

## Accessing the Eighteenth Century: ECCO and English Music

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*SESTERTIA, seated on a Throne under a Palm Tree, standing on the Ruins of PHOENIX, with the City of Liberty elevated on her Laps, attended by PLEASANT the Lady of Winds, and the Winds of the East, and MERCURY the God of Strength. On the Drapery TIME awaits the Destruction of the SESTERTIA, attended by HERRON in the Fore-ground to standing.*  
Published at the Art-Gallery by J. B. Neave, 1772. Engraved by W. B. D. and J. B. Neave, 1772. Engraver J. B. Neave, 1772.



*The Heaven  
So in the Year of GOD before the set.*



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Eighteenth Century Collections Online (ECCO) is surely a crucial resource for anyone whose interests lead them into the world of eighteenth-century English music, whether double-checking references, conducting original research or producing first-rate study materials.

ECCO makes fully available many of the best known primary sources: treatises, methods, diaries, magazines and journals and, to a lesser extent, printed music. It also allows the scholar to place these sources into a wider, interdisciplinary social context with an almost sinful ease.

It is impossible to convey in a brief review the richness of the collection but for a start here are to be found Charles Burney's published travel books and diaries, and his history of music (1776-1789); musical works published by Playford, including Purcell's *Orpheus Britannicus* (1702) and *Te Deum* (1707); Avison's *Essay on Musical Expression* (1775) and his *Concertos opus 2* (1740); and any number of part-song books and collections of psalmody.

It is perhaps the access to eighteenth-century England's "other" musicians that has given me the most pleasure in my brief acquaintance with ECCO, such as Barnabas Gunn of Gloucester (two cantatas and six songs, 1736); Elizabeth Turner of London (songs, 1758); and Thomas Wright of Stockton-on-Tees (harpsichord concerto, 1797). It goes without saying that access to, and efficient electronic searching of, the subscription lists that preface many such musical works will be of great value.

While ECCO's search facility is undoubtedly sophisticated, there is no loss of the serendipitous joy to be had from browsing a well-stocked library shelf. Each search of ECCO throws up unexpected gems to side-track the scholar. Thus my simple search for the violinist-composer Geminiani found not only his concertos opus 2 (1757), 3 (1757), and 7 (1748) but also many others, as well as Henry Carey's poem *To Geminiani at the Hague* (1729). This in turn led me to Carey's verses about Geminiani's musical contemporaries including Roseingrave, Stanley and Lamp.

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