewish), into the mainstream of musical life in England and, more particularly, in London.

To summarize Cervetto's biography: he was almost certainly born around 1690 in the Ghetto of Verona, where a branch of the Basevi family distinguished by the *cognomen* Cervetto (corresponding to Yiddish "Hirschl," in reference to the stag traditionally symbolizing the fleet-footed Naphtali, son of the patriarch Jacob) held a leading position. Despite the practical difficulty, for a non-Christian, of exercising the profession of musician in Italy, Giacob seems already to have established a reputation for himself as a cellist and composer for his instrument before moving to London in late 1739.

Shortly after his arrival, in November 1739, he placed a newspaper advertisement for a set of twelve sonatas for cello and continuo that he undertook to bring out within eight months and for which he invited subscriptions. (In the event, it took eight years for this publication, now described as Op. 2, to materialize; it is uncertain whether the subscription list remained continuously open during this period, or was initially cancelled but later reopened.) However, at an unknown date before April 1741 (when Walsh issued them under his own imprint) Cervetto published by subscription six trio sonatas for two violins and bass or three cellos, later to be known as Op. 1.¹⁰

In April 1742 Cervetto was admitted to the Royal Society of Musicians (as this professional organization was later renamed); in November 1742, if not earlier, he joined the orchestra at London's Drury Lane theatre as principal cellist, a post that required him frequently to perform "solos" or concertos during the intervals. This employment became the mainstay of his career, from which he retired only in the mid-1770s. In May 1743 he was accorded a benefit (a theatrical performance plus concert) at Drury Lane, the sponsors of which were Frederick Louis, Prince of Wales, and his wife Augusta. Frederick Louis (1707–1751) was an enthusiastic amateur cellist who may well have been taught by, or have played alongside, Cervetto at some stage.¹¹

Cervetto remained active as a freelance cellist in London (he seems rarely to have ventured far from the capital) until the early 1760s, when his illegitimate son James (1748–1837) stepped, as it were, into his shoes, both as a virtuoso of the cello and as a composer for it.¹² Giacob, by now a wealthy man, died in 1783 – reputedly at the age of 102, although the newly established birth date contradicts this claim. The testimonies of Burney and many others establish that he was well-liked as a man and esteemed as a musician throughout his career in England.

¹⁰ Cervetto produced three more collections without the aid of subscriptions: six cello sonatas, Op. 3 (between 1754 and 1757; also published in an arrangement for flute, with two extra sonatas); six trio sonatas for violins or flutes and bass without opus number (1758); and six cello duets, Op. 4, described as "Lessons or Divertiments" (1761). In 1750 Walsh advertised a set of concertos by Cervetto for cello and strings, but no examples of these have come to light, and the possibility exists either that "concertos" was substituted in error for "sonatas" or that Walsh marketed the concertos in manuscript.

¹¹ Frederick Louis began learning the cello in 1732, his first teacher being Charles Pardini.

¹² James is, of course, merely a form of Giacob (or its Italian variants Giacobbe, Jacopo, Girolamo etc.). In passing his own name to his son in this expressly English version, Giacob must certainly have wished to cement his relationship to his new land; he perhaps also already entertained the hope that (as indeed occurred) James would become his successor in profession as well as name.

It appears that at some point in the early 1740s, and in all probability before his daughter Sophia was baptized in 1744, Cervetto converted to Anglican Christianity. The conversion was probably motivated socially and professionally rather than religiously. It is important to realize that simply by converting, Jews did not, in England, separate themselves socially from their community of origin unless they proselytized aggressively on behalf of their new religion. As evidence for this, the list of subscribers for the post-conversion Op. 2 shows no falling off in support from Jews in comparison with that for the pre-conversion Op. 1.¹³ Indeed, Cervetto's whole strategy for success in England entailed drawing in and retaining as many different constituencies and networks of support as possible, regardless of national or religious affiliation, profession or social class. This will become clearer when we examine the subscription lists for his first two published collections.

The Subscribers to Op. 1

In making his *début* as a composer before the British public, Cervetto chose the familiar medium of the trio sonata (albeit with the innovative option of substituting cellos for violins), which was still thriving as recreational music in Britain. He was fortunate to secure as his most illustrious subscriber Prince Frederick Louis, whose name appears, centred, at the top of the single-page subscription list in splendid isolation. More fortunate, and perhaps more lucrative, was his choice as dedicatee of Leonora Salvador (her surname Italianized to "Salvatori"), who was the wife of the financier and merchant Joseph Jessurun Rodrigues Salvador.¹⁴ At that time Salvador was reputedly the richest, and certainly one of most influential, members of the small, much intermarried, *élite* of the Jewish community in England, which totalled around 6,000 persons.¹⁵ Reportedly bringing a dowry of £40,000 with her when she married Salvador in 1738, Leonora (Rachel) Salvador (1720–66) was the daughter of the Dutch-born financier Antonio II Isaac Lopes Suasso (1695–1775), Third Baron of Avernas le Gras. The couple possessed a country house at Tooting (to the south of London) that became a centre for social events in fashionable society.

¹³ Ironically, Giacob's son James, Anglican from birth, moved more easily in circles with a strong Jewish membership – or so contemporary accounts imply – than his father. He was in contact with the family of the merchant Naphtali Basevi (1738–1808), a cousin of Giacob who moved to London from Verona in 1762 and numbered among his descendants the politician Benjamin Disraeli.

¹⁴ Jews of Sephardic (Iberian) origin commonly employed double-barrelled surnames, following the flexible Portuguese practice, where either the mother's or the father's surname came first. For consistency, I have preferred the Portuguese (-es) form of the so-called Gothic patronymic ending many surnames and even some given names to the Spanish (-ez) form, even though the sources use either spelling almost indifferently. Sephardic given names frequently mixed, or employed as alternatives, "Jewish" and "Gentile" names, and sometimes inserted a patronymic introduced by "de."

¹⁵ The Jewish community in Britain, which maintained strong links with its co-religionists (who were often relatives) in the Netherlands, was in 1741 still predominantly Sephardic, although an Ashkenazic (German) minority was already present and growing. The Jewish community of Verona from which Cervetto came was predominantly Ashkenazic and Italian-speaking.

We may ignore Cervetto's letter of dedication to Leonora, which, written in a fluent Italian, is the usual empty eulogy, and pass immediately to the subscription list, which contains 57 names ordered in the customary approximate alphabetical order (see Table 1).¹⁶ Fifty-seven is a small, if still respectable, total: for comparison, Michael Festing's *Twelve Sonatas in Three Parts* (London, 1731) muster 199 names (multiple orders bring the total up to 244 copies); the obscure provincial composer James Lyndon's *Six Sonatas for Two Violins and a Bass* (Birmingham, 1742) run to 115 names; William Boyce's *Twelve Sonatas for Two Violins with a Bass for the Violoncello or Harpsicord* (London, 1747) to a massive 486.¹⁷

Table 1. The Subscribers to Cervetto's Six Sonatas or Trios for Three Violoncellos or Two Violins and a Bass (Op. 1)

	Entry in list	Identification and/or comments
1	His Royal Highness the Prince of Wales	Frederick Louis (1707–1751), Prince of Wales
2	John Alexandri	John Alexander (1686–c.1766), Scottish painter in London
3	Abraham Bravo	Jewish financier and poet in London
4	Charles Bongri	Unidentified. Surname = “Bongré”?
5	Count Raffael Bonelli	Unidentified. Presumably an Italian noble
6	Count Fedrico Barbeni 2 Books	Unidentified. Presumably an Italian noble
7	Gio. Bottelli	Unidentified. Probably Italian
8	Francois [<i>sic</i>] Bravetti	Unidentified. Possibly French
9	Edward Bombelli 2 Books	Unidentified. English, of Italian extraction?
10	Gio. Bozza	Unidentified. Probably Italian
11	Mr. Chapelin	Unidentified. Possibly French
12	Henry Chamneis Esq. ^f	Henry Champneys (c.1701–1781), soldier
13	Marco Chaletti 2 Books	Unidentified. Presumably Italian
14	Willem De Fesch	Willem Defesch (1687–1761) Dutch cellist and composer
15	Fran. ^o Delis 2 Books	Francisco Lopes de Lis Berachel (1710–1770), Jewish financier born in England but resident in Holland
16	Mrs Mary Davison	Unidentified
17	Mrs Dennis	English singer
18	Mr Lewis Davy	Unidentified
19	Mr Richard Dodd	Unidentified
20	Mr Samuel Drablon 2 Books	Unidentified
21	Count Gio. Carlo Emigli	Giovanni Carlo Degli Emilei (1705–1772), Milanese patrician holding noble titles from Verona and Pavia
22	Mr John Eaton	Unidentified

¹⁶ Approximate in that, while the initial letters of surnames are always so ordered, the subsequent letters appear in less predictable order, although persons who are likely to have taken out subscriptions contemporaneously, such as members of the same family, most often appear in immediate succession. The list contains some obviously garbled spellings, though fewer than in Op. 2.

¹⁷ These statistics (with a small correction in the case of the Boyce sonatas) are taken from Hunter and Mason, “Supporting Handel through Subscription to Publications,” 80–81.

	Entry in list	Identification and/or comments
23	Abraham Feriera 2 Books	Abraham Henriques Ferreira, Jewish former member of the corporation of merchants of the South Sea Company
24	Jacob Franco	Jacob de Moses Franco, Jewish merchant in London
25	David Franco	David Franco (died 1778), Jewish merchant in London
26	Naph Frankes	Naphtali Franks (1715–1796), Jewish merchant in London
27	Camillia Falice 2 Books	Unknown. = Camilla Felice?
28	P. Gillier	Peter Gillier (died 1767), violinist, bass viol player (thus probably also cellist) and composer in London
29	Rev. ^d D. ^r Hooper	Francis Hooper, D.D. (1694–1763), Fellow of Trinity College, Cambridge
30	Alexander Hiarman	Unknown
31	De Iardin	= De Jardin, dancer?
32	Thomas Lambert	Relative of the painter George Lambert?
33	Daniel Lane	Unknown
34	Benjamin Mussaphia Fidalgo	Benjamin Mussaphia Fidalgo (1711–1801), Jewish merchant and poet in Hebrew in London
35	Mr. Moses Mendez da Costa	Anthony Moses (de Jacob) Mendes Da Costa (c.1667–1747), Jewish banker in London
36	Benjamin Manicini	Unknown = Benjamin Mancini? Jewish?
37	Robert Myre Esq. ^r	London merchant
38	Jacob Pereira	Jacob Pereira de Paiba. Jewish merchant in London
39	Antoine Piroy	Unknown. Probably French
40	Dela Periere	London merchant. Probably French
41	Thomas Raduck	Unknown
42	Charles Richanson	Unknown
43	Marquis Ferd. Rubolati 2 Books	<i>marchese</i> Ferdinando Rubolati. Probably Italian
44	Anastasio Rastophlo	Unknown. Surname garbled?
45	— Rabeguir	Unknown. Surname garbled?
46	Gio Scarpentini 2 Books	Probably Giuseppe Scarpettini, Italian violinist in England
47	Sellon	Unknown
48	Alv. ^o Lopez Suasso Esq. ^r	Alvaro (Alvares) Jacob Israel Lopes Suasso (1695–1775), Jewish banker in London
49	Matthew Stuffner	Unknown
50	Meyer Schomberg M. D.	Meyer Löw Schomberg, German-born Jewish physician in London
51	Honorable Baron Suasso	Baron Francisco Abraham Lopes Suasso (1710–1770), Jewish banker in London
52	Mr Salvodore [<i>sic</i>] 2 Books	Joseph Jessurun Rodrigues Salvador (1712–1786), Jewish financier in London
53	S ^r William Stuart Bar ^t	Baronet Sir William Stuart (died 1777)
54	Lady Teresa Stuart	Venetian-born wife of Sir William Stuart
55	Count Salvador Sceriman	Salvador (Arutun) Sceriman (died 1747), Venetian patrician of Armenian extraction resident in Isfahan, Persia
56	Mrs Swabe	Unknown
57	S ^r Roger Twisden Bar. ^t	Baronet Sir Roger Twisden (1705–1772), parliamentarian

The largest clearly defined group among the subscribers is that of the Anglo-Jewish élite active variously as financiers, bankers, brokers and merchants (these roles being to a large extent interchangeable).¹⁸ A few members of this group, dominated by relatives of Leonora or her husband, were known for their cultural leanings: we find two poets (nos. 3 and 34) and a noted Deist philosopher, Freemason and controversialist, the physician Meyer Schomberg (no. 50). In a classic article of 1961 Alexander Ringer argued for the strength of the cultural influence of this Anglo-Jewish élite in the context of their support for Handel.¹⁹ More recently, David Hunter has cast doubt on the reality of this influence, pointing out *inter alia* the small number of individuals involved.²⁰ The truth may lie somewhere in between.

The most interesting among the thirteen (or possibly one or two more) Jews in the list is indisputably the picaresque figure of Francesco Lopes de Lis, an extremely wealthy financier and music-lover who was born in England but lived in The Hague, where, from 1734 up to his bankruptcy in 1742, he held frequent concerts at his house; for a period, Jean-Marie Leclair *l'aîné* directed his music.²¹

Italians make up eleven names in the list. Five are nobles,²² although only Count Emilei from Verona and the Venetian patrician Salvador Sceriman are so far identifiable. Very likely, Cervetto enjoyed their patronage before his emigration. Sceriman resided not in Venice but in his ancestral home, the Armenian quarter of New Julfa in Isfahan (Persia), where there was a Carmelite mission. With the exception of Lady Teresa Stuart and the violinist Scarpettini, the remaining Italians are obscure persons: most likely, they belonged to the Italian community in London, although one or two may have been contacts acquired in Cervetto's homeland.²³

There are seven apparently French names, all commoners, in the list.²⁴ One would assume that they were all first- or second-generation French immigrants (mostly Huguenot refugees). Cervetto's lodgings lay in the district of Soho, heart of the French community in London, so these will probably have included many neighbours. The key figure among them is the musician Peter Gillier, a founder-member of the Royal Society of Musicians, who was thus a professional colleague of Cervetto.²⁵

Among the British subscribers one notes a significant gap. Leaving aside the lone

¹⁸ All were *Sephardim* except Franks (no. 26) and Schomberg (no. 50). The numbers used for convenience of reference in both tables do not appear in the original lists.

¹⁹ Ringer, "Handel and the Jews."

²⁰ Hunter, "George Frideric Handel and the Jews: Fact, Fiction, and the Tolerances of Scholarship."

²¹ On De Lis's scandalous youth, see Hus-Desforges, *Mémoires anecdotes pour servir à l'histoire de M. Duliz*; this book's imprint (London: Samuel Harding, 1739) is actually false: it was published in Holland. On his concerts, see the anonymous *A Description of Holland*, 214–215. On his music library, see Scheurleer, "Een Haagsche muziekiefhebber uit de 18e eeuw."

²² Nos. 5, 6, 21 and 43.

²³ Nos. 7, 10, 13, 27(?), 44, 46 and 54.

²⁴ Nos. 4(?), 8, 11(?), 28, 31, 39 and 40(?).

²⁵ Gillier is named as one of three stockists for the trios in the imprint of the privately published original edition. Presumably, Cervetto still had to find permanent lodgings from which he could market his music.

royal subscriber, the nobility are entirely absent.²⁶ In 1740–1741 Cervetto had evidently not yet won the favour of this group. This was possibly on account of his Jewishness, although the importance of this factor is far from certain. The gentry, however, are represented by two baronets and two gentlemen bearing the title of “esquire.”²⁷ Among the commoners, a few names stand out: Dr Francis Hooper, Fellow of Trinity College, was an amateur musician and member of a music club meeting in Cambridge at the Red Lion inn; John Alexander was a Scottish painter known for his Jacobite sympathies (the Italianization of his surname is a revealing jest); Mrs Dennis (given name unknown) was a popular singer. Five of the subscribers are women. Given that both violins and, to a smaller extent, cellos were strongly gendered “male” instruments, the probability is that they purchased the copies for the use of spouses, children or relatives, or (but this is less likely) as prospective accompanists on the harpsichord.²⁸ The absence of orders from music societies (accounting for eighteen of Boyce’s subscribers) or music sellers is only to be expected: Cervetto had simply not had enough time to establish himself in his new environment.

In a category of his own is the accomplished Dutch cellist and composer Willem Defesch. As a Catholic musician of similar age based in London since the mid-1730s, and also as a cellist, Defesch may have felt a special affinity with Cervetto.

The disparate and socially none too elevated nature of the subscribers to Op. 1 and the paucity of orders for multiple copies points to Cervetto’s fragile status as a newcomer to Britain. All the same, the unusually international and multi-confessional range of the subscribers is a strength on which Op. 2 will build. And the presence of one or two distinguished names, from Frederick Louis to the Italian nobles and the composer Defesch, hints at the personal charisma to which Burney paid tribute.

The Subscribers to Op. 2

Cervetto’s long-delayed cello sonatas came out in early 1748,²⁹ with a dedication to the young cello-playing Elector Palatine Karl Theodor (1724–99). To secure the permission for the dedication (which was not in the event followed by an order for the music), Cervetto enlisted the help of a well-connected Italian émigré in London, Giovanni Giacomo Zamboni, who ghost-wrote (or at least translated into French) the successful request; Zamboni may have assisted as well with the elegantly perfunctory dedicatory letter in French.³⁰

²⁶ Technically, baronets (suffix “Bar.t”) and knights (prefix “Sir”) belong to the gentry rather than the nobility.

²⁷ Nos. 12, 37, 53 and 57.

²⁸ Of course, ladies of wealth may sometimes have subscribed as an act of patronage without thought of practical use. That the cello was regarded at least in some quarters as a suitable instrument for females (as the bass viol had been earlier) is suggested, however, by a comment that the “Base Violin” was an instrument “most agreeable to the Ladies” in Essex, *The Young Ladies Conduct*, 84.

²⁹ The subscription list must have been finalized before 21 February 1748, since on that day Mary Bertie became through marriage Mary Greatheed (no. 46). At least one subscriber (no. 122) had died before the sonatas went to press.

³⁰ Zamboni’s correspondence is transcribed and discussed in Lindgren, “Musicians and Librettists in the Correspondence of Gio. Giacomo Zamboni.”

The sonatas for this newly fashionable instrument, which joined the transverse flute as a “gentleman’s instrument” *par excellence*, could be expected to have a clientèle differing to some extent from that for the trios. Whereas trio sonatas, published in separate parts, were “social” music well suited to societies or less formal groups, “solo” sonatas of any kind, published in score, were conceived primarily as concert music for professionals and private domestic music for amateurs. The differences between the Op. 1 and Op. 2 subscription lists need to be considered in this light, although in the end the differences do not rest primarily on this distinction.

The list for Op. 2 (see Table 2) contains 135 names, headed (in extra-large lettering) by those of the Prince of Wales, his brother the Duke of Cumberland and Prince Lobkowitz, who had shortly before visited London with the composer Gluck in tow, partly in order to woo (in vain, as things turned out) Lady Emily Lennox. The engraver, different from the one for Op. 1, evidently found his copy text hard to decipher, since the names are littered with garbled readings.³¹ The size of the list is now very respectable. For comparison, the violin sonatas published in 1745, 1746 and 1747, respectively, by Henry Holcombe, Joseph Gibbs and Michael Festing secured 208, 157 and 214 names, respectively – and this was for the most widely cultivated solo instrument of all.³²

Once again, London’s Jewish community turned out in some force to support Cervetto. The twelve certainly Jewish names include six (marked with an asterisk in Table 2) that had earlier supported Op. 1.³³ To these one may add Lady Monckton, a convert from Judaism (shortly to become the first Jewish-born peer in Britain) and the shadowy figure of the self-styled Marquis de Saint-André, who reportedly came to Britain “in the Train of a Mendez, or Salvador, or some Jewish family” and thus could even have been Jewish himself.³⁴

The great surprise comes when we consider both the number and the variety of noble subscribers. Regarding nobles as those bearing titles from Baron upwards (including spouses but omitting those males not yet eligible for the title through succession), we arrive at the colossal total, relatively speaking, of fifty-nine – and that after omitting the two members of the British royal house and the dubious counts Saint-André and Saint-Germain. The breakdown by nationality is: British and Irish, 19; German (including Austrian and Bohemian), 12; Italian, 10; French, 9; Polish, 4; Danish, 2; indeterminate, 3. The Italian group breaks down into three nobles with Veronese affiliations, three with Sardinian (i.e., Turinese) affiliations,³⁵ two Venetians and two based elsewhere. The two new Veronese patrons, Begna and Del Pozzo, also have links with the Belgian-born but

³¹ As one sees instantly from a perusal of nos. 8, 41, 53, 71, 75, 76, 89, 91, 102, 103 and 132. The ordering of the names is alphabetical by initial letter but otherwise free, as in the Op. 1 list.

³² Hunter and Mason, “Supporting Handel through Subscription to Publications,” 81.

³³ In fact, Jews constituted three-quarters of the “repeat” subscribers, the only others being nos. 1 (Frederick Louis) and 40 (Degli Emilei).

³⁴ See the obituary of Saint-André published in *The Public Advertiser* of 20 June 1781

³⁵ One wonders whether Cervetto’s close collaboration with visiting Turinese musicians such as Carlo Chabran and Federico Laval in London concerts of the 1750s owed something to his connections to the nobility of the Kingdom of Sardinia.

by origin Veronese cellist Joseph Dall'Abaco,³⁶ and it is unclear whether their support dated back to Cervetto's early years or was of more recent origin.

How did Cervetto achieve such a large and prestigious haul? Some of the nobles based in Britain may have been his pupils and therefore in a sense a "captive" market. Others may have come to know him and appreciate his talents from his sonatas and concertos played at Drury Lane. Several of the foreign nobles, especially the ones in their late teens and early twenties, may have been visiting London at precisely the time when subscriptions were being taken. Others were diplomats posted to London. There is a hint, however, that Cervetto was ruthlessly pro-active in seeking subscriptions. In the Zamboni correspondence mentioned earlier there is a letter written on Cervetto's behalf by his friend to Ludwig VIII, Landgrave of Hesse-Kassel, inviting him to subscribe, and even a follow-up letter. In the event, the landgrave did not take the bait, but one can imagine that this form of unsolicited direct approach was replicated dozens of times all over Britain and the European continent, and with evident success.

The profile of the non-Jewish commoners among the subscribers, now overwhelmingly British, shows similar progress vis-à-vis Op. 1. There is now a good number of professional colleagues, predominantly but not exclusively cellists, among whom Dall'Abaco and Giuseppe Sammartini are by far the most eminent. Dall'Abaco spent a large part of the years 1736–1738 in England, and if, as I suspect, he was a friend of Cervetto, he may have played a significant part in inducing the latter to cross the Channel. There are also some interesting and familiar names among the amateurs, including those of Bendall Martyn and Edward Walpole.

Women, married or single, make up twenty-eight names. Even if one subtracts the women who subscribed to copies on behalf of their husbands (or whose husbands paid the deposit for them in their name) and those who may have anticipated taking on the role of keyboard accompanists, this is a surprisingly large number. There is a small possibility, especially among the eleven unmarried women, that one or two of them played the cello, but as yet no confirmation of this from any source.

An interesting feature of the list is how most of the names may be associated with a discrete subgroup united by ties of family or friendship, a common profession or workplace or a geographical connection. One recognizes, for example, the relatives and London circle of the Salvadoris; officials, intimates and musicians of the household of the Prince of Wales (and, more widely, of the royal court); British parliamentarians; the diplomatic corps; customs officials; the Veronese nobility; colleagues at Drury Lane.³⁷ These inter-connections make the point that a composer's support base was created and maintained not by the merit of his music alone, but also by personal affinities and social relationships.

³⁶ Begna was godfather to Dall'Abaco's daughter Maria Clemens (born 1754), and Del Pozzo in 1772 penned the dedication for a serenata, *Il genio della Sassonia in riva all'Adige*, in which Dall'Abaco played.

³⁷ How delightfully John Hebden and Claudius Heron, fellow cellists in the theatre band, both jokingly Italianize their forenames in affectionate camaraderie – one can imagine them arriving together to have their names placed on the list.

Conclusion

Taken together, the subscription lists of Cervetto's Opp. 1 and 2 chart the path of his assimilation into British musical life, as well as the growth of his reputation internationally, during the first eight years of his residence in London. They show how he first capitalized from necessity on his few existing networks of support before seeking out new networks, with evident success. Op. 2 took him to a plateau of support, underpinned by financial and professional security, which remained in place for the rest of his active career and made it unnecessary for him ever again to undergo the uncertainty of securing a dedicatee and a respectable list of subscribers for a new publication. In London a stream of celebrated Italian cellists came and went,³⁸ but Cervetto remained and reaped the benefit.

More generally, I hope to have shown how a subscription list can "tell a story," once it is analysed in sufficient detail. Cervetto's "story," as reflected in his two such lists, is highly individual – but perhaps the same is true, in one way or another, for virtually all composers: we merely have to search among the names for the patterns that reveal it.

Table 2. The Subscribers to Cervetto's Twelve Solos for a Violoncello with a Thorough Bass for the Harpsicord (Op. 2)

	Entry in list	Identification and/or comments
1	His Royal Highness the Prince of WALES	Frederick Louis (1707–1751), Prince of Wales
2	His Royal Highness the Duke of CUMBERLAND	William Augustus (1721–1765), Duke of Cumberland, brother of Frederick Louis
3	His Highness Prince of LOBKOWITZ	Ferdinand Philipp Joseph von Lobkowitz, Bohemian prince
4	Marquis de S. ^t André	Nathaniel S. ^t André (1679–1776), Swiss surgeon, adventurer and bass viol (probably also cello) player
5	Earl of Ashburnham	John Ashburnham (born 1724), Earl and Lord of the Bedchamber to George II
6	Lady Betty S. ^t Andre [<i>sic</i>]	Née Capel, wife of Nathaniel S. ^t André (see above)
7	M. ^r D'Ayrolles	Solomon D'Ayrolles (died 1786), English diplomat
8	Charles Anstruthal Esq. ^r	Probably Charles Anstruther (1706–1764)
9	Monsieur Dall Abbaco	Joseph (Giuseppe) Dall'Abaco, Belgian-born cellist and composer of Veronese origin
10	Marquis de S. ^t ARDIOL	Perhaps [–] Varadier, marquis de Saint-Andiol, soldier
11	Earl of BROOKE	Francis Greville (1719–1773), made 1st Earl of Warwick in 1746
12	Lady Brown	Lady Margaret Brown, née Cecil, wife of Sir Robert Brown and a noted operaphile and anti-Handelian
13	Count Begna	Francesco [?] Begna, a count from Zadar (Zara) active as an amateur cellist
14	Miss Bright	Unidentified

³⁸ Amadei, Bononcini, Chelleri, Caporale, Dall'Abaco, De Marzis ("Pasqualino"), Lanzetti and Porpora are just a few of the names.

	Entry in list	Identification and/or comments
15	M. ^r George Bond	George Bond, merchant in London
16	His Exc. Capello Embassadour of VENICE	H. E. Pietro Andrea Capello, Venetian ambassador in London
17	Her Exc. Lady Capello	Wife of the foregoing
18	Earl of COWPER	William Clavering (1709–1764), 2nd Earl Cowper
19	Lady Chesterfield	Petronilla Melusine von der Schulenburg (1693–1778), wife of Philip Dormer Stanhope, 4th Earl of Chesterfield, politician
20	Lord Viscount Cobham	Richard Temple, Viscount Cobham (1675–1749), politician
21	Conte de CZERNIN	Probably the Bohemian count Prokop Vojtěch Černín z Chudenic (1726–1777)
22	Comte Cziapka	Unidentified. Possibly Bohemian
23	Collin Campbell Esq. ^r	Collin Campbell (born c.1700), customs official
24	Comte Millesimo dal CARETTO	Probably Stefano del Carretto, Count of Cengio and Millesimo (died 1778), resident in Turin
25	M. ^r Churchill	Unidentified
26	M. ^r Coke	Possibly George Lewis Coke (1715–1751), public official
27	Miss Corry	Probably Martha Corry (1704/5–c.1764), eldest daughter of Colonel Leslie Corry of Castle Coole, Ireland
28	Miss Carter	Unidentified
29	M. ^r Thomas Collet	Thomas Collett, violinist and member of the Royal Society of Musicians
30	Monsieur Cosman	Probably Franz Peter Cosman, Commissioner for War of the elector of Cologne and brother-in-law of Dall'Abaco (see above)
31	Doc. ^r De La Cour	Philip De La Cour (1710–1785), Leiden-trained Jewish Physician (born Abraham Gomes Ergas) practising in Bath
32	M. ^r Moses Mendes da Costa*	Anthony Moses (de Jacob) Mendes Da Costa (1667–1747), Jewish Banker in London
33	Miss Sarah da Costa	Aunt of Elizabeth (Sarah) Da Costa Villareal, Lady Monckton (see below)
34	Earl of DALKEITH	Francis Scott (1721–1750), Earl of Dalkeith, brother of Lady Jane Scott (see no. 108)
35	Henry Drax Esq. ^r	Parliamentarian, secretary to Frederick Louis, Prince of Wales (see above) and amateur cellist
36	M. ^r Delingan	Unidentified. = Herman François Delange (1715–1781), Flemish violinist and composer?
37	M. ^{rs} Devis	Probably Elizabeth Devis (1723–1788), née Faulkner, wife of the London-based painter Arthur Devis (1712–1787)

	Entry in list	Identification and/or comments
38	Miss Dalzell	Frances Dalzell (died 1778), future wife of the Hon. George Duff, of the Earls of Fife
39	Earl of EGLINGTON	Alexander Montgomerie (1723–1769), 10th Earl of Eglington
40	Count Emigli*	Giovanni Carlo Degli Emilei (1705–1772), Milanese patrician holding noble titles from Verona and Pavia
41	Francis Fauquier Esq. ^r	Francis Fauquier (1703–1768), Fellow of the Royal Society
42	Chevalier de FERRIOL	Charles-Augustin de Ferriol d'Argental (1700–1788), <i>conseiller</i> of the <i>parlement</i> of Paris and writer
43	M. ^{rs} La Fountain	Unidentified. Surname = Lafontaine?
44	M. ^r Naphtaly Frank*	Naphtali Franks (1715–1796), Jewish merchant in London
45	M. ^r Moses Franco	Moses Franco (born 1700) Jewish merchant in London
46	Lady Mary Greatheed	Daughter of Peregrine Bertie, 2nd Duke of Ancaster; married Samuel Greatheed 21 February 1748, died 1774
47	Marquis de BELLE GARDE	Perhaps Joseph-François Noyel de Bellegarde (1707–1769), marquis des Marches de Piedmont
48	Count de S. ^t GERMAIN	The self-styled comte de Saint-Germain (c.1712–1784), adventurer and polymath, amateur musician
49	M. ^r Granger Esq. ^r	Unidentified
50	M. ^r Gordon	Probably John Gordon, cellist in the Queen's Band
51	Lord Hobart	John Hobart (1693–1756), 1st Earl of Buckinghamshire, politician
52	Comte de HASLANG	Freiherr Joseph Franz Xaver Benno Maximilian von Haslang (died 1783), Bavarian ambassador in London
53	Comte de HOLMS	Possibly a member of the noble German Solms family, which had several branches
54	Hon. ^{ble} Charles Hope	Rt. Hon. Charles Hope-Weir (1710–1791), MP for Linlithgowshire
55	Hord Esq. ^r	Possibly Thomas Hord, merchant in London
56	M. ^{rs} Hord	Wife of the foregoing
57	M. ^r Harene	Roger Harene/Harenc (c.1700–1763), London merchant and art collector of Huguenot origin
58	Jos: Hassell Esq. ^r	Unidentified
59	M. ^r Gio: Hebden	John Hebden (1712–1765), second cello at Drury Lane, bassoonist and composer
60	M. ^r Claudio Heron	Claudius Heron, cellist at Drury Lane
61	James Hatley Esq. ^r	Unidentified
62	M. ^r G. Jones	George Jones, otherwise unidentified
63	Abel Johnston Ketelby Esq. ^r	Abel Johnston Ketelby (died 1756), barrister in London
64	M. ^{rs} Ketelby	Wife of the foregoing
65	The Earl of LITCHFIELD	George Henry Lee (1718–1772), 3rd Earl of Lichfield
66	Countess of LITCHFIELD	Diana Lee, née Frankland, Countess of Lichfield

	Entry in list	Identification and/or comments
67	Comte Larenzky	Possibly a member of the noble Polish Łabenski family
68	M. ^r Charles Lorenzo	Unidentified
69	Miss Legge	Unidentified
70	Comte Miscrensky	Unidentified: name garbled?
71	Hon. ^{ble} M. ^r Moniktori	William Monckton (1725–1772), MP for Pontefract, later 2nd Viscount Galway
72	M. ^r Morrice	Humphry Morice (1723–1785), landowner and art collector, later politician
73	Bendal Martin Esq. ^r	Bendall Martyn (1700–1761), customs official and amateur composer
74	Barri Makwell Esq. ^r	Unidentified
75	Carew Mildway Esq. ^r	Carew Mildmay (1684–1780), amateur musician
76	Carew Mildway Jun. ^r Esq. ^r	Carew Mildmay (1717–1768), nephew of the foregoing
77	Jos: S. ^t Martini Esq. ^r	Giuseppe Sammartini (1695–1750), oboist, composer and director of music for Prince Frederick Louis
78	M. ^{rs} Monckton	Elizabeth Monckton (1728–1792), née Sara Da Costa Villareal, wife of no. 71, Jewish convert
79	Moses Mendes Esq. ^r	Moses Mendes (c.1690–1758), Jewish playwright and poet in London
80	Isach Mendes Esq. ^r	Isaac Mendes, Jewish merchant, relative of the foregoing?
81	M. ^r Moses de Isach Mendes	Moses de Isaac Mendes, son of the foregoing?
82	Marchese Nicolini	<i>Marchese</i> Antonio Nicolini (1701–1769), secular priest resident in Rome
83	His Exc. Chev. ^r Ossorio Envoy Extr. ^{oy} from the King of SARDINIA	<i>Cavaliere</i> Giuseppe Osorio (c.1697–1763), diplomat in Sardinian service
84	Comte Degli Oddy	Unidentified, but probably a member of the noble Perugian family Degli Oddi.
85	Comte Oginsky	Michał Kazimierz Ogiński (c.1728–1800), Polish count and amateur violinist, resident at Slonim
86	M. ^r James Oswald	James Oswald (1710–1759), Scottish cellist and musical publisher in London
87	M. ^r Henry Oswald	Henry Oswald (born 1714), brother of the foregoing and musician
88	Lady Caroline Petersham	Caroline Petersham (1722–1784), daughter of Charles Fitzroy, 2nd Duke of Grafton; married the parliamentarian William Stanhope 11 August 1746
89	Comte Potonzsky	Probably Count Frantiszek Potocki (died 1772), Polish general
90	Comte Potsaszsky	Probably Reichsgraf Franz Karl Podstatzky (born 1719), Bohemian soldier in Austrian service
91	Comte Podolsky	Probably Count Józef Antoni Podoski (1710–1779), Polish nobleman and diplomat

	Entry in list	Identification and/or comments
92	Comte del Pozzo	<i>conte</i> Girolamo del Pozzo (1718–1800), Veronese architect, librettist and music-lover
93	Comte Pachta	Probably either František Josef Pachta z Rájova (1710–99), Bohemian jurist, or Arnošt Karel Pachta z Rájova (1718–1803)
94	Miss Pelham	Henrietta Pelham, who married Richard Temple (no. 118) 18 May 1748
95	S. ^r John Peachy	Sir John Peachey (c.1720–1765), MP for Midhurst
96	M. ^r Peachy	Probably James Peachey (1723–1808), brother of the foregoing, later MP for Midway
97	Geo: Pitt Esq. ^r	George Pitt (1721–1803), later 1st Baron Rivers, politician
98	M. ^r Will: Pockrich	William Pockrich, possibly a relative of Richard Pockrich (c.1695–1759), inventor of the so-called musical glasses
99	Jacob Pereira Esq. ^{r*}	Jacob Pereira de Paiba. Jewish merchant in London
100	M. ^r Francis Pereira	Probably a relative of the foregoing
101	Duke of RUTLAND	John Manners (1696–1779), 3rd Duke of Rutland and amateur violinist
102	Comte Novoradsky de ROLOURATH	Count František Ferdinand Novohradský de Kolovrat (c.1714–1773)
103	Comtess Novoradsky de ROLOURATH	Countess Terezie Novohradská de Kolovrat (1719–1786), née Černinová
104	Comte de RAMILLY	Unidentified nobleman, apparently French
105	Chevalier de RAMILLY	Unidentified nobleman, apparently French and related to the foregoing
106	Comte de RABEN	Christian Raben (1725–1750), Danish count resident at Ålholm, Funen
107	His Exc. Baron Solenthal Emb. ^r of DENMARK	Freiherr Heinrich Friedrich Sohlenthal (c.1672–1752), Danish Ambassador Extraordinary to Britain
108	Lady Jane Scott	Sister of Francis Scott, Earl of Dalkeith (see no. 34)
109	Comte Slubna	Unidentified nobleman, possibly Bohemian or Polish
110	Miss Sandiland	Possibly Elizabeth Sandilands (b. 1721) only daughter of Alexander Sandilands, M.D.
111	Alvara [sic] Lopez Suasso Esq. ^{r*}	Alvaro (Alvares) Jacob Israel Lopes Suasso (1695–1775), Jewish banker in London
112	Abr: Vary Mos: Lopez Suasso Esq. ^r	Abraham Vari Moses Lopes Suasso, probably a relative of the foregoing
113	Francesco Lopez Suasso Esq. ^{r*}	Baron Francisco Abraham Lopes Suasso (1710–1770), Jewish banker in London
114	M. ^{rs} Salvadori*	Leonora Salvador (1720–66), née Lopes Suasso, wife of Joseph Salvador and dedicatee of Cervetto's Op. 1
115	Lord Tullamore	Charles Moore (1711–1764), 2nd Baron Tullamore
116	Lady Tullamore	Hester Moore (died 1789), Lady Tullamore, née Coghill

	Entry in list	Identification and/or comments
117	Lord Tyrawly	James O'Hara (1682–1774), 2nd Baron Tyrawley, soldier
118	Hon. ^{ble} M. ^r Temple	Richard Temple, (c.1726–1749), MP for Downton
119	Comte del TARLO	Count Jan Tarlo (1684–1750), Polish marshal
120	Miss Tichbourne	Lady-in-Waiting to Queen Caroline
121	Marquis de VILLENEUFE	Jean-Sauveur Renaud (1675–1747), marquis de Villeneuve, diplomat
122	Marquis de VERNEILLE	Eusèbe-Jacques Chaspoux (died 2 January 1747), marquis de Verneuil
123	Marquis de VERNEILLE	ditto (signifying subscription for a second copy?)
124	Chevalier de VERNEILLE	Eusèbe-Philippe Chaspoux (c.1726–1761), chevalier de Verneuil
125	Earl of WESTMORLAND	John Fane (1686–1762), 7th Earl of Westmorland
126	Countess of WESTMORLAND	Mary Fane (1700–1778), Countess of Westmorland, née Cavendish
127	Hon. ^{ble} Edward Walpole	Hon. Edward Walpole (1706–1784), politician, cello player and inventor, and son of Prime Minister Robert Walpole
128	Miss Henrietta Cecilia West	Henrietta Cecilia West (1727–1817). daughter of John West, 7th Baron de la Warr
129	Comte Wratislaw	Franz Karl Wratislaw (1696–1759), Reichsgraf von Mitrowitz, diplomat and soldier
130	Comtess Wratislaw	Wife of the foregoing
131	Comte de WALDSTEIN	Count Joseph Waldstein (1709–1771), Bohemian nobleman
132	Comte Wicsnik	Probably Count Franz Xaver Wiesnik (died 1789), Bohemian jurist
133	Baron Willemin	Unidentified nobleman, possibly German (from Lorraine)
134	Baronne Willemin	Wife of the foregoing
135	Edward Wright Esq. ^r	Travel writer, antiquary

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KAJ NAM LAHKO POVE SEZNAM NAROČNIKOV PRIMERA OPUSOV 1 IN 2 GIACOBA BASEVIJA CERVETTA

Povzetek

Izdajanje glasbe na podlagi prednaročništva je bilo v 18. stoletju v Britaniji povsem običajno. Skladatelju je tak način omogočil preskus trga, vnaprejšnje plačilo, ki mu je lahko pomagalo kot uporabna gotovina, ter za reklamiranje obsega in ustvarjanje družbenega kroga njegovih podpornikov. Naročniku pa je tak način omogočil, da je vidno pokazal svoje javno udejstvovanje in podporo izbranemu skladatelju: tako je dejansko postal nekakšen mecen v malem. Sezname naročnikov prinašajo enkratno vpogled v skladateljevo mrežo podpornikov in s tem dragoceno informacijo o omikanosti in spolu navedenih.

Veronski čelist in skladatelj Giacob Basevi Cervetto (ok. 1690–1783) je v London prišel leta 1739 in se tam za stalno naselil. Večji del svoje poklicne poti je bil čelist gledališča na Drury Lane. Znan je kot prvi glasbenik judovskega rodu, ki je v Britanskem kraljestvu po ponovnem uradnem priznanju Judov sredi 17. stoletja uspel. Njegovi prvi izdaji, zbirka triosonat op. 1 in zbirka sonat za čelo op. 2, sta bili natisnjeni po prednaročilu: prva okoli leta 1740 in druga leta 1748. Nasprotje med obsegom obeh seznamov (na prvem je samo 57 oseb; na drugem pa kar 135) in tipom navedenih imen ponazarja, kako je že v nekaj letih po prihodu Cervettu uspelo, da se je uveljavil kot cenjen glasbenik. Hkrati priča tudi o izjemnem vzponu čela kot priljubljenega glasbila za glasbene amaterje in sonate za čelo kot glasbene zvrsti v tridesetih in štiridesetih letih 18. stoletja.

Prevladujoča skupina naročnikov op. 1 je prihajala iz vrst londonske judovske smetane, trgovcev in bankirjev. V manjši meri je najti tudi italijansko plemstvo, medtem ko na seznamu sploh ni domačega plemstva, razen osamljene izjeme, Valižanskega princa, ki je sam igral čelo in je bil tudi sicer pomemben glasbenikov podpornik. Cervettovi poklicni kolegi so le skromno zastopani, čeprav je bil avtor zbirke že zgodaj prijatelj čelista Petra Gillierja, v katerega hiši so trie tudi prodajali. Sicer pa je med naročniki prednjačila kozmopolitska družba četrti Soho, kjer je Cervetto prebival. Nekateri neznani francoski in italijanski naročniki bi morda lahko bili njegovi sosede.

Judovski naročniki opusa 2 so ostali enako številni, čeprav se je Cervetto medtem spreobrnil v anglikansko vero. Prevladujoča skupina naročnikov tega opusa pa je britansko in kontinentalno plemstvo, ki šteje vsaj 59 oseb. Nekateri od teh v Londonu stanujočih plemičev, tudi diplomati, bi lahko bili njegovi učenci, drugi so morda prišli v mesto le na obisk ali pa so postali naročniki na podlagi vabila, ki jih je doseglo v njihovih deželah. Veliko je poklicnih kolegov, med njimi je tudi slavni čelist Joseph Dall'Abaco.

Oba seznama nam nudita vpogled v strategije, s katerimi si je Cervetto najprej pridobil svoje mesto v britanskem glasbenem življenju, nato pa ga še utrdil in postal vodilni med londonskimi čelisti.