

Introduction

Reinagle, Joseph, *Six Easy Duets for Two Violoncellos in which several favorite Scotch and Welch airs are introduced* (London: Printed for F. Linley, 1795).

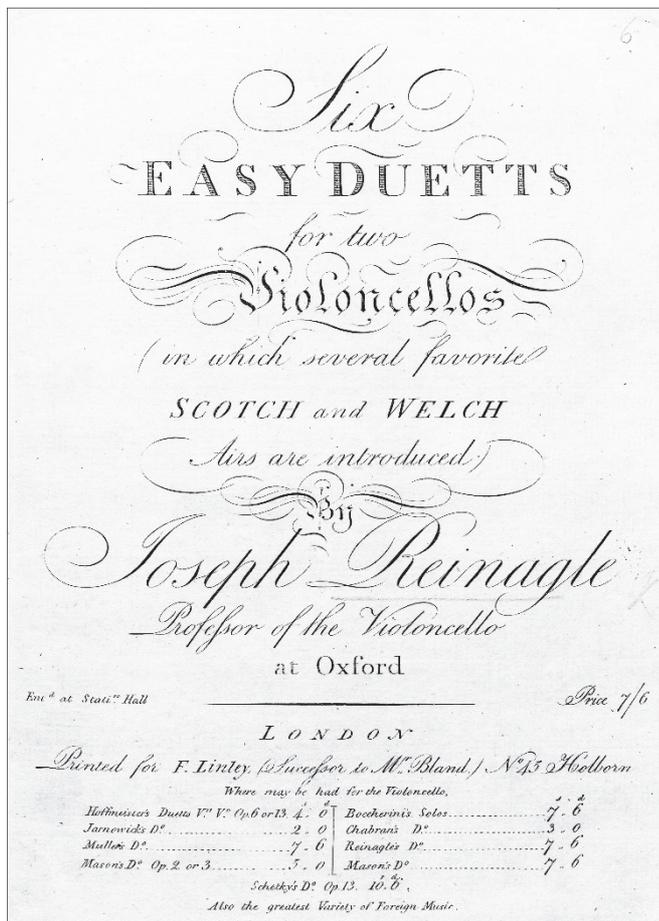
Details: By Joseph Reinagle, Professor of the Violoncello at Oxford, Entd. at Stationers Hall price 7s.6d. London. Printed for F. Linley (successor to Mr Bland) No. 45 Holborn, where may be had...[Hugh?] Reinagle's Solos, 7s.6d...Schetky's Solos op. 13, 10s.6d. Details: Entered into Stationers' Hall, 30 December, 1795.

Joseph Reinagle was born in England in 1752. He began his musical studies with his father, also named Joseph (b. ?1734), who was a state trumpeter and member of the Edinburgh Musical Society. Reinagle began his professional career as a violinist with the same society in 1773, having received lessons from its guest leaders, [Thomas?] Pinto and

Ferdinando Arrigoni.¹ After leading the orchestra for a short period in 1784, Reinagle left Edinburgh in 1786, a year after the death of his cellist brother, Hugh Reinagle (1760–85). Prior to his departure Reinagle gave performances on the cello, which was to become his primary instrument.

In 1786, Reinagle was based in London, performing at the New Musical Fund Concert, the Anacreontic Society and numerous benefit concerts. He was also engaged as principal cellist of Hampshire Music Meeting (Winchester), where the celebrated German violinist, Johann Peter Salomon led the orchestra. In 1791, he travelled to Dublin, touring to the Irish cities of Cork, Limerick and Belfast in the following year. Reinagle returned to Britain via Edinburgh, but did not stay long, despite making a request to return to the Edinburgh Musical Society, apparently as a violinist. By 1794, Reinagle had returned to London, but continued to perform in Portsmouth, and as principal cellist of the Chichester and Oxford Musical Societies. Reinagle made Oxford his permanent residency in the early 1800s as principal cellist of the Oxford Musical Society, a post he maintained until his death in 1825. He continued to perform on violin, viola and cello throughout his career.²

Reinagle's initial association with Oxford during the 1790s, appears to have propelled his publishing portfolio. 'Six Easy Duets for two Violoncellos (in which several favorite Scotch and Welch airs are introduced)', published in 1795, was Reinagle's first publication. However, it was the genre of duos for violin and cello that dominated his compositional output and concert performances. In 1800, Goulding, Phipps and D'Almaine published a second set of duets, this time for violin and cello.³ This was followed by duets published by J. Davenport and T. Dodd.⁴ His pedagogical publications are particularly worthy of note, as Reinagle was amongst the first British cellists to publish a cello treatise. The treatise was first published in 1799 and underwent



¹ The Edinburgh Musical Society [EMS] 'discharges' from November 1771 to June 1772, state that the violinist Pinto was given a sum of £3.3s.0d. for teaching Reinagle (Jnr) for two months. EMS Seiderunt Books, vol. 3, 1767–81 (Edinburgh Central Public Library, GB-Ep).

² J. Sainsbury, *A Dictionary of Musicians from the Earliest Ages to the Present Time* (London: J. Sainsbury, 1824), 348–9.

³ J. Reinagle, *A Second Sett of three Duets for a Violin and Violoncello in which are introduced Favorite Airs* (London: Printed by Goulding, Phipps and D'Almaine, 1800).

⁴ J. Reinagle, *Duetto for a Violin and Violoncello, and a Favorite Scotch tune, ['My ain kind dearie '] with Variations* (Oxford: J. Davenport, 1804); J. Reinagle, *A Duett, for Violin and Violoncello*, (London: T. Dodd, [WM1808]).

five editions.⁵ Reinagle published a further pedagogical work for two cellos, ‘Twelve Progressive Duets for Two Violoncellos, expressly composed for the use of beginners’, op. 2, (London: Preston, c.1805).

Reinagle’s ‘Six Easy Duets for two Violoncellos’ can be considered as a precursor to these pedagogical works, as it also demonstrates a strong didactic purpose. The *violoncello primo* part is considerably more difficult than the *violoncello secondo* part, suggesting distinct roles for the student and teacher. The duets include indications of left-hand fingering, which act as a guide to thumb position [marked ‘0’] and left-hand position changes. ‘Lochaber’ (Duet III) and ‘Braes of Ballendine’ (Duet VI) are written so that the left hand can remain in thumb position with the two high ‘E’s in ‘Lochaber’ played with the fourth finger. This was popular practice during the period, and advocated by the British cello treatise author John Gunn, who was a student of Reinagle’s brother, Hugh.⁶ In the ‘Braes of Balendine’ the tune can be played across four strings in thumb position. Treble clef passages from the original publication, have been transposed down the octave and should be read at pitch in the following edition.

Throughout his compositional portfolio, Reinagle incorporated popular Scottish tunes. For example, the final movement of ‘Duetto for a Violin and Violoncello, and a Favorite Scotch Tune with Variations’ is a set of variations on the Scottish traditional tune, ‘My Ain Kind Dearie’. In ‘Six Easy

Duets for two Violoncellos’ he introduces the Scottish tunes, ‘Tweed Side’, ‘Lochaber’, ‘Mony Musk’ and ‘Braes of Balendine’, all found in numerous volumes of Scottish Songs.⁷ ‘Lochaber’ is first found in print in Francesco Barsanti’s (1690–1772) *Collection of Old Scot Tunes* (1742).⁸ ‘The Braes of Balendine [Ballenden]’ was first published in Oswald’s *Curious Collection* (1740).⁹ Haydn, J. C. Bach, Pleyel and Arnold composed arrangements to these tunes, demonstrating their popularity in the period. ‘Mony Musk’ was a popular fiddler tune, and includes the ‘Scotch snap’ prevalent in London during the 1740s. This rhythmic feature originated in English rather than in Scottish songs, but later became idiomatic to Scottish tunes.¹⁰

The popular Welsh tune, ‘Race of Shenkin’ was first found in D’Urfey’s comedy *The Richmond Heiress*, (1693). It is not known if this was an original Welsh air or composed by Henry Purcell or John Eccles who wrote the music for the comedy.¹¹ It was also sung in John Gay’s *The Beggar’s Opera* (1728).¹² Although untitled, the Irish tune, ‘Rakes of Mallow’ is found in the second movement ‘Andantino’ of Duet I.

This edition, presented in full score and in individual parts, provides a valuable addition to early cello repertoire, particularly as an example of early British cello pedagogical repertoire.

Margaret Doris
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⁵ J. Reinagle, *A Concise Introduction to the Art of Playing the Violoncello, including a short and easy Treatise on Music, to which is added thirty progressive Lessons* (London: Printed by Goulding, Phipps & D’Almaine, 1799).

⁶ J. Gunn, *The Theory and Practice of Fingering the Violoncello* (London: Printed for the Author, c.1789).

⁷ J. Playford, *The First Book of Apollo’s Banquet* (7th edn, London: Printed by E. Jones, for Henry Playford, 1693); F. Barsanti, *A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord, etc.* (Edinburgh: A. Baillie, [1742]); J. Oswald, *A Collection of Curious Scots Tunes for a Violin, German Flute or Harpsichord* (London: J. Simpson, [1742]); J. Oswald, *The Caledonian Pocket Companion* (London: Printed for the Author, [1760?]).

⁸ R. Fiske, *Scotland in Music* (Cambridge, Cambridge University Press, 1983), 194–5.

⁹ *Ibid.*, 191.

¹⁰ *Ibid.*, 24.

¹¹ “Air XXXI. ‘Of a Noble Race was Shenkin’ was composed by Henry Purcell, and occurs in the *Richmond Heiress*, in 1693, as ‘Shenkin’s Song to the Harp’. The song, with music, was printed in *Thesaurus Musicus* (1693), and by Durfey (Pills, II., 172), who also prints a second song to the same air.” From W. H. Grattan Flood, ‘The Beggar’s Opera and Its Composers,’ *Music & Letters* 3, no. 4 (1922): 402–6.

¹² For a copy of the tune and how it was sung see E. Jones, *Musical and Poetical Relicks of the Welsh Bards*, vol. 1 (3rd edn. London: Printed for the Author, at the Office of Robes, St James’s Palace, 1808), 184.