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„Observations on, and a Comparison, of ,free’

Ornamentations by “Corelli”, Dubourg and Geminiani to  
some of Corelli’s Sonatas Opus 5

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**Observations on, and a Comparison, of ‘free’ Ornamentations by ‘Corelli’,  
Dubourg and Geminiani to some of Corelli’s Sonatas Opus 5 Sonatas**

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*'Which art, being excellent and naturally delightful, doth then become admirable and entirely wins the love of others when such as possess it , both by teaching and delighting others, do often exercise it and make it appear to be a pattern and true resemblance of those never ceasing celestial harmonies whence proceed so many good effects and benefits upon earth, raising and exciting the minds of the hearers to the contemplation of those infinite delights which Heaven affordeth.'* **Giulio Caccini**<sup>1</sup>

*'The Intention of Musick is not only to please the Ear, but to express Sentiments, Strike the Imagination, affect the Mind, and command the Passions.'* **Francesco Geminiani**<sup>2</sup>

*'It[is] wonderfull to observe what a scratching of Corelli there is every-where – nothing will relish but Corelli...'* **Roger North**<sup>3</sup>

*'The final and indispensable requirement for a good performance is without doubt a proper and correct feeling for all the expressive passions and emotions.'* **Daniel Gottlob Türk**<sup>4</sup>

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<sup>1</sup> Caccini, Giulio, in Strunk, Oliver, Source Readings in Music History W.W. Norton New York USA 1965 translation of Caccini's Preface to *Le nuove musiche* p.32

<sup>2</sup> Geminiani, Francesco, *Art of Playing on the Violin*. 1751. Edited by David Boyden Oxford University Press 1952 p.1

<sup>3</sup> North, Roger, in *Roger North on Music* transcribed from his *Essays* of c. 1695-1728 and edited by John Wilson. Novello UK 1959 p.xx

<sup>4</sup> Türk, Daniel Gottlob: *Clavierschule*. 1789 in *Readings in the History of Music in Performance*. Selected, translated and edited by Carol MacClintock Indiana University Press Bloomington USA. 1982 P.339

# **1 Introduction – Improvisation or ‘free’ Ornamentation**

To attempt to describe a musical improvisation in words is akin to the attempt to describe the performance of a ballet dancer, trapeze artist or gymnast or, in music, of a great soloist or jazz player. It is well-nigh impossible.

Add to this the difficulty of attempting to describe those of nearly three hundred years before with all the lack of historical context. A written record of an improvisation is a contradiction in terms as every time a performer plays one, it will ideally, differ from every other attempt. In a free improvisation there are no rules save the necessity of keeping within the harmonic frame of the work. The melodic line can be vaguely followed but, usually in slow movements, some use of rubato would have to be made for long melismas and often the presence of sequences is ignored. Concerning the three main improvisations dealt with in this study, for two of them, the composers are known but the dates are uncertain, for the other, ‘Corelli’ example, the date is known but the composer is disputed hence the name when used in this context is in inverted commas. According to the latest research in the current Collected Edition noted below, there is a cogent reason for accepting these ornaments as genuine.

It is useful to study written records of improvisations, not only as historical examples but as motivation for performers in their own attempts. Since the 1970s, when the revival of the performance of baroque music began in earnest, there has been a veritable ‘explosion’ of interest in baroque music. Performance ‘on authentic instruments’ and in ‘authentic style’ is coined by Bruce Haynes as HIP- Historically Inspired Performance - in his book, ‘The End of Early Music.’<sup>5</sup> These performance are now ‘in the mainstream’ of concert-going so to speak. Players are also attempting to perform their own ‘improvisations’ to works of the baroque. There are also now composers of baroque music, one of whom is the Dutchman Henk Bouman. The examples of ornamentation studied here are varied in style, reflecting a perspective of their time as well as displaying each composer’s personal approach.

## **1.1 Candidate’s CD**

As an aid and adjunct to the paper, a CD is presented, performed by the candidate on baroque violin with an Australian colleague, John O’Donnell on harpsichord with the examples of ornamentation by two composers (‘Corelli’ and Dubourg) for Sonata No.5 and two composers (Geminiani and Dubourg) for Sonata No.9 (see below in Sources for details).

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<sup>5</sup> Haynes, Bruce: *The End of Early Music – A Period Performer’s History of Music for the Twenty-First Century*. Oxford University Press 2007 p.14.

## 1.2 Examples to be studied

There are to date around twenty sources of eighteenth century examples of written ornamentation to various movements from Corelli's Opus 5 sonatas.

Five are dealt with in this study with the main focus on 'free' ornamentation for two sonatas which have two examples of ornamentation. Opus 5 No 9 has ornamentation for all movements whereas Opus 5 No.5 has ornaments for the slow movements only. Other sonatas, such as the manuscript known as the Manchester Anonymous will be dealt with briefly and in particular ornamentation by the Swedish composer Johan Helmich **Roman** is of special interest as there is a connection with the work of Matthew Dubourg. The Walsh Anonymous, which, as well as the Dubourg, is kept in the Jean Hargrove Music Library of the University of California in Berkeley USA., albeit under the same number as Dubourg's Microfilm which creates confusion, was available but as it is a keyboard transcription it is not considered here.

For Opus 5 No.9 the ornaments to all movements by **Francesco Geminiani** will be contrasted with those of his pupil, Matthew **Dubourg**.

For Opus 5 No.5 the 1710 edition of the so-called '**Corelli**' ornaments are contrasted with **Matthew Dubourg's**. Only the slow movements for this will be examined.

## 2 Dubourg - a Lost Book

For approximately two hundred and fifty years there existed a small book bound in red morocco leather with gold tooling entitled 'Correlli's (sic) Solos Grac'd by Doburg'. The musicologist, David Boyden (1910-1986) in two articles in 1972, one in the Festschrift for Jens Peter Larsen<sup>6</sup>, Copenhagen and the other in the Polish *Musica Antiqua III, Acta Scientifica*<sup>7</sup>, describes his discovery of the book in the late fifties in the collection of his friend the pianist, Alfred Cortot (1877-1962). He was given permission to photograph a part and then later all of the Ms. Now, as the only copy of the original is the microfilm in which (comparing it to the Boyden transcription) 24 pages of music are missing, this work takes on added importance. In a conversation with Professor Eduard Melkus on January 24<sup>th</sup> 2013, he recalls that when he recorded the Dubourg ornaments to the Corelli Sonatas (7, 8, 10, 11) in 1972, he used Dubourg's originals. These were then owned by Marc Pincherle. He also stated that David Boyden, who with Marc Pincherle wrote sleeve notes to the LPs, worked from a

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<sup>6</sup> Boyden, David, Corelli's Solo Violin Sonatas, Grac'd by Dubourg, Festschrift for Jens Peter Larsen, Schiorring, Glahn und Hatting, Copenhagen 1972

<sup>7</sup> Boyden, David, The Corelli's Solo' Sonatas and Their Ornamental Additions by Corelli, Geminiani, Dubourg, Tartini, and the 'Walsh Anonymous'. *Musica antiqua Europæ orientalis*, III, Bydgoszcz 1972 pp.591-607.



microfilm. There is no date in the book itself but to quote Boyden: 'A watermark found on the flyleaf (just inside the back cover) depicts a prancing horse of distinctive design; and this suggests, but does not prove, that the MS originates c.1723. This date is also consistent with the circumstance that the "Famous Young Mr. Dubourg", then about twenty years old, was playing a great deal at this time in London concerts, and perhaps wrote this MS for his own use. In any case the MS was probably written before 1728 when Dubourg left England for Ireland.'<sup>8</sup> According to Professor Seifert, watermarks are not regarded as reliable dating evidence, so the vague date 'before 1728', must remain.

## 2.1 History of the 'Lost Book'

More recently, the musicologist Glen Burdette in his article for Music Research Forum, has provided a few more details of the history of the 'lost' book<sup>9</sup>. According to him, it was in the possession of the antiquarian, W.H. Cummings and sold at this death at auction in 1915. Alfred Cortot, the pianist, purchased it from the bookseller Quaritch in 1926. After Cortot's death in 1962 it was in the hand of the Swiss auctioneer, Albi Rosenthal and was then acquired by the musicologist, Marc Pincherle. At his death, his library was sold at auction in Paris in 1975. Whether the book was sold at this auction to a private buyer or at two earlier sales also after his death when a few items were dispersed anonymously, is not known. Suffice to say that since 1975 all attempts to trace the 'private buyer' and the book have failed, despite the efforts of prominent musicologists such as Professor Neal Zaslaw of Cornell University.

## 2.2 Dubourg Microfilm and original book

The microfilm shows the cover of the book, which reads: **Correlli's (sic.) Solos Grac'd By Doburg (sic.)** The cover shows obvious tooling to what is reputed to be a red morocco leather bound volume.<sup>10</sup> The micro-film contains 29 pages in all, 21 of which contain music from Opus 5 of Corelli. Page 1 is repeated. It contains a dance tune, in G major in 6/8, plus handwriting to half the page, apparently describing the pattern of that dance with numberings on the right hand side – probably relating to repetition of bars. According to David Boyden, in the original book this first page in the Ms, not numbered, is the contredanse in 6/8 time, *La*

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<sup>8</sup> Boyden, Festschrift for Jens Peter Larsen op.cit. p 117

<sup>9</sup> Burdette, Glen, 'New Finds in Violin Music of the Corelli School' Music Research Forum, Journal of Graduate Student research, University of Cincinnati College-Conservatory of Music. Winter 1987 Vol. II/i

<sup>10</sup> Pincherle, Marc, Corelli His Life, His Work. Translated from the French by Hubert E.M. Russell, W.W Norton N.Y.1956 .p.116

*Vienne*. The pages in the book were numbered 2-60.<sup>11</sup> Pages 2-45 in the original had the Dubourg ornaments. Thereafter, according to Boyden, the original book contained blank pages 46-59 ruled with music staves followed by another contredanse *La Strasbourgeoise*, on page 60.

In the microfilm copy, following the Dubourg ornaments to Corelli's sonatas there are six pages as follows: an ornately engraved title page of sonatas by Giovanni Antonio Piani (Opera Prima in Parigi) followed by a page of directions for performance in French 'Avertissement' and four pages of music – 1<sup>st</sup> page is a Preludio, Sonata I in g minor Largo affettuoso; in common time; 2<sup>nd</sup> page, part of a work in F major 3/4; 3<sup>rd</sup> page, a Preludio Adagio é affettuoso in common time; 4<sup>th</sup> page, final part of a movement in c minor in 3/4.

### **2.2.1 Dubourg: Microfilm details:**

The book has twelve staves to a page with only two staves used throughout i.e. Dubourg's ornaments with the bass without an unornamented melody. The writing is decisive and clear with the bass 'more or less' coinciding with the treble (page numbers are often difficult to decipher).

Pages 2 Sonata 5 Mvt.1 Adagio to bar 7

3 cont. to end (Volti)

4-15 *missing*

Page 16 Sonata 7 Mvt. 3 Sarabanda Largo

Mvt 4 to bar 23 not decorated Giga Allegro (1<sup>st</sup> half only)

17 Mvt 4 continued

18 Sonata 8 Mvt 1 to bar 25

19 cont. to end. (Volti)

Pages 20-23 *missing*

24 Sonata 9 Mvt. 1 Preludio Largo to bar 11 1<sup>st</sup> beat only

25 cont. to end (Volti)

26-27 *missing* (presumably movement 2)

28 Mvt 3 marked Grave (in Corelli marked Adagio)

Mvt 4 to bar 26

29 cont. to end

30-31 Sonata 10 *missing* (presumably movement 1)

32 Mvt 2 Allemanda

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<sup>11</sup> Ibid. 116

33	cont. to end. Mvt 2 to bar 21 (1 <sup>st</sup> half only)
	Mvt. 3 Sarabanda (Volti)
34-37	<i>missing</i>
38 Sonata 11	Mvt.1 to bar 9 Adagio (1 <sup>st</sup> half only)
39	cont. to end (Volti)
40	Mvt 2 Allegro to bar 21
41	cont. to end (Volti)
42	Mvt. 3 Adagio
	Mvt. 4 to bar 32 Vivace
43	cont. to end (Volti)
44	Mvt. 4 Gavot (with variations Corelli's original Gavotta – Allegro has 16 bars only. Perhaps for ease of reading Dubourg begins condensing the 2/4 bars to 4/4 bars. He begins a third variation one bar before the end of the page. (bar 33 - in reality it is bar 52)
45	cont. to end

The fact that it is such a 'clean' manuscript and the presence in many places of the word Volti - meaning to turn the page quickly - indicates to me that this is a 'working' copy. If performers were not using this copy the word 'volti' would be superfluous. In addition, if it was meant for pedagogical purposes only, surely a student would have been given one or at the most two sonatas as patterns to copy and chiefly as a motivation and inspiration for his/her own work. In my opinion these ornaments were meant for Dubourg's own use. In the section on Johan Helmich Roman, the Swedish composer, this will be discussed further.

### **3 David Boyden's Transcription of the 'Dubourg Graces'**

(Bold print in transcription as below)

This transcription, of which I have only a photo-copy, comprises the following:

16 stave music sheets measuring 33cm x 25cm – 45 in all, not including the Title page, also on manuscript paper. All marked - Belwin New York.

Most are double sided and written by hand but there are parts inserted from the printed copies of the Chrysander edition, see below.

The title reads as follows – set out in the following fashion:

**Corelli Op.5 Sonatas 5, 7-11**  
in the version of **Matthew Dubourg**  
from the manuscript in the Cortot collection

collated with the version of Corelli's Ouvres ed. Joachim Chrysander

Sonata 5	p.1
Sonata 7	p.10
Sonata 8	p.14
Sonata 9	p.19
Sonata 10	p.28
Sonata 11	p.38

(In longhand written underneath)

incorporating inserts of Tartini's ornaments

Sonata VII (3)

VIII (1 x 3)

IX (1)

In bold capitals - upside down - (in another hand - by Professor Lucy van Dael?)

**Corelli-Dubourg-Geminiani**

(End of title page)

### **3.1 Pagination of Transcription:**

Sonata V	Pages 1-9 First and third movements ornamented (2)
Sonata VII	10-13 Third movement only ornamented (1)
Sonata VIII	14-18 All movements ornamented (4)
Sonata IX	19-27 All movements ornamented (4)
Sonata X	28-37 All movements ornamented (5)
Sonata XI	38-45 All movements ornamented (5)

### **3.2 Comment on Transcription:**

The transcription also contains fragments of ornamentations by Tartini but these are not a consideration for this paper. Dubourg's original pagination has been meticulously noted in the transcription. There is a note on page 3:

Brackets=omitted in Dubourg

All figures in small type omitted in Dubourg unless  
otherwise indicated

Many movements have been copied from a Chrysander printed edition with the ornamented version superimposed. Where there is a profusion of notes a handwritten copy has been made. Details of changes in bowing and figured bass in this edition have been adjusted throughout to correlate with Dubourg's manuscript. There are 21 movements decorated. Boyden states that 19 have been decorated - he is presumably not counting the two Gavottes which have Dubourg's variations attached. I have decided to count these as decorated movements.

A copy of the 'Boyden' manuscript was in the hands of the Basel University Library but cannot be traced at the moment. My copy is by courtesy of my former teacher, Professor Lucy van Dael, Amsterdam, for which I am most grateful. Dubourg's figured bass appears to follow that of the original 1700 edition and not that of 1710.

Boyden comments that '[T]he notation is often approximate with respect to rhythm.'<sup>12</sup> My comment is that this is often to be expected in 'free' ornamentation. Further he states that 'Dubourg or his copyist has made no attempt to line up his 'graces' with the bass'.<sup>13</sup>

**Ex. A. Sonata Op.5, No. IX Mvt. 1 Bars 1-2 Dubourg's ornaments**



## 4 Corelli Biography

Arcangelo Corelli (1653-1713) is regarded as the most influential violinist of the Baroque era. During his life, he enjoyed patronage to an unprecedented degree. His output is thought to have been large<sup>14</sup>, (see Allsop's view below in Corelli's Virtuosity) but his legacy is limited in number; only works fully polished were ever published. He was born in Fusignano near Ravenna and after a time spent studying and playing in Bologna he arrived in Rome at the latest in 1675. Not much is known of his early life<sup>15</sup> though many legends have sprung up.<sup>16</sup>

<sup>12</sup> Boyden, Festschrift for Jens Peter Larsen op.cit.p.117

<sup>13</sup> Ibid. p.117

<sup>14</sup> Allsop, op.cit. p.122ff.

<sup>15</sup> Pincherle, op.cit. p.18

<sup>16</sup> Allsop, op.cit. p.3ff.

After freelancing in theatre and church orchestras, notably alongside the castrato and violinist, Carlo Manelli, he joined the orchestra of the exiled Queen Christina of Sweden, then resident in Rome, to whom he dedicated his opus 1, (1681) a set of 12 church sonatas. He then began organizing the Sunday academies of Cardinal Pamphili to whom he dedicated his opus 2, chamber trio sonatas in 1685. He became Pamphili's Director of Music in 1689, the year of his church trio sonatas dedicated to the Duke of Modena. The following year he moved his lodgings to that of Cardinal Ottoboni's palace, who became his greatest patron and to whom he dedicated his opus 4, in 1694. The Cardinal provided for him handsomely, so much so that he died a rich man – he had accumulated a large art collection. Along with Alessandro Scarlatti and Pasquini, he was made a member of the distinguished Accademia dell'Arcadia in 1708. Corelli was also a perfectionist in his playing.

#### **4.1 Corelli's Orchestra**

His orchestra was schooled in the Lullian sense. We have information regarding its precision from Muffat (see Muffat's Preface to *Concerti Grossi* DTÖ Vol.23). From about 1680 to his retirement in 1709 Corelli organised, directed while playing and composed for orchestras in Rome, not only of his own patrons but for all occasions.<sup>17</sup> From music in churches and palaces to outdoor spectacles, Corelli 'controlled the 'city-wide market for instrumentalists'<sup>18</sup>; 'responsible for recruiting instrumentalists, arranging for their transportation, composing music for them to play, rehearsing and leading them and paying them their wages.'<sup>19</sup> These ranged from performances with a few instrumentalists to those with over an hundred players. An important point to consider is that the orchestra, whether small or large 'never played throughout and seldom accompanied singers.'<sup>20</sup> The sudden entry of the full orchestra 'was a glorious special effect'.<sup>21</sup> As the Pope was antagonistic to secular entertainments, such as opera and ballet, resources instead concentrated on cantatas, oratorios and instrumental music. Corelli's orchestra did not include keyboards. In Rome as elsewhere, organists and harpsichordist were conceptually and practically associated with the vocal rather than the instrumental aspects of performance. When a choir or soloist sang, they were most always accompanied by one or more keyboards. When an orchestra played - that is, the entire orchestra with concertino and concerto grosso together- harpsichords and organs were usually

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<sup>17</sup> Spitzer, John and Zaslau, Neal, *The Birth of the Orchestra - History of an Institution, 1650-1815*. Oxford University Press UK 2004 p.106ff.

<sup>18</sup> *Ibid.* p.106

<sup>19</sup> *Ibid.* 117

<sup>20</sup> *Ibid.* p.123

<sup>21</sup> *Ibid.* p.123

silent.<sup>22</sup> On the other hand, for his orchestra Corelli used lutes and archlutes; often two, sometimes as many as five.<sup>23</sup> The orchestras seemed often to be bottom-heavy with basses. ‘The fullness of the instrumentation, with so many contrabasses for a foundation and with trumpets too, created such a resonance [*rimbomb*] that the whole room seemed to echo.’<sup>24</sup>

## 4.2 Corelli’s Playing Style

We have what appear to be conflicting reports of his playing style. A description of the playing of Corelli and Fornari by the Frenchman, Francois Raguenet on his return from Rome was fulsome in its praise. On speaking of the orchestra he describes how ‘A symphony of Furies shakes the Soul; it undermines and overthrows it in spite of all its Care; the Artist himself, whilst he is performing it, is seiz’d with an unavoidable Agony, he tortures his Violin, he racks his body; he is no longer Master of Himself, but is agitated like one possessed with an irresistible Motion. If, on the other side, the Symphony is to express a Calm and Tranquillity, which requires a different Style, they however execute it with an equal success. Here the Notes descend so low, that the Soul is swallowed with ‘em in the profound Abyss. Every string of the Bow is of an infinite Length, ling’ring on a dying Sound, which decays gradually ‘till at last it absolutely expires’.<sup>25</sup> A further paragraph and a half is needed for more fulsome praise. After the word ‘Artist’ is a footnote, which is written by the anonymous translator<sup>26</sup>. The oft-quoted footnote reads; ‘I never met with any man that suffer’d his Passions to hurry him away so much, whilst he was playing on the Violin, as the famous *Arcangelo Corelli*; whose Eyes will sometimes turn as red as Fire; his Countenance will be distorted, his Eye-Balls roll as in an Agony, and he gives in so much to what he is doing that he doth not look like the same man’.<sup>27</sup> To balance this, in Hawkins, Geminiani reports that ‘the style of Corelli’s performance “was learned, elegant and pathetic, and his tone firm and even” resembling “a sweet trumpet” ‘. Hawkins adds that “Corelli is said to have been remarkable for the mildness of his temper and the modesty of his deportment”’.<sup>28</sup>

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<sup>22</sup> Ibid. p.125

<sup>23</sup> Ibid. p. 125

<sup>24</sup> Ibid., p. 119-20 Quoted by Cavichi, ‘Passi esecutiva’ a report of the oratorio commissioned by Cardinal Benedetto Pamphili and composed by Giovanni Lorenzo Lulier (with a Sinfonia by Corelli) to celebrate the visit to Rome of Cardinal d’Este in 1689.

<sup>25</sup> Raguenet, François, from ‘A comparison between the French and Italian Music and Operas (1702) in Fubini, Enrico, Music and Culture in Eighteenth Century Europe – a Source Book, University of Chicago Press, Chicago and London, 1994, p.70

<sup>26</sup> Ibid., End note, p.73

<sup>27</sup> Ibid., Footnote 5, p.70

<sup>28</sup> Zaslaw, op.cit. p.112 from Hawkins, Sir John, History of Science and Practice of Music (1776), pp.674-6

### 4.3 Corelli's Legacy

His teaching was highly regarded. His legacy was continued by such famous pupils as Geminiani (now disputed- see below), Somis and Castrucci, who later worked in Ireland, and by the Frenchman Anet. Couperin paid tribute to him with an 'apotheosis.' Bach, Geminiani, Veracini and Tartini all arranged or borrowed works by him. Corelli's opus 5, the subject of this study, is arguably, his most famous work. However, after his death, his pupil and lifelong companion, Matteo Fornari, to whom he had left his art collection and printing plates,<sup>29</sup> supervised the publication of his opus 6, the Concerti Grossi, which, although not the first of their kind, certainly established the genre and were immediately popular. He is buried in the Pantheon in Rome.

### 4.4 Music Printing in Italy

Corelli's sonata publication in 1700 was an anomaly in Italian publishing. After the middle of the 16<sup>th</sup> century, with the exception of Uccellini, Italian composers, such as Colista, Bononcini, Torelli concentrated mainly on writing in the idiom of the trio sonata which was especially popular. Aside from their appeal, a further reason for this could have been the continued use in Italian music printing of the moveable type technique which restricted the capacity to publish complicated scores, e.g. chords or chains of smaller note values which were a feature of solo sonatas. The lack of beaming was a handicap. Germany used the technique of engraving enabling the printing of double stopping, runs etc. in contrast to the moveable type technique.

### 4.5 Corelli's Virtuosity

This fact is a likely reason given by Peter Allsop for the paucity of works by Corelli which have come down to us. He contends that Corelli's music would have been circulated mainly in manuscript which is now lost.<sup>30</sup> Allsop contends that Corelli, whose fame in Europe was unsurpassed at the time, could not possibly have acquired these accolades if his playing was not of the highest order in all respects – and this would include virtuosity. Allsop reasons that his virtuoso works were all in manuscript so were never published and are therefore lost to us. To quote: '[T]he solution to these enigmas is simple: Italian violinists were every bit the equals of their German colleagues (how could they have been otherwise?) but did not publish their solo violin music because this was impossible given the limits of their printing

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<sup>29</sup> Pincherle, op.cit. p.45. Also Gesamtausgabe Band III, p.164

<sup>30</sup> Allsop op.cit. p.124

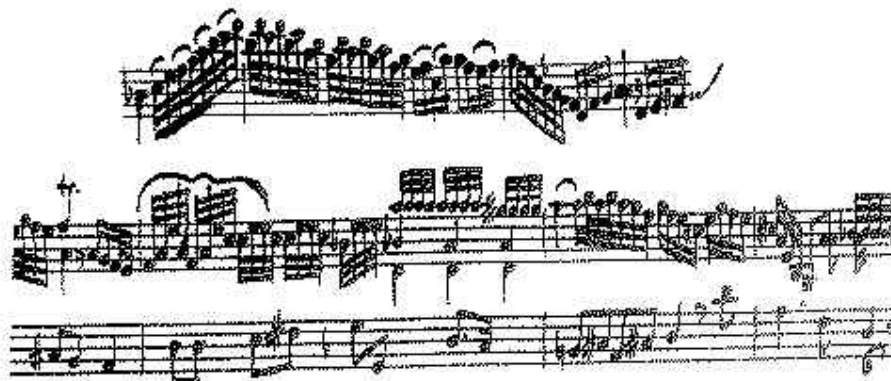


technology, whereas the Germans moved over to copperplate engraving much earlier.<sup>31</sup> Where Corelli would most probably have used his virtuosity is in his 'free' ornamentation. The sonatas are models of excellent composition possessing, like the works of Bach and Couperin, wonderful bass lines. As noted above, the sonatas are not lacking in virtuosity, for example most of the variations to La Follia are not simple but, in the main his works are not as virtuosic as those of the Austrian, Biber and the German, Walther.

## 4.6 Lonati

We do have evidence of an exception in Italy - a rival for Biber and Walther - in the works of Ambrogio Lonati (c.1645-1710/15), ostensibly Francesco Geminiani's teacher: a collection of twelve sonatas from 1701.<sup>32</sup> The style of the sonatas tends to follow the style of Biber rather than those of Corelli. Six of the twelve (VI to XI) are in scordatura with ample virtuosity - double stops are plentiful. There are however, passages of longer note values which clearly require free ornamentation, (e.g. Largo to sonatas IV and V). Sonata I appears to echo the structure of Corelli's own first sonata of Opus V, especially the first movement as though he were proving a point. The final work is also variations –a challenging chaconne, ending with dances using the same ground bass. There are passages to the eighth position and the work takes approximately twenty minutes– a tour de force. Lonati, known as the Hunchback (il Gobbo), had a chequered history, being involved with Stradella who was pursued by the authorities. Lonati is reputed to be the teacher of Francesco Geminiani.<sup>33</sup>

### Ex. B Carlo Ambrogio Lonati, Sonata II (with scordatura) 1701



<sup>31</sup> Ibid. 124

<sup>32</sup> Lonati, Ambrogio, Twelve sonatas, facsimile edition SPES Florence, Italy 2005

<sup>33</sup> Careri, Enrico, Francesco Geminiani (1687-1762). Clarendon Press Oxford 1993 p.4 quoting Hawkins and Burney

## 5 Corelli Opus V Solo Sonatas

### 5.1 Initial Publication of 1700

In 1700 Arcangelo Corelli issued in Rome his Opus 5 – a set of twelve works for violin and bass. The first six were church sonatas; numbers seven to eleven were chamber sonatas with the final work being variations on the ‘La Follia’ theme. The term denoting church sonatas, *Sonate da chiesa*, was not used by Corelli, as noted by Peter Allsop in his book ‘Arcangelo Corelli New Orpheus of Our Times,’<sup>34</sup> however that for chamber sonatas, *Sonate da Camera* was used.

Corelli had published, also in Rome, his Opus 1-4 in 1681, 1685, 1689 and 1694 respectively.<sup>35</sup> These were Sonatas for two violins with bass. During the seventeenth century in Italy this instrumentation had been the by far most popular.<sup>36</sup> The solo violin sonata was rarer in Italy in contrast to German-speaking lands in the later 17<sup>th</sup> century. The solo sonatas by Biber and Schmelzer are good examples of these.

The titles for Opus 1 and 3 were *Sonate a trè, doi Violini, e Violone, ò Arcileuto col Basso per l’Organo*. The dedications were to Queen Cristina Alessandra of Sweden for Opus 1 and Francesco II Duke of Modena for Opus 3. The titles for Opus 2 and 4 were *Sonate da Camera a trè, doi Violini e Violone, ò Cimbalo*. The dedications were to Cardinal Panfilio for Opus 2 and to Cardinal Ottoboni for Opus 4.

It should be noted that in the works of Corelli, the words *Basso continuo* and *Violoncello* are not used in any of the titles.

In the Collected Edition cited below, the first editions of Opus 1-4 indicate that they were in the main published in moveable type notation.<sup>37</sup> In contrast Opus 5 is engraved. It is in oblong format somewhat densely written. For the first six sonatas of Opus 5 the title reads ‘*Parte Prima Sonate a Violino e Violone o Cimbalo*’, dedicated to Princess Sofia Carlotta (Sophie Charlotte), the then Electress of Brandenburg residing in Rome. At the end of

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<sup>34</sup> Allsop, Peter, *Arcangelo Corelli New Orpheus of our Times*. Oxford University Press 1999 p.69 & p.73

<sup>35</sup> Corelli, Arcangelo, *Historisch-kritische Gesamtausgabe der musikalischen Werke Opus V Band III* Herausgegeben von Cristina Urchueguia unter der Mitarbeit von Martin Zimmerman Laaber-Verlag Laaber Deutschland

<sup>36</sup> Pincherle, Marc, *op.cit.*p.555f. See also Allsop, Peter, *op.cit.* p.75

<sup>37</sup> *Historisch-kritische Gesamtausgabe der musikalischen Werke Opus V Band III* herausgegeben von Cristina Urchueguia unter der Mitarbeit von Martin Zimmerman mit einem Beitrag von Rudolf Rasch. Laaber-Verlag Laaber Germany 2006 (See Facsimiles Pages)

Corelli's dedication is the date 1<sup>st</sup> January 1700. For the first Edition there was an ornate allegorical engraving, with the shield bearing the crest of the dedicatée and the figure holding the music, presumably portraying the dedicatée offering (Corelli's) music to the Gods. In the right hand corner two putti embrace a large stringed instrument, with a smaller one beside it - both clearly with four strings. Scholarly conjecture surrounds the image of the larger instrument as it bears on the question raised above re cellos and violone. This frontispiece has unfortunately not been produced in the Fuzeau facsimile.<sup>38</sup> For the remaining works, seven to twelve, the title which is in an architectural cartouche reads 'Parte Seconda Preludii Allemande Correnti Gighe Sarabande Gavotte e Follia'.

The sonatas, self-published by Corelli, won immediate and unprecedented popularity. One could say that Opus 5 was the first 'best-seller' in music history.<sup>39</sup> It is also the first work which has enjoyed unbroken reception from the first printing until the present day.<sup>40</sup> Corelli's trio sonatas had been a huge success and had established his reputation. One reviewer in 1689 labelled him the 'New Orpheus of our Times'. Publishers were eager to print any works by Corelli, so by the time his solo sonatas were released they were assured of instant acclaim.

## 5.2 Publications<sup>41</sup> of the 1700 edition during Corelli's Lifetime

In the current Collected Edition there is a comprehensive section on the publication history of the sonatas; also in the Fuzeau facsimile edition is a section on the publications in his lifetime. The following is a short summary:

Italy –Rome 1700, Bologna 1700, Rome 1705, Bologna 1711

Holland – Amsterdam (Estienne Roger)1702, 1706,1709, Pierre Mortier 1709

England –London (John Walsh) 1700, (Anonymous) 1702, (Richard Mears) 1712.

France – Paris (Charlotte Massard de la Tour) 1708 twice.

John Walsh of London is reported to have bought a copy of Corelli's Opus 5 in Amsterdam and then proceeded to bring out his own edition.

In 1707 Walsh and Hare and Randell, London published a volume of sonatas for recorder by Christopher Pe(t)z with an ornamented version of two sonatas from Corelli's Opus 5 –(slow

<sup>38</sup> Facsimile Editions - Corelli, Arcangelo: Sonates pour Violon et basse continue Opus V, Fac-similé Jean-Marc Fuzeau (Introduction. Fromageot, Nicolas; Direction Saint-Arroman, Jean; Collection Dominates. Couray France 1999 and Opus 5 S.P.E.S. Studio per Edizioni Scelte SPES Florence, Italy 1979 Frontispiece (Engraving has been reproduced in the latter.)

<sup>39</sup> Gesamtausgabe op.cit. p.161

<sup>40</sup> Ibid. Urchueguia, Cristina, Einleitung p.15.

<sup>41</sup> Corelli, Arcangelo, Gesamtausgabe op. cit. Kritischer Bericht ,Die Drucke zu Lebzeiten Corellis p.156ff. and RISM

movements) ‘illustrated throughout with proper graces by an eminent master’ who was not named<sup>42</sup>. Neal Zaslaw notes that the latter phrase was used only in an advertisement for the sonatas and speculates that the eminent master could be John (meaning James?) Paisible (active in London c.1674-1721) or John Loeillet (active in London c.1705-1730). The ornaments, according to Zaslaw, ‘have a style, density and function similar to Corelli’s ornaments, even though they are for recorder rather than for violn.’<sup>43</sup> Viewing these in the Betty Bang Mather edition<sup>44</sup> alongside the Corelli 1710 edition also notated, this seems to be a correct assumption. This fact indicates that not only were the sonatas widely popular but that ornamentation was an accepted practice.

## 6 Ornamented Edition of 1710:

In 1710, the firm of Estienne Roger in Amsterdam issued an edition with ornaments to the slow movements of the first six sonatas. This edition is in vertical format with a simpler frontispiece and without dedication. Naturally, being a commercial proposition, and contrary to the first edition, the composer’s name is here in prominent type - Arcangelo Corelli da Fusignano (Fusignano being Corelli’s birthplace). For the slow movements there are three staves, with the ornaments on the upper stave. The lower stave uses only bass clef, whereas in the first edition there are frequent changes of clef to save the use of ledger lines<sup>45</sup>.

In addition to the above title, the following is written in smaller type: ‘Nouvelle Edition où l’on a joint les agrémens des Adagio de cet ouvrage, composez par Mr A Corelli, comme il les joue’. A year later (1711) John Walsh and John Hare of London issued the same edition, with the same title and the smaller print announcing ‘This Edition has ye advantage of having ye Graces to all ye Adagios and other places where the Author thought proper by Arcangelo Corelli.’ John Walsh of London is reported to have bought a copy of Corelli’s Opus 5 in Amsterdam and then proceeded to bring out his own edition which was flawed<sup>46</sup>

While Roger’s ornamented edition was being prepared this announcement was made ‘...he is presently engraving the ornaments of the adagios of these sonatas, which Mr.Corelli himself has been good enough to compose completely afresh, as he plays them. These will be true

<sup>42</sup> Mather, Betty Bang and Lasocki, David, *Free Ornamentation in Woodwind Music 1700-1775*. McGinnis and Marx N.Y. U.S.A. 1976 p.21 p.146 Corelli, Arcangelo Opus 5 No.4 Movement 1

<sup>43</sup> Zaslaw, op.cit.n.29 p.114

<sup>44</sup> Mather, op.cit.

<sup>45</sup> Apel, Willi (Editor): *Harvard Dictionary of Music*, Heinemann, UK 1979 (second Edition) p.180 Entry on ‘Clef’ para.3 ‘The great variety of clef positions encountered in old music results from the desire to avoid ledger lines.....’

<sup>46</sup> Gesamtausgabe op.cit. p.16 n18 ,die weitaus fehlerhaftere Londonder Ausgabe:’ - The much worse London edition - my translation - (in contrast to that of Mortier)

violin lessons for all amateurs.’<sup>47</sup> While it must be remembered that ‘amateurs’ in baroque times often signified extremely competent ‘gentlemen’ players, nevertheless it does seem to indicate that Corelli himself may have performed with far more virtuosity. An interesting point was made by Walter Kolneder in ‘Das Buch der Violine’ (1978) - my translation: ‘Corelli was certainly not the greatest violinist of his time.....(but among) the composing violinists he was the best composer and primarily amongst the composers of his contemporaries, the best violinist.’<sup>48</sup> A personal observation is that these sonatas do make demands on a violinist’s technique: double and triple stopping especially in the fugal movements, bariolage and many instances of quick semiquaver passages, not to mention whole movements of semiquavers noted by Tartini as practice material<sup>49</sup>. Also, to perform the ornaments to the 1710 edition well, one needs experience and a good measure of technique.

## 6.1 Authenticity of 1710 Edition

### 6.1.1 Current Research

The identity of the composer of the ornaments in the 1710 edition has never been satisfactorily established. In the current Collected Edition (cited below in Sources), there is a plausible case made for the veracity of Roger’s claim based on studies of the printing and on the corresponding details in the musical text.<sup>50</sup> Research has established that plates used for the first edition in Rome were the basis for all editions without the ornaments. Corelli was in possession of the original plates which he bequeathed on his death to his pupil and friend, Matteo Fornari. The engraver of the first edition, Gasparo Pietra Santa, was never in the business of publication. Corelli supervised his own publications and kept the plates in his possession. (This did not however prevent the issue of pirated editions).

From 1708 Estienne Roger’s competition in Amsterdam was Pierre Montier who would copy his editions and issue them more cheaply.<sup>51</sup> Rivalry was fierce and the protagonists advertised any real or imagined advantages to their work. The significance of this is that the edition by

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<sup>47</sup> Zaslaw, Neal, Ornaments for Corelli’s Violin Sonatas, op.5 in Early Music XXIV/1 Footnote 32 from the French- Lesure, F. Estienne Roger et Pierre Mortier: un episode de la guerre des contrefaçons à Amsterdam, *Revue de musicology* (1956), xxxviii, pp.33-48

<sup>48</sup> Kolneder, Walter, *Das Buch der Violine*. Atlantis Verlag Zürich 1972.p.303 ,Corelli war sicherlich nicht der größte Geiger seiner Zeit,....unter den komponierenden Geigern seiner Zeit wohl der beste Komponist war und unter den primärals Komponisten anzusprechenden Zeitgenossen der beste Geiger.’

<sup>49</sup> Tartini, Guiseppo, Letter to Maddalena Lombardini (later Sirmen – she also composed) in *Traité des Agréments de la Musique – (Abhandlung über die Verzierungen in der Musik, Treatise on Ornaments in Music)*. Moeck Verlag Celle Germany 1961.

<sup>50</sup> Gesamtausgabe op.cit. p.167ff.

<sup>51</sup> Ibid..Kommentar zu Die Drücke aus Amsterdam. p.152

Mortier in 1709 was an exact reproduction of Roger's 1706 edition. The latter's own 1709 edition exhibits small changes (to the plate) which in the opinion of the researcher, could only have been made with the authority of Corelli himself or under his direction. These changes therefore have a bearing on the authenticity of 1710 edition. Initially, as noted in the text of the Collected edition (p. 163f),<sup>52</sup> there were two versions of the 1700 editions made in Rome, (e.g. an accidental was added and figures have been changed)<sup>53</sup>. Similarly, after copies had been sold Roger made adjustments to his edition of 1706 and again in 1709. The format for the 1710 edition had to be changed to accommodate the melismen therein. The first edition had no figures for the ornamented slow movements and it is believed that the prepared plates used were a compilation of two plates with the ornaments based on a hand-written copy by Corelli.<sup>54</sup> Details such as the double line in Sonata I, Mvt I, bar 14, which does not occur in the early editions, are noted as an indication of Corelli's influence. Normally, a printer would not have made such a change at a section where there is no change of time-signature. Roger's prints are meticulous and a 'mistake' such as this one would only have been countenanced as a directive from the composer. The numerous small changes made to the text point, in the opinion of the author of the *Quellenkritik* in the *Kritischer Bericht* of the *Gesamtausgabe*, to the close involvement of the composer.

Whether this can be fully proven is difficult to say but the arguments certainly carry more weight than the usual conjecture as to what Corelli would have presumed to have done. A point made in Tarling<sup>55</sup>, which had also occurred to me, is that the few flourishes which Corelli has himself written out in the 1700 edition, i.e. that without ornamentation, resemble the style of the 'Corelli' ornaments (1710 edition)

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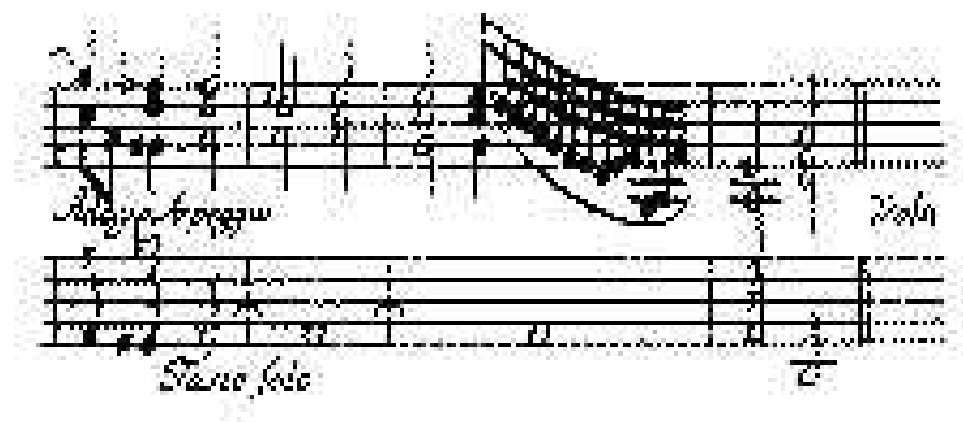
<sup>52</sup> Ibid. It should be noted that in the section *Plattenkorrekturen* in VA1 the author mistakenly directs the reader to page 165 instead of 163 for the important plate corrections to Sonata II, 1<sup>st</sup> movement T.12ff p.167

<sup>53</sup> Ibid. For details see p. 161ff.

<sup>54</sup> Ibid. p.167

<sup>55</sup> Tarling, Judith, *Baroque String Playing for ingenuous learners* Corda Music, St. Albans Hertfordshire, U.K. 2001 p.42

**Ex. C Arcangelo Corelli Op. 5 Sonata I Mvt. 2. The flourish at the penultimate bar 1700 edition**



## **6.2 Doubtful Claims to Authenticity**

In 1716, three years after Corelli's death, perhaps as a response to a voicing of scepticism of their authenticity, Estienne Roger, in an advertisement for his edition to the sonatas was compelled to add the following words. '...those who are curious to see Mr. Corelli's original, with his letters written on this subject, may see them at Estienne Roger's establishment'.<sup>56</sup> As Neal Zaslaw comments in his article, (see section below, 'Other Examples of Ornamentation') even though this declaration by the publisher was made after Corelli's death, Roger would have been foolish to have ventured it without just claim. At that time in Amsterdam, there were renowned former pupils of Corelli residing there, among them Pietro Locatelli, who could have verified his handwriting. Also the ornaments were published during Corelli's lifetime, during his negotiations with Roger concerning the publication of his Opus 6 Concerti Grossi.<sup>57</sup> My comment on this is that the claim by Professor Zaslaw that Locatelli (1695-1764) was a pupil of Corelli is not verified – the literature says 'may have been a pupil of Corelli'.<sup>58</sup> 'Locatelli's teachers are unknown...reports that he took lessons from Corelli on arrival in Rome are not well substantiated'.<sup>59</sup> Also, more importantly, Locatelli did not go to Amsterdam to live until 1729, long after 1716 when Roger invited people to examine the autograph.

<sup>56</sup> Zaslaw, Neal, Ornaments for Corelli's Violin Sonatas, op.5 in Early Music XXIV/1 p.103-4

<sup>57</sup> Ibid., p.104

<sup>58</sup> Sadie, Julie: Companion to Baroque Music compiled and edited by Julie Anne Sadie, Schirmer Books New York 1991 p.320

<sup>59</sup> Koole, Arend and Talbot, Michael, in New Grove op.cit. Further, 'Corelli was ailing in 1712 and died in January 1713'. (Locatelli took leave from Bergamo in January 1711 at 15 years of age)

In Judy Tarling's otherwise excellent book<sup>60</sup> she writes that in the article by Neal Zaslaw it is stated that Corelli's handwriting has been identified. Quote 'Zaslaw has argued that these ornaments may indeed have been written down by Corelli for the Amsterdam edition, since the handwriting has been authenticated'.<sup>61</sup> I can see no evidence of this in the article, except that Zaslaw states that 'the anti-Newtonian, pro-Cartesian Jesuit scientist, Louis-Bertrand Castel (1688-1757), known to music historians for his theoretical disputes with Rameau and for his colour harpsichord... (...who had never been outside France, much less outside Europe) wrote a critique of an attempt to notate Chinese music.' In the course of this polemic 'Castel recalled the ornaments attributed to Corelli: "It was doubtless only after the fact that Corelli had composed a separate volume, which I have seen, of all the appoggiaturas, passing tones, and small and large ornaments which he added to his sonatas when playing them but which he had not thought to provide when he first gave the sonatas to the public. Composers are never happy with the way people perform their works. In what way, then, have they put their spirit into the notes?"'<sup>62</sup> David Boyden in a footnote in his now classic work, 'The History of Violin Playing from its origins to 1761', states that 'Marc Pincherle has shown beyond reasonable doubt, that they are authentic'.<sup>63</sup> He quotes the source as the Marc Pincherle book in original and in translation – 'Corelli, His Life, His Work'. After discussing the editions of Roger in Amsterdam and Walsh and Hare in London, Pincherle states on page 111 'However great the temerity of the pirate publishers of Amsterdam may have been at that time, they certainly would never have invited public inspection and relied on bogus letters'.<sup>64</sup> In Pincherle's book I cannot detect an absolutely irrefutable case for this.<sup>65</sup> The article on the text history of Opus 5 in the Gesamtausgabe, cited above, does give some weight to the argument for their veracity.

The authenticity of 'Corelli's' ornamentation may never be fully confirmed. The Fuzeau edition states '[T]o date, no document exists which would permit attribution of this ornamentation to Arcangelo Corelli with complete certitude. Neither is it possible to prove it is not by him'.<sup>66</sup> They remain the only sonatas known where a plain and an ornamented edition have been published at separate times. There is no disputing the quality of Corelli's sonatas. At the time of his death Opus 5 had been published 16 times in five different

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<sup>60</sup> Tarling, op.cit. p.36

<sup>61</sup> Ibid, p.36

<sup>62</sup> Zaslaw, op.cit. p.105 also the quote is in Pincherle op.cit p.115

<sup>63</sup> Boyden, David D. the History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music, Oxford University Press, London, New York, 1975 p. 222, footnote 10

<sup>64</sup> Marc Pincherle, Corelli His Life, His Work. Translated from the French by Hubert E.M. Russell, Da Capo Press New York U.S.A.1979 p 111

<sup>65</sup> Pincherle, Marc, Op. cit.. p. 110ff.

<sup>66</sup> Corelli Fuzeau Edition op.cit., p.11



countries. Opus 5 became a model for other composers and Corelli is reputed to have ‘standardised’ the structure of the baroque sonata.

### 6.3 Puzzle of the ‘Violone o’

Although this question does not have much bearing on the performance of ornamentation, except to specify the type of accompanying bass, it is of interest to the performance and history of the Opus 5 sonatas. Violone o Cimbalò, Corelli’s title for the bass line in his first edition of the Opus 5 sonatas has created problems as to his meaning. As a result this topic is one of the many themes which occupy the world of musical scholarship. What instrument was meant by the word Violone? What is the significance of the ‘o’ which in Italian means ‘or’? The latter would seem to imply that one should use one or the other instrument – violone or ‘cimbalò’ now clavicembalo in Italian. Both questions cannot be dealt with here save to give a sample of the differing views. The problem may never be resolved in the future. Chiefly, the instrument meant by the word violone is the main question.

### 6.4 Various Solutions

1. **Alfred Planyavsky**<sup>67</sup> A Bassviolone, of varying tunings, sizes and types was used much more widely than is now accepted. The Violone, as the bass of the gamba, was used in virtuosic music and there is of course, a great deal of (musical) evidence to support this fact. There were 8’ and 16’ sizes and varying numbers of strings from six down to three-stringed instruments. A G violone able to play in both the ‘double bass’ and cello registers is a very likely candidate. The sound of these instruments was appreciated and integrated into the overall fabric of an ensemble. The cello, in Planyavsky’s opinion, was never referred to as a violone. See books and article in New Groves.
2. **Stephen Bonta**<sup>68</sup> There were at the time various sizes of bass instruments and it was not until metal-wound strings had begun to be used in approximately 1660 that a bass instrument could manage the ‘difficult’ lines, especially in Allegro movements. Therefore the violone had to be closer in size to a cello

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<sup>67</sup> Planyavsky, Alfred, Barockkontrabass Violone, Has-Schneider, Tutzing Germany 1998, also Geschichte des Kontrabasses. Hans Schneider, Tutzing Germany 1984. New Groves Violone in Germany

<sup>68</sup> Bonta, Stephen, Studies in Italian Sacred and Instrumental Music in the 17th Century. Variorum Collected Studies Series Ashgate Publishing Aldershot U.K. A collection of articles, many on this topic – From Violone to Violoncello -A Question of Strings?, Corelli’s Heritage: the early bass Violin in Italy etc. Article in New Groves Violone in Italy.

3. **David Watkin**<sup>69</sup> A bass instrument, perhaps somewhat smaller than today's cello was used extensively as a duo instrument capable of playing chords and therefore ideal to accompany a treble instrument like the violin without using a keyboard. i.e. the Corelli Opus 5 sonatas
- 4 **Peter Allsop** 'At least three sizes of cello existed in the seventeenth century, the smallest tuned a fifth higher than the modern cello, while the illustration in Bannani's *Gabinetto armonico* (Rome, 1723) describes a six-stringed instrument as 'the largest of the violas'.<sup>70</sup>

Allsop also believes that these were duo sonatas hence the meaning of the 'o' with the harpsichord as the alternative instrument.

These questions are still the subject of research for the future.

One interesting point in Marc Pincherle's book on Corelli is that when he died among his effects were quote,'an old cello (smaller size?) and a "violone" (double-bass viol) in its case.'<sup>71</sup> This still leaves the puzzle unsolved.

## 7 Ornamentation and Improvisation

The Italian violinist Nicola Matteis, resident in England from 1672, and celebrated there, observed in 1682, 'To set your tune off the better, you must make several sorts of Graces of your one (*recte* 'own') Genius, it being very troublesome for the Composer to mark them.'<sup>72</sup> Matteis' son, (+1749) also Nicola, who worked at the Austrian court under Fux,<sup>73</sup> is reputed to have written ornaments to Corelli's sonatas. Quantz notes in his invaluable tutor, 'On Playing the Flute' in the section of Cadenzas, that he has had a copy of both sets of ornaments for the last thirty years,<sup>74</sup> which would place the Matteis at around 1720. They are unfortunately lost.

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<sup>69</sup> Watkin, David 'Corelli's op. 5 sonatas: Violino e violone o cimbalò?', *Early Music* XXIV/IV p.645. In this article Footnote 35 has been omitted and thereafter the footnotes are incorrectly cited.

<sup>70</sup> Allsop, op.cit. p. 76

<sup>71</sup> Pincherle, op.cit. p. 45

<sup>72</sup> Matteis, Nicola, 'The false Consonances of Musick' 1682 Facsimile Monaco 1982, quoted in Tarling op. cit. p.274.

<sup>73</sup> Quantz, Johann Joachim, Versuch einer Anweisung die Flöte zu spielen. Bärenreiter 1992 (footnote) Fußnote Kap.XV, 2 p.152 Referring to playing Cadenzas and to the Corelli Opus 5 sonatas: 1710 edition 'Bald nach der ersten Ausgabe erschienen diese Sonaten, unter des Urhebers Namen, vom neuem in Kupfer, und bei den zwölf Adagio den ersten sechs Sonatenbefanden sich Veränderungen dabey gestochen. Es war aber keine einige Cadenze ad libitum dabey. Kurz Zeit darauf, setzte der ehemals in Oesterreichischen Diensten gestandene, berühmte Violinist, **Nicola Matei** noch andere Manieren zu eben diese zwölf Adagio. Dieser hat zwar mehr gethan als Corelli selbst, indem er dieselben mit einer Art von kurzer Verzierung beschloss. Sie sind aber noch keine Cadenzen ad libitum wie man itziger Zeirt machet, sondern sie gehen nach der Strenge des Taktes ohne Aufhalten des Basses fort. Beyde Exemplare habe ich schon seit dreißig und mehr Jahren in Händen.'

<sup>74</sup> Quantz, Johann Joachim, On Playing the Flute, 1752, translated by Edward R. Reilly, Faber and Faber London UK, 1976 xv:2 p.180

‘Ornamentation is as necessary to Baroque music as clothing to the human body’.<sup>75</sup>

There are two broad types of ornamentation in baroque music: 1. the small decorations on single notes, trills, mordents, appoggiature etc., called ‘necessary’ or ‘written out ornaments’ – ‘wesentliche’ – agréments – abbellimenti ; and 2. the ‘free,’ ‘diminutions’-‘willkürliche’-doubles – passagi - improvised by the player. It is specific examples of the latter, with which this thesis is concerned.

## 7.1 Types of Ornamentation

All types of ornamentation (or embellishment) are fundamental to the performance of baroque music. ‘The music demands that most of the notes which connect and surround the harmonic essentials have the function of ornamentation’.<sup>76</sup> All national styles of baroque music use some degree of ornamentation. There are two types of ornamentation as translated in Quantz: the essential (‘wesentliche’) and the arbitrary (‘willkürliche’). The former refers to the ‘conventional stereotyped ornaments...that can be indicated by signs’<sup>77</sup> while the latter are ‘those improvised melodic figures that cannot be reduced to signs’.<sup>78</sup>

The number of instruction books for small ornaments is large and the resulting confusion is still a source of study for both musicologists and players alike. However, even the placing of these essential or ‘wesentliche’ ornaments was not immutable. They were a guide only as the performer in the baroque era, being schooled in composition, had the right and duty to embellish as he (or she) felt fit and to place ornaments where they believed they were appropriate. (See Bruce Haynes for a discussion on this.)<sup>79</sup> The French taste in opera, with its emphasis on dance, which therefore requires a stricter rhythm, cultivated a style of ornamentation of the first type which generally did not interrupt the flow of the rhythm. The Italians were the improvisers; they favoured the second type of ‘free’ ornamentation. At the end of the baroque era national styles became mixed.

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<sup>75</sup> Fuller, David, Ornamentation in ‘Companion to Baroque Music’ compiled and edited Julie Anne Sadie, Schirmer Books New York 1991

<sup>76</sup> Tarling, Op.cit, p.34

<sup>77</sup> Boyden, History of Violin, op.cit. p.457

<sup>78</sup> Ibid. p.457

<sup>79</sup> Haynes, Bruce, The End of Early Music, a Period Performer’s History of Music for the Twenty-First Century.OUP 2007 p.206ff

## 7.2 Background

### 7.2.1 Divisions

Both Mediaeval and Renaissance music required improvisation and their practice of ‘divisions’ extended into the baroque era. By ‘division’ one was meant to ‘divide’ (‘zerkleinen’) larger note values into smaller values using techniques such as ‘circles’ around a note (with its many configurations), runs (‘tirade’) to fill in intervals, varied rhythms etc. These practices extended into the baroque era and were especially prevalent in the style of variations over a ground bass. Decorations based on this method such as the trillo and groppo, became part of the baroque arsenal of ‘essential’ ornaments.

Vocal music was the main focus of division style and instruments followed suit. There are a number of books of instruction extant.<sup>80</sup> They are still relevant to performance today as Hans-Martin Linde, in his book ‘Die Kunst der Verzierung’ demonstrates. The following is a section from a modern edition of the *Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones*, Rome, 1553), ...of Diego Ortiz (c.1510-c.1570) – instructions for viol players, showing a plain melody fragment with a few of the 24 variations

#### Ex. D: Diego Ortiz – *Tratado de glosas*....Rome 1553



At the end of the 16<sup>th</sup> century, the division style tended to become formalised and rigid in its use. The beginnings of opera at the start of the 17<sup>th</sup> century saw a change in style as monody took hold. Giulio Caccini (1551-1618), an instrumentalist and singer at the Medici court, published his *Le nuove musiche* in Florence in 1601. The preface<sup>81</sup> to his madrigals and strophic songs contains instruction on figured bass and ornamentation. This is an important

<sup>80</sup> The books of instruction are by Silvestro di Ganassi (*Regola Rubertina* and *Opera intitulata Fontegara* Venice, 1535); Diego Ortiz (*Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones*, Rome, 1553), Giosseffo Zarline (*Le Istitutioni harmoniche* Venice 1558, Girolamo Dalla Casa (*Il vero modo di diminuir* Venice 1584), Giovanni Luca Conforto (*Breue a facile maniera d'essercitarsi...afar passage* Rome 1593), Giulio Caccini (Preface to *Le nuove musiche*, 1602), Girolamo Diruta (*Il Transilvano, Dialogo sopra il vero mododi sonar organi, & istromenti da penna* Venice 1625), Giovanni Battista Doni (*Trattato della musica scenica* c. 1635).

<sup>81</sup> Strunk, op. cit. pp.17-32

source of early 17<sup>th</sup> century performance practice, expanding the style of the renaissance division technique with added effects, such as *messa di voce*, *accenti* and *portamento*. Music examples are given.

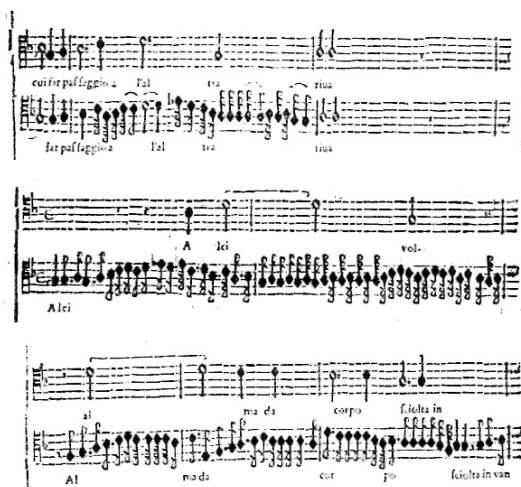
**Ex. E: Guilio Caccini ‘Amor l’ali m’impenna’ from Le nuove e musiche (1602)**



### 7.3 Opera

Opera became the most important and popular art form in the 17<sup>th</sup> century. In Das Musikwerk volume on the Opera<sup>82</sup> Wolff writes that after the initial performances in private palaces in Florence and Modena, in 1631 in the theatre of the Palazzo Barberini more than 3,000 people attended. (This must have been an outdoor event.) Similarly in Venice from 1637 open-air theatres for over a thousand were presenting operas. Eventually there were eight such venues in Venice. The art-form influenced not only music but architecture and painting. The extensive use of stage machinery and dazzling costumes and scenery fired the public's imagination and the singers became fêted 'stars'.

**Ex E: Claudio Monteverdi's 'Possente spirito' from L'Orfeo. Lower stave contains Monteverdi's ornaments 1607**



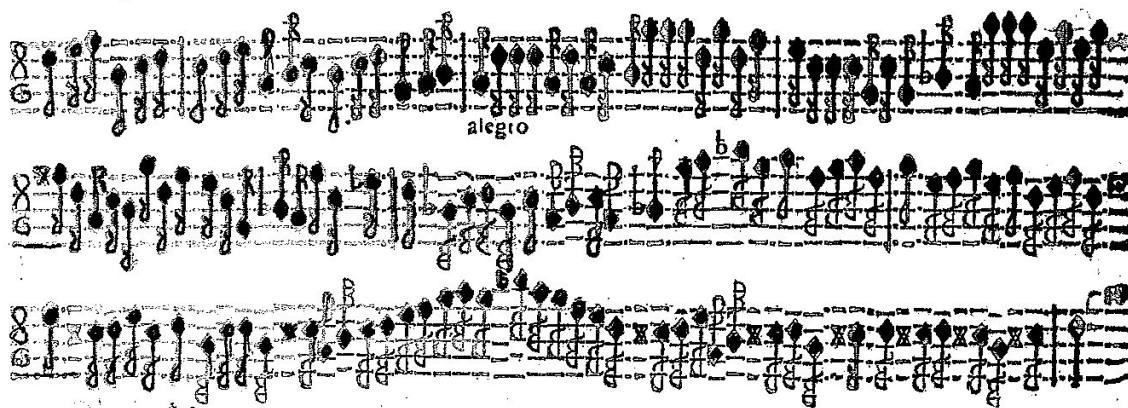
<sup>82</sup> Wolff, Helmuth Christian, die Oper I Anfänge bis 17. Jahrhundert Arno Verlag Köln Germany p.5

Caccini complains of the excesses of some singers using division ‘those long windings and turnings of the voice are ill used; for I have observed that divisions have been invented, not because they are necessary unto a good fashion of singing, but rather for a certain tickling of the ears of those who do not well understand what it is to sing passionately;<sup>83</sup> ‘Good Taste’ and the necessity of excellent delivery as in rhetoric was of the essence in baroque times. As early as 1561 Castiglione’s ‘Book of the Courtier’<sup>84</sup> on ‘good taste’, was an ever-present admonition to performers and composers.

## 7.4 Early instrumental music

The baroque age heralded the rise of instrumental music independent of vocal music but at first taking its inspiration from singing. From the early works for treble instruments, mainly for violin and/or cornetto, such as the first violin sonata, so-called, in 1610 by Gian Paolo Cima, and the works of Dario Castello, Giovanni Battista Fontana, Biagio Marini and Marco Uccellini, to name a few, virtuoso passages in the style of division technique are typical.

### Ex. G: Dario Castello, Sonata Prima a Sopran solo (1629)



As the century progressed so did the virtuosity of instrumental works especially for the violin, the most popular instrument at the time. Virtuosity was especially prevalent in Germanic lands evident in the works of Heinrich von Biber (1644-1704) and Johann Jacob Walther, (c.1650-1717) exploiting all aspects of violin technique available at the time e.g. extended range, double stopping, fast passages on runs and arpeggios, scordatura, bowing variations such as up- and down bow staccato.<sup>85</sup> Much of this virtuosity was based on the variation

<sup>83</sup> Ibid. p.20

<sup>84</sup> Castiglione, Baldesar, The Book of the Courtier, (1528) first English translation (1561) - translated by Charles S. Singleton Anchor Books Doubleday New York 1959

<sup>85</sup> Moens-Haenen, Greta, Deutsche Violintechnik in 17. Jahrhundert. Akademische Druck-u. Verlagsanstalt Graz Austria. 2006, also Boyden, History of Violin Playing (section: Biber, Walther op.cit p.223 ff.)

technique. Biber's music is replete with dances followed by their variations, especially in his Mystery Sonatas but also evident in the 1681 sonatas.

**Ex. H: Heinrich Franz Biber Sonata V (1681)**



**Johann Jacob Walther Sonata IV (from Scherzi 1687)**



Books such as the John Playford's *The Division Violin* (1659)<sup>86</sup> were published for the amusement and education of the amateur violinist and testify to the growing popularity of the violin as an instrument to learn at leisure. Divisions, in the main, stay close to the melodic contours of the original while 'dividing' the individual beats into smaller melodic units.

**Ex. I: Division Violin (1659) Mr. Readings Ground (part thereof)**



<sup>86</sup> Playford, John, *The Division Violin containing a Collection of Divisions upon Several Excellent Grounds for the Violin*. Facsimile Edition with introductory notes and a realisation of the ground basses by Margaret Gilmore. O.U. P. London U.K. 1982

## 7.5 Free Ornamentation - Castrati and Sopranos

Later in the 17<sup>th</sup> century the use of ornamentation in instrumental music became even more important and ‘free’ or improvisatory, especially in Italy. It was a feature of operatic arias, particularly those of the castrati and sopranos in leading roles. Also in Rome castrati were a part of musical life. John Jackson, Samuel Pepys’ nephew, attended midnight Mass on Christmas Eve in 1699, of which Samuel Pepys noted in his diary: ‘Paluccio, an admired young eunuch, singing and Corelli, the famous violin, [sic.] playing in concert with at least 30 more, all at the charge of Cardinal Ottoboni.’<sup>87</sup> The estimate is incorrect according to Spitzer and Zaslaw. Records show there were 53 instrumentalists – all strings.

In the middle of the 17<sup>th</sup> century we have a report of the state of music in Rome in a letter written by a famous French viol virtuoso (André Maguars 1659). He begins by commenting on the high standard of singing in churches: ‘There are a large number of castrati ... They are very certain of their technique and sing the most difficult music at sight.’ Rome had no opera as has been stated above. He adds ‘[I]n truth they are incomparable and inimitable in music for the stage, not only for their singing but also for the expression of the words, the postures, and the gestures of the characters they play very naturally and very well..... among the excellent castrati the Chevalier Loreto [Vittori] and Maco Antonio [Pasquini] hold first place; but it seems to me that they do not sing their airs as agreeably as does (the soprano) Leonora [Baroni].’<sup>88</sup> He writes at length of her excellence as ‘one of the marvels of this world.’ He also comments on her intonation. ‘Her voice has a wide range, is true, sonorous, harmonious; she softens it and makes it louder (*messa di voce*) without any grimaces. .... When she passes from one note to another, she sometimes makes you *feel* the divisions between the enharmonic and the chromatic modes with such skill and artistry that there is no one who is not greatly pleased by this beautiful and difficult method of singing.’<sup>89</sup> (Italics mine). This method of intonation is probably the skill of the castrati which Pier Francesco Tosi laments as having been neglected (see below) in the early years of the 18<sup>th</sup> century.

Here is the evidence for the change in fashion for intonation. ‘Just’ intonation is evidenced in the tutor for violin by Peter Prelleur, ‘The Art of Playing on the Violin’,<sup>90</sup> published in 1731

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<sup>87</sup> Spitzer and Zaslaw, op.cit p. 119 from Samuel Pepys ‘*Private Correspondence and Miscellaneous Papers of Samuel Pepys, 1679-1703*

<sup>88</sup> MacClintock, Carol, *Readings in the History of Music in Performance*, translation of Maguars, André, ‘Response to an Inquisitive Person on the Italian Feeling about Music’. Indiana University Press Bloomington USA 1982. p.122

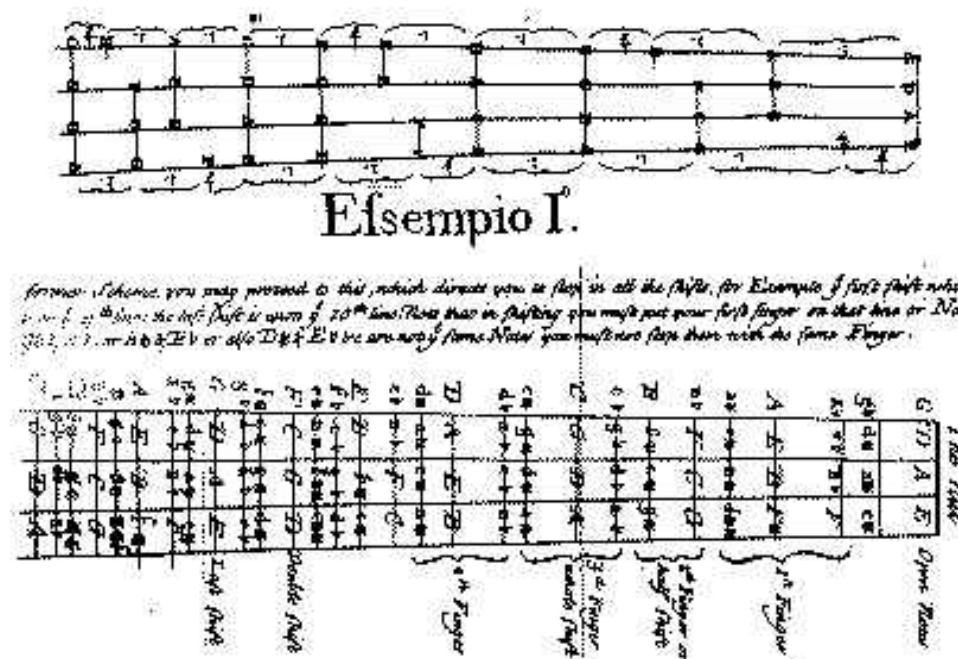
<sup>89</sup> Ibid p.122

<sup>90</sup> Prelleur, Peter, *The Art of Playing on the Violin with a New Scale shewing how to stop every Note, Flat or Sharp, exactly in tune, and where the Shifts of the Hand should be made. To which is added a collection of the finest Rigadoons, Almands, Sarabads, Corants, and Opera Airs extant.* London U.K. 1731



in which the fingerboard is marked separately in sharps and flats, whereas the fingerboard of Geminiani's tutor in 1751 has quasi 'equal temperament' though he comments on the difference that one must make between small and large semitones.

#### Ex. J: Fingerboard Diagram Geminiani (1751) and Prelleur (1731)



## 7.6 Growth of Opera

In the 17<sup>th</sup> and 18<sup>th</sup> centuries opera continued as the most popular of the musical performing arts, especially in Italy and later in England. Castrati and sopranos were especially feted and copied. On castrati, Ragueneau comments: 'the voices of their singers, who are for the most part castrati, being perfectly like those of their women'.<sup>91</sup> There is a dearth of written-out (free ornamentation) examples from Italy as it was the well-spring of the form with performers schooled in the art of improvisation. We have examples of three ornamented arias written by Handel as it is thought that when the Italian sopranos were not available for revivals Handel wrote out the embellishments for the replacement singers<sup>92</sup>. These arias are from the opera *Ottone* (1723), one of which is 'Affanni del persier',<sup>93</sup> which had been written for the famous soprano Francesca Cuzzoni. Her 'success in *Ottone* was sensational'.<sup>94</sup> It is pertinent to remember just how important a role music played in the life of people at that time and also the way it affected them emotionally.<sup>95</sup> Performances of music, particularly singers in opera, were

<sup>91</sup> Strunk, op.cit translation of Ragueneau, François, 'Parallèle des Italiens et des Français' (1702). p.115

<sup>92</sup> Seligman, op.cit. p.5 footnote 22

<sup>93</sup> Handel, G.F. Three Ornamented Arias (from *Ottone*), edited by Winton Dean. Oxford University Press 1976

<sup>94</sup> Dean, Winton, Handel in New Grove. Macmillan London U.K. published in hardback 1982 p.31

<sup>95</sup> Schmitz, Hans-Peter, Die Kunst der Verzierung im 18. Jahrhundert, Bärenreiter, Kassel, 1979 p.11



Anastasia Robinson, one of Handel's leading opera singers from 1714-24 <sup>99</sup> (not to be confused with Anne Robinson also a singer in Handel's circle). Tosi was seventy years old at the time of the initial publication of the 'Opinioni,' which, as well as being an instruction book on the art of singing, 'the most important of the epoch,'<sup>100</sup> paints a picture of the state of singing in Italy at the height of his career, i.e. the 1670s onwards. This he contrasts with 'modern times' i.e. 1720s. David Fuller in his article on Ornamentation in the Companion to Baroque Music (Sadie)<sup>101</sup> treats this subject at some length. Tosi was especially praised for his expressive style. He travelled extensively, working in London <sup>102</sup>(1692), at the Viennese court (1705-11), as composer and diplomat to Count Johann Wilhelm of the Palatinate, at the Dresden court (1719) and in Bologna (1723). He took holy orders in 1730.<sup>103</sup> The treatise was in use, read, studied and cited by singing teachers for over 50 years.<sup>104</sup> It was translated into English in 1742 by John Ernest Galliard (c.1687-1749) as '*Observations on the florid Song*'<sup>105</sup> and into German in 1757 by Bach's pupil, Johann Friedrich Agricola (1720-1774) as '*Anleitung zur Singkunst*'<sup>106</sup>. The original contained no notational examples but this was reversed in the translations, especially numerous in that of Agricola, who also adds extensive commentary. In all branches of art in the 18th century, good taste was the central and most important element. For Agricola, Tosi's work is a playdoyer for 'Good Taste'.<sup>107</sup>

A difficulty with the translations is that of the ten chapters, two in both Galliard and Agricola use conflicting nomenclature. The fourth chapter, 'Del Passagio' in the original, is translated by Agricola as 'Von den Passagien' but by Galliard as 'On Divisions'. The tenth chapter called 'De Passi'<sup>108</sup> is translated as 'Von den wilkürlichen Veränderungen des Gesanges' in Agricola but is 'Of Passages or Graces' by Galliard. Following the introduction, Tosi gives advice and instruction to a teacher (of a soprano – chapter 1 - the special technique for a coloratura

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<sup>99</sup> Seligman, Elvadine, Understanding the Art of Vocal Embellishment in Handel's Opera Seria. Download Mus 645- Seminar in the Baroque Era, University of Northern Colorado, Dec 5 2007. p.3 n.12 Also in Lang, Paul Henry, George Frideric Handel. W.w. Norton New York USA 1977 see index 6 entries.

<sup>100</sup> Haböck, Franz, Die Kastraten und Ihre Gesangkunst, eine Gesangsphysiologische Kultur und Musikhistorische Studie. Deutsche Verlagsanstalt Stuttgart 1927.p. 86 „Mit der Arbeit Tosis, als der wichtigsten der ganzen Epoche“ Kapitel III und VI ausführlich behandelt.

<sup>101</sup> See Fuller in Sadie op.cit.417ff.

<sup>102</sup> Careri, op.cit. p.20 reporting Hawkins on the Academy of Vocal Music in London 'Tosi frequently sang here and Bononcini, who was a member, played solos on the violoncello'.

<sup>103</sup> Sadie, op.cit p.89

<sup>104</sup> Ibid. p.426

<sup>105</sup> Galliard -Tosi, op.cit.

<sup>106</sup> Agricola, Johann Friedrich, Anleitung zur Singkunst. Translation of Tosi Berlin 1757 edited and with commentary by Seedorf, Thomas, Bärenreiter Verlag Kassel Germany 2002.

<sup>107</sup> Seedorf, Thomas, Einführung in Agricola, Facsimile edition p.xv from Marpur, Friedrich, Historisch.kritische Beytrag zur Aufnahme der Musik. 1755

<sup>108</sup> My colleague, Gabriele Micheli, Professor for harpsichord and historical performance practice in Livorno Italy, informs me that I Passi' nowadays refer to small 'flourishes' at pauses, cadenzas etc.

soprano and a castrato), a student (chapter 6) and to a singer (chapter 9). Other chapters deal with the appoggiatura (ch. 2), the trill (ch. 3 trillo – shake in Galliard), recitative (ch. 5), arias (ch.7 - airs in Galliard) and cadences (ch. 8).

Tosi noted that ‘fifty years ago’ (i.e. about 1670) ornamentation reached a degree of excess: ‘I must still add, that very *anciently* the Stile of the Singers was insupportable, (as I have been informed by the Master who taught me to *Sol-fa*) by reason of the Number of *Passages* and *Divisions* in their *Cadences*, that never were at an end, as they are now; and that they were always the same, just as they are now. They became at last so odious, that, as a Nuisance [sic.] to the Sense of Hearing, they were banished without so much as attempting their

Correction.’<sup>109</sup> Now the excessive ornamentation had returned, singers expected the orchestra to wait for their long cadenzas. But, ‘easy Velocity and true Intonation’ was required; ‘for when they are well executed in their proper Place, they deserve Applause, and make a singer more universal, that is to say, capable to sing in any Stile.’<sup>110</sup> The implication here is that the fact that there was excess, proves that there certainly was ornamentation and, as Fuller suggests, ornamentation to an unprecedented degree for the judgement of our ears; ‘what offended Tosi was ornamentation of a luxuriance that is almost inconceivable today’.<sup>111</sup> Tosi encouraged singers to vary their ornamentation every time they appeared on stage, so that with perpetual variation, no performances were duplicated. The following is noted by Fuller and quoted in Galliard-Tosi, when discussing variety in the da-capo aria quote: ‘The most celebrated among the Ancients piqued themselves by varying every Night their Songs in the Opera’s, not only the Pathetick, but also the Allegro. The Student, who is not well grounded, cannot understand this important Task.’<sup>112</sup> A footnote on this page seems to express Galliard’s dissatisfaction with excessive ornamentation: ‘With due Deference to our Author, it may be feared, that the Affectation of Singing with Variety has conduced very much to the introducing a bad Taste.’<sup>113</sup>

His advice was that to learn this skill one should change the ornamentation at every rehearsal, building up from a few embellishments to more and more. In Tosi’s Observations for a Singer he states: ‘To sum up all, he will call none a Singer of Merit, but him who is correct; and who executes a Variety of Graces of his own, which his Skill inspires him with un-premeditatedly, knowing that a Professor of Eminence cannot, if he would, continually repeat an *Air* with the

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<sup>109</sup> Galliard-Tosi, op cit. p.129-30

<sup>110</sup> Galliard-Tosi p.51

<sup>111</sup> Fuller, in Sadie, op.cit p.424

<sup>112</sup> Galliard -Tosi p.94,

<sup>113</sup> Ibid. p. 94 n.5

self-same *Passages* and *Graces*. He who sings premeditately, shews he has learne'd his Lesson at Home'.<sup>114</sup> (*Italics, Galliard.*)

Intonation is also an important element. Tosi was an exponent of solmisation in teaching – using the six syllables of Guido d'Arezzo and not seven. This system was more complicated and was giving way to the new easier method due to the 'modern music's' use of enharmonics and chromaticism.<sup>115</sup> For Tosi this created bad intonation. Mattheson was a supporter of this new style<sup>116</sup> while Fux was against it. Bach had issued his first book of the Well-Tempered Klavier in 1722. It is interesting to speculate on Tosi's disquiet at the state of singing at the time, especially on that of 'excessive' displays of ornamentation and of lack of 'pure' intonation. One year before publication of his work, 1722, Carlo Maria Michelangelo Nicola Broschi (1705-1782), whose stage name became Farinelli, gave his sensational debut at the age of 17. His feats of virtuosity became legend.<sup>117</sup> London, in the throes of enthusiasm for the Italian opera, had been used to hearing castratos like Senesino who had a contralto voice. Farinelli, with his soprano voice and incredible technique was a sensation. He was paid vast sums, feted by the nobility and once received an ovation lasting five minutes<sup>118</sup>.

**Ex L: Carlo Broschi Farinelli 'Al dolor che vo sfogando' (1737)**



Thomas Seedorf, in his introduction to the Bärenreiter facsimile, speculates that perhaps Tosi was not complaining about individual singers but objected to the style of 'excessive' free

<sup>114</sup> Galliard – Tosi, op.cit. Ch.IX p.169

<sup>115</sup> Seedorf, p.xix

<sup>116</sup> Mattheson, Johann, *Das Vollkommene Christian Herold* Hamburg 1739. Facsimile- Documenta Musicologica Bärenreiter Kassel Germany 1980 Capellmeister. p.41ff.

<sup>117</sup> Schmitz, op.cit. Aria 'Son qual Nave' by Riccardo Broschi (brother) with ornamentation by Farinelli first performed Venice 1730. p.76ff.

<sup>118</sup> Barbier, Patrick, *Farinelli Der Kastrat der Könige, die Biographie*. Econ Düsseldorf, Germany 1995 p.84 and Chapter 2ff.

ornamentation at that time. It should be remembered that the Dubourg and Roman ornaments to Corelli were being written at about this time.

### **8.1 Quantz' Comments**

The inordinate popularity of Corelli's sonatas and the extent to which they were dispersed throughout Europe at the time was echoed much later in the Quantz tutor, cited above. Though written mainly for orchestral players it has a wealth of information on performance styles. In the chapter -Of Cadenzas: 'I treat here of that extempore embellishment created, according to the fancy and pleasure of the performer, by a concertante part at the close of a piece on the penultimate note of the bass .....It was perhaps less than half a century ago that these cadenzas became fashionable among the Italians and were subsequently imitated by the Germans and others who devoted themselves to singing and playing in the Italian style.....It is more probable that cadenzas first came into use after the time *Corelli* published his twelve solos for the violin, engraved in copper.'

Ornamentation has always been a part of music performance, certainly up to the twentieth century. Apart from the realm of jazz and some forms of 'modern' music (e.g. chance music), performances in the 20<sup>th</sup> century have very little of improvisation. Stravinsky abhorred any change to his score and is 'credited' with the necessity for strict adherence to text which has been a feature of 'art' music in the western world.

## **9 Other Examples of Ornamentation and Secondary Literature to Corelli's Opus 5**

'The impact of Corelli's *Sonate a violino e violone o cimbalo*, op.5 on 18<sup>th</sup> century musical life is evident from their unparalleled publication history and by the existence of numerous period copies with added elaboration.'<sup>119</sup> These were in published editions and also in manuscript. Over the last forty years many of these have been collated and discussed. In 1972, before the Dubourg book had been sold and thereafter 'lost', David Boyden published two articles, one concentrating on the Dubourg ornaments and the other on ornaments by Geminiani, Dubourg, Tartini and the 'Walsh Anonymous', the latter so-called because it was found inside a Walsh publication. The articles, were specifically, 'Corelli's solo violin sonatas 'Grac'd' by Dubourg published in the Festschrift for Jens Peter Larsen,

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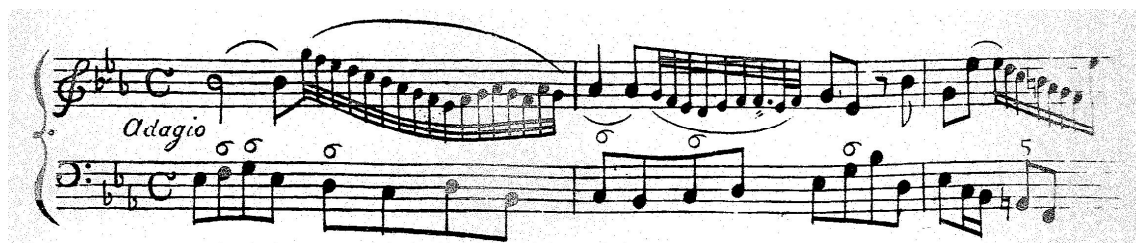
<sup>119</sup> Seletsky, Robert, 18<sup>th</sup> century variations for Corelli's Sonatas, op.5. Early Music February 1996. p.119

Copenhagen<sup>120</sup> and ‘The Corelli ‘solo’ sonatas and their ornamental additions by Corelli, Geminiani, Dubourg, Tartini, and the ‘Walsh’ Anonymous in the *Musica antiqua III Acta Scientifica Bydgoszcz Poland*<sup>121</sup>, respectively. Subsequent to this Hans Joachim Marx published his ‘Some Unknown Embellishments of Corelli’ Violin Sonatas’ in the *Musical Quarterly* Jan. 1975<sup>122</sup>, adding two more sources, namely the Manchester and the Cambridge Anonymous. He followed this with his article in the supplement volume of the 1980 edition of the ‘*Historisch-kritische Gesamtausgabe der musikalischen Werk*’ of Corelli.<sup>123</sup> In Walter Kolneder’s book in the chapter on Corelli,<sup>124</sup> there are 3 bars of Corelli’s and Dubourg’s ornaments from the Opus 5 no.5 mvt 1<sup>125</sup> Constant research has created a veritable flood of examples

## 9.1 William Babell

There are two books of 12 sonatas each published by Walsh c.1725 with the titles: XII Solos for a Violin or Hautboy with a Bass, figur’d for the Harpsichord with proper Graces adapted to each Adagio by the Author composed by Mr. Wm Babell, Late organist of Allhallows Bread street and One of his Majesties Private Musick. Part the First of his posthumous Works. The second set reads similarly but the title adds a flute: XII Solos for a Violin Hoboy or German Flute... Part the Second.

### Ex. M: Sonata II (Part the Second) William Babell



Three associates of Babell (c.1690-1723) were James Paisible, French bass violinist and recorder virtuoso, William Corbett, celebrated violinist who also worked in Italy and ‘a third

<sup>120</sup> Boyden David, Corelli’s Solo Violin Sonatas “Grac’d” by Dubourg Festschrift for Jens-Peter Larsen ed. N. Sciörning and H. Glahn 1972 Copenhagen pp.113-25 .

<sup>121</sup> Boyden, David, The Corelli ‘Solo’ Sonatas and their ornamental additions by Corelli, Geminiani, Dubourg, Tartini, and the ‘Walsh’ Anonymous in the *Musica antiqua III Acta Scientifica Bydgoszcz, Poland* 1972 p.591-606.

<sup>122</sup> Marx, Hans Joachim, ‘Some Unknown Embellishments of Corelli’ Violin Sonatas’ in the *Musical Quarterly* Jan. 1975 p.65-76

<sup>123</sup> Marx, Die Überlieferung der Werke Arcangelo Corellis. Catalogue raisonné, in Arcangelo Corelli: *Historisch-kritische Gesamtausgabe der musikalische Werke, Supplementband* Cologne 1980 pp. 165-84, 314-22

<sup>124</sup> Kolneder, op.cit. p.303

<sup>125</sup> Ibid. P.306

and younger associate of Babell was the English violin prodigy Matthew Dubourg.<sup>126</sup> Babell died when Dubourg was 20 years old. Babell set Handel's Rinaldo arias for the harpsichord and was maligned for these by Burney. Apart from the justification of this or not, an article by Charles Gower-Price in *Early Music* February 2001; 'Free ornamentation in the solo sonatas of William Babell: defining a personal style of improvised embellishment', writes that 'these sonatas are another matter.'<sup>127</sup> I possess these sonatas. Some are extensively ornamented, mainly in the slow movements and where this occurs the original melody is not given. Babell, who died young, was a violinist and organist. Although the sonatas are mainly in flat keys which favour winds, Gower-Price contends that the melismas – or 'fioriture' as he calls them – would be extremely difficult to play on a wind instrument. The article treats the sonatas thoroughly – with tables for the degree of decoration in the slow movements. Here we have melisma somewhat resembling Dubourg's and Roman's. Not every sonata has the same amount of embellishment – some are rather sparsely treated – after sonata 6 in the second book there is less – but the majority have quite a number of these long melismas, though not as much as in the movements of Dubourg and Roman.

## 9.2 Michael Festing

I own, in Facsimile, a set of 'Six Solos for a Violin and Thorough-Bass composed by Michael Christian Festing Op.7. The sonatas are all of the 'Church' type and have some quite virtuosic writing and many 'free' embellishments, particularly the first movements of sonatas 3 and 4. The last movements to sonatas 2 and 4 are Airs with Variations. Number 2 has 6 variations each of increasing difficulty. Number 4 uses an Air from an opera by Festing with variations resembling Geminiani's *True Taste* examples.

Michael Festing (1705-1752) wrote embellishments to Corelli's sonatas which have only recently come to light<sup>128</sup> as has been noted above. They are dated by Johnstone as being between 1731 and 1740. Festing was a student of Richard Jones and then of Geminiani. He was a well-known virtuoso and became Master of the King's Musick from 1735 until his death in 1752. Dubourg then came back from Dublin and took over the post in that same year. It is interesting to note that a sonata from opus 5 which has ornamentation by Festing is the Sonata no.9, the very one which has the Geminiani ornaments in Hawkins and the sonata for which we seem to have the most examples (see below). There are however other examples shown in the article by Johnstone, (a full study of these has not been made as far as is known)

<sup>126</sup> Gower-Price, Charles, Free ornamentation in the solo sonatas of William Babell: defining a personal style of improvised embellishment. *EM* XXIX/IX, p.31

<sup>127</sup> Ibid. p.48

<sup>128</sup> Johnstone, op.cit.



which are also the same movements decorated by Dubourg and Roman, i.e., Sonata no. 5 slow movements. One of the subscriber's to Festing's Solos was Joseph Gibbs Organist of Dedham in Essex.

**Ex. N: Sonata IV Op.7 Michael Festing**



I have also a facsimile of sonatas by **Joseph Gibbs** (1699-1788) of Essex: Eight Solos for a Violin with a Thorough Bass for the Harpsichord or Bass Violin composed by Joseph Gibbs (1746). These also, like the Babel and the Festing, have decorations, melismas but no plain melody written. The final sonata for Gibbs contains a Fugue and what appears to be a novelty for the final movement of an imitation of hunting horns. His decorations are not quite as lavish as those of Festing, but still quite challenging. These solos are said to reveal the influence of Geminiani, Veracini and Festing.<sup>129</sup>

**Ex. O: From Sonata V Joseph Gibbs**



<sup>129</sup> Sadie, op.cit. p.310

## 9.3 Early Music Magazine:

### 9.3.1 Neal Zaslaw:

The entire issue of *Early Music* February 1996 was devoted to the Corelli op. 5 sonatas. The excellent article by Neal Zaslaw<sup>130</sup> therein lists all known sonatas and movements ornamented up to the time of publication. He lists in a table and discusses many of the 20 examples which he cites. He comments that a further example, by Michael Festing (1705-1752), a pupil of Geminiani, was discovered by H. Diack Johnstone too late to be included in Zaslaw's article but that it would be discussed in a further issue of *Early Music* that year.<sup>131</sup> This was subsequently done in the November issue. On studying the examples Professor Zaslaw's contention is that ornamentation during the eighteenth century became progressively more excessive and that this would have necessitated a progressive 'slowing down' of basic tempos to the works. This will be briefly discussed below in the section 'Tempo in the Performance of Free Ornamentation.'

H. Diack Johnstone in that article comments 'It is curious to note that, of the 20 sets listed by Zaslaw in his table of sources at least half are by 18<sup>th</sup>-century English violinists, or at any rate of English provenance, and none it seems, is later than 1750',<sup>132</sup>

The earlier issue also contained articles which dealt with various aspects of performance of these works. The baroque violinist, John Holloway has written on performance 'Corelli's op. 5: text act... and reaction.'<sup>133</sup> He also comments on the Roman ornamentations, (see below in the section on Roman). In the November issue of the same year, Holloway's harpsichordist, Lars Ulrik Mortensen<sup>134</sup> discusses the continuo part in detail and takes issue with Peter Walls' article<sup>135</sup> of the February issue which was entitled, 'Performing Corelli's Violin Sonatas, op.5. In it Peter Walls discusses the merits of various recordings of the Corelli Op.5, including LPs of the past. Also in the November issue, David Watkin, as mentioned in the section 'Puzzle of the Violone o' in this paper, discusses the merits of a cello capable of filling out harmonies. In the February 1998 issue of *Early Music*, Peter Allsop's article 'Da Camera e da ballo – alla francese et all'italiana' discusses<sup>136</sup> the background to Corelli's so-called sonate da camera, a term, which apparently was of little consequence to Corelli as he applied it only to his op. 2

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<sup>130</sup> Zaslaw, op.cit. pp95-115

<sup>131</sup> Johnstone, H. Diack, 'Yet more ornaments for Corelli's Violin Sonatas, op.5' *Early Music* November 1996. pp.623-33

<sup>132</sup> Ibid. p. 623

<sup>133</sup> Holloway, John, 'Corelli's op. 5: text act... and reaction' *EM XXIV/IV* pp.635-640

<sup>134</sup> Mortensen, Lars-Ulrik, 'Unerringly tasteful?': harpsichord continuo in Corelli's op.5 sonatas. *EM XXIV/IV* pp.665-679

<sup>135</sup> Walls', Peter, 'Performing Corelli's Violin Sonatas, op.5. *EM XXIV/I* pp. 133-142

<sup>136</sup> Allsop, *EM XXVI/I* p.87-98.

sonatas. There was not such a precedent for this title he notes, it having been more often applied to individual pieces or dances (he quotes Daveri, p.200 on this in the same issue of EM.).

Apart from the articles mentioned above there has been a steady stream of monographs etc. devoted to Corelli's Opus 5 not to mention performances and CDs.

## **9.4 Books:**

### **9.4.1 Saskia Fikentscher**

In 1997 a book by Saskia Fikentscher, a baroque oboist, appeared<sup>137</sup> in the Libreria Musicale Italiana series entitled '*Die Verzierungen zu Arcangelo Corellis Violinsonaten Op.5, ein analytischer Vergleich unter besonderer Besichtigung der Beziehung von Notation und Realisation*. 1997, first written as a Diplomarbeit in 1992. This book has since been reissued.

In it eight examples of ornamentation to Corelli's Opus 5 sonatas are examined, concentrating on notational aspect of three slow movements only. The Roman examples are not considered. The work is extremely thorough. The ornament examples are classified into two main groups, i.e. exact or inexact notation, with mixed forms being conceded.

In my opinion this classification is simplistic and ignores the styles of the ornamentation. It is significant that all the examples from the composers (in the original) do not apply this method in any way. When the embellishments exceed normal notation melismas are left intact. This way the performer has at least some freedom of interpretation, some opportunity for spontaneity. To teach any other way would be to create a 'straight-jacket', stifling individuality. This is of course a personal opinion. Lucy van Dael's admonition to playing the 'Corelli' ornaments was – 'play them as if you yourself had just thought of them'. In a modern edition taken from the famous Anthology of Jen-Baptiste Cartier, 'L'Art du Violon' (three editions between 1798-1803) of seven sonatas by Pietro Nardini, (1722-1793)<sup>138</sup> the exceptionally florid ornaments to his sonatas of 1760 are written mathematically where possible. However in the sixth sonata there are runs of 23 and 26 notes! As the original manuscript is lost we cannot know if the text written in this manner was the work of the Anthology editor or Nardini himself.

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<sup>137</sup> Fikentscher, Saskia, *Die Verzierungen zu Arcangelo Corellis Violinsonaten Op.5, ein analytischer Vergleich unter besonderer Besichtigung der Beziehung von Notation und Realisation*. 1997 first written in 1992.

<sup>138</sup> Nardini, Pietro, *Seven Sonatas (1760) from L'Art Du Violon* works from the Anthology of Jean-Baptiste Cartier, (1798-1803) selected by David Sills. Performer's Editions New York (no date given)

**Ex. P: Sonata VI Mvt.1, Pietro Nardini (1760)**



Three methods are chosen to illustrate a 'latent rhythmic order'.

- (a) Using the 'Corelli' ornaments to Opus 5 no.1 - a reduction of the ornamentation to its harmonic base is made. This is an excellent idea but is of course always somewhat subjective.
- (b) An attempt to divide the ornaments into 'beats' e.g. dividing a melisma into a series of sextuplets for example and making use of excessive beaming (64ths and 128ths where necessary)
- (c) Marking the note to be emphasised in a group.

In my opinion this may be one method of teaching improvisation but it misses the point of 'spontaneity' entirely.

For an analysis of the same sonata, (No.1) second section, method two is used to compare the Tartini and 'Corelli' notation.

In Sonata No 3, mvt 3 the Walsh Anonymous, Walsh 'Eminent Master' and 'Corelli' with also the Walsh Anonymous Bass are notated. (The Walsh Anonymous is regarded as a keyboard version)<sup>139</sup>. The problem with this method is that it often must rely on personal taste. Even here with the 'Corelli' ornaments her solutions are contrary to my own. So this cannot be a definitive solution.

'Corelli' and Dubourg are contrasted using Sonata 5 mvt 1. Here the rhythmic solution for the 'Corelli' ornaments seem acceptable but are too mathematical. For example in the first bar where Fikterscher has demisemiquaver sextuplets at the end of the bar my preference is for a 'leaning' on the third note of this group. The Dubourg notation has likewise the same problem even though the work is commendable. Of this sonata see my analysis below plus the CD provided tracks 1 -2. The fact that for most of her solutions my own are diverse, shows the

<sup>139</sup> Zaslaw EM op.cit Table 1 Sources. 'For keyboard solo; English provenance c. 1720' p.99

difficulty, and in some ways, the impossibility, of notating ornamentation adequately. (See Roger North's quotation below in the Written-out Ornamentation Section)

Two further examples, both for the first movement of Sonata no. 9, are given, this time without attempting to 'correct' the rhythm of the ornamentation for the florid ones (Dubourg and Walsh Anonymous), which would be well-nigh impossible with Dubourg. Seven examples are written out by hand, attempting to line them up with the bass. Tartini, Geminiani, Manchester Anonymous 1 Manchester Anonymous 2 (two staves with each sonata from Sonata 7 – see below), Cambridge Anonymous, Walsh Anonymous and Dubourg, the Corelli score and beneath the Walsh Anonymous bass. The entire movement is followed by a three page analysis. It is mentioned that the Manchester Anonymous are probably for teaching purposes with which I agree and my contention is that these are not really attempts to write an ornamentation for the sonata itself as the 'affect' is not present. John Holloway also notes in his article that these seem to have been used 'as a basis for technical exercises'<sup>140</sup>.

For my performance of Sonata no 9 (all movements) see the CD provided Tracks 6-11.

(For my performance of the Sonata no. 1 movement 1 there is a CD 'La Prima Stravaganza Sonatas of 17<sup>th</sup> Century Italy' by Capella Corelli. Move 3208 Melbourne, Australia).

#### **9.4.2 Peter le Huray**

In 1990 Peter le Huray published his *Authenticity in Performance, Eighteenth-Century Case Studies*. In it he has chosen ten works with which to illustrate Performance Practice. The Chapter on Corelli's Violin Sonata Op.5, No. 11 is a mini-tour in 21 pages of string-performance practice with some time spent on Muffat's Lullian rules. A few pages and one small example are devoted to the ornaments of Dubourg to Sonata no 11. The sonata itself is briefly analysed and some hints for playing Dubourg's embellishments are given. This consists of the admonition to play the slow movements somewhat freely with 'give and take' and the fast ones more metrically.<sup>141</sup> There are some nice musical examples.

There is a book by Dominik Sackmann, *Bach und Corelli: Studien zu Bachs Rezeption von Corellis op.5 unter besonderer Berücksichtigung der „Sogenannten Arnstädter Orgelchoräle“ und der langsamend Konzertsätze*. Sackmann's third chapter is a discussion on the 'Corelli' ornaments specifically to Sonata Opus 5 number 3 in C major and how they relate to Bach.

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<sup>140</sup> Holloway, op.cit. p.637

<sup>141</sup> Huray, Peter le, *Authenticity in Performance Eighteenth-century case studies*. Cambridge University Press, Cambridge U.K. 1990 pp. 24-44

He describes the ornaments mainly in relation to harmony and rhythm and on the treatment of contrasts between 'resting points' and melismas.

There is also an article by Rudolf Rasch (Utrecht), in *Analecta Musicologica* which is from the *Deutschen Historischen Instituts in Rome*, 2002. This has a table of Italian compositions brought out in Holland, among them of course, Corelli's works. Rudolf Rasch wrote the history of the printing of Corelli's Opus 5 in the current Collected Edition of Corelli volume III on the Opus 5 sonatas.

## 10 The Musical Scene in England

The study of Handel's life paints an excellent picture of the state of music in England. The intrigues, the highlights and the failures<sup>142</sup> are a mirror to life in London at that time. Dubourg was one of Handel's associates. Italian singers were the drawcard, especially the castrati Senesino and the sopranos Cuzzoni (see above) and Bordoni. Their rivalry and their prowess were legendary. It is then not to be wondered that instrumentalists were interested in emulating their skill at improvisation.

In 1710 the Academy of Ancient Music was founded in London heralding what was to become a flourishing concert scene. It was testament to the growing popularity of music in the capital, especially instrumental music as an adjunct to the opera. Veracini, the great violinist, during his first visit to London in 1714, 'gave benefit concerts and performed his own concertos between acts of operas at the Queen's Theatre.'<sup>143</sup> This was the year of Geminiani's arrival in London and a year before Roman's arrival. Dubourg was only 11 at this time. (Veracini was resident again in London from 1733-38 when Burney reported that 'there was no concert now without a solo on the violin by Veracini')<sup>144</sup>.

The enormous wealth that had been accruing due to the gains from the 'New World' gave the nobility and 'gentlemen' large amounts of money and time. The violin became a popular instrument for amateurs to learn and money could be made from teaching them. Initially the standard of the English professional was poor in comparison to the Continent<sup>145</sup> but with the influx of professionals, mostly Italian, this changed drastically. A 'cult of Corelli' had been created by the publication, first of his 'consorts' and then of his sonatas to quote Roger North writing in 1710: 'Then came over Corelly's first consort that cleared the ground of all other

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<sup>142</sup> See Dean, Winton, Handel, *The New Grove* op.cit. Also Lang, Paul Henry, Handel. Also Flower, Sir Newman, Handel.

<sup>143</sup> Sadie, Julie, op.cit. p.48

<sup>144</sup> Ibid. p.49

<sup>145</sup> Careri, op.cit. p.8

sorts of musick whatsoever.<sup>146</sup> ‘But that which contributed much to an establishment of the Italian manner here, was the travelling of divers young gentlemen into Italy, and after having learnt of the best violin masters, particularly Corelli, [they] returned with flourishing hands; and for their delicate contours of graces in the slow parts, and the *staccato*, and spirit in other kinds of movements, they were admired and imitated.’<sup>147</sup>

## 10.1 Francesco Geminiani Biography

Francesco Geminiani (1687-1762), born in Lucca, learnt the violin from his father, Guiliano, himself a violinist at the Cappella Palatina of Lucca. According to Careri, Geminiani’s first absence from his home in Lucca was from 1704-1707. This may have been the period when he studied with Lonati in Milan or when he was in Rome. In 1707 he took his father’s place in the Cappella Palatina but stayed only two years working again in Lucca, leaving in 1709 even though his salary was increased. Until his departure for England in 1714, it seems there is little knowledge of where he was though there were reports of his playing in Naples (see below). Geminiani asserted that he was Corelli’s pupil. This fact, recorded by none other than Charles Burney and Sir John Hawkins, has now been challenged by Enrico Careri in his biography, ‘Francesco Geminiani’<sup>148</sup> on the following grounds. As noted above, Corelli, responsible for practically all the public music in Rome, employed not only a vast number of players who were ‘on his books’ but also used capable students of his own. Careri states that between 1704 and 1707 there is no mention of Geminiani in any of the extant records from Rome.<sup>149</sup> ‘His name appears in none of the numerous documents recently discovered in various Roman archives that shed light on musical activities in the city during the late seventeenth and early eighteenth centuries; nor is it found in the records of the Congregazione dei Musici di Santa Cecilia, the corporation to which all professional musicians in Rome had to belong’<sup>150</sup>. He probably visited Rome but only for a short time and had met Corelli, which he later commented on in the *Preface to his Treatise on Good Taste*.

In 1714 he went to London, subsequently becoming the most important Italian violinist resident in Britain. Corelli was the magic word. When Geminiani arrived in London at the age of 27, announcing that he was a pupil of Corelli, it opened all the doors for him.

His influence, in introducing the Italian style to the British Isles, was immense. That Geminiani was an excellent violinist, and a virtuoso, is beyond dispute. The biography reports

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<sup>146</sup> North, op.cit. p.310ff

<sup>147</sup> Ibid. p.310

<sup>148</sup> Careri, op.cit. p.5ff.

<sup>149</sup> Ibid. p.5

<sup>150</sup> Ibid. p.5

the following from Hawkins: 'In the year 1714 he came to England, where in a short time he so recommended himself by his exquisite performances that all who professed to understand or love music, were captivated at the hearing him; and among the nobility were many who severally laid claim to the honour of being his patrons...'<sup>151</sup> He is reputed to have played for George I in 1716 with Handel as his accompanist. This was the year of his opus 1 violin sonatas, which he later revised and ornamented in 1739. Of the opus 1 sonatas Burney wrote: 'Not only was the style of these pieces peculiarly elegant, but many of the passages were so florid, elaborate, and difficult of execution, that few persons could perform them; yet all allowed their extraordinary merit, and many pronounced them to be superior to those of Corelli.'<sup>152</sup>

His aristocratic pupil, William Capel, Lord Essex,<sup>153</sup> attempted to have him named Master and Composer of the State Music in Ireland but, (see Dubourg's biography below) Geminiani is said to have rejected this on religious grounds, as being Catholic his was not the confession of the ruling class. This statement has now been called into question by Careri who cites Geminiani's lifelong desire for independence.<sup>154</sup> During the 1730s he made successful visits to Ireland and France. Tartini named him 'il Furibondo' due to his playing style and Hawkins and Burney both praised him. For his first ten years in England Geminiani's fame rested on the publication of his Opus 1 violin sonatas based on the style of Corelli and on his abilities as a violinist, though his public appearances were rare. He was also very sought-after as a pedagogue, 'His reputation was of course based mainly on his activity as a teacher, which must have been one of his main occupations, to judge merely from the number of his pupils. Many of them became renowned musicians, such as the violinist Matthew Dubourg, the composers Charles Avison, Michael Christian Festing and Henry Carey, the organists and composers Joseph Kelway and John Worgan, the singer Cecilia Young and the music-publisher Robert Bremner.'<sup>155</sup> Cecilia Young was the composer Thomas Arne's wife. (see footnote to Dubourg below)

His opus 4 violin sonatas from 1739 are, like opus 1, technically demanding but also manifest the trend towards writing out embellishments for the slow movements, some of which are unusual and have an extensive range.<sup>156</sup> These sonatas were written after a trip to Paris and,

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<sup>151</sup> Ibid. p.9 quoting Hawkins General History of the Science and Practice of Music (1776). ii 847

<sup>152</sup> Hawkins, Sir John, and Burney, Charles, A General History of Music Vol.II. G.&B.Whittaker and Simpkin & Marshall London 1819 p. 335

<sup>153</sup> Careri. op.cit. p.21

<sup>154</sup> Ibid. p.21

<sup>155</sup> Ibid. p.21

<sup>156</sup> Opp 1 and 4 available in facsimile from SPES of Florence. .



according to Careri, 'clearly show a strong French influence.'<sup>157</sup> At the urging of Matthew Dubourg, Geminiani went to Dublin where he remained until 1740. He opened a concert room in Dame Street (Spring Gardens), known some years later as 'Geminiani's Great Room'<sup>158</sup> where he gave concerts as well as lessons and showed his paintings.

**Ex. Q: Sonata No. III Op 4 Francesco Geminiani (1739)**



Careri states approximately every fifteen years a change in style can be detected in his compositions<sup>159</sup>. The 'florid' style in Geminiani's op 4 sonatas from 1739 is totally different from his ornamentation in the *True Taste* and *Good Taste* treatises, bearing in mind of course that the latter works ornament a specific tune and an harmonic progression. Nevertheless the ornaments in the slow movements in opus 4 are closer to the 'Corelli' embellishments and the 'florid ornaments of Dubourg than his own ornaments to the Corelli Op 5 no 9 which resemble the later style as exemplified in Telemann's *Methodische Sonaten*. Of the opus 4 sonatas Careri states that 'It is especially in the slow movements that Geminiani loads the upper part with every conceivable kind of embellishment, making the melodic line even more angular and contorted than in Op. 1'<sup>160</sup>. For Careri the French influence shows in 'first, the extraordinary abundance of ornaments and marks of expression and, second, the marked simplification of the bass part, which is the result of a predominantly homophonic style of writing'.<sup>161</sup>

Geminiani was Dubourg's teacher from an early age and could very well have been a key figure in forming Dubourg's style. He was fond of 'reworking' his own and others' compositions. Corelli's opus 5 he set as *Concerti Grossi*, harpsichord transcriptions of his opus 1 and 4 (1741) and *concerti grossi* of opus 4 (1743). His opus 5 cello sonatas, he also transcribed for violin (1746) and in 1757 set his own opus one as trio sonatas.

<sup>157</sup> Careri, op.cit. p. 96

<sup>158</sup> Ibid. p.29

<sup>159</sup> Ibid. p.55

<sup>160</sup> Ibid. p. 98

<sup>161</sup> Ibid. p.98

### 10.1.1 Geminiani's Treatises

Geminiani belonged to a group of Italian artists in London who 'embraced the role of educators of English taste, regarding themselves as continuers of what they considered the true classical tradition....as representatives of the most genuine form of Italian culture... the Arcadian academy.'<sup>162</sup> In 1748 he published *Rules for Playing in a True Taste* which includes a Preface of two pages with explanations of his signs plus a table of ornaments. The work has four tunes subjected to diverse embellishment<sup>163</sup> meant for violin and basso continuo though there are some sections with an accompanying bass solo.

#### Ex. R: An Irish Tune from 'Rules for Playing in a True Taste' (1748) Francesco Geminiani



It should be remembered that these treatises were not written in a vacuum so to speak. The English had a taste for 'songs' and ballads and Geminiani probably performed such works at concerts. The style of ornamentation is of the theme and variation style and Geminiani shows a remarkable diversity of ideas. The following year he published *A Treatise of Good Taste in the Art of Musick* based on Scottish tunes. These received similar treatment, but were for one and two melody instruments, and were not so technically demanding.

*The Art of Playing on the Violin* published in 1751 was extremely influential. It contains 9 pages of information plus 'etudes' and is used today as a text and as practice material for baroque violinists. He used signs for the swelling of the sound and also mentions that vibrato should be used 'as much as possible.'<sup>164</sup> Whether he meant the modern technique of vibrating constantly is a matter for conjecture.

<sup>162</sup> Ibid. p.11

<sup>163</sup> From personal experience the works, like the op 4, function well in performance.

<sup>164</sup> Ibid. p.169

### 10.1.2 Geminiani Grip

For modern violinists Geminiani's name is used in a finger stretch called the 'Geminiani Grip'<sup>165</sup> - starting with first finger A flat on the G string each finger on another string a tone away - a flat, f' d'' b natural''.

His exercises through the seven 'orders' (positions) on the fingerboard are excellent and he describes just intonation. His fingerboard illustration is however enharmonic as against Prellieur's – see above. Geminiani also published *The Art of Accompaniment* (1754), *The Art of Playing the Guitar or Citra* (1760) and, less successfully, *Guida harmonica* (1754).

His melodies are inventive, heralding in his later style the 'galant', but his basses seem to lack the strength of Corelli's, whose generation were schooled in counterpoint before a change of taste heralded an emphasis on melody. Geminiani has had an extremely chequered (critical) reception in musical scholarship documented by Careri (Chapter 4). In the latter part of his life he had many detractors – Veracini among them. Charles Burney, who initially praised him, also wrote that 'having finished his studies he went to Naples, where from the reputation of his performance at Rome he was placed at the head of the orchestra, but, according to the elder Barbella he was soon discovered to be so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion; as none of the performers were able to follow him in his *tempo rubato*, and other unexpected accelerations and relaxations of measure.'<sup>166</sup> He then always played the viola in Naples. I find this story difficult to believe as the Cappella Palatina in Lucca had increased his salary before he left for England, probably to try and entice him to stay in Lucca.<sup>167</sup>

If there is some truth in the story, it could be one of the considerations as to why Geminiani never wished to be employed as part of an household. – he would have been required to play in an orchestra. As stated above, Geminiani valued his independence<sup>168</sup> above all, which would also be a factor, but his reputed 'lack of skill' in orchestral playing, if true, could also have been a factor. He dealt in paintings and suffered many financial difficulties due no doubt to his wish to remain independent.

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<sup>165</sup> Galamian, Ivan, *Principles of Violin Playing and Teaching*. Prentice Hall USA 1962.

<sup>166</sup> Careri op.cit p.4

<sup>167</sup> Ibid. p.3

<sup>168</sup> Ibid. p.7

## 10.2 Matthew Dubourg Biography

Matthew Dubourg (1703-1767) was born in London, the son of a dancing master. Soon after Geminiani's arrival in England Dubourg became his pupil, which would be at about the age of 11 years. As a child he showed great talent 'first appearing at one of Thomas Britton's concerts, where, standing on a high stool, he played a solo by Corelli with great success.'<sup>169</sup>

After working in London - 'played Vivaldi's concertos not infrequently'<sup>170</sup> - he moved to Dublin, in 1728 having been appointed Master and Composer of State Music in Ireland at the death of Kusser. This was following Geminiani's refusal of the post and most likely his recommendation of his pupil. Dubourg remained in Dublin, with occasional excursions to London, until 1752 when he 'succeeded Festing as leader of the King's Band'<sup>171</sup>

We have a record of Dubourg's participation in London (or Dublin's orchestral life previous to 1728) in the form of the commonplace book of Johann Kusser, (John Sigismund Cousser as he was known in English circles) who lists musician's names for a performance. Kusser (1660-1727) studied with Lully in France, was 'a German musician of great eminence'<sup>172</sup> and 'a quarrelsome fellow'<sup>173</sup>. He left a book of some 400 pages full of information both important and trivial – a notebook<sup>174</sup>

J. S. Kusser, Commonplace book, James Marshall and Marie-Louise Osborn Collection, Beinecke Rare Book and Manuscript Library, Yale University, Osborn Music MS. 16.

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<sup>169</sup> Boydell, Brian, Grove Music Online. Download 12/12/2012 also in New Grove p. 633

<sup>170</sup> Lang, Paul Henry, George Frideric. W.W. Norton New York USA p.98

<sup>171</sup> Boydell, Brian, Dubourg. Grove Music Online

<sup>172</sup> Careri, op cit from Hawkins (p.847-8)p. 21

<sup>173</sup> Lang, op.cit. p. 30ff.

<sup>174</sup> Oxford Music Online See article Samuel, Harold E., Music and Letters Vol.61 No.2 April 1980 OUP. Oxford U.K. pp. 158-171

Ex. S: From Johann Kusser's 'Commonplace book'

Photo copy courtesy of Professor Samantha Owens, Senior Lecturer in Musicology,  
University of Queensland

Soprani.	Conci. Alt.	Tenori.	Bassi.	Instrumentisti.
Hill.	Baylys	Comelius Hughes.	Ignes.	Wooder.
Mr. Hollister.	Leafield.	Commerwill.	Final.	<del>John Clegg</del>
Mr. Davis.	Phillips.	W. S. Thorp.	Taylor.	John Johnson.
Hill.	Boucher.	Ridge.	Harry's	Thos. Johnson.
Hill.	<del>John Jones</del>	Mac. Nemara	L'Opseu.	* Stevenson.
Leafield.	Hill.	Magnus.	Le Plan.	* De la Hilde.
Mr. Gerling.	Pat. Carroll.	Roger.	Young Cooper.	* Starr.
Mr. Vanderbank.	Waghorn.	Wacker.	Walton.	* Burton.
Carroll.	Fox.	J. Jones.	Hightman.	Isbury.
Mr. Gauding.	Magnus.	Hill.		John Clegg.
<del>James Doherty</del>				* Manwaring.
Shannon.				* Ben. Johnson.
Capisti.				Dubourg.
Walsh.	Carroll.			Walsh.
Roger.	Fletcher.			Smith.
Imch.				* Leafield.
Mahallan.				Wag.
Magnus.				<del>Wag.</del>
Stones.				<del>Wag.</del>
Manwaring.				<del>Wag.</del>
Cooper.				<del>Wag.</del>

As stated above, Dubourg's friend and teacher Geminiani, visited Dublin frequently; it was the second city to London ruled by a colonial governing class with time and money at their disposal. 'Dublin... was an important musical centre and attracted many musicians from every part of Europe.'<sup>175</sup> Dubourg was concertmaster for the first performance of the *Messiah* during Handel's visit to Dublin in 1741-2. He subsequently conducted numerous performances of the *Messiah* himself plus oratorios. For the first performance in London in 1743, due to religious reasons not advertised as 'the *Messiah*' but as 'A New Sacred Oratorio', the advertisement also announced 'And a Solo on the Violin by Mr. Dubourg'.<sup>176</sup> He was temporarily in London and had also played solos in February for Handel's phenomenally successful production of *Samson*.<sup>177</sup>

<sup>175</sup> Careri, op.cit. p.32

<sup>176</sup> Lang, op.cit.. Illustration of announcement Plate V

<sup>177</sup> Ibid. p. 407

The high standard of string playing in Dublin, which was remarked upon by Handel, was probably due to Dubourg's influence and teaching. He was a brilliant performer, 'fond of showing off his skill'<sup>178</sup> but his compositions were apparently undistinguished<sup>179</sup>. He remained in Dublin as Master of State Music, with some excursions to England, until 1752, returning to lead the King's Band on the death of Festing. In 1761 he was then appointed 'Master of Her Majesty's Band' in London. He still kept his house in Dublin where Geminiani died in 1762.

The following is a famous anecdote about Dubourg reported by Charles Burney: 'One night, while HANDEL was in Dublin, Dubourg having a solo part in a song, and a close [cadenza] to make, *ad libitum*, he wandered about in different keys a great while, and seemed indeed a little bewildered, and uncertain of his original key.....but, at length, coming to the shake, [trill] which was to terminate this long close, HANDEL, to the great delight of the audience, and augmentation of applause, cried out loud enough to be heard in the most remote parts of the theatre: "You are welcome home, Mr. Dubourg!"'<sup>180</sup> In his will Handel bequeathed his friend Dubourg £100.

## 11 J.H. Roman Ornamentation

Among the examples in the Zaslaw article is the name **Roman**- listed as quote: 'Two manuscripts in the hand of Johan Helmich Roman (1694-1758), apparently written during his years of study in England, c.1715.-21. Some of Roman's ornaments were copied from Dubourg's.'<sup>181</sup> In footnote 47 Zaslaw notes an article by Glen Burdette, entitled 'New Finds in violin music of the Corelli School – I.J.H. Roman and the Dubourg Manuscript', published in Music Research Forum: Journal of Graduate Student Research, University of Cincinnati College 1987.<sup>182</sup> This was among works Zaslaw consulted for his article but not cited

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<sup>178</sup> Boydell, op.cit. p.1

<sup>179</sup> A violin concerto of Dubourg's can be downloaded from Petrucci. A ritornello to 'A Lark's shrill Notes awake the Morn' set by Mr. Dubourg is discussed by Peter Wells in 'The Recorder in 18<sup>th</sup> Century Dublin: hidden repertoire and recent discoveries' in the Consort 2002.

<sup>180</sup> Burney, Charles, An Account of the Musical Performances in Westminster-Abbey and the Pantheon in Commemoration of Handel.London .1785 Reprint Da Capo Press New York 1979 n.a p.27 This incident can be given a further dimension – reported in Newman Flower's book on Handel. It was at the performance of one of two benefit concerts for the singers, Cecilia Young (Thomas Arne's wife) and Signora Avolio. In Dibdin: *A Complete History of the English stage* 5 vols 1800 'of Mrs Arne (Cecilia Young) : 'She was deliciously captivating. She knew nothing in singing or in nature but sweetness and simplicity. She sung (sic) exquisitely, as a bird does, her notes conveyed involuntary pleasure and indefinable delight.' p..277 n.1 in Flower, Sir Newman, Handel, His Personality and His Times. Panther 1972.

<sup>181</sup> Zaslaw Early Music op.cit p.99

<sup>182</sup> Burdette, op.cit pp. 7-21.

The paper by Burdette is quite extensive, describing embellishments to Corelli op.5 sonatas by Dubourg and by Johan Helmich Roman, a Swedish composer. After describing the contents of Dubourg's book – based on information in Boyden's copy- as he records in footnote 12 – Burdette lists the ornaments by Roman to Corelli's works contained in manuscripts in Stockholm<sup>183</sup>. Based on his own study, his conclusion is that many of Roman's embellishments are either copied or derived from Dubourg's own. He states that 'Roman's ornamentations in Ro 61 are only copies or slight variants of Dubourg's.'<sup>184</sup> On examination of the music of both it is my opinion that this statement is too facile. The situation is more complex. I have provided a copy of both Dubourg's and Roman's examples at the end of this paper. (For Internet site see below in Sources.)

### **11.1 Johan Helmich Roman Biography**

Johan Helmich Roman (1694-1758) is known as the 'Father of Swedish Music'. He was born in Stockholm into a musical family. His father, who was his first teacher, was a member of the Swedish Royal Chapel. Johan Helmich joined the royal service in 1711 as a violinist and oboist. In recognition of his talent he was given leave in 1715 to study in England where he remained until 1721. In London he studied with Johann Christoph Pepusch, and also became acquainted with Attilio Ariosti, Giovanni Bononcini, Francesco Geminiani and Handel. On his return to Sweden he was appointed vice-Kapellmeister and then Kapellmeister in 1727 of the Royal Chapel, introducing the first public benefit concerts in Stockholm where amateur and professional musicians performed. Thereafter, in the 1730s he travelled throughout Europe collecting music for the Royal Chapel. His orchestral suite, 'Drottningholm-musiken', written for a royal wedding in 1744 is still popular in Sweden. He admired Handel and has also been called the 'Swedish Handel.' He wrote extensively for orchestra but did not sign his works which has made attribution difficult, though about 400 compositions are attributed to him. As noted in Glen Burdette's article, Ingmar Bengtsson in 1955 catalogued Roman's works publishing 'Mr. Roman's Spuriosity Shop: a Thematic Catalogue' in 1976. Roman on his arrival in England was already an accomplished musician. Most of his compositions, including sonatas, concertos, choral music, orchestral music and sixteen Assagi for solo violin can be downloaded, (see address below and under Sources- see also Petrucci Internet site).

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<sup>183</sup> Ibid. p.14-15

<sup>184</sup> Ibid. p.12

## 11.2 Roman Ms.

Since 1771 the Royal Swedish Academy of Music has collected Roman's compositions. The Roman Collection, which fortuitously and generously can be accessed through the Swedish Music and Theatre Archives - rare collections, now contains almost all of his works. These manuscripts seem to be a vast collection in one book and are described by Burdette as a: 'mixed herd of sketches of original compositions and whole and fragmentary copies of others' works, especially Italian opera and Italian and English instrumental music.'<sup>185</sup>

The Roman embellishments catalogued by Burdette are listed below, Roman Ms. On page 13 of his article there are three bars of music from the first movement of Corelli's op.5 no.10 comparing the ornaments of Dubourg and Roman together with the original Corelli melody, (the latter from Book II which is without ornaments). This, I presume, is a section of the one listed as a Dubourg copy (on 8 staves) by Burdette and is from Ro.61 BeRI314 (picture 7). The rest of the sonata does not show such a clear-cut case of 'copying' as he here suggests. The contention that Roman embellishments were copied from Dubourg's was accepted by Neal Zaslaw and Robert Seletsky in articles written in the Early Music Magazine. (EM XXIV/1)

The ornaments to Corelli are contained in two sections (Ro 61 and Ro 97). Burdette, who examined the originals in Sweden, notes in a table<sup>186</sup> the relevant contents of Ro 61 which contain ornamentations as follows:

## 11.3 Glen Burdette's Table:

### Ro 61-

#### Sonata number 10

movement 1: three versions, namely

- a. 'not Dubourg',
- b. 'Dubourg copy'** see example
- c. 'after Dubourg'.

movement 2 : five versions- four as 'after Dubourg' and one as 'possibly after Dubourg.'

movement 3 : one only – 'after Dubourg.'

movement 5 : mostly Dubourg

He also notes cadenzas on 4 staves.

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<sup>185</sup> Ibid. p.7

<sup>186</sup> Ibid. p.14ff.



## **Ro 97-**

### Sonata number 5

movement 1 : one only 'not Dubourg'

movement 3 : two versions, both 'not Dubourg'

### Sonata number 4

movement 1 : one version 'no Dubourg extant'

movement 3 : one version 'no Dubourg extant'

movement 4 : two versions one with petite reprise 'no Dubourg extant'

### Sonata number 6

movement 1 : two versions 'no Dubourg extant'.

I have made a copy of the two examples of ornamentation using Glen Burdette's music example and table as a guide to the relevant Roman example. The following is a detailed examination of the two. The music section at the end of this paper contains the entire movement. While there are sections which are the same, others differ so it seems rash to call this a 'copy'. Interestingly, in the Dubourg ornaments, one full bar is missing while Roman's ornaments for these same bars are florid.

## **12 Comparison Dubourg and Roman Opus 5 No. 10**

According to Glen Burdette this sonata movement by Roman is 'copied from Dubourg'; see music example at end of paper. This example by Roman is easily legible.

Both begin with the same appoggiatura though **Dubourg** dots the first note and makes an ornament, a 'fill-in' from the c' to the f'. **Roman** is content to add neighbouring notes to this fall of a fifth, adding a turn to the last notes where **Dubourg** has only a trill. The first beat of the second bar has a run which is the same for the first four notes but then **Roman** rises to a high b flat'' and descends the octave to a trill on the third beat while **Dubourg** adds another run. The second half of bar two is virtually identical but **Roman** inserts a rest before the final run in demisemiquavers while **Dubourg** has an appoggiatura before his run which is exactly the same as **Roman's**. Bar three is similar in both – the first beat as in the original and the second with a turn by **Dubourg** and two delayed mordents by **Roman** followed by a nine-note run by **Roman** and trill but is an arpeggiated 7<sup>th</sup> chord by **Dubourg**. The first two beats of bar 4 apart from the placement of the trills, are identical. The second half has **Roman** leaving the third beat unornamented but decorating the fourth beat with a circle while **Dubourg** decorates the third beat by 'filling-in' the fifth but leaves the fourth beat

unornamented. In the following bar the first beat is the same in both parts (a turn and a trill with close) but the second and third beats vary considerably. **Roman** has a 10 note third beat extending with an arpeggio over an octave to c'' and returning by step to a'' on the fourth beat followed by three step-wise written-out mordents to c'' and a closing trill on d'' as in the original melody. **Dubourg** is content to leave the original third beat with only an appoggiatura and a trill as decoration and for the fourth beat a run from a'' which 'fills-in' the Corelli melody plus a closing trill. Bar 6 is also similar in both parts – both ornament very sparsely except for the final beat. **Roman** 'fills-in' the semiquaver interval on the second beat and then with a circle and two intervals rises to a g'' at the end of the bar and closing the cadence at the following bar with a trill on a' and not on F# as in the original. **Dubourg** using the original notes, also dots the semiquaver interval at beat two and after a small ornament on the third beat begins the fourth beat on g'' finishing with a descending run to the cadence. The next two beats in bar 7 are exactly the same – the second beat arpeggio over the range of a 7<sup>th</sup>, I would venture, must have been heard or 'copied' by one or the other or from a third party as this up-beat would not normally occur to everyone. The fourth beat also has repeated same note appoggiatura in both parts which is unusual. The fourth beat differs in that **Roman** uses a five-note decoration to lead to the cadence where **Dubourg** uses 10 with a trill. At bar 8 **Roman** 'fills-in' the interval but **Dubourg** leaves it as in the original. The run (both with 11 notes) on the third beat of this bar is nearly the same except for the end note – d' for **Roman** and g'' for **Dubourg**. From here until the end of the movement, except for bar 16 which is virtually identical, there is more divergence between the two examples, though the general shape is approximately the same. However, as has been noted earlier, one full bar is missing entirely from **Dubourg** i.e. from the second beat of bar 12 to the second beat of bar 13. The fourth beat of bar 8 is written in extended form for both – five quavers with two turns for **Roman** and 11 notes for **Dubourg's** run and trill. For the first beat in the following bar (9) after a descending leap of a 7<sup>th</sup> from b flat'' to c#, **Roman** has a run of 11 notes to d''' before returning to the original notes of the melody and a final subdued flourish of 7 notes on the first beat to lead to the cadence. For the first two beats of bar 9 **Dubourg** uses an embellishment which occurs in other sonatas – a type of turn of five notes followed by a leap which gives an impression of hesitation (see in the first movement of sonata 9 below). After the tie which he also leaves plain a 16 note run leads to the cadence. He decorates the final quaver of this bar with a run and trill while **Roman** leaves it plain. The first beat of bar 11 is the same for both though notated slightly differently, the second beat of and octave leap **Roman** keeps plain whereas **Dubourg** ignores the interval and adds a turn. **Roman** completes

the bar by adding only a run and a trill on the final quaver which resembles **Dubourg's** embellishment though he also decorates the third beat. At bar 12, as stated above after three notes **Dubourg's** ornaments are missing. As Boyden's transcription is all we have of this sonata movement, and as his work seems so meticulous one must accept that this was also missing in 'the Dubourg book'. **Roman** has a 14 note flourish and trill on the second beat, leaves the third beat and a half plain but then on the last quaver has two runs – 'flourishes' of 9 notes and 11 notes with a trill respectively. When **Dubourg** resumes, the shape of the following phrase is similar though **Dubourg's** is more extensive with two trills and 7 notes against **Roman's** 4 for the final beat. In bar 14 the first two beats are virtually the same but this seems not so unusual as the first beat is the end of a phrase with a trill from both to the resolution of the cadence and the second beat in both adds another trill for the up-beat quaver. The range of the next two beats is the same for both but the execution is varied. **Roman** has a run of 9 notes to the fourth beat of 6 notes while **Dubourg** has 8 'cells' with his preferred three note hesitations occurring four times – in all his fourth beat contains no less than three trills and 30 notes! At bar 15 both have a descending run on the second beat (one extra note for **Dubourg** as he repeats the resolution note) and a 16 note run for him as against 5 for **Roman** on the third beat. From the fourth beat of this bar (15) until the third beat of bar 17, apart from the way of notating (i.e. some dotting and changes of division) both versions are identical. **Roman's** third and fourth beats of bar 17 is an amalgam of three 'cells': 1. step-wise from the melody note d''; 2. a descending run of 12 notes with a trill from a''; 3. final trill on e'. **Dubourg** for the third beat of 17 ascends to c''' by way of two circular runs with trills, both include 11 notes each. His final cadenza – as that is what it would have to be is a descending circular run of 21 notes with a trill before the final trill of the cadence.

Of 17 bars of music the similarities are:

Parts which are virtually the same or similar are the following:

bar 1; half of 2; bar 3; half of 4; 1 beat of 5; three beats of 6; half of 7; half of 8 and 9; bar 10; three beats of 11; (no **Dubourg** for bar 12); three beat of 13; half of 14; three beats of 15; bar 16,; half of 17.

Out of a total of 64 beats (one 4 beat bar must be omitted as Dubourg has not written anything for it, plus the final bar is omitted from the count), 38 are the same or similar. Of the seven beats which are exactly the same, only two are notated identically.

### Ex. T: From Roman Son X Mvt.1



### 12.1 Dubourg and Roman:

*'gracing...the buissness [sic] of masters to invent, peculiar to their instruments, and to teach their scollars.'*<sup>187</sup>

In light of the above, it is my contention that there is not enough conformity between the two sets of ornaments to contend that one was 'copied' from another. Sections (single beats) which are the same are often notated in a different manner as stated above. Why would this be? One explanation could be that the ornaments were written down while being listened to (though this would be difficult) or recalled later and not copied from a score. Seletsky in discussing the gavotte variations of the sonata no.10, notes in the final sentence to his article that '[S]uch notational conventions as beaming differ between the Roman and Dubourg versions, and the Roman version contains more specific bowings. In so personal a format as a fiddler's notebook, the omission of the bass is not surprising.' With this I would agree. He continues, '[D]espite the informal notation, some variant readings may be deliberate.' It could be a point of interpretation but usually if this was 'copied' then surely the notation should look approximately the same. A point of style is that on examining the ornamentation, those sections which differ from each other show a penchant by Dubourg for 'scalar' runs and by Roman for more intervals and leaps in his ornaments

Burdette bases both Ro 61 and Ro 97 as written during Roman's stay in England. When Roman arrived there Dubourg was only 11 years old. Even though there is one movement in Ro 61 not attributable in any way to Dubourg, Burdette speculates that perhaps the

<sup>187</sup> North, op.cit. p.149

movements in Ro97 to Sonatas 4 and 6 could be based on a lost manuscript of Dubourg's. Burdette also speculates that Roman may have 'studied' with Dubourg: 'It could have involved performance lessons on the violin, or written lessons on gracing and cadenzas only. Roman may have heard Dubourg performing and copied down his ornaments from memory, although the haphazard arrangements of movements in Ro61 and Ro 97 make this unlikely. Or Roman could have acquired his new style of gracing from a third party whose relation to Dubourg could have been any of the above.'<sup>188</sup> Further he writes that Dubourg's manuscript 'seems more pedagogical than Roman's, as it is 'easily legible and includes carefully figured bass lines and tempo indications', while 'Roman's manuscripts are very sketchy and rhythmically inexact'.

He, like Seletsky, is sceptical of the date assigned by Boyden to Dubourg's book as it does not tally with Roman's embellishments. Seletsky, in his article on 18<sup>th</sup> century variations for Corelli's sonatas cited elsewhere in this paper, comments on the Roman manuscripts 'with the same graces as those found in the Dubourg manuscript....Given the dates of Roman's stay in London, the 'graces' for Corelli's sonatas ascribed to Dubourg must have been notated before 1721, prior to the somewhat later date that David Boyden assigned to them.'<sup>189</sup> If, however, the date of the watermark is correct it means that Dubourg has written out these ornaments previously and copied them into a 'new' book i.e. from 1723 onwards.

On viewing the movements by Roman, all without bass, one is left with a mixed impression. Some are written in a good hand while others are hastily written, usually without key signatures and some without any beams. Movements seem often to be indiscriminately placed. For a notebook this is of course not unusual. Holloway, commenting on the two sets, calls Dubourg's book 'a performing copy: the bass is there, with figures, and there are no alterations or corrections, even of apparent 'mistakes'. Roman is, as Seletsky says a player's notebook – full of sketches, of individual bars and cadences as well as longer passages and the variation fragments described by Seletsky'<sup>190</sup> Robert Seletky calls the Roman, 'a fiddler's notebook'<sup>191</sup> as is noted above.

In my opinion, these movements open up a 'Pandora's box'; one which poses more questions than answers.

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<sup>188</sup> Ibid. p.15

<sup>189</sup> Seletsky, op.cit. p.123

<sup>190</sup> Holloway p.636-7

<sup>191</sup> Seletsky op cit. p- 123

### 12.1.1 Unsolved Questions

- a. Is Roman copying Dubourg or vice versa?

It is presumed by Burdette that Roman is copying Dubourg but this could be incorrect or there could be the presence of a third hand. (See below)

- b. If David Boyden is correct in his dating of the 'lost book' of Dubourg as c.1723 based on a watermark of the paper used, then, as stated above, this copy is not the one used by Roman to make his 'copies'(if he did so) as he left London in 1721. However watermarks are now not taken as reliable criteria. This may only be solved if the book were found.
- c. Was Dubourg's book meant as his copy for performances or as a collection to be copied from for performance? Or was it for practice only to commit the music to memory? Was it meant for pedagogical purposes?

As has been noted elsewhere, the presence of the word 'volti' meaning a quick page turn would indicate that the copies are for performance. On the other hand how could one use a music-stand playing from a book with sixty pages?

While possible, it seems a little unlikely that Roman, nine years older than Dubourg would take lessons from him, though it is not beyond the realms of possibility.

On examining the two other attempts of Roman for the 'working-out' of ornaments for Sonata 10 first movement, it seems as if these were written quickly. There is virtually no beaming of notes and, as noted, not one of Roman's improvisations has a bass and often the key signature is missing.

As stated above, it may be possible that these were made when listening or remembering someone's performance. Although this seems unlikely as the music would be going so fast, there are incidents reported of such copying. Seligmann notes that 'Although Italian singers did not write down their intended embellishments, other musicians sometimes transcribed cadenzas and other improvisations as the artists sang them. Musicologists have uncovered a handful of these ornamented vocal scores, revealing snapshots of the improvisatory style of the time..... One of these scores is a manuscript of Guiseppe Vignati's "Sciolta dal lido," upon which someone transcribed the embellishments Madame Faustina (Cuzzoni) sang during one performance in Milan in 1720, six years before she began singing for Handel.'<sup>192</sup>

On the other hand, viewing the examples of Dubourg and Roman together in the hand-written copy the discrepancies in notation may have been intentional to signify an interpretation. See Bar 1 of Sonata X where Dubourg delays the second beat and bar 2 where Roman has a small

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<sup>192</sup> Seligmann, op.cit. p.11

rest instead of a short appoggiatura into the last beat and bar 4 where Roman has a trill on the second half of the second beat but Dubourg has none.

**Ex. U: From Own Transcription Sonata X Mvt. 1**



Roman's other ornamentation, e.g. to sonata No 5 mvt.1 and to Sonata No.4 mvts 1, 3 and 4 show clearly that these are not the efforts of an amateur composer or passive 'copier'.

Concerning Roman's version for Sonata No. 5 1<sup>st</sup> movement, Holloway states that it 'is of special interest, for its strong harmonic and dramatic sense and particularly for the treatment of the repeats – both sections are richly *and differently* ornamented each time they appear'. (Italics Holloway) Moreover, touching on doubts regarding the 'copies' by Roman of Dubourg he continues, '[A]nd if, as Seletsky suggests, Roman is cribbed from Dubourg (though it is unclear to me why any copying that may have taken place was necessarily that way round) and/or both from an earlier source, then the possibility of repeated sections receiving full, but different ornamentation both times they are played seems to have been acceptable practice for an important group of second-generation Corelli students'<sup>193</sup> Incidentally, this is an important point for performance practice- it could signify that it was common practice or that it was a display of excessive ornamentation. See Tosi's admonition to the ornamentation of the A section of a da capo aria.

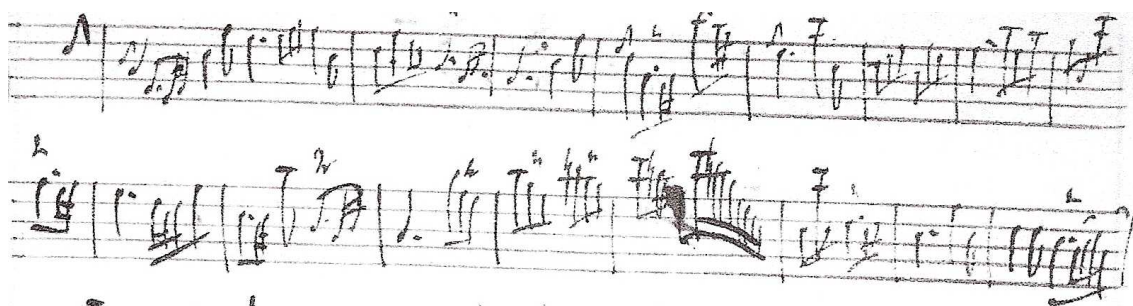
**Roman's Ornaments to Corelli Sonata 5, Op 5, Mvt 1**



<sup>193</sup> Ibid, p.637

Could it not be that both Dubourg and Roman were listening to and copying from perhaps Geminiani? The question arises – did Dubourg learn from Roman or were they copying from someone else? My impression of the manuscripts left by Roman is that they are in the main hasty recollections or attempts to write something while somebody else is playing the ornamentations. See above for problems in this. The totally unsystematic order of movements found in his MS and the often near illegible scores could be accounted for by this fact. The unsystematic nature of the movements could be based on the occasion of a ‘session’ together. As Dubourg was a highly talented player and Roman a very good violinist not to mention composer, one could speculate that they met as colleagues and exchanged ideas, with perhaps Dubourg demonstrating different embellishments for a variety of sonatas (or vice-versa?) Particularly the movements in Roman without any correct beaming seem to make this a possible scenario. The situation seems too complex to accept that Roman has copied from Dubourg. We will perhaps never know the real ‘story’ behind these fascinating examples of ornamentation left to us.

**Ex. V: From Roman Son X Mvt 3. Giga**



There is also another solution to this dilemma, albeit pure speculation on my part, although Robert Seletsky has also broached this question. He writes, ‘It is not impossible that Roman and Dubourg derived their material from an unknown common source.’<sup>194</sup> As has been noted above by H. Diack Johnstone, it is noteworthy that approximately half the examples of ornamentation to Corelli’s Opus 5 sonatas are by English composers or players. Dubourg left London for Dublin in 1728 so it is unlikely that he could be the focus of all of this activity. Surely the spotlight must fall inevitably on Geminiani? Geminiani was the pedagogue, issuing books on how to play, how to play in a True Taste, how to play in a Good Taste, how to furnish a figured bass etc. He seems an obvious choice.

Concerning Geminiani’s pupil Michael Festing, Neal Zaslaw writes in a footnote to his article: ‘that Festing’s decorations of the last movement of no.9 (Tempo di Gavotta) in bars 35-37 are virtually identical with the first two and a half bars of Geminiani’s at the beginning

<sup>194</sup> Seletsky, op.cit. p123



of the movement; also compare bars 43-4 of Festing with bars 45-6 of Geminiani.<sup>195</sup> Festing's embellishments appear to be more in the 'galant' style, i.e., having less legato runs than those of Dubourg and Roman, though still florid. The original manuscript of the two slow movements to sonata no.5 which appears in the article, are the same movements that Dubourg and Roman have decorated. Again, they seem florid but in a later 'galant' style, moving with shorter motifs. There are no long melismas except for the penultimate bar as a cadenza into the cadence. In this way they resemble Geminiani's ornaments. Unfortunately we do not have a decorated slow movement to any of the first six sonatas of Corelli by Geminiani. To muddy the waters a little, it is interesting to note that the opening bar of sonata 5 by Festing has a 'breaking-up' of the theme like Dubourg's but the rest of the decorations and also those for the third movement of this sonata are totally different.

Geminiani's own ornaments for Op 5 no.9 are dated at around 1740 by Schmitz.<sup>196</sup> This date has been disputed by Boyden in his article in *Musica antiqua III*<sup>197</sup>. He says that Schmitz bases his date on a quote by Hubert Le Blanc from *'Defence de la Basse de Viol...* Amsterdam 1740, which states 'Geminianis Spiel erweckte ebenso Bewunderung wie die Corellisonaten, die er spielte'<sup>198</sup> unsw.' Ornamentation is not mentioned in this report of Geminiani's playing hence Boyden's doubts. Boyden contends that the decorations by Geminiani are a lot earlier than this date of 1740: 'My own guess is that the date is considerably before 1740, possibly as early as 1710 – that is, about the time when Corelli's "Graces" first appeared and before Geminiani left Italy for England in 1714.'<sup>199</sup> I find this contention difficult to support. The style of his ornamentation to Opus 5, no 9 seems to me to be of a later origin, i.e. that of the more 'galant' type. As can be seen from his opus 4 sonatas, Geminiani could write in 'florid' style. Careri has noted that Geminiani changed his style approximately every 15 years or so. Was it a part of Geminiani's teaching to require his students to write out embellishments to Corelli's sonatas? David Boyden thinks so: 'Geminiani, doubtless inspired by the ornamental traditions emanating from Corelli, was himself the originator of a tradition of ornamentation that inspired his pupils, notably Matthew Dubourg.'<sup>200</sup>

<sup>195</sup> Zaslav, op. cit. footnote 17 p.632

<sup>196</sup> Schmitz, op.cit. p.62

<sup>197</sup> Boyden, *Musica antiqua III*, op.cit. p.594

<sup>198</sup> Le Blanc, Hubert, in Schmitz, op.cit. p.30

<sup>199</sup> Boyden, *Musica antiqua III* op.cit. p.594ff.

<sup>200</sup> Boyden, *History of Violin Playing* op cit. p.460

## 12.2 Manchester Anonymous

Neal Zaslaw in his article for Early Music cited above, dates the Manchester Anonymous which he says contains other manuscripts from Handel's circle, as 'c.1750'.<sup>201</sup>(sic.) Being unable to date these accurately is a distinct disadvantage. The manuscript has ornamentation to Sonatas 2, 7, 8, 9, 10 and 11

### 12.2.1 Contents of Manchester Manuscript

(According to Neal Zaslaw **in his article** there are two manuscripts but the Fuzeau edition does not specify from which one the movements derive.)

Sonata II - mvts 1 and 2 very plain – arrangements with bass and treble riddled with inaccuracies in both staves of both movements.

Sonata VII – mvts 1, 2 and 3 in a different hand to sonata II (compare treble clefs). From here all movements are clearly for violin –

Movement 1 – Preludio: Two staves of treble clef both diversely and highly ornamented, accurately following the melody and harmony of the original,

Movement 2 - Corrente: One treble stave also highly ornamented and following the original accurately, except with the insertion of 4 bars before the cadence at the end of the A section. This second movement has basically been transformed into a highly florid 'study' mainly in semiquaver triplets.

Movement 3 – Sarabanda: Two treble staves the lower more florid, reinforcing the contention that in some slow movements the original melody was ornamented both times- this though, could also be signs of excessive ornamentation.

#### Ex. W: Manchester Anon Ornaments to Sonata VII Mvt 2



#### Corelli 'Original' (1700) Sonata VII Mvt. 2



<sup>201</sup> Zaslaw, Early Music op cit. p.99

Sonata VIII - Mvts 1, 2 and 3

Movement 1 - Largo: One treble stave again highly florid but following the original accurately.

Movement 2 - Allegro: One treble stave extremely florid – could be used as a technical exercise.- much use of semiquaver triplets.

Movement 3 - Sarabanda, Largo: Three staves of treble clef - the first stave less florid than the other two.

**Sonata IX** - This sonata is of special interest as there are also the ornaments by Dubourg and Geminiani treated in the analysis.in this paper.

Movement 1 - Adagio: Two staves of treble clef extremely florid. Treated in the later ‘galant’ style but ‘overloaded’ with decoration changing the ‘Affekt’ of the movement entirely. The final piano ‘petitie reprise’ which is written out in both the 1700 and 1710 editions is here missing. Therefore this movement is lacking four bars from the original.

Sonata X - mvt 1

Movement 1 – Preludio Adagio: One treble stave in highly florid style – again virtually a technical exercise.

Sonata XI - mvt 1 (included but left out of the index in the Fuzeau facsimile)

Movement 1 Preludio, Largo: One treble stave As in the others – highly florid.

The Manchester Manuscript No 9 sonata seems to be an etude in trill-playing. All ‘Affekt’ of the original is lost.

**Ex. X: Manchester Son. No. IX Mvt 1**



From sonata No 7 all the examples display excessive decoration but all are completely rhythmic. As John Holloway<sup>202</sup> has noted, they are used as ‘a basis for technical exercises’ He continues ‘ With few exceptions – for example, the slow movement of no.7 – they show such

<sup>202</sup> Holloway, op.cit. p. 637

willingness to destroy the character and shape of Corelli's music that it is difficult to imagine a purpose beyond the development of digital dexterity..... They are also lacking in the element of 'spontaneity' which is the hallmark of successful ornamentation of this music – whether improvised on the spur of the moment or not.' I agree wholeheartedly -there is no perception of the original 'Affekt'. I would also qualify it that only the upper line to sonata 7 has attempted to retain the beauty of the original melody.

### 13 Written-out Embellishments

*It is the hardest task that can be, to pen the manner of artificial Gracing an upper part. It hath been attempted, and in print, but with woeful effect. One that hears, with a direct intent to learne, may be shew'd the way by a notation, but no man ever taught himself that way. The spirit of that artis incommunicable by weighting, therefore it is almost inexcusable to attempt it. But when it is done not for practise but speculation, and to aid a practiser, as reason is always a friend to art, it may, for the pure good will, be indulged.*<sup>203</sup>

'Free ornamentation replaces or paraphrases a given text, but variation sets are separate events to be played *after the text*'<sup>204</sup>

Roger North in the above quotation describes well the difficulty of attempting to notate 'free' ornamentation.

David Boyden in his article for the 'Festschrift'<sup>205</sup> enunciates a number of devices which can be used when "gracing" a melody as it was called:

- a. Filling intervals in the melody with passing notes or even scales. (I would also add the device of circles around a note in any of the many configurations).
- b. Rhythmic emphasis added by using long or even short appoggiaturas
- c. Using appoggiaturas and other non-harmonic tones to enliven and complicate the harmony.
- d. Using the arpeggiation of the original note
- e. Transferring the register an octave higher or lower for a degree of brilliance or change of timbre
- f. Conventional ornaments such as trills and mordents

'These general procedures are adapted by each composer to his (or her) individual style.'<sup>206</sup>

North stresses the necessity of knowledge of composition: 'the practice of Gracing is the practise of Composition, and without skill in the latter, the other will never succeed.'<sup>207</sup>

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<sup>203</sup> North, op.cit. p.149

<sup>204</sup> Seletsky, op cit. p.119

<sup>205</sup> Boyden, Festschrift for Jens Peter Larsen op cit 117

<sup>206</sup> Boyden, Ibid, p.119

In his article for the *Musica antiqua* III, Boyden points out what is evident in the analysis below, namely, that the “graces” for the fast movements do not generally disturb the rhythm<sup>208</sup>, which is often of a dance-like character. They are more compact, allowing the basic pulse to remain undisturbed.

In the *Festschrift* article Boyden also mentions the phenomenon of ignoring sequences in ornamentation. I would agree with this contention. A long legato melisma could obscure a sequential passage even though observing the change of harmony. I would contend that this is more likely to occur with instrumental decorations rather than vocal. The voice is restricted by the amount of breath available (though this was a large amount for castrati). Stringed instruments can keep a legato line constant if wished. Ideally sequences should be respected. As stated above, Handel’s singers, no matter how virtuosic, tended to obey this rule.

It seems obvious that for an improvisation the performer is required to observe the correct changes of harmony, and I would also contend the ‘Affekt’ of the work. (This latter is often ignored in the quest for virtuosic display.) As one should be ‘creating on the spot’ it would be very difficult to discern sequences happening and also to recall exactly what one had just played. However, when one reads of the improvisations of the sopranos and castrati in Handel’s operas their method did take account of sequences. Commenting on the embellishments to Vignati’s “Sciolta dal lido” mentioned above, Seligmann writes that ‘The most important characteristic to notice is that Faustina’s embellishments do not distort the original melody; rather, they serve to decorate or fill the composer’s outline. The majority of her embellishments follow a stepwise pattern, usually triplet divisions featuring neighbouring tones and scalar passages... Her thematic consistency, particularly in sequential passages, suggests that while she did not plan her embellishments in advance, she had studied the aria in detail and had developed a palate of ornaments from which to choose during the performance.’<sup>209</sup> Commenting on the ornamented arias we have by Handel, mentioned above, Seligmann says: ‘Handel’s embellishments bear some similarity to Faustina’s and Farinelli’s: they remain within the original vocal range, repeat in sequential passages, and rarely distort the melody. However, the composer seems to have felt more at liberty to modify his melodies than a singer would have;..... Handel’s embellishments are also surprisingly more challenging.’<sup>210</sup>

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<sup>207</sup> North, op.cit. p. 149f.

<sup>208</sup> Boyden, *Musica antiqua* III p.599

<sup>209</sup> Seligmann, op.cit. p. 11f

<sup>210</sup> Ibid. p. 14

### 13.1 Proliferation of Virtuosity

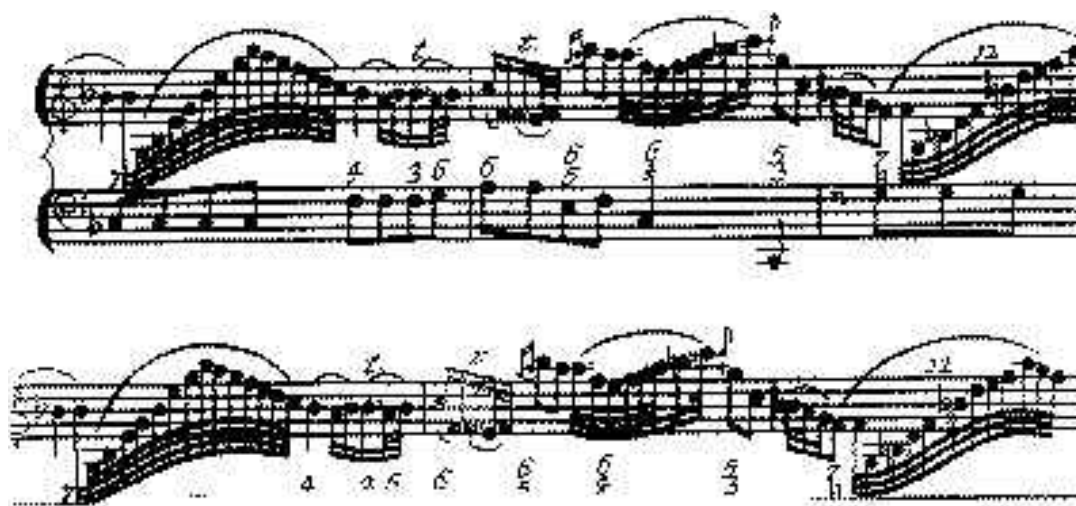
Early in the eighteenth century so-called embellishments, flourishes or virtuosic flights written into a composition became more evident. Francesco Antonio Bonporti's (1672-1749) *Invenzione* (1712), long mistakenly attributed to J.S. Bach, provide an example. In England the sonatas of William Babell (published posthumously in 1725) and Pietro Castrucci (1679-1752), also resident in England and Ireland (1717), are examples.

**Ex. Y: Pietro Castrucci Sonata II, Mvt 1**



Bach's solo sonatas and partitas are often quoted in this context, especially the Adagio to Sonata no 1, BWV1001 in g minor; and also movement 1 of the Sonata III, BWV 1016 in E major for violin and obbligato harpsichord is an instance (Cöthen 1721), not to mention his 'reworkings' of Vivaldi and Marcello. As the century progressed the tendency increased until we have the amazing flourishes of Pietro Locatelli (1695-1764), ornaments by Nardini and Franz Benda (1709-86). Virtuosity was everywhere evident, especially in the concerto repertoire, e.g. Antonio Vivaldi (1678-1741). Players such as Johann Georg Pisendel(1687-1755) in Germany, of whom it is said that he may have inspired Bach to write his solo sonatas, were renowned for their skill. Pisendel's own solo sonata and his sonatas with bass, are highly virtuosic. Both Vivaldi and Albinoni wrote Sonatas for Pisendel.

Ex Z: Sonata II Mvt.1 Op. 6 Pietro Antonio Locatelli,



Sonata I, Original and two lines of Ornaments Franz Benda,

*Adagio un poco sostenuto.* I. Sonata per il Violino solo  
Cembalo ed Violoncello. 24. by Franzisko Benda.

### **Invention III, Francesco Antonio Bonporti**



By mid-century some disapproval of ‘excessive’ ornamentation, or unschooled attempts, had manifested itself, hence we have comments such as those of Johann Joachim Quantz and Leopold Mozart.

#### **13.1.1 Johann Joachim Quantz**

‘Some persons believe that they will appear learned if they crowd an Adagio with many graces, and twist them around in such fashion that all too often hardly one note among ten harmonizes with the bass, and little of the principal air can be perceived. Yet in this they err greatly, and show their lack of true feeling for good taste.....The rarest and most tasteful delicacies produce nausea if over-indulged. The same is true of musical embellishments if we use them too profusely and attempt to overwhelm the ear’.<sup>211</sup>

But by what criteria do we judge how much is too much. If one then looks at Quantz’ own example of an Adagio there are some who would deem it ‘overdone’! It is interesting to note that Quantz’s ornamentation resembles Telemann’s and Geminiani’s in that it ‘fills-in’ the smaller motifs. An article by David Ledbetter ‘On the manner of playing the Adagio: neglected features of a genre’ in EM February 2001 is of interest here.

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<sup>211</sup> Quantz, op.cit. pp.120,99



Ex. AA: From Quantz Treatise ‘On the Manner of Playing an Adagio’



Leopold Mozart:

‘All these decorations are used, however, only when playing a solo, and then very sparingly, at the right time, and only for variety in oft-repeated and similar passages’.<sup>212</sup> ‘The good performance of a composition according to modern taste is not as easy as many imagine, who believe themselves to be doing well if they embellish and befrill a piece right foolishly out of their own heads, and who have no sensitiveness whatever for the affect which is to be expressed in the piece.’<sup>213</sup>

Concurrently with the increase in ornamentation during the 18<sup>th</sup> century, there was a change in musical taste – a move away from harmonic structure as the sine qua non of a composer to an emphasis on melody. In 1722 Johann Mattheson wrote in *Critica musica*, ‘I have always felt, and still feel, that all harmonic artefacts take only second place; melody however, is *primo loco* and comes before everything else.’<sup>214</sup> Also Scheibe in 1745 in his *Criticus Musicus* wrote ‘For that [the melody] is first and foremost, because it is here that innovation is actually expressed.’<sup>215</sup> Particularly in Germany the ‘galant’ style became fashionable. Telemann was a leading exponent of this.

In an article on Telemann, the ‘galant’ style is characterised by ‘a simple melodic line, with clear periodic divisions and a transparent structure, in which the accompaniment occupies a

<sup>212</sup> Mozart, Leopold, A Treatise on the Fundamental Principles of Violin Playing, translated by Editha Knoch, Oxford University Press, Oxford, New York 1988, p.214

<sup>213</sup> Ibid. p.215

<sup>214</sup> Mattheson in Petzoldt Richard, Georg Phillip Telemann, translated by Horace Fitzpatrick. Ernest Benn London 1974 p. 191

<sup>215</sup> Ibid. p.191

purely subordinate role.’<sup>216</sup> His *Methodische Sonaten*,<sup>217</sup> six published in 1728 and another six in 1732, display these traits. The sonatas, for either flute or violin, are on three staves, a plain melody with the ornamented one below it above the bass. What is striking is that even though ‘the solo part is virtually smothered by the embellishments,’<sup>218</sup> they follow the shape and duration of the original quite closely. The movements seem replete with short phrases – where there is a rest in the melody the ornaments cease also. Except for the occasional preparatory run, as in Sonata 2, (1728) movement 1 bar 7, this ‘rule’ applies. There are none of the ‘lyrical flights’ of Dubourg or Roman or even of the ‘Corelli’ ornaments. It seems to ‘hark back’ to the division technique.

**Ex. BB: Sonata II Mvt.1 from Metodiche Sonate Georg Philipp Telemann**



**Also Trietti II Mvt 2 Violino/Flauto I**



In Geminiani’s works a similar trend was evident. Of Opus IV, Careri notes ‘Geminiani now appears to be more interested in the expressive possibilities of the treble part than in the contrapuntal intricacies.’<sup>219</sup> Careri continues, ‘It is quite likely that in his first collection of sonatas [Op.1] Geminiani left the embellishments entirely to the performer to improvise; and perhaps these would not have been so different from those added by the composer in Op.IV.

<sup>216</sup> Ruhnke, Martin, Georg Philipp Telemann in The New Grove, North European Baroque Masters Macmillan London U.K.1980

<sup>217</sup> Telemann, Georg Philipp, Sonate Metodiche. Facsimile SPES Florence, Italy.1993

<sup>218</sup> Petzoldt, op cit. 157

<sup>219</sup> Careri. op.cit. p. 96

What is interesting is that Geminiani, like Bach, now found the need to write them out in full as if he wished to avoid 'arbitrary' performances.'<sup>220</sup>

### 13.2 Tempo in the Performance of 'free Ornamentation'

Boyden, Marx, Zaslaw and Burdette comment on the probable necessity of playing ornamentations at a slower tempo. Of the Dubourg ornaments Boyden writes that 'a number of slow movements are "graced" with embellishments so florid in character that their introduction implies a rhapsodic performance of which *tempo rubato* and a slower tempo are often prominent features.'<sup>221</sup>

Edward Dannreuther writes in his classic work, *Musical Ornamentation*:

'To some extent, of course, such ornamentation implies *tempo rubato* - i.e. the bass proceeds in time, but the grace notes may be taken quick or slow, as the player chooses, so long as the bass is not very perceptibly retarded or accelerated. Practically this amounts to little more than that the longer notes of the solo part are sometimes dwelt upon beyond their proper duration, whilst the shorter notes are played quicker by way of compensation, and *vice versa*.'<sup>222</sup>

This approach is by far the recommended one however the basic tempo is the deciding factor and must be such as the 'affekt' of the movement is not compromised.

Zaslaw speculates that this tendency for slower tempos must have applied as a general rule throughout the 18<sup>th</sup> century i.e. with the increase of ornamentation to slow movements causing an exponential slowing down of "graced" versions as the century progressed. I am not entirely in agreement with this view. If one surveys, for example, the florid ornamentation of Franz Benda's sonata, written on two staves – the second stave exceedingly more ornamented than the first - an orderliness of the ornamentation in contrast to Dubourg's and sometimes Roman's efforts seems apparent. In spite of Benda's amazing 'flights', it would be difficult to find ornaments quite as 'free' across beats as some of Dubourg's. Therefore, it may be legitimate (appropriate) to ask the question, 'What was his tempo at that time – the 1720s?

As noted, with this paper there is a CD of decorations to the Corelli Sonatas 5 and 9. The tempo taken is not, I would venture to say, excessively slow. The flourishes must be fitted into the harmonic frame but, as in jazz, there must be flexibility within the beats without disturbing the basic pulse too much. An important criterion is to find an harmonic 'peg' on

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<sup>220</sup> Ibid. op. cit. p.99

<sup>221</sup> Ibid. p.123

<sup>222</sup> Dannreuther, Edward, *Musical Ornamentation*. Belwin Mills New York U.S.A. First published 1895

which to lean, even if only very fleetingly, so as to give shape to the phrase. The bass should be able, to a large degree, to ‘keep the pulse’ in a manner of speaking, as noted by Dannreuther. Other considerations in performance are: 1. the technique of the player; 2. the ‘Affekt’ of the work; and 3. the movement of the bass.

The advantages of ornamentation to a work, according to Neal Zaslaw, are:

1. ‘no two performances would ever be the same lending an air of adventure’ to concerts –[this would only apply with improvised ornamentation done ‘on the spot –a la jazz.].

2. ‘flexibility in adjusting the music to varying circumstances i.e. in larger, more resonant venues or on solemn occasions fewer and slower ornaments would work well; in smaller venues, in front of connoisseurs or on festive occasions more profuse and more rapid ornaments would serve better.’<sup>223</sup>

## **14 Arcangelo Corelli - Op. 5 No.5 Sonata in g minor for Violin and Basso continuo Ornamentation to First Movement by ‘Corelli’ and Dubourg**

### **14.1 Analysis**

#### **14.1.1 First Movement - Adagio**

As can be observed, from the first bars, there is a marked contrast in the styles of ornamentation of ‘Corelli’ and Dubourg. In the first bar and a half the ‘Corelli’ ornaments ignore the rests of the original and create a flowing legato with written - out ornaments in bar one and a connecting leap in bar two. Dubourg retains the small breaks of the original melody but decorates them in a series of trills. For each grouping there are two trills, which creates an angularity totally absent in the earlier Corelli’ ornaments.

The first major divergence between the two can be observed in the fourth beat of bar 2: ‘**Corelli**’ fills in the original leap of a fourth with a running figure of 10 notes, while **Dubourg** flies up with ascending and descending runs to d’’’ adding two trills for good measure – and this on a fourth (an unaccented) beat - all making up 26 notes, this number naturally without taking the trills into account. With this high note any real climax further into the movement, is therefore superseded. The highest note of the movement in the original melody is d’’’ and for both ‘**Corelli**’ and **Dubourg** the highest note is e flat’’’ all three

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<sup>223</sup> Zaslaw, EM op.cit. p. 96

occurring in bar 11 – the third last bar – and can therefore be regarded as the climax of the movement. However this point should be qualified. If one is schooled in the ‘long-line’ tradition, as are most musicians of today, then the climax is the highest note and is the goal, so to speak, of the movement. If however we are thinking rhetorically, i.e. in gestures, in ‘passions’ then each ‘cell’ can have a different meaning

The d''' of the original and the d''' and e flat''' of ‘**Corelli**’ occur this once only. The **Dubourg** ornaments have d''' occurring in bars 2, 3, 4, 10 and 11 – though, as stated above, e flat''' occurs, as in ‘**Corelli**’, once only. This fact reinforces the impression that for ‘**Corelli**’, the structure of the work takes precedence over virtuosity whereas for **Dubourg** the display of virtuosity is the principal aim.

Bar two of the **Dubourg** ornamentation illustrates well the point of divergence between the ornamentation examples. If a tempo of 40= crotchet is chosen for both examples then in this bar (2) of the **Dubourg** it seems as if it would be almost impossible to play the long run in bar 2 in tempo. However, on performing the ornaments myself there is very little ‘stretching’ i.e. rubato necessary. Somewhat more is required in the second section but the basic pulse can be maintained.

In bar 3 both ‘**Corelli**’ and **Dubourg** are restrained in their ornamentation diverging again at bar 4 with ‘**Corelli**’ remaining rather simple - one elaborate turn and some passing notes - while **Dubourg** beginning on a high d''' as mentioned above, has the first three beats extensively decorated.

The first two bars of the B section – bars 6 and 7 - illustrate the two styles very well. ‘**Corelli**’ keeps the shape of the sequence by filling in the intervals and saving extensive decoration for the final beat, which is done with a run to fill in the rise of a sixth to the next bar. This style underlies the harmony, which is for ‘**Corelli**’ seems paramount. **Dubourg** on the other hand, in bar 6, ornaments both the third and fourth beats floridly and by beginning on an f'' for the third beat changes the shape of the sequence. Similarly, in the following bar (7), for **Dubourg** the third beat is highly florid, and by beginning the ornamentation on g'' the sequence is lost. This section, for me, displays **Dubourg**’s main aim, that of virtuosity. Here, he demonstrates that the underlining of the harmonic structure is for him not paramount, whereas for ‘**Corelli**’ it seems to be so. However in the following bars to the end (8-12/13), **Dubourg** does follow the melodic structure somewhat more closely in his ornamentation, albeit in a more florid manner than ‘**Corelli**’. In bar 8 the single-beat sequence of the leap of a sixth is not retained

as it is in ‘**Corelli**’, however this bar shows much more repose for **Dubourg**. Even though he changes the sequence only the ends of the third and fourth beats are given a flourish. Bar 9 continues for both ‘**Corelli**’ and **Dubourg** in like vein. Both ascend on the first beat to the fifth of the chord – b flat’’: albeit Corelli using only a small mordent but Dubourg a descending run as a connection. ‘**Corelli**’ has only a trill and a mordent for the rest of the bar and **Dubourg**, also somewhat restrained with trills, mordent and small decorations on the third beat. Bar 10 in ‘**Corelli**’ is virtually without decoration whereas **Dubourg** has a run plus an arpeggio to d’’ which rather takes away the impact of the highest note that both ‘**Corelli**’ and **Dubourg** use in the following bar, which is an e flat’’. ‘**Corelli**’ has been careful throughout the movement not to go above b flat’’ in his ornamentation up until this bar. Unusually, **Dubourg**’s run in bar 11 goes below the original melody for the cadence. This Bar (11) shows again the contrast in style with ‘**Corelli**’ using a lyrical double turn on the third beat only to reach the cadence whereas **Dubourg** uses fragments which may be more rhetorically arresting than the calm close of ‘**Corelli**’. The final bar has both using the original melody for the first two beats. ‘**Corelli**’ using only an extended turn and port du voix to finish while **Dubourg** uses a very interesting group of what could be termed as ‘hesitations’ to end the movement in an individual manner.

#### 14.1.2 Third Movement – Adagio (Op.5 No.5)

As stated above, the pages for this movement (namely 26 and 27) are missing from the microfilm. Therefore the David Boyden transcription is the only source for the Dubourg ornaments here.

The bass begins this movement with the upper part entering at bar 2. Both ‘**Corelli**’ and **Dubourg** begin by following the melodic shape, ‘**Corelli**’ concentrating on a smoother, more legato line –bar 3 in one bow - , while **Dubourg**, continuing the same melodic shape, creates a more fragmented line with two trills and articulated bowing. Bars 4 and 5 show ‘**Corelli**’ repeating the sequence with the same ornamentation. **Dubourg**, on the other hand notates the bar in a rather ‘bizarre’ fashion in that all notes are grouped together excepting one last semiquaver which must be meant as a flourish before the next bar. This same separated semiquaver is found also in **Dubourg**’s bar 9 of this movement. For harmonic reasons the a flat’’ of **Dubourg**’s grouping of bar 4 must surely sound on the second beat, which leaves notation missing for the third beat This writing probably indicates a more improvisatory delivery. (As Boyden’s transcription of the movements for which we have the originals has been scrupulously accurate, one must assume that these bars are as in the original

manuscript). ‘**Corelli**’ decorates bars 6-9 in typical restrained fashion with only the ends of bars 6 and 7 decorated, bar 8 left original and only bar 9 with a lyrical run, turn and trill. Bar 6, although rather simply decorated, displays **Dubourg**’s penchant for a more agitated style with a trill at the end of bar 6 and the repeated b flat’’ at the beginning of bar 7. Bar 9 for **Dubourg** is almost the same as the ‘**Corelli**’

Bars 10-13 in **Dubourg** are atypically restrained, with the ties of the original not shown and containing a trill in bar 11 and one in bar 13 plus a few dotted note stepwise decorations. ‘**Corelli**’, here with more ornamentation than **Dubourg**, also restricts himself in bars 10-12 to lyrical turns between the ties and leaves bar 13 free of any ornamentation. Until bar 16, save for a run in bar 14 **Dubourg** is also restrained. In bars 16 to 21 the sequence in the original melody is retained by ‘**Corelli**’ with the addition of a few extra notes whereas **Dubourg** indulges in a number of runs which obscure the sequence. Restraint returns to both from bars 21 to 29 inclusive for ‘**Corelli**’ and from bar 21 to 25 for **Dubourg**. In bars 26-27 **Dubourg** descends an octave and a half over five beats and at bar 28 on the diminished chord on c has an elegant arpeggio to mark it. From bar 30 to the close ‘**Corelli**’ uses basically more ornamentation than **Dubourg**, ‘**Corelli**’ having four semiquaver passages to **Dubourg**’s two. In the penultimate bar ‘**Corelli**’ foreshortens in part the written-out hemiola rhythm of the original melody while **Dubourg** extends it.

### 14.1.3 Comment

The style of ornamentation followed by composers such as Telemann in his ‘Methodische Sonaten’ is here not evident. As stated above, the ornamentation in both ‘**Corelli**’ and **Dubourg** are clearly Italian in style. Telemann’s ornamentation has more in common with the type of ornamentation as recommended by Quantz if one were to follow Quantz’s tables. Each small motif is given a formula as a consequence of which the range of the ornamentation is restricted. The Italian style tends to take the entire phrase into account and is as a result more flowing in style. The advantage of the former is that the original melodic contour is nearly always retained, but the disadvantage is that one is more rarely surprised or astounded at individual ‘flights of fancy’.

This point is made evident below in the section on Sonata no 9 with ornaments by Dubourg and Geminiani. The ornaments of Geminiani tend more to the ‘galant’, Telemann style, whereas Geminiani’s own pupil, Matthew Dubourg, is again virtuosic and florid. These probably reflect the changing of taste as well as national styles.

## 14.2 Third Movement Op.5 No.7 – Sarabanda ornamented Dubourg

This movement is in conventional 8-bar form, i.e., two sets of 8 bars to be repeated.

As stated above, ‘Corelli’ does not have any ornamentation for the final six works of Opus 5. It is however interesting to see **Dubourg’s** ornamentation for this movement. They are much more conventional. As befits a dance movement, excessive ornamentation would hold back the tempo and here **Dubourg** restricts himself to smaller ornaments until the final (third) beat of the first 4-bar phrase with a scalar run leading into the next bar which is a repeat of the first bar, with at this point however, a small change of harmony to the original. For bar 4, **Corelli’s** bass has a sharpened 3 for a held 5/3 chord whereas **Dubourg** has a 6/4- 5/#3. Also conventionally, **Dubourg** decorates only the final beats of bar 7 leading into the final chord of the phrase.

The second phrase also has decorative trills with the first run in bar 10 (bar two of the phrase) over a beat and a half which would not hold back the tempo. Likewise in bar twelve there is a flourish over the first two beats. Apart from trills, bars 14 and 15 are decorated on the second and first beats respectively – a circular trill figure in bar 14 and a scale in bar 15.

## 14.3 Opus 5 No 8 Ornamented Dubourg

An interesting and fascinating point about this sonata is that save for the Giga the movements are based on the same harmonic scheme and often the same melodic shape. It is testament to Corelli’s great skill as a composer with an unerring sense of form.

### 14.3.1 First Movement - Without designation

**Dubourg** only –

Here, while more florid, the treatment is similar to the movement above, i.e. Op.5 No.7. This **first movement (Preludio-Largo** – not marked in the copy) has 42 bars in two sections of 22 and 20 bars. As this movement is in 3/4 time and has a clear melodic line moving for the most part in crotchets and quavers Dubourg has kept his ornamentation reasonably rhythmical. There are 10 bars in all that are either sparsely or not ornamented; 7 which have an abundance of ornaments and the rest have rather conventional decoration.

The second movement **Allemande - Allegro** has conventional but very good ornamentation, and, as with his decoration of fast movements the tempo is not impeded in any way. All ornaments are rhythmical. Where no ornaments are added Dubourg varies the bowing. Quaver bariolage patterns are changed into semiquavers.



The **Sarabanda –Largo**, third movement, with a Corelli ‘walking bass’, is also treated more conventionally than a usual (church sonata) slow movement. As this is basically a dance, Dubourg begins cautiously and only in the fifth bar has a ‘flourish’ so to speak. The bar has 16 notes – the first to be held. Bar 7 has 27 notes of which 21 belong to a ‘run’ before the cadence. The first bar of the second section has an extended run on the second beat but then all is subdued until the fourth last and penultimate bars – runs of 18 and 17 notes respectively. The final **Giga – Allegro**, save for the cadence bar at the end of the first section which has a run of 17 notes, is conventional. Dubourg ‘fills-in Corelli’s rests in the tune and generally varies the work in the normal manner. For the third last bar he reaches a top e’”.

## **15 Arcangelo Corelli - Opus 5 No 9 Sonata in A major for Violin and Basso continuo Ornaments to it are by Geminiani, (contained in Hawkins pub. 1776) and by Dubourg, both for all four movements**

The first movement of this sonata is marked Largo.

As this sonata is a chamber sonata, the slow movements are not written in such large note values as is usually the case with slow movements in most of the church sonatas. The exception to this in these chamber sonatas is the first movement of no.11, which would lend itself to more embellishment as the movement is more stately, but, even so, it moves in crotchet values. One should remember that Largo is not so slow. All movement designations in the baroque were more of an indication of mood rather than exact tempi.

For the **Corelli** original there are no ornaments for the final six sonatas, and as stated above, and, in the 1710 edition, the slow movements only of the first six sonatas are ornamented. The original sonata has four movements – Preludio-Largo; Giga-Allegro; Adagio (8 bars only- therefore basically a bridge passage to the next movement, which is); Tempo di Gavotta-Allegro.

### **15.1 Analysis**

Movement. I - Comment :

**Geminiani:** Very much more in the ‘galant’ style where the melody is followed and ornamentation added to the line itself. The Dubourg is the more ‘old-fashioned?’ with more legato lines

**Dubourg:** Florid lines in which slower tempo necessary etc. Whereas it is possible to perform the ornamentation of Geminiani at 50 = crotchet it is possible in Dubourg but in some bars, notably Bars 15 and 16, a little rubato is necessary. Until I performed these ornaments my impression was that these bars would be well-nigh impossible to play in time. However in performance they need only a little easing – hear CD Track 9

### 15.1.1 Movement I

**Bar 1** - The original Corelli sonata begins in conventional style with an unaccompanied arpeggio leading to the dominant.

**Geminiani** fills in this arpeggio in rhythmical style with ‘coulé’ – used twice plus a reiteration of arpeggios, also twice. The fact that each beat is decorated, quasi separately, a la Telemann and that there are no trills, allows the tempo to remain constant.

**Dubourg** has each beat decorated separately but the arpeggio is decorated with a trill and stepwise motion via trills and circles. Three trills in four beats tend to hold back the tempo.

**Geminiani** – The following phrase shows clearly **Geminiani’s** style in this movement (and in this sonata) with intervallic leaps predominating – only at the end of bar 4 does he introduce demisemiquavers. The ornamentation is mainly in motivic and arpeggiated form and the harmony is never disturbed.

### 15.1.2 From Bar 2

**Dubourg** begins the second bar immediately in a more ‘lyrical’ style with runs, ascending and descending on two beats followed by step-wise trills.

**Geminiani** here has a more dramatic passage with a run followed by an arpeggio (B major) with coulés.

### Continuing Section 1 to double bar

In every bar **Dubourg** uses demisemiquaver runs to be played in virtuoso style from bar 3 onwards. They far exceed the eight demisemiquaver notes to a beat. Bar 3 has two runs, one of 10 and the other of 14 notes – both following a quaver, therefore hemidemisemiquavers. Bars 2, 3 and 4 all contain 2 groups of runs whereas bar 5 has three groups, the following three bars- one group and bar nine- three groups. **Dubourg** tends to deviate through the phrase but returns at the close of each motif, e.g. bars 1 2 3 4 6.

**Geminiani** follows the melodic line more closely. Until the third beat of bar 5 the original melody note at each beat is played. **Geminiani** then uses a descending phrase, (the original melody ascends), but still uses the notes of the harmony. His use of demisemiquaver is

sparing – here in the last beat of bar 5 is the first instance of a whole beat comprising semiquavers.

For the sequences beginning at bar 6 both composers vary the ornamentation for the answer; with **Geminiani** reiterating the exact notes for the start of the phrases followed by simpler ornamentation, whereas **Dubourg** also keeps the initial three notes of the original for the first phrase and decorates with a small run. For the opening of the second phrase, Bar 7, **Dubourg** deviates totally with a leap to f#'' followed by a run and trills. At Bar 8 for the opening of the phrase both follow the lines of the original but whereas **Geminiani** has four semiquavers for his third beat **Dubourg** has 12 notes but he does not decorate the next beat at all.

For the cadence at bar 9, **Dubourg** increases his display with an effulgence of ornaments whereas **Geminiani** is restrained.

## Section 2

**Dubourg**–For the first three phrases – bars 10-12 inclusive – **Dubourg** follows the range of the original melodic shape with a restrained flourish on the second beat of bar 10 and for the second and third beats of bars 11 and 12 rather more extravagant ones. In Bar 13 the highest note of the melody in the original movement (c#') which occurs on the third beat of the bar is here anticipated in the ornamentation by one beat by **Dubourg**. To initially extend runs on the second and fourth beats, he utilises the device of the circle.

**Bars 15 and 16** are indicative of the ornamentation styles of both composers. Though they both follow the line of the original, **Geminiani** is content to sparsely 'fill-in' existing intervals whereas **Dubourg** must 'fly-around' the intervals, so to speak, (see especially his ornamentation for the first two beats of Bar 15). I have commented on this and the next bar above. It is evident that **Dubourg** is inventive in his choice of ornaments – he does not often repeat himself. Both composers vary the ornamentation for the sequence at Bar 16 but, as mentioned above, **Dubourg** is effusive with intervallic leaps for the first phrase in Bar 15 and extensive runs for the answer. The next two-bar sequence has more restrained decoration by both **Geminiani** and **Dubourg** though only **Dubourg** decorates the first beat of Bar 18. The closing phrase of this sequence at Bar 19 is again typical of both styles with **Dubourg** using long runs while **Geminiani** again mainly uses semiquavers to soften the line. The closing bars, 20, 21 and 22 are a repeat in piano of the previous sequential phrase but shifted a half-bar so that the final cadence closes the bar. Both composers naturally change their ornamentation for this repetition – **Geminiani** on the third and fourth beats of bar 21 repeating what he has used on the first and second beats of Bar 18, albeit with an added trill

and a change in the resolution of the phrase, and using an *a #*'. **Geminiani** has saved his effulgence for the last bar, where the first beat is a quasi small cadenza. **Dubourg** does somewhat more than this in that his ornamentation is not so lyrical but decorates in circles with an ascending scale of a third plus an extended run- all to be fitted into one beat and also to be regarded, as with **Geminiani**, as a quasi cadenza.

What is evident to me in this movement is that although **Dubourg** ornaments extensively and **Geminiani** in a more restrained manner, both composers respect the phrasing of the original. The repose between each phrase, indicated by Corelli with a rest, is not disturbed. When one looks at later examples of ornamentation the excess is often manifest in linking passages between phrases which were not in the original. See especially above the short example of the Sonata by Franz **Benda**. Also it can be noted that as a performer more opportunities for repose were available in the performance of the **Dubourg** ornaments than one would imagine by just looking at the score.

**Dubourg's** penchant for not leaving many beats unornamented makes it difficult for the player to use unornamented sections as a time 'to catch up the time' so to speak. This is in contrast to **Geminiani's** ornamentation which basically does not require any rubato except as stated in the penultimate bar. Because **Dubourg's** ornaments are so florid, therefore requiring sometimes excessive rubato, the opportunities for repose are sparse. At the beginning of some phrases, mainly those with a descending step, (written-out appoggiatura) **Dubourg** does leave the beat unornamented. These occur with pick-up notes, at bars 6, 17, 20, and within the bar on leaps at bars 4, 8 and 22. One could add a number of bars to this (1, 2, 15, 16 and 17) as these have additions kept to a minimum, e.g. a trill (bars 1, 2, 15, 16, or a leap sparsely filled in' (bars 7, 17).

### 15.1.3 Movement II – Giga/Allegro

In the micro-film, pages 26 and 27 of the ornaments of **Dubourg** to this very movement, as stated above, are unfortunately missing. I will therefore be using the Boyden transcription of this movement.

Here in a dance movement we see that the style **Geminiani** adopted for the first movement is more than well suited to the decoration of this faster movement. Not that his style in the first movement was not excellent but it did deviate entirely from the original so-called 'Corelli' ornaments in its lack of lyricism, leaning more as it did to the 'galant' style of Telemann as befits a later style. In this movement here we have a composer with more imagination than

**Dubourg.** In a dance movement the tempo is paramount and therefore the motifs must stay intact.

The original movement begins with the same arpeggio in A as at the start of the first movement, leaping from e'' **stepwise from c'' to a'.**

### **Opening Bars**

**Geminiani-** A rollicking passage of dancing quavers in mainly arpeggiated form sets the scene for **Geminiani's** ornamentation to this movement.

**Dubourg-** With only a trill on the first note of the first bar and an appoggiatura a more subdued **Dubourg** here keeps to the original until bar 5.

The entire movement continues in this style for **Geminiani.**

**Dubourg** waits until bar 5 to make any real change, only three trills have been added in the first four bars.

**Geminiani** adds quavers to fill the whole of the first bar. Even with a change to a higher register he finishes with the last three notes of the original. The next phrase has the last two beats as in the original but the **phrase uses a pedal for the rolling quavers.** From bar 8 to bar 11 he uses the ornamental device of reducing the notes to crotchet/ quaver leaps instead of continuous quavers as in the original. In the following phrase he adds quavers to the original which has in this phrase a series of rhetorical off-beat 'hesitations' or 'sospiri'.

**Dubourg** on the other hand decorates in scale passages, e.g. the motif at bars 6 & 7. He ornaments with interesting runs to f'' and a''. However the following phrase seems to lose this impetus and either does not stray far from the original or else has a series of runs (bars 10-12). The final phrase in this section, also like **Geminiani**, fills in the 'hesitations' with again a series of runs but this time ranging up to b'' and C#''.

### **15.1.4 Second Section Mvt. 2**

**Dubourg - Again a conservative beginning.** In this first phrase only the last three quavers are varied from the original but the next phrase begins as the original and then fills in with quavers and a trill.

**Geminiani** – The rhythm of crotchet and quaver is 'filled in' with running quavers for the next two phrases

From bar 24 both **Dubourg** and **Geminiani** ornament in a pleasingly varied fashion with here again Geminiani showing more imagination in bar 25 with a variation of the rhythm.

### 15.1.5 Movement III

**Grave:** This section hardly qualifies as a movement – it is actually a bridge passage of only eight bars. **Dubourg** here is extremely restrained, virtually retaining the original save for two extended runs, one of 17 notes at bar 5 and the other, a cadential run of 16 notes at the penultimate bar. This gives just the two places where the forward movement is held back for decorations. **Dubourg** is able to make a display of subdued virtuosity here; he creates an ‘affekt’ of restraint with just the two ‘outbreaks’.

**Geminiani**, on the other hand, abstains from flourishes entirely. With very few notes he ‘fills in’ the intervals in each bar and keeps the slow pulse moving forward in a restrained manner. His ‘affekt’ could be that in a slow movement where one expects flourishes he has made a virtue of the ‘melodic’ line.

### 15.1.6 Movement IV – Tempo di Gavotta

**Dubourg** eschews ornamentation for virtually the first eight bars save for two trills in bar four and triplet runs in bars 5, 7 and 8. Overall, in this movement **Dubourg** is much more restrained and conservative in his ornamentation than **Geminiani**. As befits a dance movement, neither interrupts the rhythmic flow and both make use of the device of triplet movement over the ‘duple’ driving quaver bass.

In this movement we have one of the ‘classic’ Corelli ‘moving’ basses. Quavers are used throughout and Corelli uses minims only at cadences, each time with the pattern having the resolution on the weaker ‘second’ half of the bar. The sequence of this bar structure is as follows: in the first section to bar 20 - a minim after 4 bars, this occurs twice; after 6 bars, twice. In the second section from bar 21 to the end (bar 54) after 2 bars it occurs three times; after 4 bars, four times; and after 6 bars, twice. However the bass does not dominate. For the entire movement Corelli has the treble voice using large leaping intervals in crotchets for the entire movement, He takes this movement forward as there are no rests in the original only the cadence points to give shape and a short respite.

Quavers occur only at the approaches to the cadences in forte and then piano at the end of both sections, i.e. bars 13 and 19 and again at 47 and bar 53. However melodic lines (counterpoint) are ingeniously achieved by having the crotchets on the main part of the bar i.e. beats one and three, describe a mainly step-wise movement while the answer on the off beat describes another second melodic line. Patterns are varied as to whether the leap ascends or descends from the main part of the bar. From the opening, ascending leaps occur for eight

bars then from bar nine they descend From the double bar for seven bars (and at bar 31) the leaps are smaller and vary in the bar ascending and descending. Patterns are then resumed in eight bar units from bar 35.

**Geminiani** takes this 'Affekt' of leaping intervals and works his ornamentation around it and, in this movement, in the main, displays more virtuosity than does **Dubourg**. For the first eight bars he keeps the pattern of the leaps on the same beats but decorates with an opening triplet and duple quavers throughout the bar using double stops towards each cadence. In the first section **Geminiani** uses double stops at bars 4 and 8 and then in the second section he has 11 bars of virtually continuous double stops. In addition, in the final 6 bars there are 4 bars of three- and four-note minim chords plus a final chord. From bar 9 onwards he varies the patterns of triplets and duple quavers within some bars. Neither **Geminiani** nor **Dubourg** use the original leaps of tenths from bar 11. **Geminiani** uses syncopation at the piano repeat at bar 17.

**Dubourg**, on the other hand, is content to stay restrained, apart from the runs just mentioned, until 6 bars from the end of the first section when he erupts into 5 bars of continuous triplet movement.

### 15.1.7 Second Section:

Here, **Geminiani** increases his triplet movement for four bars and then introduces syncopation again for two bars. From bar 27 **Geminiani** is again more restrained with less triplet and duple quaver decoration but begins double stopping in chains of suspensions at bar 31, continuing until bar 42. Lighter decorations make up the next six bars when at bar 59 the tension is increased with triple and quadruple chords until the end.

**Dubourg** begins in a restrained manner filling in the intervals. From bar 27 he 'fills-in' the interval in the first half of the bar for four bars then reverses the procedure to the second half of the bar from bar 31. From bar 35 the intervals are decorated in a chain of quavers and trills which works well. He begins semiquaver runs at bar 40 and 41 and then from bar 45 till the end makes these his main decorative scheme which gives the effect of a lively and happy ending.

## 16 Comparison of the Three Composers' Approaches

In making a comparison it is important to note the diverse aspects to be taken into account. One must consider the date of the ornamentation, the style of the composition to be ornamented plus the personal style of the 'improviser.' Other factors to be considered are historical, such as questions of the role of 'taste' in music in England and Ireland and the role of music in civic life. The contrast between music in the Papal State Rome where Corelli was active, and in England in the 18<sup>th</sup> century is especially marked – the sacred and the secular.

If I were to describe in a few words my assessment of each composer's ornamentation, I would call the decoration of 'Corelli'- lyrical and beautiful, that of Dubourg - brilliant and exciting and of Geminiani - elegant and gracious. The 'Corelli' ornaments retain the contours of the original melody despite melismas. It is seldom that 'Corelli' changes a note at the beginning of a phrase or at a cadence point. The exceptions are in Sonata 2, mvt 1 bars 1 and 4 where he begins with a small appoggiatura but 'leans' on the main notes of the bar. This barely qualifies as a 'change'. The other example is at the beginning of mvt. 3 to Sonata 3 where he begins on the tonic in the original but on the third for the ornamented version. There are only a few instances of this in Geminiani's decorations – the pick-up note in bar 8 is around an a' and not f#, and in the fast movements when he continues to 'fill-in' the phrase, as in bar 1 and 15 to the double bar and bar 29 of the Giga. Dubourg does not change the initial note often but one can sense that he has no such scruples. His intention is quite another - that of playing the unexpected and causing surprise. The first bars of Sonata 5 cause a 'breaking-up' of the phrase instead of a legato 'affekt' and he begins his long melisma in bar 2 on a' and not c'.

### 16.1 Sonata no. 5 movement. 1

with ornamentation by 'Corelli' and Dubourg illustrates the difference between the two very clearly. In the opening bar of the first movement, the original melody has rests between the notes which Dubourg retains whereas 'Corelli' changes the 'Affekt' to a more lyrical one by continuing the line. (There is a case against this if one interprets the baroque rules strictly by putting a small articulation break at the tie. However this still does not mask the effect of the extended turns which present the next note so elegantly in the 'Corelli' example.) Dubourg's opening changes the 'affekt' of the original melody by immediately introducing trills on the second and third beats which lend a 'whimsical' but rather jagged effect. One is then aware of his tendency to create unusual and 'mercurial' effects and for this reason I would call his ornamentation exciting.



In the CD presented with this paper it is apparent that Corelli always retains the main harmonic structure by 'landing' on the main notes – usually as in all baroque compositions in 4/4 - beats 1 and 3 are the 'normal' stresses of the bar. Dubourg follows this trait in the main, but occasionally adds 'surprises' such as his capricious '26 note plus trills' 4<sup>th</sup> beat in bar two, thus delaying the arrival to the main beat ever so slightly. (This run must be begun before the beat and played in a rhetorical manner – rather as an 'after-thought'. CD Track 1) The same applies to his '19 note' third beat of bar 4. In the opening bar of the second section 'Corelli' decorates minimally until the fourth beat but Dubourg 'breaks out' for the third and fourth beats of the bar. Similarly in the following bar 'Corelli' decorates only the third beat and the fourth with a small descending run but Dubourg begins his ornaments on beat two. 'Corelli' only minimally ornaments the ascending sequences in bars 9,10 and 11 whereas Dubourg 'vaguely' retains the first but then embellishes towards the climax which both he and 'Corelli' emphasise with an *e flat*''.'Corelli' closes with an extended turn on the third beat while Dubourg uses small 'gasping' units on the third beat to create a surprising close.

## 16.2 Third Movement

The original melody for this movement is a classic example of a 'plain' slow movement which would have to be ornamented in some way. The opening has three statements of two bars each – rising sequences. -which 'Corelli' retains 'making use of one of the 'classic' formulas; that of 'filling –in' the intervals. This device is noted by Boyden (see above in the section Written-out Embellishments). With the appoggiaturas in bars 2 and 4 and the 'filling-in' and turns in bars 3 and 5 'Corelli' sets the 'affekt' of the movement as lyrical and flowing. The only major ornament is in bar 9 which leads to the first important cadence of the movement. The movement is for 'Corelli' one of repose with very little ornamentation save as has been noted. He retains all the sequences and only increases the tension with the beginning of a climax at bar 28 around the held *g*'''. He closes with a series of gentle runs to the D Major chord which leads to the next Vivace. Dubourg, after initial bars of some agitation where he only vaguely retains the shape of the sequences, settles into retaining the 'affekt' until bar 16. After 5 bars – 4 of runs – he follows the original melody. From bar 25 to the end, of the 13 bars remaining only 6 are decorated to any extent. Basically Dubourg has kept the 'affekt' here.

## 16.3 Sonata no. 9 All movements

### 16.3.1 Geminiani and Dubourg:

Although we have only this one Corelli sonata with ornamentation by Geminiani one should not give a ‘blanket’ judgement on his ornamentation style solely as a result of this sonata. Other works are extant with which one can make a comparison. As mentioned above, the sonatas of opus 4 tend to display a variety of written-out ornamentation. In the opening movements of sonatas traits such as the following are evident: wide leaps, (bars 3 and 4 in sonata 6, bars 8 and 12 in sonata 2, bars 2 and 3 in sonata 8), delaying the beat ( bar 2 in sonata 6) and sudden changes of ‘affekt’ with fast arpeggiation over two octaves (bars 3 and 4 in sonata 6). The opening movement of sonata 3 has much added ornamentation in small notes. These devices are somewhat reminiscent of Dubourg’s style of ornamentation, though the latter tends to ‘overload the beats’ with extended runs. His sometimes ‘surprising’ effects are not unlike those in some of Geminiani’s Opus 4. The volumes, True Taste and Good Taste are, as has been stated above, works of theme and variation, based as they are on known tunes of the day.

When one however compares the ornamentation of the opus 9 of Geminiani with Dubourg’s the contrast is marked. As noted in the analysis, here we have a chamber sonata so the slower movements tend to be more flowing and rhythmical. Corelli’s bass moves in half-bar units and if the tempo indication is written in crotchet beats one must never count in quavers. This maxim for baroque music was always stressed by the late Professor Josef Mertin, pioneer of baroque music. The ‘affekt’ of this sonata is happy and contented as befits A major. For the **first movement** Geminiani does not deviate from the pulse adding ornaments in small units rather in the style of Telemann’s Methodische Sonaten as stated earlier. Like Geminiani, Dubourg also in the main keeps the harmonic changes intact, retaining the melody note of the original at most of the half-bars. Where this is not the case Geminiani uses an arpeggio which reinforces the harmony, such as bars 2, 5, 12 and 16 while Dubourg adds runs – usually as many as possible. It is as if he wishes always to surprise by inserting the unexpected, such as at bar 5, 9, 13, 15, 16 and 23. In contrast Geminiani’s choice of ornaments is elegant and not clichéd. He ‘fills-in’ the first two bars but inserts the pleasing arpeggio on the second beat of bar 2. His ornaments rarely consist of runs – the only run in this movement is in the final bar, all else is leaps or the ‘filling-in’ of a third.

In the **second movement** the contrast would seem not to be so stark but it is apparent nevertheless. Here Dubourg, with no time for ‘surprises’ as the dance tempo is regular, is

restricted to more conventional ornamentation. He has however some 'flashes' of brilliance as in bars 14 to 19 and again bars 37 to 39 and bar 43. As noted above in the analysis, Geminiani, as a composer of more experience than Dubourg has somewhat more imagination at his disposal than Dubourg though the latter's work here is pleasing. It should be noted that, as in most examples of ornamentation, the 'pick-up' notes (beginning notes) and ending notes of each phrase are convergent with the original melody. Thus, the shape and 'logic' for the listener is retained. One observes this phenomenon in both composers' in all examples.

Geminiani immediately enlivens the opening of the movement with mostly 'leaping' quavers which I have called 'rollicking' in the analysis. He often changes the direction of the original, descending or ascending contrary to the melody which 'surprises'. Dubourg makes less use of this device – see bars 15-19, 29 37-39 (demisemiquavers). Until bar 15 with the beginning of the sequences which he retains, every bar uses this device of the change of direction. To avoid this becoming too obvious he resorts to convergent movement from the double bar to the return at bar 28 of the opening tune i.e. bars 20-27. Both composers have interesting endings – Geminiani does not keep the long held a' at all decorating it both times whereas Dubourg retains the first goes an octave higher on the second one.

Both composers hardly change this 8-bar 'bridge' to the following gavotte, save Dubourg's trills in bars 3 and 4 and the two runs. While Geminiani decorates each bar minimally it seems uncharacteristic of Dubourg to leave the first three bars virtually 'untouched'. Dubourg also leaves the opening bars of the gavotte 'plain' save for two trills and really begins in bar 5 to ornament.

This final movement is an unusual composition for Corelli – it seems as if it is an exercise in string-crossing for the violinist with its wide leaps throughout, ascending for 8 bars and then reversing direction until the double bar (bars 9-12 and 15-18). In the second half he combines the two directions every bar from 27 to 34 before returning to the opening theme at bar 35. The 'affekt' of this movement is in the wonderful unrelenting quaver bass as a contrast to the 'sparse' upper voice. Here is evidence of Corelli's talent for composing excellent bass lines, similar to the ability of both Bach and Couperin. This sets them apart from most of their contemporaries.

The embellishments for this movement are interesting from both composers but again Geminiani has a 'surprise' in the form of double stops from bar 35 to 42 and triple stops from bar 49 to 52 and the end chord. The contrast of triplet quavers against the duple quaver bass is utilised by both – however more mixed but consistently by Geminiani than by Dubourg who uses runs of triplets from bar 15 to 19. At bar 35 where Geminiani introduces his double

stops, Dubourg also has an interesting solution retaining the interval but adding a trill and neighbouring notes to change the affect. Here also as in the first section Dubourg has ‘showy’ virtuosic flight into the 5<sup>th</sup> and 4<sup>th</sup> positions on the E string – bars 19 and 44 respectively. The ornamentations from both are individual and arresting – good solutions to a somewhat difficult task.

According to Professor Eduard Melkus, who made early recordings of Dubourg, though not of the movements recorded for this study, the Dubourg ornaments are, in his opinion, ‘excessive’ (überladen) and there is a successive increase (Steigerung) in this from numbers 7 to 11. The Geminiani he regards as classic and he used them as his model for ornaments for his Handel sonata performances and recording.

Lucy van Dael has recorded her own ornamentation to the first six sonatas of Corelli. Naxos no. 8.557165

In making a comparison of the three ‘styles’ of ornamentation it was not my intention to judge the respective merits of one against another, although I have made comments especially concerning some of Dubourg’s work. Each one has its own value. ‘Corelli’s’ ornaments display a wonderful ability to combine points of repose with lyrical melismas. There is an impression of naturalness, of assuredness in the decorations. Geminiani’s are also the work of a master. Here, there is not repose but rather a creative imagination at work – never at a loss for ideas. (As his decorations are for a chamber sonata different criteria apply- there is less opportunity for lyricism.) Dubourg’s embellishments show us that he is interested in displaying his formidable technique while also keeping to the ‘affect’ of the works. Setting scalar runs in surprising places and generally changing expectations seems to be his ‘credo’.

In his chapter (4:2) on Style and the Performer, Robert Donington writes: ‘The baroque musicians had at their disposal virtually the same standard musical notation as ourselves. It was therefore by preference and not by necessity that they left their text more open and its interpretation more flexible. *They had evidently a preference for spontaneity.*’<sup>224</sup> (Italics mine.)

## 17 Postscript

It is difficult for performers of today to recreate the spontaneity of ‘free’ ornamentation but efforts are being made in the early music movement to combat this. The performers of the baroque era were not only expected to improvise but to do it spontaneously ‘on stage’ so to

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<sup>224</sup> Donington, Robert, A Performer’s Guide to Baroque Music. Faber and Faber London U.K. 1973 p.28

speak, rather as jazz players of today (as mentioned above). However as we have had an era, whereby performers are schooled in the art of exactly reproducing what is ‘on the page’ without any deviation, this is a difficult task. Listeners also must become accustomed to this type of performance. David Fuller, in the essay in ‘Companion to Baroque Music’ (ed. Julie Sadie) cited above, writes that there are two important factors to take into consideration. Not only is there the ‘gulf’ separating us from the ‘old musicians and the old conditions of performance’, but our historical knowledge is deficient. There is a dearth of instruction manuals from the time on ‘how to do it’, save for the time in the period 1751-1756 when, to our knowledge, no less than seven important treatises were published, Quantz, C.P.E. Bach, Leopold Mozart, Geminiani, Tartini, Marpurg and Berand. Does one extrapolate the instruction given there to ‘most’ music of the 18<sup>th</sup> century? The fact that writers of the time complained of a lack of spontaneous ornamentation in performance because it had been studied beforehand, indicates that it was expected to be present in its proper spontaneous form. Burdette refutes this and according to Tosi, and the evidence here in the works of Dubourg and others, seems to imply that it was a common practice to write out ornamentation. There is of course a danger in extrapolating rules for all periods of the baroque which is why historical study is of importance. Bruce Haynes makes an excellent case for the revival of improvisation, and not only that – he advocates the writing of new baroque music. This has begun for example with the works of the Dutchman **Hendrik Bouman**, former harpsichordist of Musica Antiqua Köln, who writes inventively in the baroque and classic styles

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(The following page is a written dedication to the Electress date 1<sup>st</sup> January 1700)

(The second section reads): **Parte Seconda** Preludii Allemande Coreenti Gighe Sarabande Gavotte e Follia

(The 1710 edition is titled): **Sonate a Violino e Violone o Cimbalo di Arcangelo Corelli da Fusignano Opera Quinta** Parte Prima, Nouvelle edition où l'ou a joint les agrémens des Adagio de cet ouvrage, composez par Mr. A Corelli, comme il les joue. A Amsterdam Chez Estienne Roger Marchand Libraire No 357.

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**CD – Corelli Ornamentation** : Cynthia O'Brien baroque violin and John O'Donnell harpsichord. Duration 35' 13''.

Private CD performed for this paper in October 2011 at Woodend Victoria, Australia - mastering by Alexander Stinson.

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**Track 2** - Corelli Opus 5 No.5, Movement 1: Un-ornamented with 'Corelli' ornaments on the repeats

**Track 3** - Corelli Opus 5 No 5, Movement 3 : Un-ornamented

**Track 4** – Corelli Opus 5 No 5, Movement 3: Dubourg ornaments

**Track 5** – Corelli Opus 5 No 5, Movement 3: 'Corelli' ornaments

**Track 6** – Corelli Opus 5 No 9 Movement 1: Un-ornamented with Geminiani ornaments on the repeats

**Track 7** – Corelli Opus 5 No 9, Movement 2: Unornamented with Geminiani ornaments on the repeats

**Track 8** –Corelli Opus 5 No 9 Movements 3 & 4: Unornamented with Geminiani ornaments on the repeats

**Track 9** – Corelli Opus 5 No.9 Movement 1: Unornamented with Dubourg ornaments on the repeats

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Downloads [www.muslib.se/hand/rare.html](http://www.muslib.se/hand/rare.html) rare collections – the Roman Collection of

<http://roman.statensmusikverk.se/ebibliotek/roman/index.php?lang=en>

<http://statensmusikverk.se/musikochteaterbiblioteket/ladda-ner-noter/>

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#### CDs

Corelli-

**Eduard Melkus**, mit Huguette Dreyfuss u.a. Op. 5 Nos 1-12, Verzierungen: Geminiani - No.9, Dubourg – 10, 11 ,Corelli' – 1 - 6. (from 2 LPs Decca Archiv Produktion Produzent Dr. Andres Holzschneider Germany 1973. LP 2633133) CD 1990

**Lucy van Dael**, mit Bob van Asperen Op. 5, 1-6 Eigene Verzierungen Naxos 8.557165

**Capella Corelli (Cynthia O'Brien)**, La Prima Stravaganza enthält Op.5, No. 1 'Corelli' Verzierungen und Op.5, No.12, La Follia Move MD3208 Australien



## 19 Anhang

### 19.1 Sonata No. 5, Mvt 1, Op 5, Dubourg's Ornaments



Handwritten musical score on page 3. The page contains six systems of staves. The first system consists of a treble and bass staff. The second system also consists of a treble and bass staff. The third system consists of a treble and bass staff. The fourth system consists of a treble and bass staff. The fifth system consists of a treble and bass staff. The sixth system consists of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't' and 'ff'. The word 'Volti' is written in the sixth system.

Four empty musical staves at the bottom of the page.

19.2 Sonata No. 9, Mvt 1, Dubourg's Ornaments

IX

The image displays a handwritten musical score for Sonata No. 9, Movement 1, Dubourg's Ornaments. The score is written on ten staves. The first staff is marked with a large 'IX'. The notation is in black ink on aged, slightly yellowed paper. The music features various musical symbols, including notes, rests, and ornaments. Some staves have dense, rapid passages, while others have more spaced-out notes. The right margin of the page shows a vertical line of small, handwritten notes or corrections.



P. Ricci







## 19.3 David Boyden Transcription of Dubourg's Ornaments

*Corelli - Dubourg - Geminiani*

CORELLI

OP. 5

Sonatas 5, 7-11

in the version of

MATTHEW DUBOURG

from the manuscript in  
the Cortot collection

collated with the version of  
Corelli's *Opus* ed. Joachim & Chrysander

Sonata 5	p. 1
Sonata 7	p. 18
Sonata 8	p. 19
Sonata 9	p. 19
Sonata 10	p. 28
Sonata 11	p. 38

*incorporating several of Tartini's ornaments*

*Sample ornament*

VIII (113)

IX (11)

PARCHMENT  
BRAND NO. 52. 54 lines

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

# 19.4 David Boyden Transcription of Dubourg's and "Corelli's" Ornaments Sonata No 5, Op 5

Sonata V

2-1  
1

*tr* *Adagio*

Dubourg

Corelli's  
graces

*Adagio*

7 6 4 5

4 6 4 3 9 8 2 1

6

PARCHMENT  
BRAND MS 12. 15 libop

Printed in U.S.A.

Walden, Pa.  
New York, U.S.A.



Handwritten musical notation on four staves. The notation includes various notes, rests, and accidentals. A circled section of the first staff contains a complex melodic line. The bottom staff has a bass clef and a key signature of one flat.

Handwritten musical notation on four staves. The notation includes various notes, rests, and accidentals. A circled section of the first staff contains a complex melodic line. The bottom staff has a bass clef and a key signature of one flat.

Handwritten musical notation on four staves. The notation includes various notes, rests, and accidentals. A circled section of the first staff contains a complex melodic line. The bottom staff has a bass clef and a key signature of one flat.

PARCHMENT  
BRAND No. 12, 14 (1908)

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

Brackets omitted in Dubong  
 All figures in small type  
 All in Dubong values

PARCHMENT  
 BRAND NO. 12, 16 11900

Printed in U.S.A.

Selvin Inc.  
 New York, U.S.A.

*Op. 67 Adagio*

*Adagio*

7 6 7 6 3 7 6 7 6 6 3 3 4 3

4 6 4 3 4 3 7 4 3 6 7 6 7 6 6 6

PARCHEMENT  
BRAND NO. 12-10-11000

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

(4)

30 31 32 33 34 35 36 37

Voice

38 39 40 41 42 43 44 45

PARCHEMENT BRAND No.

Belwin Inc.  
New York, N. Y.

# 19.5 David Boyden Transcription of Dubourg's Ornaments Sonata No 7, Op 5

VII-3  
12.

*Sarabanda*

*Largo.*

*Giga.*

*Allegro.*

N.B. It is difficult to tell whether the notes are notes or three.

PARCHMENT BRAND No 12, 28 lines

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

# 19.6 David Boyden Transcription of Dubourg's Ornaments Sonata No 8, Mvt 1, Op 5

Sonata VIII

VIII - 1  
14

S. Figures per se in small of the original edition. I am not sure if it is a mistake or not.

PARCNET BRAND No. 12. 24 Lines

Printed in U.S.A.

Helwin 390, New York, U.S.A.

Handwritten notes on the right margin: *Don't touch the first*

*Allemanda*

[D. 102]

*Allegro.*

PARCHMENT  
BRAND No. 12, 16, 11006

PRINTED IN U.S.A.

Selwin Inc.  
New York, U. S. A.



Op. 221

Sarabanda

Op. 221 Largo

The musical score is written for guitar and consists of two systems. The first system contains two staves with a treble and bass clef, featuring a complex, fast-paced melody with many sixteenth and thirty-second notes. The second system also contains two staves, with the top staff continuing the melody and the bottom staff providing a harmonic accompaniment. The tempo marking 'Largo' is placed at the beginning of the second system. The piece is titled 'Sarabanda' and is numbered 'Op. 221'.



# 19.7 David Boyden Transcription of Dubourg's and Geminiani's Ornaments Sonata No 9, Op 5

Sonata IX

19.

Prelude, Largo

Prelude, Largo

Handwritten musical score for Sonata IX, Op. 5, by David Boyden. The score is written for three staves (treble, alto, and bass clefs) and includes various musical notations such as notes, rests, and ornaments. The tempo is marked "Prelude, Largo". The score is numbered 19.

PARCHEMENT  
BRAND NO. 19, 36 11000

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

Handwritten musical score on three systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and accidentals. There are handwritten annotations such as "no accident" and "D. 7".

PARCHMENT  
BRAND NO. 12, 14, 16, 18, 20

PRINTED IN U.S.A.

BELWIN INC.  
New York, U.S.A.

24.

Handwritten musical score for three systems, each consisting of three staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingering numbers (1-5) are written below the notes. Chord symbols in brackets, including [b], [7], and [9], are placed below the bass staves.

PARCHMENT  
BRAND No. 18, 16 (1889)

Printed in U.S.A.

Solomon Inc.  
New York, U.S.A.

20

Giga

[p. 26]

Alligro

Allegro

PARCHMENT  
BRAND NO. 19-16 11388

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

IX-5

23.

The musical score is written for guitar and consists of six systems, each with a treble and bass staff. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4 in the left hand and 1-4 in the right hand. A capo instruction is present in the second system, reading "Cap. 1. X Tab. through". The score concludes with a double bar line and a final chord in the sixth system.

PARCHMENT  
BRAND NO. 12-14 1949

Printed in U.S.A.

Guthrie Inc.  
New York, U.S.A.

The musical score consists of six systems, each with three staves. The notation is handwritten in ink. The first system has a treble clef and a key signature of one sharp (F#). The second system has a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a treble clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The sixth system has a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. Fingering numbers (1-5) are written below many notes. The score is written in ink on aged paper.

PARCHMENT  
BRAND No. 12. 16 lines

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.



Ep. 263 Grave

Figure 2

Tempo di Cavotta

*Allegro.*

Handwritten musical score for a piece in G major, 2/4 time. The score is written on five staves. The first two staves contain the main melody with various ornaments and trills. The third staff is labeled "Allegro" and features a more complex, rhythmic melody. The fourth and fifth staves continue the piece with similar melodic lines. The score is written in ink on aged paper.

The musical score is written for a piano, featuring six systems of two staves each (treble and bass). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some performance instructions like 'D.A.' and 'Exp. 201'. The bottom of the page features publication information from G. Schirmer, Inc.

G. SCHIRMER, INC.  
PARCHMENT  
BRAND No. 12, 15 11844

Printed in U.S.A.

G. Schirmer, Inc.  
New York, U.S.A.



IX-4  
27.



PARSONS  
BRAND No. 12. 16 11094

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

# 19.8 Transcription of Dubourg's and Roman's Ornaments Sonata No 10, Op 5

Dubourg C-cornetto  
Roman ang. Sonata X mt. 1 Corelli Op. 5  
Adagio

The image shows a handwritten musical score for a four-part setting of a sonata. The score is written for Soprano, Alto, Tenor, and Bass voices, with a basso continuo line at the bottom. The music is in C major and 4/4 time. The first system shows the beginning of the piece, with the Soprano and Alto parts featuring ornate melodic lines. The second system continues the melody, with the Tenor and Bass parts providing harmonic support. The third system shows the continuation of the melody, with the Soprano and Alto parts featuring more ornate melodic lines. The fourth system shows the continuation of the melody, with the Tenor and Bass parts providing harmonic support. The score is written in a clear, legible hand, with the notes and ornaments clearly visible.

2.

## Sonata X met 1 cont.

CORRECCI  
Op. 5

Handwritten musical score for the first system, measures 5-8. The system includes staves for Duo (Du), Right Hand (R.), and Cello (C.). The Duo and R. parts are in treble clef with a key signature of one flat (B-flat). The C. part is in bass clef. The music features complex rhythmic patterns and trills (marked 'tr') in the Duo and R. parts. The C. part provides a harmonic accompaniment.

Handwritten musical score for the second system, measures 9-12. The system includes staves for Duo (Du), Right Hand (R.), and Cello (C.). The Duo and R. parts are in treble clef with a key signature of one flat (B-flat). The C. part is in bass clef. The music continues with complex rhythmic patterns and trills (marked 'tr') in the Duo and R. parts. The C. part provides a harmonic accompaniment.

Handwritten musical score for the third system, measures 13-16. The system includes staves for Duo (Du), Right Hand (R.), and Cello (C.). The Duo and R. parts are in treble clef with a key signature of one flat (B-flat). The C. part is in bass clef. The music continues with complex rhythmic patterns and trills (marked 'tr') in the Duo and R. parts. The C. part provides a harmonic accompaniment. The system concludes with a double bar line and a final measure marked with a '7'.

## Op 5 Sonata X mit 1

Conelli

Handwritten musical score for Op 5 Sonata X mit 1 by Conelli. The score is written on three systems of staves. The first system has three staves labeled 'Sub', 'Rom', and 'Cor'. The second system has four staves. The third system has four staves. The music is in G major (one sharp) and 4/4 time. It features various musical notations including treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like 'measure omitted' and 't'.

Sonata X. mot. 1

Corelli  
Op. 5.

4.

omit

omit y

omit

omit y

(4) (6) (9) (9) (9)

5.

Sonata X mt 1

Corelli Op 5

Handwritten musical score for Sonata X, movement 1, by Corelli Op. 5. The score is written in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system starts at measure 15, the second at measure 16, and the third at measure 17. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'tr' (trill) and 'f' (forte). The score is written in a clear, legible hand.

6. *Sonata X mov. I* *Corelli Op. 5*

(12 last beat)

tr 18

(5)  
(4)

[3]

0

0

0

0

*Anthony O'Brien*

## 20 Deutsche Zusammenfassung:

Im Jahr 1700 gab Arcangelo Corelli seine 12 Sonaten für Violine und Bass, Opus 5, in Rom unter dem Titel "Sonate a Violino e Violone o Cimbalo Opera Quinta" heraus. Sie errangen sofort große Beliebtheit und erschienen bald in neuen Auflagen. Eine 1710 in Amsterdam erschienene Ausgabe enthielt „wesentlichen“ Verzierungen für die langsamen Sätze der ersten sechs Sonaten. Sie waren mit dem Zusatz „Wie der Komponist sie selber spielt“ versehen. Dieser Satz ist stets umstritten gewesen, aber erst mit den Ergebnissen der Untersuchungen im Zusammenhang mit der 2006 erschienen Gesamtausgabe liegt ein triftige Grund vor, diese Zweifel als bestätigt zu betrachten.

Die Popularität der Sonaten war beispiellos. Sie waren, so könnte man sagen, der erste „best-seller“ der Musikgeschichte. Viele Komponisten haben ihren Stil und ihre Struktur nachgeahmt. Noch zu Lebzeiten Corellis wurden sie 16 mal in fünf verschiedenen Ländern neu herausgegeben, bis Ende des Jahrhunderts über 50 mal in den meisten Ländern Europas. Während die Kunst der Verzierung, in der Regel aus dem Stegreif, in Italien seit dem Ursprung der Oper gang und gäbe war, musste diese Kunst in anderen Ländern erst eingeführt werden. Besonders in England existieren viele ausgeschriebene Exemplare der Verzierungskunst zu diesen Sonaten. Diese sind natürlich ein Widerspruch in sich, denn eine Improvisation sollte eigentlich, ähnlich der Jazzimprovisation, einmalig sein und niemals genau gleich nachgespielt werden.

Ein Buch, dass zunächst Alfred Cortot und danach Marc Pincherle gehörte und das nach Pincherles Tod an eine Privatperson verkauft wurde und seit dem (1975) leider verschwunden ist, scheint in diesem Zusammenhang wichtig zu sein. Darin finden sich die ausgeschriebenen Verzierungen von Matthew Dubourg (1703-1767) zu vielen Sonaten aus Corellis Opus 5. Dubourg, Engländer, Wunderkind und später ein bekannter Violinist, ging 1728 nach Irland, war mit Händel befreundet und wirkte öfters als dessen Konzertmeister. Es existiert ein leider unvollständiger Mikrofilm des Buches, der sich in der Jean Hargrove Music Library of the University of California in Berkeley, USA befindet. Zudem existiert eine Transkription des Buches, anscheinend auf Fotos der verschollene Originale basierend, welche David Boyden, (1910-1986) bekannter Musicologe, mit Cortots damaliger Erlaubnis anfertigte. Dubourgs Verzierungen sind interessant, virtuos und eigentlich überladen (manchmal 26 Töne in einem Schlag). Meiner Meinung nach sollte jedoch nicht versucht werden die Melismen innerhalb eines Schlages mathematisch zu dividieren, sondern vielmehr, sie im Takt mit den Bass rhythmisch und schwungvoll zu spielen. Ein Gefühl von Spontaneität sollte vorhanden sein.



In der General History of the Science and Practice of Music, herausgegeben von John Hawkins, London 1776, sind Verzierungen zur Corellis Sonata Nummer 9 von Francesco Geminiani (1687-1762) für alle Sätze abgedruckt. Geminiani, obwohl umstritten, als Corelli Schüler bekannt, war der Lehrer Matthew Dubourgs. Er kam 1714 nach London und blieb dort als gefeierter Violinist, Komponist und Pädagoge. Er besuchte des Öfteren Irland und starb in Dublin im Hause Dubourgs.

Daneben liegen noch die Verzierungen des Schwedischen Komponist Johan Helmich Roman vor, von denen in einer Studie aus dem Jahr 1987 (Burdette) behauptet wird, Roman habe einige Verzierungen von Dubourg kopiert.

Roman studierte von 1715 bis 1721 in England, kannte Geminiani und wahrscheinlich auch Dubourg und ist heute als ‚Vater der Schwedischen Musik‘ bekannt. In einem Ms.(3 Bände) in der Musik und Theaterbibliothek Stockholms (rare collections) finden sich zahlreiche Kompositionen von ihm, sowie weitere, die er gesammelt hat, darunter auch seine Verzierungen zu einigen Corelli Sonaten

Anhand dieser Quellen werden die Verzierungen analysiert und verglichen. Eine privat angefertigte CD der Kandidatin (Barockvioline), gemeinsam mit ihrem australischen Kollegen John O'Donnell (Cembalo) enthält die Verzierungen von zwei der Komponisten zur Sonate Nummer 5 (‚Corelli‘ und Dubourg) und von zwei der Komponisten zur Sonate Nummer 9(Geminiani und Dubourg) und wurde gemeinsam mit der Arbeit überreicht. Die Verzierungen von Johan Helmich Roman sind jedoch nicht dabei.

Die Vermutungen, dass ‚überladene‘ Verzierungen den Rhythmus aufhalten oder andere Versuche die Verzierungen fast mathematisch zu dividieren und auch dementsprechend zu spielen, können hiermit hoffentlich widerlegt werden.

Dieser Verzierungen sollten vielleicht – obwohl sie ausgeschrieben wurden – ein Ansporn für andere sein, Ihre Eigene Ornamentik zu kreieren.

## 21 Abstract (English)

In 1700 Arcangelo Corelli issued his 12 Sonatas for Violin and Bass in Rome. The title reads 'Sonata a Violino e Violone o Cimbalo Opera Quinta'. As with his other works, they were an instantaneous success with further publications following soon after. In 1710 an edition was published in Amsterdam with 'free' ornaments to the slow movements of the first six sonatas, advertised as 'as the composer himself played them'. This claim has always been disputed but recently, in the current collected edition of Corelli's works (2006), based on studies of the printing, there are good grounds given for their authenticity.

The popularity of the sonatas was phenomenal. The opus 5 sonatas were the first works which have never been out of print since they were initially published and so could be regarded as the first 'best-seller' in music history. The structure and style of the sonatas became a standard for many composers. During Corelli's lifetime they were published 16 times in five different countries and up until the end of the century, 50 times in most of Europe.

From the beginnings of opera in 1600, the art of improvising decorations to a melody impromptu in performance was widespread in Italy. In other lands this art had to be introduced. England took late but enthusiastically to Italian opera so the art of adding embellishment had to be cultivated. Instrumentalists imitated singers and while learning this skill wrote down embellishments. For Corelli's opus 5 there are at least 20 known examples written up to 1750.

Until 1975 a book existed, first in the possession of Alfred Cortot and then of Marc Pincherle. Since then this book has disappeared. It is important as it contains written-out embellishments to many of Corelli's opus 5 sonatas by Matthew Dubourg (1703-1767). Dubourg, a former child prodigy on the violin, was English and worked in London before leaving for Ireland in 1728. He was a friend of Handel's and often worked as leader of his orchestras. There is a microfilm of Dubourg's book held at the Jean Hargrove Music Library of the University of California in Berkeley USA which is unfortunately incomplete. The only record of the complete book is a Transcription made from Photos by David Boyden, the famous musicologist, with the permission of Alfred Cortot. Dubourg's ornaments are interesting, virtuosic and basically excessive (occasionally up to 26 notes in one beat). In my opinion one should not attempt to divide these melismas mathematically. There must be a feeling of spontaneity

In the General History of the Science and Practice of Music published by John Hawkins in London in 1776 there are ornaments by Francesco Geminiani (1687-1762) to all movements

of Corelli's Sonata number 9. Geminiani, known as the student of Corelli, though this is now disputed, was Matthew Dubourg's teacher. He travelled to England in 1714, was celebrated as a violinist, composer and pedagogue and remained in England. He often went to Ireland and died there at Dubourg's house.

The ornamentation of these sources are analysed and a comparison made. Ornaments by the Swedish composer Johan Helmich Roman are discussed as, according to a study done in 1987 (Burdette) some of his embellishments are copied from Dubourg. Roman studied in England from 1715 to 1721, knew Geminiani and probably Dubourg and is now known as the 'Father of Swedish Music.' His manuscripts in three volumes, stored in the Music and Theatre Library Stockholm (rare collections) contain his own composition as well as by others together with his decorations to some of Corelli's Opus 5 Sonatas. A privately prepared CD of the candidate on baroque violin with her Australian colleague, John O'Donnell on harpsichord contains the decorations by two composers for Sonata number 5 ('Corelli' and Dubourg) and two for sonata number 9 (Geminiani and Dubourg). The decorations by Roman are not included. Claims that the 'excessive' decoration impedes the rhythm or that they should be divided 'mathematically' and so played are hopefully here countered.

These ornaments, even though a contradiction in terms as they are written-out, will perhaps be a motivation for others to create their own.

## 22 Lebenslauf:

Cynthia O'Brien ist in Sydney Australien geboren.

- 1959-63 Studium am Sydney Conservatorium, Kenneth Wilkinson Preis (1960), L.Mus.A. Violin (1962), L.Mus.A. Singing (1963)
- 1961-65 Viel Orchester Erfahrung , Australische Ballet Orchester, TV und Rundfunk Orchestern unsw.
- 1966 Reise nach England. Violin Lehrerin für die Oxfordshire Education Authority, Drei Monate erste Geige mit den BBC Northern Ireland Orchestra, Belfast. Privat Studium mit Frederik Grinke in London.
- 1967 Reise nach Wien. Theater and der Wien Orchester.
- 1968-71 Studentin (Violin- Konzertsfach) Prof. Ricardo Odnoposoff am Hochschule für Musik und darstellende Kunst. Theater and der Wien Orchester.
- 1972-75 Studentin(Violin) Prof. Eduard Melkus weiterhin Hochschule für Musik – Collegium Musicum Josef Mertin. Theater and der Wien Orchester. Violin Johann Strauss Orchester Tournee Deutschland und der Schweiz. Mitglied Capella Accademica Vienna Leitung Eduard Melkus - Konzerte, Schallplatten in Wien und Deutschland Mitwirkende Künstlern u.a. Christopher Hogwood, Nigel Rogers, Don Smithers, Hans-Martin Linde, Barbara Schlick, Jürgen Jürgens. Tourneen zB.England Festival Hall und Süd-England, Deutschland  
Moderne Violine bei der Camerata Accademica Salzburg (Dietrich Fischer-Dieskau Dirigent).Ensemble Kontraste Dir. Günther Theuring – Tournee Monteverdi Vespers Bergamo Dom, Italien.
- 1972-73 Geigenlehrerin Wiener-Sängerknabenschule, Augarten Wien. Wiener Kammeropernorchester.
- 1975 Zwei Monate Studium mit Salvatore Accardo Accademia Chigiana, Siena Italien.  
Konzert, Solo Bach Suite Radda in Chianti, Italien.
- 1976 Rückkehr nach Australien Lehrerin für Orchesterpraxis bei Sydney Universität.
- 1977 Wohnsitz in Canberra. Barocktrio Capella Corelli gegründet (Barockvioline, Ruth Wilkinson, Blockflöte und Viola da Gamba und Paul Thom Cembalo. Cynthia O'Brien Auszeichnung National Critic's Circle Award A.C.T.
  
- 1978 Mitglied Australian Contemporary Music Ensemble (ACME) unter Direktion Keith Humble. Sydney, Melbourne, Canberra. (Schönberg, Crumb, Denisov u.a.) Anfang zehnjährige (10) Zusammenarbeit mit Musica Viva Direktorin Capella Corelli, Konzert-tourneen und Schülprojekt Konzerte (3 jeden Tag) Musica Viva Queen St Galleries Konzert. Tutorin Barockvioline und Streicherensemble Adelaide. CC Konzertserie ANU Arts Centre (Ken HEALY Bis 1979 dann Arts Council Simon Dawkins)
  
- 1979 Schallplatte ‚For Ye Lovers and Masters of Musique‘ u.a. Corelli Op.5 No5 Matteis, Castello, Leclair u.a. CC series in Canberr & Melbourne. ABC broadcasts Opera House Sunday Series
- 1980 Studium in Holland Tournee NSW Musica Viva
- 1981 MV CC Konzert Robert Blackwood Hall Melbourne. Vivaldi Orgel u. Violin

- Konzerte mit Luigi Tagliavini. Drei Konzerte mit Cellist Anner Bijlsma – Repertoire: Solo bei Musikalische Opfer, Corellis La Follia, Telemann - Pariser Quartet CC. Fernsehen  
Tournée für MV in Queensland. Tutorin Summer School of Early Music Canberra '81, '82, '83, '84, '86
- 1982 CC MV Sydney Seymour Centre Serie u. Perth Concert Hall (Live ABC Sendung) Konzertserie Canberra Gast Andrea von Ramm
- 1983 Lehrerin Canberra School of Music Mitglied Council of Canberra School of Music. Unterricht Workshop Adelaide
- 1984 Buch und Tonbänder vorbereitet für die Unterrichtsabteilung der Provinz NSW für aufwendige Schülkonzerte bei Capella Corelli gesponsort von der Regierung in den ganzen Provinz Sechs Wochen.Sydney (Outer-West Schulen)
- 1985 Tournée Neu Zealand für Musica Viva. Australian Fortepiano Trio geformt mit Geoffrey Lancaster u. Catherine Finnis. Schultourneen MV CC Konzerten Gast-Hans-Maria Kneihs (Österreich) Gast Gerald English.
- 1986 Capella Corelli Gast Geoffrey Burgess baroque oboe. CC.- Melbourne International Festival of Organ and Harpsichord. Tour Musica Viva Northern NSW and Toowoomba. Canberra Oratorio Dir. Paul Thom Handel Susanna: Leader Cynthia O'Brien. Australian Baroque Orchestra gegründet Cynthia O'Brien-Gast Paul Plunkett.
- 1987 Australian Fortepiano Trio – Cynthia O'Brien klassische Violine, Geoffrey Lancaster-Hammerklavier, Catherine Finnis – Klassische Cello Live Übertragung Konzert Vacluse House Sydney. Capella Corelli-Gast: Hans-Maria Kneihs Sydney Canberra. CC - Gast Andrew Dalton counter tenor. Erste Aufführung Trio Agharti Larry Sitsky Komponist Kommission vom Arts Council. CC Serien in Canberra u. Melbourne Gast - Walter van Hauwe Australian Baroque Orchestra gegründet Cynthia O'Brien. Konzerte Canberra Sydney
- 1988 Wohnsitz in Wien. 2mal Besuch nach Australien CC und Australian Baroque Orchestra Gast Nicholas Parle u. Margaret Sim Sydney u. Canberra u. Hans-Dieter Michatz
- 1989 Wiener Akademie, Konzerte Torneen, (Frankreich, Deutschland Österreich (Ossiacherfestspiele) Czechien un Slovenien Australien – Konzerte, Schultourneen Musica Viva Projekt (zurück nach Australien 2mal.
- 1990 Wiener Primavera Classica Konzerten Duo Amadeo geformt mit Richard Fuller Wiener Akademie Konzerte usw. Wiener Konzerthaus. Capella Accademica Kunsthistorisches Museum Konzert.
- 1991 Duo Amadeo Konzerte Wien CC Sydney Melbourne Canberra Musica Viva
- 1992 Konzerte CD Einspielung Handel and Telemann CC
- 1993 Stiftkirche Wilhering Österreich Capella Corelli, Australien: Konzerte Duo Amadeo Konzerte Wien Primavera Classica
- 1994 Duo Amadeo Schloss Mirabell Salzburg, Konzerte Wien u. Graz C.C. Australien, Konzerte u. Meisterklasse
- 1995 **Tutor für Professor Vanecek Universität Wien, Psychologie Abteilung Vanecek Moto-cognition Seminar (Streicher) bis 2004**

- 1996 Capella Corelli, Rome, Belgien, Deutschland, Österreich (Zwettler Orgelsommer)  
Capella Corelli, Refektorium Michaelerkirche Wien. (3 Konzerte Rome Chioistro  
Bramante) CD La Prima Stravaganza u.a. Corelli Sonata op 5no 1 u. La Follia
- 1997 Wien Konzerte Duo Amadeo. Moderne Violine mit Robert Pobitschka Klavier  
Australien Melbourne Unterricht Sydney CC Konzerte
- 1998 ORF Grosser Sendesaal – Moderne Violine Don Banks Sonata mit Daniel Linton-  
France. Österreichisches Erst-Aufführug. Duo Amadeo Konzerte. Wien,  
Deutschland. CC Australien Erste Artikel in AUSTA Stringendo Zeirschrift für  
Australische Streicherlehrer an Vanecek Moto.cognition.
- 1999 USA San Francisco Klassische Violin mit Hammerklavier Duo Amadeo,  
Russland Barockvioline: Corelli Sonaten Konzerte und Vortrag CC Klagenfurt  
Graz, und Wien. Zweite Artikel, Vanecek Moto-cognition für Stringendo
- 2000 Bach Festival Melbourne. Konzertmeisterin - Conventus Australis  
Bachs h moll Messe (Live Übertragung in ganz Australien. Solo Brandenburg  
Konzerten no. 1(violino piccolo) u.no. 5, Alle Cembalo Konzerten Suiten und  
Etl. Kantaten
- 2001 Meisterklasse Sydney Conservatorium Konzerte CC.Canberra und Melbourne
- 2002 CC Konzerte Melbourne Unterricht. Adelaide und Sydney
- 2003 Auftritte in Italien
- 2004 Konzerte Australien mit CC, Ballarat Festival Bach Sonaten mit John O'Donnell  
Duo Amadeo Wien
- 2005 Recital with JohnO'Donnell - Organs of the Ballarat Goldfields  
Festival auch Konzertmesterin Biber Requiem Solo Biber Passacaglia  
Duo Konzerte mit Ruth Wilkinson ,Blockflöte und Viola da Gamba
- 2006 Italien Cortona moderne Violine Sonaten Abend Beethoven Paart Debussy. Gast  
Bei Consort Eclectus Melbourne. CD Einspielung mit Ruth Wilkinson Italien  
,Concert a deux' Drei Konzert serien Heiligenkreuzer Hof Wien Twilight Barock  
Konzerte. Mitw. Ruth Wilkinson, Ingomar Rainer, Brett Leighton.
- 2007 Ensemble Pacific Rim – Konzert Complete Musical Offering Linz. CD Lauunch  
Canberra Melbourne Duo Konzert Italien mit Ruth Wilkinson  
Konzert Haslach Brett Leighton, Cembalo, Cynthia O'Brien, barockvioline  
Anne Smith, traverso, Susan Blake Barockcello, Australien Konzerte
- 2008 Konzerte: Wien: Klassik für Kenner mit Richard Fuller Hammerklavier, Susan  
Blake Barockcello Mozart, Haydn, Haydn Symphonie für Trio Heiligenkreuzer  
Hof. Preggio Music Festival Italien Modene Violine Sonaten Abend Beethoven,  
Brahms, Pärt, Debussy
- Australien Melbourne Canberra (Irische Programme - Dubourg  
Konzertmeisterin Aufführung Messiah Melbourne  
Unterricht: Australien Armidale Early Music School (eine Woche)  
Meisterklasse Sydney Konservatorium
- 2009 Italien Duo Konzert mit Ruth Wilkinson, Cortona, Capella Corelli Montecarlo,  
Konzertmeisterin Solisti della Capella die Sanncta Maria Vivaldi Festival  
Pescia Dom Lucca
- Melbourne und Canberra mit Capella Corelli, Victorian  
State Opera Aufführungen Handels Xerxes auf ,Original' Instrumenten.  
Unterricht Meisterklassen Sydney und Melbourne

- Sydney Konzert mit Violine, Japanisches Koto, Viola da Gamba u. Cembalo  
 Unterricht Eine Woche Barockschule. (Live-in)
- 2010 Konzert – Wien ‚Klassik für Kenner‘ mit Richard Fuller Hammerklavier  
 Beethoven, Mozart, C.P.E.Bach – Heiligenkreuzer Hof  
 Australien – Konzerte: Capella Corelli, Melbourne u. Canberra (u.a. Lonati Chaconne; Perth Baroque, Perth  
 Unterricht – REMSWA (Recorder and Early Music Society of Western Australia)  
 Dreitägige Workshop –Streicher
- 2011 Konzert Wien Triosonaten -2 Violinen u. Bc. ‚Glory of the Baroque‘  
 Australien: Konzerte- Capella Corelli Canberra..Perth Baroque Northam WA  
 Unterricht. Österreichisch und Australische Erstaufführung von Nancy van der Solo Violin Suite.
- 2012 Sonaten Abend Cortona-Italien (moderne Violine) Beethoven, Brahms, Greig.  
 Australien: Konzerte – Capella Corelli Canberra. Mit Perth Baroque Melbourne ABC Aufnahme, Konzerte Perth und Northam W.A. (Bach Kantaten und Telemann Konzerte (Solistin)  
 Unterrichte – Meister Klassen Sydney Conservatorium, Melbourne Conservatorium (Early Music Studio) Perth WA Streicher und Ensemble-lehrerin  
 REMSWA Drei-tägige Workshop.